
(RUTH, JO, ZOE (B/G) NICKI (B/G))

JO BUZZES AROUND THE FLAT,
SHE'S LATE AND HARASSED. A
DEPRESSED RUTH IS STARING
MISERABLY OUT THE WINDOW.

(CALLING OFF)

Come on, Franco - we need to get
moving!

(DULL DISINTEREST)

Busy day?

It's going to be mad. I've got to
get myself ship-shape for tonight.

Tonight?

Er, get with the programme. The
launch for Montego Heights?

(SARCASTIC)

How could I forget.

RUTH COULD SPIT. JO'S
OBLIVIOUS.

Franco - will you hurry up
brushing your teeth, we're going
to be late for school!

(MARTYR TO RUTH)

Honestly, I can't wait until he
goes full days, I'll be lucky to
fit in my facial never mind pick
out a new frock.

I thought you were skint?

You've got to speculate to
accumulate.
(MORE)

(CONTINUED)

Anyway, the dress is a freebie.
Lydia's lending me something from
HOLA.

Why would she do that?

(ISN'T IT OBVIOUS?)

Cause she thinks I'm great. I tell
you, I'm right in there with
Ewan's family. Plus it's free
advertising for Lydia isn't it?
Having me model her stuff.
Actually, now I think of it, Lydia
should be paying me.

(OFF)

Come on Franco - let's motor!

OFF GOES JOANNE TO SORT OUT
FRANCO. RUTH TURNS BACK TO
THE WINDOW AND SEES ZOE ON
THE STREET BELOW (WITH
NICKI).

THERE GOES THE WOMAN WHO HAS
RUI NED RUTH'S LI FE.

CUT TO:

(NICKI, ZOE, MARY, RORY)

ZOE AND NICKI ARE HEADED
TOWARDS THE OYSTER.

So what you wearing tonight?

Ach, I don't think I'm going.

Aw Nicki. You've got to.

How? You'll be with Rory all night
and I'll just be a total
gooseberry. Anyway, I don't know
what the fuss is all about - it's
only Lenny Murdoch trying to flog
some flats.

I know but it's a really good
chance for Rory's family to get to
know you.

Er, they already know me and they
don't like me very much.

That's why you need to come. If me
and Rory are going to be together
his family need to know you
properly. Not just as Amber's pal.

NICKI CONSIDERS.

I dunno. What's in it for me?

(LEADING)

Sounds like you're having doubts...

RORY RESENTS MARY'S INTERFERENCE.

No but Nicki and Zoe live together. So anything we do is going to effect Nicki too. (GIVING UP) It's complicated. You wouldn't understand.

RORY FOLLOWS ZOE TOWARDS THE OYSTER.

Oh, I think I get the picture...

MARY HEADS OFF TO THE DELI, A CUNNING LITTLE PLAN FORMING IN HER BRAIN.

CUT TO:

(EILEEN, SHARON)

EILEEN'S HEADING DOWNSTAIRS TO WORK WHEN SHARON (IN BABY-DOLL NIGHTIE) EMERGES FROM THE KITCHEN WITH A LUXURIOUS BREAKFAST TRAY FOR 'RAINBOW'.

(TO EILEEN)

You're up with the lark.

Some of us aren't afraid of a day's work.

Yeah, but there's a difference between striking a sensible work/life balance and running yourself into the ground so you end up looking haggard...

EILEEN COULD LAMP HER.

Still, with no chef in the Grill, I don't suppose you've got much choice. Have you?

OFF GOES SHARON, TRIUMPHANT.

OUT ON EILEEN. WAR.

CUT TO:

No point until we know what we're
doing.

RORY SEES THAT ZOE'S IN A
DWAM.

Listen, this isn't something we
have to rush. If you don't want us
to move in together -

It's not that. It's just... I
don't want to mess things up with
a bad decision.

RORY UNDERSTANDS.

Come on, I'll walk you to work.

(TO NICKI) Don't be late for
school.

RORY AND ZOE PASS MARY IN THE
DOORWAY.

(SWEET TO RORY AND ZOE)
Later, 'Lovebirds'.

OFF GO ZOE AND RORY. MARY
TURNS HER BEADY EYE ON NICKI.

SHE SLIPS INTO THE SEAT NEXT
TO HER.

Room for a little one?

WHAT'S MARY UP TO?

CUT TO:

(MANU, SCOTT, EWAN)

MANU AND SCOTT ARE CHECKING
OUT THE GRILL FOR THE
EVENING'S PRESENTATION. MANU
IS DRIVING SCOTT DAFT WITH
HIS FUSSING.

Are you sure we're going to have

—

(MARY, NICKI)

NICKI HAS ALMOST FINISHED HER
BREAKFAST. MARY HAS
INTRODUCED HERSELF.

So, Zoe's little sister, eh?
Funny, she didn't mention you when
I met her the other day.

Didn't she?

Ach, you know what it's like when
someone's in love. The rest of us
needn't exist.

NICKI EYES MARY WARILY -
WHAT'S SHE TRYING TO SAY?

NICKI TRIES TO RALLY.

I can look after myself.

Oh I'm sure. But still, it's a shame. What d'you think you'll do? Stay where you are or find a wee bedsit somewhere?

NICKI RISES, UNSTEADILY.

I've got to go... School.

Course. Lovely meeting you, Nicki. Have a good day...

OFF GOES POOR NICKI. MARY
POACHES A SAUSAGE FROM
NICKI'S PLATE AND POPS IT IN
HER MOUTH. SHE'S DELIGHTED
WITH HERSELF.

CUT TO:

(NICKI)

NICKI SITS ALONE IN THE
BOATYARD STILL REELING FROM
MARY'S REVELATION.

NICKI'S PHONE BEEPS WITH A
TEXT. SHE CHECKS THE SENDER -
AMBER.

'WHERE R U?' . NICKI TYPES THE
RESPONSE 'SICKIE' AND SENDS.

CUT TO:

(SHARON, RAYMOND, EILEEN)

IN THE BAR RAYMOND AND SHARON
PLAN THEIR NEXT MOVE.

Fine, she wants to go it alone
that's fine by me.

But Raymond, we need into the
fridge. It's got all the cheese
for our toasties! And what about

EILEEN SNORTS DERISIVELY AND HEADS INTO THE KITCHEN.

RAYMOND, SLIGHTLY DEFLATED AT EILEEN'S LACK OF COMPLIANCE, GOES BACK TOWARDS THE BAR WHERE SHARON STANDS.

She's cleaned out half the bar!

RAYMOND'S FACE HARDENS.

(TO SHARON)
Phase two. Retaliate.

But how?

RAYMOND PULLS HIMSELF UP.

With cheese, Sharon. With cheese.

OFF HE GOES, DETERMINED.
SHARON IS LEFT PERPLEXED.

CUT TO:

(RUTH, SCOTT)

SCOTT IS PACKING SOME STUFF
AND A SUIT FOR THE LAUNCH
INTO A BAG. RUTH EMERGES FROM
HER BEDROOM.

I wondered how long it would take?

Sorry?

(INTERRUPTING)

It's okay. I accept.

SCOTT: ?

Your apology. That's what you're
here for isn't it?

No actually. I'm just here to pick
up my suit. But I was kind of
hoping for an apology from you.

RUTH DIGS IN.

What for? Trying to save you from
yourself?

Okay, this is pointless. I'm outta
Okay, this is p ET n permene Tjy! 6.1 y 1 244.0

Okay, this is pointless.1 you're

Over reacting?! Ruth you tried to break up my relationship with Manu, you lied to my face -

Fine - walk away. Why not. Everyone else has!

I don't have time for this.

HE GATHERS UP HIS STUFF.

I've got a big day today and for once you're not going to ruin it.

Oh yeah, your little launch.

SHE REGARDS HIM WITH DISGUST.

Didn't take you long to forget Eddie and get into bed with Lenny Murdoch.

(WEARY)

Ruth, I'm putting the past behind me and getting on with my life. Maybe it's time you did the same?

SCOTT HEADS OFF. HIS WORDS HAVE HAD SOME IMPACT ON RUTH. SHE FALTERS - IS HE RIGHT? HE'S ALMOST OUT THE DOOR WHEN SHE REALISES THAT HE'S LEFT HIS LAP-TOP.

Wait. Scott - !

Save it Ruth, I'm not interested.

HE SLAMS THE DOOR BEHIND HIM.

Your lap-top...

(CONTINUED)

HE' S GONE.

CUT TO:

(RUTH, IONA, SHONA, NSE PROMO PERSON,
RAYMOND)

SHONA IS KEEPING WATCH IN THE
DOORWAY OF THE DELI. SHE
SPOTS RAYMOND MARCHING OVER.

(TO IONA, INSIDE)
Here he comes. You know what to
do.

SHONA RETREATS INTO THE DELI
AND IONA TAKES SHONA'S PLACE
BLOCKING THE DOOR.

(TO IONA)
Mornin'g.

Sorry, we're closed.

Aw what?

Stock-take.

Another one?

We've a lot of stock.

Well look, just gimme a slab of
cheddar and I'll pay you later-

Sorry Raymond, no can do. It'd
throw the whole system into chaos.
Come back after two.

Fine! I'll go to the Oyster!

You do that.

RAYMOND GOES OFF, SHAKING HIS
HEAD IN DISBELIEF.

SHONA JOINS IONA AT THE DOOR.

Thanks.

If you want to turn away paying
customers it's no skin off my
nose.

IONA HEADS BACK INSIDE.

GO TO:

RUTH IS HEADING TO THE OYSTER
FOR TEA AND SYMPATHY WHEN
SHE'S HANDED A FLYER BY AN
NSE PROMO PERSON.

THE FLYER IS A ADVERTISING
THE MH2 LAUNCH. RUTH
BLANCHES.

SHE CHUCKS THE FLYER IN THE
BIN AND HEADS INTO THE
OYSTER.

CUT TO:

(RUTH, GINA, RAYMOND)

RAYMOND ARRIVES AT THE
OYSTER.

(TO GINA) _____
Cheese.

_____ What about it?

_____ Can you sell me some? I need a big
block - enough for about
forty/fifty toasties. Please Gina,
I'm desperate.

(AWKWARD) _____
Em. Are the toasties for the Ship?

_____ No, for my lunch. Aye for the
Ship.

_____ Sorry, we're all out. Of
everything.

RAYMOND EYES GINA'S AMPLE
SUFFICIENCY. THE PENNY'S
DROPPING.

_____ Really.

(EVASIVE) _____
I've got to put my customers
first...

_____ This is Eileen isn't it? What's

RAYMOND GIVES GINA THE
EYEBROW. SHE FOLDS INSTANTLY.

She's asked me not to sell you
anything you could use for bar
food.

This is unbelievable!

But you're welcome to a roll and
sausage?

RAYMOND GLARES AND DEPARTS.
GINA WINCES AND TURNS TO RUTH
WHO HAS ARRIVED AT THE
COUNTER.

(TO RUTH)
Early lunch?

Day off.

Oh well you can get yourself up
town and buy some baby stuff.

(UN-ENTHUSED)
I suppose.

Ruth, you need to get a shift on.
That baby'll be here before you
know it and you won't even have a
cot for it!

Well why don't you come round
tonight and we could look at some
things on line?

Oh not tonight. I'll have to be at
The Ship. I'm doing the canapes
for the Montego Heights launch.

Is that all anyone can talk about
round here! I'm sick of hearing
about that flaming launch!

(CONTINUED)

THE PENNY DROPS FOR GINA.

Oh sorry darling. I know it can't be easy for you. It should have been you and Marty's night, eh?

(SARCASTIC)

Thanks for reminding me.

Look, how about I pop round tomorrow night instead. We'll have a girlie night in?

You know what? Forget it.

RUTH'S OFF.

(EXASPERATED)

Ruth!

BUT GINA DOESN'T HAVE TIME OR ENERGY TO PURSUE HER.

CUT TO:

(TO MARY) _____
Places to go, people to see. And
you're not one of them.

(TO LENNY) _____
Don't worry, it's not you I'm
after. Ewan's buying me lunch.

EWAN SHIFTS AWKWARDLY.

Sorry Mum, change of plan. I need
to go up town with Dad. He's
getting me a new suit for tonight.

You've got a suit -

And now he needs another.

LENNY'S ARM IS AROUND EWAN.
HIS FATHER'S SON.

(TO MARY) _____
We'll talk later, yeah?

EWAN FOLLOWS LENNY OUT.

OUT ON MARY. NOT HAPPY -
SHE'S LOSING HER BOY TO
LENNY.

CUT TO:

(RUTH, ZOE)

AN AWKWARD ZOE STANDS IN
RUTH'S LIVING ROOM.

I just wanted to check you're
okay.

Want a coffee?

Starting with the photos?

RUTH FOLLOWS ZOE'S GAZE TO A
HEAP OF PHOTOS SPREAD AROUND
AN OPEN, EMPTY PHOTO ALBUM.

I've not been able to face them
but I have to do it sometime.

ZOE'S EYE FALLS ON A PICTURE
OF MARTY.

Thought about binning them?

I would... but the baby needs to
know what its Dad looks like. It's
not like it's going to be seeing
him in the flesh.

ZOE HAS TO CHANGE THE
SUBJECT. SHE RETRIEVES A
PHOTO OF HER AND RUTH ON A
NIGHT OUT.

Remember that night? It was a
laugh, wasn't it.

Yeah. It was.

(SAD)

—

Ruth, I'm sorry. I never meant to
do anything to make you unhappy.

(BEAT)

—

Meaning?

THIS IS ZOE'S CHANCE TO COME

ZOE MISUNDERSTANDS.

Oh come on. It's a big deal you two falling out. But you can still make it up if you come to the presentation. And I'd like you there too. Even just to stand between me and Rory's Mum.

That bad is she?

Honest, I've only met her a couple of times but she hates me. She thinks I'm not good enough for Rory.

Really.

Which is a problem seeing as Lenny's offered me and Rory a flat in Montego Heights...

RUTH WOULD HAVE HAD ONE OF
THOSE FLATS.

Lucky you.

I know. It's gorgeous. Two bedrooms, beautiful kitchen.

(TIGHT)

Yeah. I know what they're like.

I dunno. We're dead happy but every time I've been happy before something's happened to screw it up. It's hard to believe it's not going to happen again.

RUTH HATES ZOE WITH ALL HER
HEART.

Yeah well I don't worry about it.

(CONTINUED)

ZOE: ?

Whatever's happened in the past,
you always get what you deserve in
the end.

ZOE TAKES THIS AS BEING MEANT
NICELY (SHE DESERVES RORY).
SHE DOESN'T SEE THE DANGEROUS
GLINT IN RUTH'S EYE.

CUT TO:

(SHONA, EILEEN, SHARON, RAYMOND, SCOTT,
MANU)

IN THE GRILL SCOTT AND MANU
ARE SETTING UP THE
PRESENTATION. THEY' RE LAYING
OUT TABLES, CHAIRS AND A
MICROPHONE.

(TO MANU) _____

Right, that looks good. We can
give out the brochures over here.

_____ When are they being delivered?

_____ The printer said definitely by
five, don't worry.

_____ Cutting it a bit fine aren't you?

(dry) _____

You fired me remember? Being
playing a bit of catch up.

(touche) _____

Fair enough. Right, let's get the
lap top fired up.

SCOTT LOOKS AROUND.

_____ Where have you put it?

_____ Nowhere. What would I be doing
with (aowherTw (SCOTT) TBRHFcW hoywHm i LYc224 T

I must have left it at Ruth's.

Tell Eileen that despite her best
efforts my business has never been
better.

SHARON DRAPES HERSELF AROUND
RAYMOND.

Same goes for his love life.

POOR SHONA.

(NICKI, AMBER, LYDIA, JOANNE)

AMBER IS HANGING AROUND
OUTSIDE HOLA (WAITING FOR
LYDIA TO TAKE HER HOME).

LYDIA EMERGES FROM THE SHOP
WITH JOANNE WHO HAS JUST
PICKED UP HER BORROWED FROCK.
LYDIA'S NOT HAPPY.

Are you sure you won't take the
blue one instead?

No - this is fine. Just the job.
Thanks Lydia.

Just... be careful with it. It's
one of my most expensive items.

Lydia, relax. My days of boaking
up my cocktails are long gone.

LYDIA'S FACE.

AMBER SPOTS NICKI EMERGING
FROM THE SUBWAY. NICKI LOOKS
UTTERLY DEJECTED.

(TO NICKI)

Hi -yah ski ver. Where you been all
day?

Mi nd your own.

OFF STOMPS NICKI LEAVING
AMBER INTRIGUED.

CUT TO:

(RUTH, SCOTT O.S)

RUTH IS ALONE IN THE HOUSE.

THE TELEPHONE STARTS TO RING.
SHE CLICKS IT DIRECTLY ONTO
THE ANSWERING MACHINE.

Hi. Sorry we're not here. Please
leave a message.

(FRANTIC)
Ruth? Ruth it's me. Listen I left

(EILEEN, SHONA)

THE KITCHEN IS IN CHAOS AS EILEEN STRUGGLES TO GET THINGS READY FOR EVENING SERVICE AND ORGANISE THE CANAPES ETC FOR THE PRESENTATION.

I don't get it! I mean what do I have to do to get them to crack!

Search me. They're thick as thieves.

(beat)

Can you smell... burning?

SHONA HEADS TO A PAN AT THE STOVE.

Oh no!

I'll get it.

SHONA 'SAVES' THE POT BUT FROWNS AS SHE LOOKS INTO IT.

Eileen, I'm not being funny but this smells like something's died.

It's French onion.

With basil and tomatoes? You experimenting with a fusion menu?

(DISMAY)

Oh no, really? Honest, I think I'm losing the plot.

(CONTINUED)

(SCOTT, MANU, EWAN)

SCOTT AND MANU ARE IN A LATHER OVER THE LAP-TOP.

Look she's bound to be back soon, she can't have gone far.

MANU HANDS SCOTT HIS CAR KEYS.

Take my car, go to the office and download your back-up files. We'll use my lap-top for the presentation.

SCOTT SHIFTS. MANU READS HIS FACE.

Tell me you made back-up files.

I was going to but you kept changing your mind about how you wanted it and I ended up doing it at home and -

MANU COULD COMBUST WITH STRESS.

Scott! Are you a complete idiot?!

SCOTT'S PHONE RINGS. HUGE RELIEF.

(PHONE) It's Ruth.
Ruth - hi. You got my message?..

SCOTT PALES.

(CONTINUED)

(PHONE) _____
No. No it's definitely there. I
had it when I was round this
morning -

RUTH'S INFORMING HIM SHE'S
SEARCHED THE FLAT.

(PHONE) _____
Yeah well search again!
Ruth? ... Ruth???

MANU LOOKS AT SCOTT
EXPECTANTLY.

(beat) _____
She hung up.
Look, I think we've still got a
bunch of transparencies made up in
the office. They're not great
but... We could maybe use them?

(despairing, sighs) _____
Well I suppose it's better than
nothing...

EWAN APPEARS.

_____ Everything on schedule?

UM NO.

_____ Absolutely...

EWAN SAUNTERS OFF, PLEASED.
SCOTT AND MANU LOOK AT EACH
OTHER. UH-OH.

CUT TO:

(NICKI, ZOE, RORY)

ZOE AND RORY EMERGE FROM
ZOE'S CLOSE. BOTH OF THEM ARE
DRESSED FOR THE LAUNCH BUT
ZOE'S FURIOUS.

It's just typical. She promised
she'd be home in time to get
ready.

Oh come on, I mean a property
presentation? It's not really
Nicki's scene is it?

ZOE SPOTS NICKI APPROACHING.
ZOE POUNCES ON HER SISTER.

Where have you been? You should
have been home an hour ago!

(SULLEN) Thought you'd be glad to be shot
of me.

What's that supposed to mean?

Oh drop it. I know what's going
on.

What...?

You and Rory moving in together?

Oh great. Who told you?

Doesn't matter. But it would have
been nice if it had been you. What
were you planning to do - leave me
a note?!

(CONTINUED)

Nicki -

Oh forget it. I hope you'll be very happy together. I'll be fine on my own.

NICKI STOMPS OFF TOWARDS THE CLOSE. ZOE PULLS HER BACK.

Wait! What are you talking about?! You're not going to be on your own!

How d' you mean?

If I move, you move too. I'm not going anywhere without you, Nicki.

NICKI IS THROWN.

That's why we didn't tell you. We wanted to be certain we're doing the right thing.

Rory's Dad wants to give us a place in Montego Heights.

NICKI'S JAW DROPS.

Montego Heights? The Montego Heights.

But we're not sure we're going to take him up on it.

Are you mental?! Those flats are pure gorgeous.

That's not the point. It's still early days for me and Rory, we need to think it through.

(CONTINUED)

What?! It's a no brainer! You two are pure 'Love Story'.

(DOUBTFUL) But living together...

What's the problem? Even if it does go pear-shaped, you'll be fighting in a big posh pad!

(LAUGHING TO RORY)

She might have a point there.

(TO HERSELF)

Maybe we are making too big a deal of it...

(TO ZOE) Is that a 'yes' then?

ZOE LOOKS AT HIM. SHE LOVES HIM AND KNOWS HE LOVES HER.

Oh what the hell. Let's do it.

NICKI LAUNCHES HERSELF AT ZOE.

Brilliant! Right, I'm going to go and get changed.

RORY AND ZOE SMILE AS NICKI HEADS OFF.

This is going to be great.

(LAUGHING)

Don't speak too soon. Have you any idea what Nicki's like to live with?

ON RORY GRINNING.

CUT TO:

(MANU, SCOTT, RAYMOND, SHARON)

MANU IS ON THE VERGE OF A NERVOUS BREAKDOWN AS HE AND SCOTT FRANTICALLY SORT THROUGH A PILE OF TRANSPARENCIES.

RAYMOND AND SHARON APPEAR CARRYING A LARGE AND ANCIENT OVER HEAD PROJECTOR.

Here we are, this'll do the job.

SCOTT AND MANU WATCH IN DISMAY AS RAYMOND BLOWS THE DUST FROM THE CONTRAPTION.

I knew I had it somewhere. I'm telling you - they don't make them like this any more.

There's a reason for that.

SCOTT SHOOTS MANU A LOOK.

Thanks Raymond. We appreciate the loan.

Aye, well you techno-wizards might think this thing is out of the ark but there's a lot to be said for the tried and tested.

(SAUCY TO RAYMOND)
Tell me about it. I love ancient contraptions. (I.E. RAYMOND)

(FRISKY TO SHARON)
For that, young lady, you get the back of my hand...

(CONTI NUETI NUEETI NU)

SHARON RUNS OFF GIGGLING WITH
RAYMOND IN HOT PURSUIT.

MANU REGARDS THE PROJECTOR.

You do know that this is a
complete and utter disaster, don't
you?

SCOTT DOES.

Just shut up and find me the plans
for the one beds.

MANU COULD DIE.

CUT TO:

(ZOE, NICKI, RORY)

ZOE, NICKI AND RORY ARE
WALKING ARM IN ARM TO THE
LAUNCH.

I can't wait. (SUDDEN THOUGHT)
Does it have an en-suite?

(LAUGHING)
Yeah, but it's ours.

Honest, it'll be brilliant. When
can we check it out?

Nicki!

Tomorrow if you like.

(GLEE)
Excellent!

Come on, lets go and tell everyone
the good news.

RORY HEADS INTO THE SHIP BUT
ZOE HOLDS NICKI BACK FOR A
MOMENT.

It was Mary that told you wasn't
it? About me and Rory.

Yeah well maybe she did us all a
favour, eh? If she hadn't told me
you two would still be dithering.

Just... be careful with Mary, eh?
I don't think she likes me much.

(CONTINUED)

Don't be daft. What's not to like?
Come on!

NICKI DRAGS ZOE INTO THE
SHIP.

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(RUTH)

RUTH ADDS THE FINAL TOUCHES
TO HER MAKE-UP. SHE'S DRESSED
TO KILL. SHE CHECKS HER
WATCH. GLANCES TO THE LAP-
TOP.

SHE'S READY.

CUT TO:

(JO, EWAN, SCOTT, MANU)

JOANNE ARRIVES ALL DRESSED UP TO THE NINES. SHE SPOTS SCOTT AND MANU AND APPROACHES.

Ta-dah!

NOTHING.

JO'S EYE FALLS ON THE OVERHEAD PROJECTOR WHICH SCOTT AND MANU ARE FRANTICALLY FIDDLING WITH.

Oh. My. God. Tell me this is a wind up?

(TERSE) _____
Just don't, Jo. Okay?

Scott - this is a top quality presentation! You can't do it on a knackered old overhead projector.

SHE TOUCHES IT AND HER FINGER COMES BACK COVERED IN A LAYER OF DUST.

Right. Thi s i sn' t happeni ng.

 Trust me. It i s.

OUT ON JOANNE. HER NAME' S
GOING TO BE MUD.

CUT TO:

(ZOE, NICKI, RORY, MARY, LENNY, AMBER,
LYDIA, EWAN)

LENNY HAS HIS FAMILY AND ZOE
AND NICKI GATHERED AROUND HIM
AND IS LORDING IT UP AS EWAN
FINISHES TOPPING UP THEIR
GLASSES.

(TO EWAN) _____
Atta boy.

MARY SCOWLS.

So what's the toast?

(Beat) _____
To me and mine!
And to the lovely Zoe.

ALL FOR MARY'S BENEFIT.

ZOE BLUSHES.

Dad, there's something we wanted
to tell you.

Oh aye?

If the offer of the flat still
stands we'd definitely like to
take it. (INCLUDING NICKI). All of
us.

MARY'S FACE.

Oh that's wonderful news! We knew
you'd come round to it, didn't we
Lenny?

(CONTINUED)

A BEAMING LENNY RAISES HIS GLASS.

To Rory and Zoe. (RE ZOE) No man
could wish for finer.

ZOE LAUGHS, EMBARRASSED. EWAN
HUGS HER.

AMBER NUDGES NICKI .

Does this mean we're related?

Aye, right.

BUT NICKI'S WELL CHUFFED.
LENNY CHECKS HIS WATCH.

Right, let's get this show on the
road.

LENNY LEADS THE TROOPS OUT
TOWARDS THE GRILL TO START
THE PRESENTATION.

OUT ON MARY. FURIOUS.
FURIOUS. FURIOUS.

CUT TO:

Ruth darlin' - what are you doing here?

It's a free country isn't it?
(TO SCOTT)
Can I have a word?

This isn't a good time, Ruth.

Oh. So you don't want this then?

RUTH HOLDS OUT HIS LAP-TOP.
SCOTT COULD WEEP WITH RELIEF.

My Lap-top! Where was it?!

(LYING) _____
It was under a coat. I didn't see it.

I knew it was there!

Sorry. (POINTED) And not just about the lap-top.

SHE LOOKS TO MANU -
APPARENTLY APOLOGISING FOR
THE ATTEMPTED SPLIT UP.

Yeah well never mind that now,
let's just get started eh?

HE GRABS THE LAP TOP AND
STARTS SETTING IT UP INT HE
CORNER.

MANU WHEELS AWAY THE OLD
KNACKERED PROJECTOR.

(TO RUTH) _____
You have no idea how much you have
just saved my skin.
(MORE)

(CONTINUED)

26 CONTINUED: (2)

JOANNE (cont'd)

If they'd done the presentation on that thing Ewan would have packed me in.

RUTH IS ODDLY BEATIFIC.

Glad to be of service. I'd hate for you to be shown up in front of the Murdochs - especially since you're so in there. Nice frock by the way.

WE SEE SCOTT AND MANU
PLUGGING UP THE LAPTOP.

LENNY AND EWAN SAUNTER OVER.

(to Jo) _____
Wow, you look...

(interrupting) _____
Amazing - I know.

SHE KISSES HIM.

(to Scott and Manu) _____
We set to go?

One minute.

LENNY WALKS OFF, HAPPY.

(TO SCOTT) _____
You'll have to run through it - check they're all in order...

(TO MANU) _____
Trust me, I know this file inside out and it's perfect. Let's just go with it, okay? Once its started it runs itself.

Right well, get it going and we can set the brochures out, OK?

(CONTINUED)

SCOTT NODS.

MEANWHILE LENNY'S TURNED TO RUTH.

Didn't expect to see you here.

Yeah, well can't dwell on the past forever, can you? Anyway, I love a good night out.

Good girl. If it's any consolation, you did the right thing booting Marty out. In this life you've got to look out for number one, eh?

I couldn't agree more.

OFF GOES RUTH.

(TO SCOTT)
Ready?

You're on.

SCOTT PRESSES A BUTTON ON THE LAPTOP AND AN IMAGE OF THE MH2 LOGO APPEARS ON THE SCREEN AND STIRRING MUSIC STARTS PLAYING.

SCOTT AND MANU HEAD TO THE BROCHURE TABLE.

LENNY GRINS, PICKS UP THE MIC AND TURNS TO THE CROWD.

Ladies and Gentlemen. Welcome to the launch of Montego Height's Two.

(CONTINUED)

RORY SLIPS HIS ARM AROUND
ZOE. THEY COULDN'T LOOK
HAPPIER.

And have I got a night in store
for you.

WE SEE SCOTT AND MANU
UNLOADING BROCHURES FROM THE
BOXES - THEY ALLOW THEMSELVES
A DISCREET HIGH FIVE. THEY'VE
ACTUALLY PULLED IT OFF...

OUT ON RUTH. THE GHOST OF A
SMILE.

CUT TO:

(EILEEN, SHARON, RAYMOND, SHONA)

AS THE LAUNCH CONTINUES IN
THE BACKGROUND, SHARON AND

I knew it was only a matter of time. I suppose you'll be wanting my services back in the Grill?

I admit that it's been harder than I thought to find a replacement.

SHARON'S SMUGNESS IS OVERFLOWING.

But I think I've finally found someone who can give me all the support I need.

RAYMOND AND SHARON: OH?

I'd like to introduce my new chef. Miss Shona McIntyre.

SHONA STEPS OUT.

RAYMOND AND SHARON STARE.

CUT TO:

(LENNY, RORY, ZOE, NICKI, LYDIA, MARY,
JOANNE, RUTH, SCOTT, MANU, GINA, AMBER,
EWAN)

THE PRESENTATION CONTINUES.
IMAGES OF MONTEGO HEIGHTS
FLASH UP BEHIND LENNY. RUTH
IS BY NOW STANDING NEXT TO
THE LAPTOP.

I love these flats. I love them so
much that I want my own boy to
have one.

LENNY LOBS RORY A KEY.

Here you go son. I hope you and
Zoe will be very happy there.

ZOE AND RORY KISS. THE
AUDIENCE APPLAUDS - LENNY
BASKS IN THE GLORY OF HIS WEE
COUP D' THEATRE.

See, ladies and gents, I'm not
trying to flog you anything but
the very best. A well built home
you can trust - not some shack
that has to be talked up by a
dodgy salesman...

PROJECTION: A PICTURE OF
MARTY CAPTIONED 'DODGY
SALESMAN'. THE AUDIENCE
LAUGH.

MANU AND SCOTT EXCHANGE
CONFUSED LOOKS BUT ARE ROOTED
TO THE SPOT IN SHOCK.

LENNY (OBLIVIOUS) PERSISTS.

(CONTINUED)

Um. No. Montego Heights will offer quality accommodations for everyone from families, to singles to excited newly weds.

PROJECTION: MARTY AND RUTH ON THEIR WEDDING DAY. THE CAPTION READS 'EXCITED NEWLY WEDS' BUT 'EXCITED' HAS BEEN SCORED OUT AND REPLACED WITH 'DELUDED'.

MORE (NERVOUS) LAUGHTER FROM THE AUDIENCE. CONFUSED, LENNY TURNS TO LOOK AT THE SCREEN.

What the...?

RUTH STEPS FORWARD AND TAKES THE MIC FROM LENNY.

Allow me.

LENNY'S TOO CONFUSED TO PROTEST. RUTH GUIDES THE AUDIENCE THROUGH THE REMAINING IMAGES.

This is me and my husband on my wedding day. This whole development was his idea... His baby.

LENNY TRIES DESPERATELY TO MAINTAIN THE FACADE THAT EVERYTHING IS UNDER CONTROL IN FRONT OF HIS CLIENTS.

That's great Ruth...

HE TRIES TO USHER HER AWAY - NOT GOING TO HAPPEN.

PROJECTION: RUTH'S BABY SCAN PHOTO.

(CONTINUED)

But here's what he should have
been concentrating on. Our baby.
Our real baby.

(TO SCOTT)
Switch it off!
(hissed/urgent)
But be subtle...

EWAN IS SUDDENLY LOOMING OVER
THEM ANGRILY. SCOTT STARTS TO

And thi s . . .

PROJECTION: ZOE'S IMAGE - THE
PHOTO WE SAW EARLIER IN
RUTH'S FLAT.

This is the tart who gave the
syphilis bug to my husband.

Oh dear Lord -

COLLECTIVE GASPS. SCOTT
ARRIVES AND PULLS THE PLUG.
THE MUSIC STOPS AND THE
PROJECTOR GOES OFF. RUTH WILL
NOT BE STOPPED THAT EASILY
THOUGH. . .

And quite probably to my baby too.
('INFORMATIVE')
Oh and when I say tart I mean
tart. As in prostitute. Someone
who sleeps with men for money.

NICKI HORRIFIED, LOOKS TO
RORY, EQUALLY GOBSMACKED AND
APPALLED.

GINA SHOVES THROUGH THE
CROWDS TOWARDS RUTH.

Excuse me -

(TO LENNY)
But I'm sure she'll make a lovely
girl friend for your son.

GINA TAKES THE MICROPHONE.

(TO RUTH)
Right, come on. That's enough.

Oh, no. I've loads more -

(CONTINUED)

MANU FRANTICALLY SIGNALS FOR
SCOTT TO CLOSE THE PHOTO FILE
AS GINA BECKONS TO JO.

(TO JO) _____
Jo, give me a hand!

(TO AUDIENCE) _____
Don't bother. I'm going.
Enjoy the canapes.

OFF GOES RUTH LEAVING STUNNED
SILENCE IN HER WAKE. ZOE
COULD VOMIT.

(TO NICKI) _____
It's not true -

NICKI KNOWS IT IS.

_____ I saw you with him.

Nicki -

_____ How many men...? Where'd you do
it...? In our flat...?

Nicki please -

_____ No!

NICKI SHOVES ZOE OFF.

_____ How did I not get it? Mum was a
whore so why wouldn't you be one
too?!

_____ Please...

_____ You said we would be different and
I believed you. How stupid am I?!

(CONTINUED)

(DEVASTATED)

Nicki - please - don't go -

BUT NICKI'S SHOVI NG THROUGH
THE BAR, BLIND WITH TEARS.
AFTER A MOMENT, AMBER FOLLOWS
HER. ZOE LOOKS AROUND THE
PUB.

LENNY AND LYDIA ARE STARING
BACK AT HER, AGHAST. MARY IS
SMILING IN SATISFACTION.

ZOE TURNS TO RORY. POOR POOR
RORY.

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