

Speechless

SCENE 1 - KITCHEN.**F/X: COFFEE MAKING.**

1. EMILY: (SWEET, EARLY 20s) So, how do you like your coffee?
2. GUY: (CONFIDENT, FUNNY, LIKEABLE, EARLY 20s) Like I like my women. Hot, strong... in a slightly chipped Chingford borough council mug...?
3. EMILY: (LAUGHTER)
4. GUY: (CLOSE) Is what I wanted to say. What I actually said was...
5. EMILY: So, how do you like your coffee?
6. GUY: (NERVOUSLY STRANGULATED) Um...

SCENE 2 - MONOLOGUE.

7. GUY: (CLOSE) Here in my head I have the oratory of Olivier, the verbals of Voltaire, the rhetoric of Roosevelt. Here in my head I am the toast of the toastmasters, women hanging upon my Wildean wit.

SCENE 3 - POSH SOCIAL ENGAGEMENT.

8. GUY: (HAMMING IT UP) There is only one thing in life worse than being talked about, and that is not being talked about.

F/X: LAUGHTER, PARTICULARLY FEMALE.

9. GUY: (CLOSE) But all I can say is... Um...

SCENE 4 - MONOLOGUE.**F/X: STIRRING CLASSICAL MUSIC FADES UP UNDER.**

1. GUY:

English Unabridged, an overflowing lexicon instantly accessible to give me *le mot just* for any occasion. Here in my head. And then I open my mouth and...

F/X: NEEDLE YANKED FROM RECORD.

2. GUY:

Um...

SCENE 5 - MONOLOGUE.

3. GUY:

(CLOSE) At various stages in my life I have been diagnosed with...

SCENE 6 - VARIOUS DOCTORS' SURGERIES.

4. DOCTOR #1: Autistic spectrum disorder.

5. DOCTOR #2: Attention deficit disorder.

6. DOCTOR #3: Communication disorder.

7. DOCTOR #4: Social anxiety disorder.

8. DOCTOR #5: Receptive aphasia.

9. DOCTOR #6: Anomic aphasia.

10. DOCTOR #7: Expressive aphasia.

11. DOCTOR #8: Elective mutism.

12. DOCTOR #9: Selective mutism.

13. GUY: (CLOSE) Before settling on:

14. DOCTOR #10:

SCENE 7 - MONOLOGUE.

1. GUY: the wit of the staircase when the pithy response comes too late. I know what I want to say, I just

MAOIs

did no good whatsoever, and also totally eradicated my libido, which, to be honest, was a welcome relief when my best chat-up line was:

SCENE 8 - NIGHT CLUB.

FX: LOUD MUSIC.

2. GUY:

SCENE 11 - OUTDOORS.**FX: WIND NOISE, BIRD SONG, A FEW NEARBY
PEOPLE.**

1. MUM:

2. GUY:

very nice.

3. MUM:

greens.

4. GUY:

That is a lot of greens.

5. MUM:

SCENE 12 - MONOLOGUE.

SCENE 17 – MUM’S LIVING ROOM.**F/X: TICKING CLOCK.****F/X: ENVELOPE TEARING OPEN.**

1. MUM:
2. GUY: W-what? How?
3. MUM: You remember that CV you wrote?
4. GUY: I was testing the new printer.
5. MUM: I know. It looked great. Rotis serif - lovely font. So I sent it to Chingford Borough Council they were advertising for an office junior in complaints administration. And they loved it!
6. GUY:
7. MUM: But listen.

F/X: UNFOLDING LETTER.

8. MUM: d like to offer you... blah blah blah... commencing 9am
really does need help. But this is your chance to shine.
9. GUY: As an officer junior in complaints administration?
10. MUM: Give it a shot. From little acorns...

SCENE 18 – OFFICE.**MURMURED CONVERSATION, PHONES RINGING.**

1. STEVENSON: (HARRIED, HURRIED) OK Guy, so the job is pretty simple. Complaints come in via email here.

F/X: MOUSE CLICK.

2. GUY: Uh-huh.
3. STEVENSON: Or by post or phone.
4. GUY: Uh-huh.
5. STEVENSON:
complainers
overwhelmed with correspondence from Mr Roth of Seacroft Gardens before too long. Or the Gripes of Roth as we call them.

F/X: MOBILE RING.

6. STEVENSON: Sorry, got to get this. Any questions? No? Great.

F/X: MOBILE BEEP ANSWER.

7. STEVENSON: *Stevenson here. (PAUSE) Yes, right away... (WALKING AWAY)*
8. GUY: , but a year later I was still there, dealing with complaints. Lots of complaints. People really wanted to talk to me.

1. COMPLAINER #1: (NERVOUS WOMAN, WALKING THROUGH

Abingdon Road underpass at least 50% of the lights are now out of action leaving murky corners where anyone could lurk

2. GUY: Um...

3. COMPLAINER #2: (POMPOUS MAN) (ON TELEPHONE) The potholes on Carlton Terrace are causing suspension every time I drive over them

1. GUY: (CLOSE) So on my second day I programmed the phone system so that anyone ringing me got sent through a tortuous menu system.
2. RECORDED VOICE: Thank you for calling Chingford Borough Council. Your call is important to us. Press 1 if you are calling about an existing problem. Press 2 if you are calling about a new problem.

F/X: KEYPAD TONE (1).

3. RECORDED VOICE: Press 1 if the problem has existed for less than 30 days. Press 2 if the problem has existed for 30 to 60 days. Press 3 if the problem has existed for 60 to 90 days...

F/X: KEYPAD TONES...

4. ROTH: (RECORDED MESSAGE) At last. This is Mr Roth from Seacroft Gardens. I am telephoning you once again vis-à-vis the graffiti on the wall adjacent to the library. It has been there for over seven days now, in direct contravention of your so-
-
is quite blue in its nature, and badly spelled to boot. Perhaps if the library were open for longer these ruffians might at least learn that this particular word is spelt B-O-double-L-O-C-K-S,

u on the telephone, I know you got my last message about the dog faeces, well

1. GUY: (CLOSE) Nearly everyone. Outside of work, just about anything could be ordered with the click of a mouse.

F/X: MOUSE CLICK.

2. GUY: (CLOSE) And for those day-to-day essentials...

SCENE 19 – SUPERMARKET.

F/X: BEEP OF ITEMS BEING SCANNED.

3. GUY: (CLOSE) You can use one of these beauties the pinnacle of technological achievement.
4. SYNTHETIC VOICE: Please place item in the bagging area.
5. GUY: (CLOSE) I once made it nineteen blissful days without having to utter so much as a syllable to anyone. Apart from my mum. And yes, this was self-perpetuating. A vicious circle of no friends. I could never get another job, or even be promoted. I could never get a girlfriend. And that was OK. I could survive. At least I thought I could. But then, at 9:37 one Monday
-
- in the kitchen at work.

1. EMILY: I know! The pressure! I'm afraid we don't quite have the choice of Starbucks or Costa, so instead of venti, grande, skinny, double-decaf, the choice is pretty much... milk and/or sugar, and...

F/X: UNSCREWS MILK BOTTLE LID.

2. EMILY: (SNIFF) to be honest, I'm not too sure about the milk.
(CONCERNED) Guy? Guy?

F/X: DOOR OPENING.

3. STEVENSON: Ah, there you are Guy. Another missive from Mr Roth...

4. GUY: Uh-huh! **F/X: GUY LEAVES.**

5. STEVENSON: se.

SCENE 21 – MONOLOGUE.

6. GUY: (CLOSE) And so I scurried off to the safety of my cubicle to listen to Mr Roth's latest complaint.

7. ROTH:
verges to be on a par quality-wise with Centre Court at Wimbledon, the roadside mowing schedule does appear to have become somewhat ad hoc, leading to an infestation of dandelions, [I may as well be talking to myself for all the good this does there's no one else here to listen...]

8. GUY: (CLOSE) Then my life carried on without you. I deleted my spreadsheet and started bringing my coffee in in a Thermos to avoid the kitchen entirely. But a few weeks later I was summoned into Mr Stevenson's office.

SCENE 22 – MEETING ROOM.**F/X: DOOR KNOCK.**

1. STEVENSON: Ah yes, come in. Sit down.

2. GUY: Uh-huh.

F/X: SITTING DOWN.

3. STEVENSON:
They've hit a record.

4. GUY: Oh. Oh, I...

5. STEVENSON: A record low! Even our friend Mr Roth has scaled it back a bit.
Well done.

6. GUY: Ah, um. Mmm. Yes.

7. STEVENSON: Keep up the good work and you could be where I am now.
Slashing budgets that mean we can hardly actually address
anyone's complaints... But no, seriously, well done.

SCENE 23 – CONFERENCE ROOM.

1. STEVENSON: ... which as a result means that in real terms the budget will be cut by 7%. OK, finally, come
on up.

F/X: WALKING SLOWLY UP TO LECTERN.

F/X: HEARTBEAT, HEAVY BREATHING.

2. GUY: (CLOSE) Glossophobia. The fear of public speaking. When ranked among higher even than the fear of death. So if they had to go to a funeral, most people would rather be in the coffin than have to deliver the eulogy.

SCENE 24 – MUM’S LIVING ROOM.**F/X: TICKING CLOCK.**

1. MUM:

2. GUY: It was worse.

3. MUM: You just forget to breathe. You need to listen to your body. At amateur dramatics I learn all kinds of tricks for coping with

Here...

GRAMS: RELAXING NEW AGE MUSIC.

4. MUM: OK. From the diaphragm. Breathe in...

5. GUY: [INHALES].

6. MUM: And breathe out...

7. GUY: [EXHALES].

8. MUM: Breathe in...

9. GUY: [INHALES].

10. MUM: And breathe out...

11. GUY: [EXHALES].

12. MUM:

SCENE 25 – CONFERENCE ROOM.

1. STEVENSON: ... which as a result means that in real terms the budget will be

F/X: GUY GETS UP AND WALKS. PANIC ATTACK STARTS – BREATHING, HEARTBEAT.

2. GUY: (CLOSE) Breathe in. Breathe out. Breathe in, breathe in breathe in breathe-in-breathe-in-breathe-in-breathe-in-...

F/X: PASSES OUT. THUMP.

3. STEVENSON: (ECHO-Y F/X) Can someone get him a paper bag or something?

SCENE 26 – MUM'S LIVING ROOM.

GRAMS: RELAXING NEW AGE MUSIC.

4. MUM: (SINGING) With this technique, you simply sing, instead of speaking. It uses a different part of the brain.

SCENE 27 – MEETING ROOM.

5. GUY: (SINGING, STILL HALTINGLY) My. Name. Is. Guy.

6. AUDIENCE: [SMIRKS AND GIGGLES]

F/X: PANIC ATTACK. PASSES OUT. THUMP.

7. STEVENSON: (ECHO-Y F/X) We're a borough council not the X-Factor!

F/X: PASSES OUT.

SCENE 31 – CHURCH.

GRAMS: PRE-FUNERAL ORGAN MUSIC.

1 GUY: She [GASP OF REALISATION] I said that out loud. I said all of that out loud.

F/X: SOME EXPECTANT COUGHS FROM OTHERS.

2. VICAR: Would you like to continue up here, Guy? What you're saying

F/X: FOOTSTEPS SLOWLY UP TO PULPIT.

3. GUY: (SLOWLY AT FIRST) My name is Guy. Nicki, not Nicola - Nicki was my mum. (SLOWLY GATHERING CONFIDENCE) She raised me on her own. I guess I was a quiet child, but she made up for that.

F/X: APPRECIATIVE CHUCKLES.

4. GUY:
her coming.

F/X: APPRECIATIVE CHUCKLES.

5. GUY: She believed in magic sorry, I...

6. VICAR:

7. GUY: But I guess what she really had was hope. Hope that there were always that people would get out of the way when she was rollerblading. Hope that one day I would make the world listen,

8. VICAR: Thank you, Guy, for those lovely words. And now we turn to our hymn books number 216 The Lord Is My Shepherd.

9. ALL: SINGING. **GRAMS: CHURCH ORGAN.**

1. GUY: I never say anything! Ha
I cut complaints. (GAINING CONFIDENCE) You want to make

clever? Even the gripes of Roth are withering on the vine.
Though fair play
just replace the whole department with one massive email
autoresponder? Save yourself a shedload of money. You
w

F/X: AUDIENCE GIGGLES.

2. GUY:

enough, they forget that they can. So if that's what you want,
be speechless.

**F/X: EMBARRASSED SILENCE FROM AUDIENCE –
ONE COUGH AND CHAIR SCRAPE. THEN APPLAUSE
SLOWLY STARTS.**

SCENE 34 – KITCHEN.

1. STEVENSON:

1. EMILY:
evening consultation on that cycle lane. I really want to say something, but... (SCARED/FRUSTRATED NOISE) You
2. GUY:
3. EMILY: It would mean the whole world to me.
4. GUY:
5. EMILY: Great. So, how do you like your coffee?
6. GUY: (CONFIDENT, AS OPENING SCENE) Like I like my women. Hot, strong... in a slightly chipped Chingford borough council mug...?
7. EMILY: (LAUGHTER) Coming right up.

F/X: COFFEE MAKING.

1. GUY:

(UNDER PREVIOUS) *[And so, even though we face the transport difficulties of today and tomorrow, I still have a dream. I have a dream that one day this borough will rise up and live out the true meaning of its speed limits. I have a dream that one day that even the box junction at the intersection of High Street and Church Street, an intersection suffocating with the pressure of multi-modal gridlock, will be transformed into an oasis of calm and efficient traffic flow.]* I have a dream that one day the pedestrian, the cyclist and the car driver will be able to travel together in safety and freedom. They will not be judged by the mode of their transport, but by their destination. This inner relief ring road cycle path is that dream!

F/X: APPLAUSE.

SCENE 37 – PUBLIC DEBATING ROOM.**F/X: PEOPLE MILLING.**

1. EMILY: Guy, you were brilliant! Thank you so much. (KISS)
2. GUY: (SURPRISED AT KISS) Oh, wow. Thank you.
3. EMILY: No more dicing with death every morning.
4. GUY: Well, you will still have to drink the milk when you get to work.
5. EMILY: [LAUGHS] Maybe I could ask for your assistance again?
6. GUY: Yes. Of course. Anything to help a ... friend.
7. EMILY: There's this plan for a local badger cull and it's just barbaric. Something needs to be said. Nature's calling us!
8. GUY: Let me give it a shot.
9. EMILY: Thank you! (KISS)
10. GUY: (CLOSE) I couldn't believe how well the first speech had gone. But I needed some extra rhetorical tricks. I studied more the ideas of what makes a speech great. Pankhurst and Khrushchev may have spoken for hours at a time, but I was like a woman's skirt; long enough to cover the subject and short enough to create interest. And I even picked up a tip from Enoch Powell.
11. ENOCH POWELL:

As I look ahead, I am filled with foreboding; like the Roman, I seem to see 'the River Tiber foaming with much blood.'
12. GUY: (CLOSE) No, not proclaiming that the rivers of Chingford would run red with blood, but by having a full bladder before delivering a big speech to add extra passion and urgency.

SCENE 38 – OUTSIDE PROTEST.

1. GUY: (OUTDOOR P.A. SYSTEM) (URGENT) This situation is getting desperate now! We cannot hold on any longer. We must heed this call of nature! So what do we want?
2. CROWD: Save the badgers!
3. GUY: When do we save them?
4. CROWD: Now!
5. GUY: What do we want?
6. CROWD: Save the badgers!
7. GUY: When do we save them?
8. CROWD: Now!
9. CROWD: (CARRYING ON UNDER) What do we want? Save the badgers! When do we save them? Now!
10. GUY: (COMING OFF STAGE) Make way, make way. Coming through.
11. EMILY: Guy, this is amazing!
12. GUY: (WANTING TO GO) Yes, great isn't it?
13. EMILY: flooding out of you. I could hug you so tight! (HUGS) (KISS)
14. GUY: Aaaah! (PUSHING HER AWAY) Get off me!
15. EMILY: Guy?
16. GUY: (RUNNING OFF) Nature calls.
17. GUY: (CLOSE) I loved helping you, but I wanted more. I wanted to feel that audience in the palm of my hand again. To make the world listen. I spoke anywhere I could. Stevenson had me speaking at staff motivation seminars where JFK helped me out.

1. KENNEDY: Ask not what your country can do for you, [but what you can do for your country.]

SCENE 39 – MEETING ROOM.

2. GUY: [Ask not what the complaints administration department can do for you], but what you can do for the complaints administration department.

F/X: APPRECIATIVE MURMURS.

3. GUY: (CLOSE) At a planning meeting to replace the ugly old shopping precinct, with a bit of help from Ronald Reagan.
4. REAGAN: Mr Gorbachev tear down this wall.

SCENE 40 – DEBATING CHAMBER.

5. GUY: Mr Stevenson - tear down this mall!

F/X: APPRECIATIVE MURMURS.

6. GUY: (CLOSE) At the ribbon-cutting ceremony opening a new high rise block with some [more] help from Mr Churchill.
7. CHURCHILL: This was their finest hour.

SCENE 41 - OUTSIDE TOWER BLOCK.

1. GUY: This is their finest tower.

F/X: RIBBON CUT SNIP.

F/X: POLITE APPLAUSE.

2. STEVENSON: Ah, Guy. Great speech again. But I'm still getting grief from
upstairs Mr

rather less.

3. GUY: I'll get on to it.

4. GUY: (CLOSE) Life was good. I wish mum could have seen me.
No. I wish she could have heard me. She'd have been so
proud. And I was seeing you more and more I never thought
you. I even
joined the Chingford debating society and walked off with first
prize at my first attempt Green Is the New Everything. I used
it all: the rule of three, anaphora, full bladder; [the hem was the
perfect length,] and I finished with a rousing homage to the man
himself.

SCENE 42 – DEBATING HALL.

5. GUY: [We cannot wait any longer.] The threat is real, the threat is
grave, the threat is now. We shall fight oil spills on the
beaches, we shall fight aircraft noise at the landing grounds, we
shall fight GM foods in the fields and congestion in the streets,
we shall fight rising sea levels in the hills; we shall never
surrender our planet.

F/X: APPLAUSE.

SCENE 43 – STREET.**F/X: CARS.****F/X: GUY AND EMILY WALKING.**

1. EMILY: You were so inspiring that was your best yet.
2. GUY: Thank you.
3. EMILY: Do you fancy a coffee? My flat's not far from here.
4. GUY:
5. EMILY: I h
6. GUY: I'm sure with the volume they use it never has a chance to go off.
7. EMILY: I'm not such a fan of their background music.
8. GUY: It's usually quieter upstairs where people tend to work.
9. EMILY: Yeah, for someo
persuade Jeremy Clarkson 8u[(S(L Tf1 0 0 1 174.5 402.29 Tm[(persua)-7

1. EMILY: Hitler had rhythm?
2. GUY: It's not what he says, it's the way that he says it.
3. EMILY: But what if what he's saying is actually about eliminating an entire race of people?
4. GUY: Like I said not condoning that.
5. EMILY:

SCENE 46 – MEETING ROOM.

1. GUY: Where fracking brings poison to our water, may the Anti-Fracking Action Group bring cleansing. Where fracking brings noise, may we bring peace. Where fracking brings earthquakes, may we bring stability. And where fracking brings despair, may we bring hope.
2. AUDIENCE: Hear hear! Etc.
3. GUY: Fracking in the Green Elms nature reserve would quite simply be the worst form of energy policy.

F/X: APPLAUSE.

4. GUY: (CLOSE) But unlike the lady, I was for turning.
5. GUY: The worst form of energy policy... except for all the others that have been tried.

F/X: AUDIENCE SURPRISE.

6. AUDIENCE: [SURPRISE]
7. GUY: -ahead to fracking?

F/X: FOOTSTEPS.**F/X: MAIN ELECTRIC SWITCH(ES). LIGHTS GO OUT. AUDIENCE CONFUSION AND CONCERN.**

8. GUY: K

End a blackout curtain will descend across the nation. So what are the options? Nuclear power? Who needs electricity if we all glow in the dark? Solar power? Wind energy? Well here

problem in

dark.

F/X: MAIN ELECTRIC SWITCH(ES). LIGHTS GO ON.
AUDIENCE CONFUSION AND CONCERN.

1. GUY: (MICROPHONE BACK ON) But where there is darkness, may fracking bring light.

SCENE 47 –

SCENE 48 – MEETING.

1. GUY: Think of it not as losing a job, but as gaining freedom the freedom to carry on with increased devotion, unbound by the chains of employment. Because one volunteer is worth twenty pressed men. Satisfaction shall be our salary, the public our annual appraisal. We may be downsizing our department, but we are upsizing our hearts and minds. We shall have a new birth of freedom and local government of the people, by the people, for the people, shall not perish from Chingford borough!
2. AUDIENCE: (APPROVAL)
3. GUY: given them a plate of sugar-coated nothing and they lapped it up. Not everyone was getting the message though...

SCENE 49 – OFFICE.

F/X: PHONE RINGING TONE. ANSWERPHONE SOUND.

4. ROTH:

F/X: BEEP.

1. GUY: This is Guy Whitmoor from Chingford Borough Council, and I have a dream, Mr Roth. A dream where you ask not what Chingford Borough Council can do for you, but what you can do for Chingford Borough Council. Because I feel like I know you, and I know there is a man who can help you with all your problems, a man who can bend the world to your desires, but you will not find this man at the end of a telephone helpline, you will not find this man by using email, you will find this man by looking in the mirror. You can get on your bike and do it yourself. The only thing you have to fear is fear itself. Because oday, in the world of freedom,

F/X: PUTS PHONE DOWN.

2. GUY: again.
3. GUY: (CLOSE) It was such a thrill to say such shocking things. I wanted to feel that more get the same visceral reaction. So I went to the site of the old Tyburn gallows, where the condemned would be given an opportunity to say some final words, now known as Speakers' Corner, where I could be amongst others saying the unsayable.

SCENE 50 – SPEAKER’S CORNER.**F/X: PEOPLE, DISTANT TRAFFIC.**

1. SPEAKER #1: *This is a*
conspiracy.
2. SPEAKER #2: And then the great egg shall descend from the heavens and
our saviour will emerge...
3. SPEAKER #3: Only in the safety of Buckingham Palace do they reveal their
true lizard form the shapeshifters who rule over us.
4. GUY: If anything, the bankers deserve bigger bonuses.

F/X: AUDIENCE APPRECIATION.

5. GUY:

F/X: AUDIENCE APPRECIATION.

6. GUY:

1. GUY: (PHONE SPEAKER) We shall defend our island, whatever the cost may be. We shall fight the badgers in the forests, we shall fight the badgers underground, we shall fight the badgers in the fields and hedgerows, we shall fight the badgers in the hills; we shall never surrender. What do we want?
2. CROWD: (PHONE SPEAKER) Cull the badgers!
3. GUY: (PHONE SPEAKER) When do we cull them?
4. CROWD: (PHONE SPEAKER) Now!
5. GUY: (PHONE SPEAKER) What do we want?
6. CROWD: (PHONE SPEAKER) Cull the badgers!
7. GUY: (PHONE SPEAKER) When do we cull them?
8. CROWD: (PHONE SPEAKER) Now!
9. EMILY:
Hitler. So heil you. But you are what you say, which means you're a shit.
10. GUY: Can I just say this?
11. EMILY:
bloody coffee.

F/X: TEA SPOON THROWN INTO SINK.

F/X: EMILY STORMS OUT.
12. GUY: There is actually a pretty good case that badgers spread TB. Emily? Emily?

F/X: STEVENSON ENTERS.
13. STEVENSON:
bothering us any more.
14. GUY: Well that's one bit of good news.

1. STEVENSON: He's dead. Neighbours complained about the smell. We had to knock the door down. Neighbours never knew him.

SCENE 54 – CHURCH.**GRAMS: PRE-FUNERAL ORGAN MUSIC - F/X:
EMILY ENTERS.**

1. VICAR: Good morning.
2. EMILY: Morning.
3. VICAR: Nice to see that someone has come.
4. EMILY: I felt someone should.
5. VICAR:

SCENE 55 – CHURCH.

1. EMILY: (BECOMING CLEARER) Guy? Guy?
2. GUY: Huh? I...
3. EMILY:
4. GUY: I should...
5. EMILY:
6. GUY: But I killed him...
7. EMILY:
8. GUY: But he was lying there dead when I said it all.
9. EMILY: I sort of understand why you said it all, even the badgers.
10. GUY: You do?
- 11.

SCENE 56 – EMILY’S FLAT.**F/X: FRONT DOOR. GUY ENTERS.**

1. GUY: Hi.
2. EMILY: Hi, how was your first day?
3. GUY: Not bad.
4. EMILY: Not too much speaking?
5. GUY: Well, more than my other idea of becoming a mime artist.
6. EMILY: [LAUGHS]
7. GUY: But it was OK.
8. EMILY:
is great you listen, you help. So, how do you like your coffee?
9. GUY: Actually, can I have tea please?
10. EMILY: OK. Two teas coming up.

F/X: TEA MAKING.

11. GUY: Emily, I had a big speech worked out, but all I want to say is will... Will. Will you...?
12. EMILY: Yes. I will. (KISS)
13. GUY: Really?
14. EMILY: Yes.
15. GUY: Oh no.
16. EMILY: What?
17. GUY: I'm going to have to give a speech at the wedding. (STARTS TO PANIC, HYPERVENTILATING).

1. EMILY: You'll be fine. This is how everyone feels about public speaking. No one really likes it. Well, no one normal, anyway. So long as you believe all the lovely things you're going to say about me.
2. GUY: Of course.
3. EMILY: And no Hitler.
4. GUY: You sure?
5. EMILY:
6. GUY/EMILY: (LAUGHS)

END.