‘BE STILL MY BEATING HEART’

By

STEVE MAGGS
"BE STILL MY BEATING HEART"

1 INT. LONDON UNDERGROUND STATION – DAY 1 0855

A tube train pulls into the station. Passengers swarm out – grey suits all rushing to begin their busy day at work.

And in the middle of this is MATILDA FOX. She’s 19, sloaney, beautiful – thinks a lot of herself. She wears a long white dress covered in sequins, blond hair all the way down to her feet. It’s a costume – she’s a FAIRY TALE PRINCESS.

MATILDA (V.O.)
I was born to act, to be on the stage. That’s what I’m supposed to be doing.

2 INT. AUDITION IN A THEATRE – DAY A 1000

Matilda, in casual daywear now, stood alone on a dark stage – lit by a single spotlight. She’s nervously waiting for a reaction.

A CASTING DIRECTOR sat in the front row of the theatre. He’s looking her up and down, judging her. He says nothing, a long wait and then, with no compassion –

CASTING DIRECTOR 1
You’re not quite what we had in mind. Sorry.

Matilda - so disappointed.

MATILDA (V.O.)
I could have to be a movie star by now. I should be playing Shakespeare at The Globe.

3 more CASTING DIRECTORS, one by one - tight close up on their faces. Distorted, like looking through a goldfish bowl.

CASTING DIRECTOR 2
(Shakes head) No.

MATILDA (V.O.)
Because acting is poetry. It’s expression. It’s art.
CASTING DIRECTOR 3
(Shakes head) No.

CASTING DIRECTOR 4
(Shakes head) Never.

EXT. PICCADILLY CIRCUS – DAY 1 1000

Close up on ‘fairy tale’ Matilda – perfectly still, striking a pose.

MATILDA (V.O.)
Now it’s all gone quiet.

Matilda stood alone on a plinth. All around her, busy office workers & tourists all rushing about. Matilda is a LIVING STATUE.

MATILDA (V.O.) (CONT.)
It’s like time has stood still.

BUMP! A MEDEIVAL KNIGHT walks straight into a lamppost, bangs his head. He’s covered completely in bronze & steel armour – a helmet obscuring his face.

Matilda turns her head to look. Frustrated that he’s broken her concentration – her performance is ruined.

The Knight sets up his stand next to her. He opens his rucksack – but he can’t see what he’s doing properly, is all fingers and thumbs. His apple for lunch, coins from his wallet, fall out of the bag and spill onto the pavement.

The Knight desperately trying to gather up his belongings. Matilda looks on, irritated by him – not lifting a finger to help.

And finally – he’s ready. He strikes his pose – MEDEIVAL KNIGHT IN BATTLE!

AN HOUR LATER –

The square now full to the brim of amazing performers – several more LIVING STATUES, a FIRE-EATER, a JUGGLER, A BOY WALKING OVER HOT COALS, an OLD MAN WITH A WHITE HORSE. It’s like a CIRCUS in the centre of London.
INT. COVENT GARDEN CHURCH HALL – DAY 1 1200

The church hall has been converted into a makeshift changing room for the street performers. A row of lockers, and in front of them, a long wooden bench.

The Knight sits down on the bench. He’s still dressed in armour, helmet visor down. PHEW! It’s been a tough morning – he’s exhausted with it all.

He takes a tuber-ware lunch box out of his bag, removes his helmet to eat, then munches on a sandwich.

This is NORMAN. He’s early 20s, geeky, friendly face. He has bright ginger hair, pale skin, emerald green eyes.

Suddenly a 2ND KNIGHT sits down right beside him – he’s wearing exactly the same costume. The 2nd Knight removes his helmet. He’s very handsome, dark hair, chiselled jaw. This is SCOTT.

SCOTT
Hey man. Nice suit!

Scott puts up his hand to ‘High 5’ him. But Norman just smiles, awkwardly.

10 MINUTES LATER –

The 2 Knights sat in silence on the bench, both eating lunch and reading. Norman reading ‘HAMLET’ by William Shakespeare. Scott reading a lad’s magazine – ‘NUTS’.

Norman stands up to leave.

SCOTT
Into battle, then?

NORMAN
No, no – I just gotta go back to work...

SCOTT
Mate, I’m joking...

Scott sat there, alone. Then stands up, puts on his helmet, then walks over to the coffee machine. He’s leans down to get some money from his bag, and his helmet visor falls shut – covering his face.

SCOTT (CONT.)
Bugger!
Matilda walks in for her lunch break. She notices the Knight at the coffee machine. Thinks ‘Oh no – not him’ and sits at the far end of the bench, as far from him as possible. Pretends she can’t even see him.

Scott raises his helmet visor, turns to her.

SCOTT (CONT.)
Hey, babe. You got 50p? For the machine?

And then she notices – how GORGEOUS he is!

5
EXT. PICCADILLY CIRCUS – DAY 1 1400

Glorious summers’s day. Burning hot.

Matilda and Norman perfectly still – posing side by side. Matilda in her fairy tale princess outfit, Norman head to foot in armour, face completely obscured by his helmet.

Matilda is completely different around him now. She keeps giving him sly little looks when he’s not looking – flirtatious smiles.

A LITTLE OLD LADY struggling down the street, weighed down by shopping bags. She needs to sit down but there’s no space on the bench by the fountain. The Old Lady begins to feel faint.

Norman runs over, catches her before she falls to the ground.

He sits the Old Lady down, raises his visor for a moment (so she can see his face). He offers her his bottled water. She’s so grateful.

Matilda looking on from her plinth – Norman with his back to her.

6
INT. COVENT GARDEN CHURCH HALL – NIGHT 1 1900

End of the day – Matilda, exhausted, still in costume, sat on the bench, drinking bottled water.

Scott walks in, removes his helmet, and winks at her. Then he takes off his breast plate, begins to undress.

Matilda watches as Scott strips down to his tight fitting Calvin Klein underwear. He has a beautiful, muscular body.
7  EXT. PICCADILLY CIRCUS – DAY 2 1400

A LITTLE BOY with his mother. The boy excited by one of the street performers dressed as a huge TEDDY BEAR. He’s pulling at his MOTHER’S hand – pulling so hard that he lets go & runs straight into the road – directly in front of a passing car.

And Norman’s there – runs into the road, grabs hold of the little boy, scoops him up and returns him to his frantic mother.

Matilda watching all this from her position – She thinks he’s a hero.

8  EXT. LONDON STREET – NIGHT 2 2000

Matilda, dressed in jeans and t-shirt now, walking towards the Tube station – excited conversation with a girlfriend on her mobile phone.

MATILDA
O-MY-GOD, Sally! He’s just gorgeous! He’s like a Greek God.
So fit it’s unreal.

And down the steps into the London Underground.

9  EXT. PICCADILLY CIRCUS – DAY 3 1500

A 5 year old GIRL WITH DOWNS SYNDROME. She’s crying – mid tantrum. Her mum desperately is trying to calm her down.

Norman, the Knight, kneels down in front of the girl – at eye level. He raises his visor, smiles at her and instantly she’s quiet.

Norman reaches out his hand, grasps the empty space behind her ear. And pulls out - a Cadbury’s Cream Egg!

The girl laughing!

Norman has the egg in the palm of his hand. He offers the egg to the girl. She takes it, unwraps it, munches on it enthusiastically.

10  INT. CLOTHES SHOP – DAY 4 1000

Matilda is out shopping, on her Mobile phone again –
MATILDA
But the thing is – it’s not even
about how he looks. Yeah, he’s
like perfect and everything.
But...I’ve never met anyone so
kind before – so caring. He’s like
Brad Pitt and Mother Teresa all
rolled into one.

Matilda holds up a dress, checks how it looks in the
mirror.

MATILDA (CONT.)
He’s Superman, Sally. He’s Jesus –
I’m well smitten!

Puts the dress back on the rack.

MATILDA (CONT.)
But the thing is, and this is what
I don’t understand – why hasn’t he
asked me out on a date?!

(beat)
Shut up, Sal. There’s no way I’m
doing that! There’s no way on this
Earth I’m leaving him a note!

11 INT. COVENT GARDEN CHURCH HALL – DAY 5 0945

Each of the lockers with names on – ‘RAPUNZEL’, ‘CHARLIE
CHAPLIN’, ‘FIRE-EATING WOMAN’, ‘MAN WITH WHITE HORSE’.

Matilda slips an envelope into a locker marked ‘MEDEIVAL
KNIGHT’. She turns round and there, in front of her, is
Scott. He winks at her.

SCOTT
Hello, sweet cheeks!

Matilda scuttles away, caught out. But too late to turn
back now. Scott opens his locker – this one marked ‘SIR
LANCELOT’.

10 MINUTES LATER –

Norman opens his locker – marked ‘MEDEIVAL KNIGHT’.
He pulls out the note from Matilda. It reads - ‘HEY HANDSOME KNIGHT - WHY HAVEN’T YOU ASKED ME OUT ON A DATE YET? HAS A GIRL GOT TO DO ALL THE RUNNING? MEET ME PIZZA EXPRESS. 7PM TONIGHT. PRINCESS RAPUNZEL X’

Norman, aghast and delighted!

12 EXT. PICCADILLY CIRCUS – DAY 5 1100

Matilda and Norman, posing in the street.

When he thinks she’s not looking, Norman sneaks a quick peek at Matilda. And when she thinks he’s not looking, she sneaks a look, too. Both awkward, both excited.

13 INT. PIZZA EXPRESS RESTAURANT – NIGHT 5 1900

Norman sat waiting at a table - nervously waiting for his date. He’s dressed in an ill fitting suit, his hair combed into a geeky centre parting. He’s holding a bunch of beautiful flowers.

Matilda walks in. Her face lights up. Norman jumps up, ready for her.

She walks straight past him, and over to Scott, who’s sat in the corner on his own reading THE SUN newspaper. Scott’s surprised to see him. She flings her arms around him, gives him a warm kiss on both cheeks.

Norman falls back into his seat. Watching them - confused, and disappointed.

And as Norman watches - the flowers in his hand begin to wilt. All the colour drain out of them, and in front of his very eyes, they wither and die.

14 INT. NIGHT CLUB / DANCE FLOOR – NIGHT 5 0100

Scott & Matilda dancing wildly on the dance floor. They’re very drunk, probably high on something. Intimate, sexy and free!

15 INT. NIGHT CLUB / TOILETS – NIGHT 5 0130

In a tiny cubicle - White powder laid out on a tiny piece of paper. Scott snorts it into his nose. Whoah!
Next to him - Matilda. She takes some of the coke, too. And both high on drugs, then they kiss passionately.

MOMENTS LATER - Scott and Matilda have sex up against the toilet cubicle wall.

16 EXT. LEICESTER SQUARE - DAY 6 1200

Norman, on his own, downcast and drinking coffee in Café Nero - staring out of the window.

And there, in the square - are Scott & Matilda walking along hand in hand. Norman notices, watches.

Matilda and Scott stop in the square, look into each other's eyes and share a warm kiss.

Norman devastated.

17 EXT. PICCADILLY CIRCUS - DAY 7 0900

Matilda, posing on her plinth - normal spot at work.

Scott walks over, in his armour, but helmet off. He takes her hand, kisses it. She's delighted.

Walking towards his usual spot - is Norman. But then he sees the 2 of them. He stops dead in his tracks - just watches.

And then - it’s all too much. He turns around, marches back the way he came. He’s giving up - going back home. It’s time to look for another job.

18 INT. MATILDA & SCOTT’S FLAT - NIGHT 8 1900

2 YEARS LATER -

Scott is led out on the sofa, feet up. Drinking lager and watching football on TV. He BURPS loudly.

The footballer on TV about to score a goal.

SCOTT
(To the TV) C’mon...c’mon mate...

Matilda is in the kitchen, struggling with the dinner. She’s doing it all on her own. Frustrated with him.
MATILDA (V.O.)
I wanted to be an actress. I
wanted to surrounded by creative
people.

And the footballer scores!

SCOTT
Fuck yeah! GOAL!!!!!

MATILDA (V.O.)
...sensitive people.

Scott leaps up, dances round the room. Grabs hold of
Matilda firmly, snogs her. She pushes him away - lager
breath, he tastes disgusting.

But Scott doesn’t care a hoot - goes back to watching TV.

MATILDA (V.O.)
I think – with all the failure,
all the rejection, I’d lost
something of myself. I’d forgotten
who I was.

INT. OFFICE CORRIDOR – DAY 9 1000

6 ACTRESSES, sat lined up in a row - a door at the end of
the girls marked ‘ROMEO & JULIET - AUDITION’.

Matilda at the end of the row, furthest from the door.

Matilda’s on her mobile phone, talking with a girlfriend.

MATILDA
He’s not the same, Sally.
Something’s missing. He’s changed.

Door opens. The CASTING DIRECTOR pops his head round. He’s
young, camp, officious.

CASTING DIRECTOR 5
Casting call for the Juliet! Next
lady please!

The actress at the front of the queue leaps up. She’s
medium build, size 12. The Casting Director eyes her up &
down, judging her.

CASTING DIRECTOR 5 (CONT.)
Darling, if we’d wanted a fat
Juliet, we’d have hired Dawn
French. I don’t think you’re quite what Shakespeare had in mind, do you?

The actress bursts into tears. Runs off, down the corridor.

CASTING DIRECTOR 5 (CONT.)
Gotta learn to take rejection, love! All part of the job.
(beat)
Next!

The next woman stands ups, excitedly. The Casting Director gives her the nod of approval - she leaps through the door.

Everyone moves up one place, closer to the door. Matilda still on the phone.

MATILDA
Scott used to be sensitive, kind. But it’s all gone. It’s like he’s a completely different man.

EXT. PICCADILLY CIRCUS – DAY 10 1200
Matilda loaded down with shopping bags. She sits down by the fountain - takes a sandwich out of her bag, eats it.

She glances up at the statue above the fountain - EROS, the angel of love.

Then she looks straight ahead. Two ‘Living Statues’ - A CITY GENT IN A BOWLER HAT and SHERLOCK HOLMES. She smiles, remembering.

A Medieval Knight joins the 2 Statues. He has his helmet down, can’t see properly. He’s clumsily walking along the street, swaying from side to side, narrowly avoiding bumping into things.

He sets up his pitch. Matilda watches him - something so familiar about him.

EXT. PICCADILLY CIRCUS – DAY 11 1200
Next day - the Medieval Knight striking his pose in the street.

Matilda takes a seat by the fountain - watches him.
And then the Medieval Knight recognises her. Because this is Norman. He wants to cry out, wants to tell her how much he loves her, how he regretted not fighting for her.

But then – a LITTLE GIRL tugging at his sleeve. He looks down, tries to shake her off. But she’s having none of it. The girl has Down Syndrome – it’s the same girl as before, a few years older now.

NORMAN
Not now, Charlotte.

CHARLOTTE
Please...

Norman crouches down, at eye level with the girl. He reaches forward behind her left ear, pulls out a Cadbury’s Cream Egg. The girl delighted. She unwraps it excitedly, eats the egg. Chocolate all over her face.

Matilda watching – recognises it as the same trick she’s seen before.

The satisfied little girl walks away. Norman turns to look at Matilda at the fountain – but she’s gone. Just an empty space where she was sitting.

22 INT. MATILDA & SCOTT’S FLAT – DAY 11 1900

Scott and Matilda eating dinner. In silence. They’ve nothing to say to each other any more.

Matilda gets up, goes to the kitchen. Comes back – bangs a Cadbury’s Cream Egg onto the table in front of Scott.

MATILDA
Go on! Show me the trick! Show me that trick you used to do!

Scott looks at her dumfounded. He hasn’t a clue what she’s talking about.

23 EXT. PICCADILLY CIRCUS – DAY 12 1200

Next day – Matilda sat at the fountain watching Norman as the Knight.

Then suddenly, she stands up, determined.
Someone is pulling at Norman’s sleeve. He glances down. But it’s not the little girl – it’s Matilda. She has her hand wide open. And in her palm, a Cadbury’s Cream Egg.

Norman takes his helmet off. He takes the egg from her hand, unwraps it – eats it. She’s smiling at him.

Norman pulls out an envelope from under his metal breast plate. It’s old, brown at the edges. Writing on the envelope reads: ‘TO MY HANDSOME KNIGHT’.

Matilda takes the envelope from him. She opens it. Inside, is the letter she wrote so long ago.

She stands on tiptoes to reach his face – and then kisses him on the lips.

MATILDA
Still up for that date?

INT. MATILDA & SCOTT’S FLAT – NIGHT 13 2000

A party. It’s all very middle class – men in suits, women in designer dresses. It’s pretentious, dull.

Scott lapping it all up, enjoying being the host – showing off to his work bosses.

He’s holding Matilda firmly by her waist. He’s drunk – treating her like a trophy, a possession. It’s annoying her. But he’s too ignorant to even notice.

Then all of a sudden, he’s tapping a knife against his wine glass.

SCOTT
Friends! Everybody! Matilda and I have an announcement. Something to tell you all.

MATILDA
Do we?!

He takes hold of Matilda’s hand.

SCOTT
Ladies and gentlemen. My beautiful fiancée. The future Mrs Scott Taylor!

MATILDA
Wait...no...
She’s protesting. But it’s too late – everyone applauding, congratulating them.

MATILDA’S MUM
Matilda darling - Congratulations!

SCOTT’S BOSS
Well done, lad. About time you got yourself hitched.

MATILDA’S MUM
I’ll have to buy a new hat!

MATILDA’S MUM in tears - kissing her daughter on both cheeks, hugging her.

SCOTT’S BOSS shaking Scott warmly by the hand.

25
EXT. TATE MODERN – DAY 14 1200

Their first date. Norman waiting at the entrance with a bunch of flowers.

Suddenly she’s there - in front of him.

MALITDA
Hello!

Big smiles.

26
INT. TATE MODERN – DAY 14 1230

Matilda and Norman admiring beautiful paintings and works of art. Norman with a guide book pointing out all the details. She’s captivated.

27
EXT. HILL – DAY 15 1400

A beautiful green field in the countryside, on a beautiful summer’s day.

WEEEEEEEEEE! Suddenly Norman and Matilda rolling down the hill together, like kids playing - holding each other tight in a ball! Big laughs!

28
EXT. OPEN AIR THEATRE – DAY 15 1800

Actors on stage, performing Shakespeare’s play – ‘A MIDSUMMER NIGHT’S DREAM’.
Matilda and Norman in the audience, engrossed in the drama. Norman reaches out his hand. Matilda takes hold of it.

29 INT. HOSPITAL / MATERNITY SCAN ROOM – DAY 16 1000

A worried Matilda led out on a hospital couch. Her stomach exposed, a Nurse is doing a scan. On a small video screen, the ultrasound image of a foetus – its tiny beating heart.

NURSE
Congratulations! Would you like to know if it’s a girl or a boy?

Matilda shakes her head. It’s come as a big shock. She doesn’t want this – she doesn’t want to be pregnant.

30 EXT. FIELD – DAY 17 1600

Matilda and Norman stood in the basket of a great big hot air balloon. Norman at the controls. It’s taking off.

31 EXT. UP IN THE AIR – DAY 17 1607

The balloon in full flight. Just the 2 of them. They look at each other, so in love. They kiss.

10 MINUTES LATER –

Matilda and Norman, naked on the floor of the basket. Making love in the sky.

20 MINUTES LATER –

The 2 of them, sat on the basket floor – still nude. Drinking champagne, eating strawberries. But Matilda is serious, something she has to tell him –

MATILDA
I’m pregnant, Norman. I’m having his baby.

They look at each other – both devastated.

NORMAN
We’ll be landing soon. We’d better put our clothes back on.
32 EXT. FIELD – DAY 17 1700

The balloon has landed.

Matilda and Norman climb out the basket. In stony silence.

Without even looking at each other, they walk in opposite directions – each to the further edge of the field. Alone.

33 EXT. VILLAGE CHURCH – DAY 18 1100

3 MONTHS LATER –

A wedding car pulls up. A pregnant Matilda climbs out, accompanied by a proud DAD. He’s giving her away.

Matilda’s wearing a full length white wedding dress – like something out of a fairy tale – except she’s not happy.

DAD
C’mon Tilda love. It’s supposed to be the happiest day of your life.

Accompanied by her Dad, she walks up to the gates of the church.

34 EXT. PICCADILLY CIRCUS – DAY 18 1105

Norman is at work. Dressed as a knight, the usual position. He keeps checking his watch. He knows today is the day that Matilda is getting married.

Beside Norman is an OLD MAN with a WHITE HORSE, doing his usual routine for the crowds. The Old Man doing a little dance, and then the White Horse mimicking it – the crowds loving it!

But the Old Man is looking frail. He’s hot – mopping his brow with a damp cloth. He’s struggling to concentrate.

10 MINUTES LATER –

Break time – the Old Man sits down by the fountain, the white horse at his side. He’s feeling worse now, mopping his foreword with a damp cloth. He’s feeling rather faint.

The Old Man’s eyes begin to close and he drifts into unconsciousness. He falls off the stone bench, and onto the ground.
Norman notices - runs to the Old Man’s side. Kneels down, picks up the Old Man and holds him in his arms.

35

INT. CHURCH – DAY 18 1120

Scott is waiting at the front of the church.

The church doors swing open - Matilda is standing there, with her Dad. Everyone turns to look at the beautiful bride.

MUSIC: The wedding march. She walks down the aisle towards her waiting husband-to-be.

36

EXT. PICCADILLY CIRCUS – DAY 18 1120

The Old Man opens his eyes, looking directly at Norman.

NORMAN
Don’t worry, Arthur. The ambulance’ll be here in a bit.

OLD MAN
It’s OK lad. I’ve had a good innings.

The man coughs. Norman gives him some more water from his bottle.

OLD MAN
I’ll be joining my Lizzie now. She’ll be waiting up there for me.

NORMAN
Your wife?

OLD MAN
God no - not that witch. I’m talking about the one that got away. I’ll be able to give it a second shot now.

(beat)
You got a sweetheart, young fella?

NORMAN
No. No-one special.

OLD MAN
Well you make sure you find one. You hear me? And when you do, you
hold on tight, lad. Don’t ever let her go. Gottit?

NORMAN
I got it.

OLD MAN
And promise me – promise me you’ll look after Bertie for me. Promise me you’ll look after my horse.

Norman glances over to BERTIE THE WHITE HORSE. The horse is upset, scuffing its hooves in vain against the stone pavement.

NORMAN
I promise.

Norman looks back to the Old Man. But it’s too late. The old man’s eyes are closed. He’s dead.

An ambulance pulls up. Norman takes hold of the White Horse by its reins.

Norman checks his watch one more time. He thinks about Matilda getting married – the one that got away. Then suddenly –

NORMAN
(Calling out) Taxi!

But none of the black cabs are stopping. And he can’t leave Bertie the Horse alone...

What to do?!

37  INT. CHURCH – DAY 18 1125

Matilda is stood at the front of her church, beside Scott. A VICAR in front of them.

VICAR
We are gathered here today...

38  EXT. CENTRE OF LONDON – DAY 18 1125

Norman races through Trafalgar Square on his beautiful white horse. All the car drivers staring in disbelief!
INT. CHURCH - DAY 18 1126

VICAR
Do you, Scott, take Matilda, to be your lawfully wedded wife?

MATILDA
I do.

EXT. STREET - DAY 18 1127
Norman races along - on his the horse.

INT. CHURCH - DAY 18 1127

VICAR
...and do you, Matilda, take Scott, as your lawfully wedded husband?

EXT. VILLAGE STREET - DAY 18 1127
Norman races through the country lanes on the horse.

INT. CHURCH - DAY 18 1130

VICAR
If anyone here present knows of any reason why these 2 should not be joined together as Husband and Wife. Please, speak now, or...

A rumbling sound, the sound of a horse...

Everyone turns to stare at the door. Something outside.

EXT. VILLAGE CHURCH - DAY 18 1133
Norman rides the White Horse up to the Church gates.
Through the gates, and down the path to the Church.
The horse rises up, pushes against the doors with its hooves.
INT. CHURCH – DAY 18 1134

The door pushed open. Norman, dressed as a Medieval Knight, on a White Horse, ride into the church.

NORMAN
Stop this wedding!!

Everyone in shock – People aghast at the intrusion. But Matilda is all smiles.

Norman reaches down, swoops Matilda up off her feet, and pulls her up to sit on the White Horse in front of him.

Scott left aghast! Mouth open – hasn’t a clue what to do.

EXT. CHURCH – DAY 18 1135

And then together – the ginger haired Medieval Knight and his beautiful Fairy Tale Princess ride off together into the horizon.

INT. HOSPITAL / MATERNITY SCAN ROOM – DAY 19 1000

A FEW WEEK’S LATER –

Matilda is lying on a hospital couch again, having another baby scan. Norman sat next to her, holding on to her hand. She’s heavily pregnant now.

The Nurse – looking a little worried.

NORMAN
Is something wrong?

NURSE
Um...I don’t know.

(beat)
It’s just – I was expecting you to be 6 months. I think we must have got the dates wrong.

(beat)
You’re only 5 months pregnant.

INT. HOSPITAL / DELIVERY ROOM – DAY 20 1500

Matilda giving birth. Norman at her side.
And then - the baby is born!

NURSE
Congratulations, Dad. You’ve got a healthy baby boy!

The baby is handed to the Mother - and she clutches him to her chest.

EXT. OPEN AIR THEATRE – DAY 21 1800

3 YEARS LATER – A bright summer’s day.

The audience all cheering and clapping. They’ve been watching Shakespeare - ‘A MIDSUMMER NIGHT’S DREAM’.

In the crowd is Norman. He’s carrying a LITTLE BOY on his shoulders. The boy is 3, dressed up in a Medieval Knight playsuit. He has bright ginger hair, pale skin, emerald green eyes - just like his Dad.

The actors all come on stage - take a bow.

LITTLE BOY
I can’t see - where is she?

NORMAN
There, look! On the stage. That’s your Mum!

And the star of the show, playing Titania - is Matilda. She walks up to the front of the stage. Massive cheers! Norman and his son clapping wildly!

Matilda - the leading lady, a successful actress. It’s everything she ever dreamed of.

THE END