

STREAKERS

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A sapphire-blue sky on a crisp winter's day.

The triumphant trumpets of "Entry of the Nobles" from Mlada opera by Rimsky-Korsakov plays.

We're over the twinkling turquoise ocean on the east coast and moving towards land at Pennyhole bay.

The sandy beaches of Walton-on-the-Naze, Frinton-on-sea and Horsey island are soon beneath us. A signpost in the harbour reads: "Welcome to Essex." We continue inland.

Rural Essex spreads beneath us in the sunshine: Here are dazzlingly verdant lands; tidy fields bordered by hedges; the limpid rivers of Stour and Colne; thatched cottages; ancient stone churches; the remains of prehistoric settlements; and magnificent trees, centuries old.

We move on, over rural lands and towards a town.

We are soon moving above a thriving municipality with an ancient Roman fortress at its heart. National flags fly from the battlements. We circle the castle twice. This is a place where the past meets the present effortlessly.

We move on, out of the town centre and on over the suburbs. The avenues are lined with Rhododendron trees yellow and red, clipped lawns, family homes, and front doors in clean primary colours. This is our Colchester.

CUT TO:

A pair of naked buttocks.

They belong to Kevin (21) standing naked by a bed. Pam (36, an attractive 'older woman') is on the bed wearing nothing but a post coital smile.

PAM

(Cheeky)

Nice Penis.

KEVIN

(Casual)

Thanks.

He pulls on a pair of leather trousers.

CUT TO:

3 **EXT PAM'S HOUSE AFT.** 3

Pam is seeing Kevin off. They kiss.

PAM
Happy birthday.

He gets onto his motorbike. Pam watches him go.

CUT TO:

4 **EXT SUBURBAN SIDE STREETS AFT.** 4

Kevin's bike hurtles along at top speed.

CUT TO:

5 **INT STREET AFT.** 5

Alison (*40s*) is on a moped moving swiftly through the streets. Under her jacket she is wearing a 'Life Guard' T-shirt. A basket on the moped has a cake box in it. She's smiling.

CUT TO:

6 **EXT A ZEBRA CROSSING AFT.** 6

Kevin allows children to cross the road. He smiles at a boy with a claret and blue scarf. He checks his watch.

CUT TO:

7 **EXT/INT VAN/STREET GEORGE'S HOUSE AFT.** 7

"Colchester Council Sewage Department" is written on the side of the van. A surfboard is attached to the roof. George (*45*) is in the passenger seat wearing bright orange overalls and cap. Alan (*32*) is driving. They're laughing together. They park at George's house, George gets out and takes the surf board. Alan drives off with a wave.

CUT TO:

GEORGE

It's eye catching. No point doing things by halves.

(to Laura)

Give your dad a kiss, Tiger.

LAURA

(cheek)

Those who ask don't get.

GEORGE

(light)

I'm desperate for a peck.

She kisses him on the cheek. George giggles and hugs her.

ALISON

Let's get this party ready.

CUT TO:

EXT. COLCHESTER RAILWAY STATION. - AFT.

Kevin drops the hitchhiker off. She writes her number on a piece of paper and hands it to him, kisses him on the cheek, then runs for the train just catching it. Kevin smiles, checks his watch, then takes out his phone.

CUT TO:

INT GEORGE'S HOUSE EVE.

Party music playing and the phone is ringing. George answers it. Laura and Alison are preparing for the party.

GEORGE (ON PHONE:BACKGROUND)

(mock 'cool')

Alright Kev, what's happening, dude?

Alison is tying a bow around the surf board. The birthday cake is in the centre of a large buffet table. Laura is finishing the table decoration.

LAURA

(unsure)

Doesn't look very good, does it?

ALISON

Of course it does. It's brilliant.

(CONTINUED)

Alison gives Laura a hug. Laura smiles. George finishes his phone call and comes to look at the table display.

GEORGE

He's running late.

(teasing)

When's someone going to do
decorate the table?

Alison smacks his bottom playfully. Laura rolls her eyes.

ALISON

George!

LAURA

Pardon me for bothering.

GEORGE

(smile)

You've done a lovely job, Tiger.
Artistic. Perfect.

He laughs.

A family photo: George, Alison and Kevin with toothy smiles, Laura less expressive.

CUT TO:

Kevin's phone is on a wall while he puts his helmet on.

CUT TO:

Kevin swings around a corner at breakneck speed, moves onto a straight stretch of road and accelerates. He reaches a junction, speeds across. A car pulls out. There's a collision. An explosion.

FADE TO:

Ten minutes later. People gather to look at the site of the accident. Kevin's motorbike is a mangled mess. The driver of the car (*a sixty year old man*) is sitting on the side of the road, crying.

CUT TO:

14 **INT GEORGE'S HOUSE EVE.** 14

Guests fill the house. George, Alison and Laura are attentive hosts. The doorbell rings. George answers it. A policeman is on the doorstep holding Kevin's helmet...

George doesn't understand.

FADE TO:

15 **EXT. GEORGE'S HOUSE - NIGHT.** 15

The moon is up. (o.s) Alison's screams of grief echo down the otherwise silent street. The rain comes down.

FADE TO:

16 **EXT MEMORIAL LAMPOST/STREET DAY.** 16

A lamppost has been turned into a memorial for Kevin. It is covered in flowers, notes, and photographs.

A hearse is crawling along, the coffin is covered with flowers. One wreath spells "SON" another "BROTHER." Mourners follow on foot. Alison is crying freely. George has an arm around her, he's being strong and holding back his own tears. Laura walks a few paces behind, dry-eyed behind dark glasses. George waits for Laura and puts an arm around her too.

As the procession passes, people come out of their houses and stand by their gates. One house has broken guttering. Water pours from it onto the ground. George notices this.

CUT TO:

17 **EXT THE CHURCHYARD DAY.** 17

Kevin's funeral is going on inside the church. George comes out and leans against a wall, trying to control his emotions. He reaches into his pocket and pulls out a packet of cigarettes. The box is empty. He crosses the road and goes into a shop.

Alison comes out of the church looking for George. Laura follows her. Alison looks at Laura for help. Laura looks at the ground.

(CONTINUED)

17 CONTINUED: 7.
17
Music wafts out of the church: "I'm forever blowing bubbles." A cold winter wind comes through.
CUT TO:

18 **INT NEWSAGENT'S SHOP DAY.** 18
George approaches the counter. The shop keeper is moved. George has tears rolling down his cheeks.
FADE TO BLACK:
A WHITE LEGEND READS: "SEVEN MONTHS LATER"
FADE TO:

19 **EXT MEMORIAL LAMPOST DAY.** 19
Summer sunshine. The flowers on the memorial lamppost are now rotten, the notes/photos have weathered yellow. A street cleaner is putting them into his dustcart. George watches from the other side of the street.
CUT TO:

20 **INT. KEVIN'S BEDROOM - EVE.** 20
Alison draws the curtains, lightly dusts the window sill, and waters a plant. There are posters on the wall, a stereo, a TV with DVD. In a corner Kevin's birthday presents lie unopened. The surf board leans against a wall - the bow still on it. The room is a shrine to Kevin. George watches Alison from the door, he is holding a suit with a dry cleaner's wrapper on it.
GEORGE
The dry cleaner found some condoms in his pocket.
George laughs briefly, quietly and alone. He hands Alison the suit. She puts it into Kevin's wardrobe. All Kevin's clothes are neat, clean and pressed within. Laura comes to the door and observes her parents. She sighs, unhappy, a hint of resentment. George looks at her. She moves off. George looks back at his wife. She's looking at Kevin's polished shoes...
CUT TO:

25 **EXT GEORGE'S WORK DEPOT AFT.** 25

George goes into the building wearing dirty overalls.

CUT TO:

26 **INT GEORGE'S WORK SHOWER ROOM AFT.** 26

Geoff (41) and Alan (30) are sharing a joke by the door. They stop laughing as soon as George enters.

GEOFF
(concerned)
You all right, George?

GEORGE
Fine, Geoff, fine.

George goes into the shower room.

ALAN
(to Geoff)
Everyone has got to stop asking
him how he is. That's all he gets.

Another worker, Bill, is coming out of the shower room.

BILL (OOV)
(concerned)
You all right, George?

GEORGE (OOV)
Fine, Bill, fine.

CUT TO:

27 **INT SHOWER DAY.** 27

George is taking a shower. Alan is in the next cubicle.

ALAN
(concerned)
You okay in there, George?

GEORGE
Fine. Fine.

ALAN
You sure?

(CONTINUED)

27 CONTINUED:

10.
27

GEORGE
(unconvincing)
Yeah.

George soaps his head heavily, soaping out the world.

CUT TO:

28 **INT ALAN'S CAR EVE.**

28

George is staring through the window, watching the world go by. He's not listening to Alan, who is driving.

ALAN (BACKGROUND)
-We were in a nice pub... I didn't just want bedroom stuff. I wanted the companionship too... I had a clean shirt on... Must have been drunk. You'll laugh. When I woke up I was wearing a top hat-

GEORGE
(far away)
Me and Alison don't make love anymore.
(beat- comes to)
Drop me off here, Alan. I'll walk the rest of the way.

CUT TO:

29 **EXT THE STREET EVE.**

29

Doleful, George is walking home. Day is becoming night.

Brenda (71) comes out of her house in a dressing gown, with some empty milk bottles. As she bends down the gown falls open revealing that she is wearing frilly red underwear. She pulls it together, unembarrassed.

BRENDA
You alright, George?

GEORGE
Fine. Brenda.

A voice comes out of the house.

BRENDA'S HUSBAND (O.S.)
Is that George? Is he alright?

(CONTINUED)

George nods at Brenda then moves on. He reaches his own house. Next-door neighbour, Ray (*39, down at heel*) approaches. He is holding a cake.

GEORGE

(to Ray)

-I'm fine, Ray.

RAY

(nervy)

I... I baked you a cake.

It is ineptly iced but a beautiful thing nonetheless. It makes George want to cry.

RAY (CONT'D)

(with concern)

You okay?

CUT TO:

George, Alison and Laura are eating dinner in their usual silence. Laura has her head down. Eventually:

GEORGE

I was thinking of getting a bottle of wine one night. We could have a glass together.. as a family.

Beat.

ALISON

Laura's too young.

GEORGE

Yeah, but a glass- (*wouldn't do any harm*)

ALISON

If you want to get drunk-

GEORGE

-I don't want to get drunk.

ALISON

If that's what you want.

GEORGE

I don't want to get drunk!

(CONTINUED)

ALISON

If you want to get drunk, get drunk!

Beat. Silence.

GEORGE

Are you a vegetarian now, Laura?

LAURA

Yeah.

GEORGE

You should have said and I wouldn't have given you any meat.

LAURA

It's alright.

GEORGE

(heartbroken)
I wouldn't mind.

FADE TO:

INT. ART CLASSROOM - DAY

A still-life class of fifteen Art students painting a colourful bowl of exotic fruit. Laura is using black charcoal. The others use colours. Classmate Colin (17, wearing a Ricky Gervais T-shirt) is interested in Laura. His sketch is vibrant.

CUT TO:

INT COFFEE SHOP DAY.

Laura is leaving college. Colin catches her up. He is carrying a large model of a stag beetle.

COLIN

(to Laura)
I sit behind you.

Laura glances at him briefly but carries on walking.

LAURA

Yeah, I know.

COLIN

I liked your drawing.

(CONTINUED)

LAURA

No, you didn't.

COLIN

You made the fruit look weird. It was great.

LAURA

It was rubbish.

COLIN

Would you like to draw my beetle?

LAURA

I haven't got time.

COLIN

Tonight?

Head down, she quickens her pace, he keeps up.

LAURA

I'm writing letters to murderers, thanks.

COLIN

Brilliant. We could do that together. We'll send drawings of insects to death row.

LAURA

I don't fancy you.

COLIN

Why not?

LAURA

You're not my type.

COLIN

(sweet)
Are you sure?

LAURA

Believe me.

COLIN

I'll grow on you.

LAURA

(terse)
Go and brush your teeth.

She surges on ahead, Colin has trouble keeping up.

(CONTINUED)

COLIN
(persistent)
Don't apologise for that, I don't
mind insults... This is for you.

Colin hands her an envelope. Laura walks on ahead. Colin watches her disappear into the distance. He checks his breath to see if it smells

CUT TO:

33 **INT KEVIN'S BEDROOM NIGHT.**

33

Laura sits at the edge of the bed and watches film of Kevin.

On screen: Royal Ascot, trackside. The Taylor family are all dressed up for a day at the races. George and Kevin are wearing top hats and morning suits. They are joking and tipping the hats at each other in mock politeness. Alison is filming. Laura is all in black but has a huge home made hat on too. George takes over the camera. Alison is bashful in her hat and suit. They are all laughing as she orders George to film someone else. A race gets under way. The crowd are quickly in a frenzy. Laura can't see very well because of the crush. Kevin whispers something to her and then gives her a piggy back so she can watch the race.

Sitting on Kevin's bed, Laura watches for a while, stoic and mesmerized, then she uses the remote control to fast-forward the images, a little angered by it all...

CUT TO:

34 **INT. GEORGE'S HOUSE - EVE.**

34

Laura has her head down over her plate. She, Alison and George are having dinner, the usual silence between them. Eventually:

GEORGE
(brave)
That surf board...

Laura looks at him briefly. Beat.

GEORGE (CONT'D)
I could try it, I suppose.
Imagine me surfing, Laura?

(CONTINUED)

He laughs briefly and alone.

GEORGE (CONT'D)
 Someone should use it...
 (beat)
 We could all have a go...

Laura shakes her head.

GEORGE (CONT'D)
 Can't we talk about it?

LAURA
 I've got to go.

ALISON
 (to George)
 Leave it, George. You're making
 things worse.

GEORGE
 How could it get any worse?

Laura goes.

CUT TO:

Establishing: A neon lit multiplex.

CUT TO:

Laura is an usherette, uncomfortable in her uniform, tearing tickets at an auditorium door. A poster reveals that the filming showing is a slushy romance: "*Everybody loves.*" Two elderly ladies present their tickets.

ELDERLY LADY
 (to her friend)
 I just adore Bette Midler.

Laura sneers and sighs as she tears the tickets and the ladies head into the auditorium.

CUT TO:

37 **INT. CINEMA AUDITORIUM - NIGHT**

37

The slushy romantic film is watched by groups of elderly ladies. Laura is in the back row watching too.

FILM ACTOR VOICE (O.S.)

'Whenever you say something nice to me, I feel hot all over.'

FILM ACTRESS VOICE (O.S.)

'Get yourself some ice, Billy... We're going to have a baby.'

Film music swells.

Laura is emotionally involved (but dry-eyed.)

CUT TO:

38 **EXT CINEMA/TOWN CENTRE NIGHT.**

38

Laura leaves the cinema and walks to a bus stop. A group of boisterously drunk young men pass. Laura sneers, but they don't notice her. She gets on a bus.

CUT TO:

39 **EXT THE STREET NIGHT.**

39

Laura gets off the bus, walks down her street with her head down. Alison, on the moped, pulls up alongside her. She gets off and wheels the moped, so they walk together.

ALISON

You'd already left when I got to the cinema.

LAURA

What's wrong with me getting the bus?

ALISON

Dad worries when you're out late. Especially-

LAURA

(terse)
-It's only three stops.

They walk on in silence.

(CONTINUED)

ALISON
(desperate)
It's horrible feeling like this,
isn't it Laura?

LAURA
Don't talk about it then.

They've reached the house, Laura goes inside, Alison
pauses for a moment then follows.

CUT TO:

40 **INT LAURA'S BEDROOM NIGHT.** 40

Laura opens the envelope. It contains a tiny portrait of
herself drawn by Colin. An inscription reads: "You are
beautiful." She looks at it sadly.

CUT TO:

41 **INT BEDROOM NIGHT.** 41

Alison and George in bed. Alison is knitting. George is
reading. The radio is tuned to a late night phone-in.

RADIO PRESENTER (RADIO VOICE)
-You're listening to Colchester FM
'late and live' Hello caller!

RADIO DAVE (RADIO VOICE)
My name's Dave.

RADIO PRESENTER (RADIO VOICE)
What's on your mind, Dave?

RADIO DAVE (RADIO VOICE)
My wife and I. You see-

RADIO PRESENTER (RADIO VOICE)
(Seedy)
Marital problems?

RADIO DAVE (RADIO VOICE)
We're in our late fifties. I'm a
bus driver...

RADIO PRESENTER (RADIO VOICE)
(Seedier)
Problems in the bedroom, Dave?

(CONTINUED)

RADIO DAVE (RADIO VOICE)

I suppose-

RADIO PRESENTER (RADIO VOICE)

(seediest)

'Performance' problems?

Alison puts her knitting down. George stops reading.

RADIO DAVE (RADIO VOICE)

*No. Not at all. Me and the wife
are unstoppable. Addicted to sex.*

GEORGE

Blimey!

RADIO DAVE (RADIO VOICE)

*We're at it like rabbits every
chance we get. Bedroom, bathroom,
kitchen, back of the car. It's a
wonder we haven't done ourselves
an injury. I was so tired the
other day I nearly crashed my bus-*

George and Alison look at each other and burst out laughing. George turns the radio off.

GEORGE

Like rabbits!

ALISON

In their fifties!

GEORGE

Older than us!

ALISON

Saggy!

They are both laughing.

GEORGE

Nearly crashed his bus!

They laugh loud, then, slowly, the laughter fades and finishes. Eventually, they are back in their silence.

GEORGE (CONT'D)

(tentative)

Do you want me to do anything?

(CONTINUED)

41 CONTINUED: (2) 19.
41

ALISON
(Gently)
No. ...thanks.

CUT TO:

42 **INT. GEORGE'S HOUSE - MORNING** 42

George is half awake as Alison readies herself for work. Eventually he hears the front door slam shut and Alison leave on her moped.

CUT TO:

43 **INT GEORGE'S BEDROOM/LANDING DAY.** 43

George knocks on Laura's door.

GEORGE
Eight o'clock. Laura.

CUT TO:

44 **INT LAURA'S BEDROOM DAY.** 44

Laura is asleep. The door slowly begins to open.

GEORGE (OS)
Laura?

Laura wakes and throws a pillow at the door.

LAURA
Privacy! I'm awake!

CUT TO:

45 **INT THE LANDING DAY.** 45

George closes the door again.

GEORGE
(feckless)
Eight O'clock. College day...

CUT TO:

51 **INT POLICE LOST PROPERTY OFFICE DAY.** 51

A vast room of shelves filled with 'lost' mobile phones. Among them, Kevin's phone beeps.

*FEMALE VOICEMAIL (VO)
Please hold the line.*

The phone connects to the personalized voice mail.

*KEVIN (VOICE MAIL VO)
Hi, you've reached Kevin Taylor; I
can't answer the phone at the
moment I'm probably still in bed-*

CUT TO:

52 **EXT MARKET PLACE DAY.** 52

George is listening to the voice message.

*KEVIN (VOICE MAIL VO)
-leave me a message after the beep
and I'll listen to it when I
regain consciousness... <beep>*

A young man passes, for a moment George thinks it's Kevin.

FADE TO:

53 **EXT THE CEMETERY DAY.** 53

The sun beats down. Fresh flowers are on Kevin's grave. George is on a bench, alone, deeply melancholic.

A train rumbles past, but is soon gone.

George feels that he should say something to his dead son. But he doesn't know what. He just wants him back. That's his frustration. It is out of this frustration that he begins to make a 'gesture.' His actions are instinctive, unplanned.

He takes his jacket off and lays it over the back of the bench. He unbuttons his shirt and removes it. He looks around. He's still alone. He unbuttons his trousers.

*** "Hit me with your rhythm stick" by Ian Dury and the Blockheads begins to accompany George's actions.*

(CONTINUED)

53 CONTINUED:

53

He puts his thumbs in the band of his underpants, ready to push them down.

CUT TO:

From a distance: George is running through the cemetery in the nude. He twirls around a tree. He hurdles a gravestone, leap frogs another. He is waving his arms above his head filled with a sudden mad energy, an explosion of emotion. This is an unexpected celebration of flesh against a powder blue skyline. A palpable delight.

CUT TO:

54 **EXT THE CEMETERY/STREET DAY.**

54

George puts on the last of his clothes and leaves the cemetery. At first he wears an expression of guilt, but as he moves along this slowly becomes a smile. The smile grows. Passers-by look at him. George begins to chuckle.

FADE TO :

55 **INT. GEORGE'S HOUSE - MORNING**

55

George, Alison and Laura are eating breakfast in silence. Suddenly, George switches the radio on: "Cracklin' Rose" by Neil Diamond instantly fills the room. Alison and Laura are surprised. There is a stasis as Alison and Laura stare at George wondering what he is doing. George is eating his breakfast and nodding along to the music. Eventually he looks up, then sits back:

GEORGE

I'm not going to work today.

CUT TO:

56 **INT/EXT - GEORGE'S HOUSE DAY.**

56

The Sex Pistols "Anarchy in the UK."

George pulls away in his car with the stereo on. Alison and Laura watch him leave.

57 **INT/EXT GEORGE'S CAR DAY.**

57

(Music continues.) George is driving and singing, bobbing in time to the music. At traffic lights, he looks over at the woman in the next car.

GEORGE

(In explanation)

I'm a punk.

The lights turn green.

CUT TO:

58 **EXT VILLAGE BOWLING GREEN DAY.**

58

"Anarchy in the UK" continues over this and following scenes..

Pensioners, dressed in white, are playing bowls on the immaculate green. George looks over the hedge at them. He smiles.

An elderly couple are deeply involved in their game. Seeing 'something,' the male player looks up, shocked. His wife looks up. She is shocked too. They 'stick' in this position: crouched, wide-eyed, open-mouthed.

CUT TO:

59 **EXT ATHLETICS CLUB DAY.**

59

George pulls up outside a small sports club.

CUT TO:

60 **EXT ATHLETICS TRACK DAY.**

60

A small outdoor amateur Athletics facility. People are training here, but something unusual is happening:

Someone is running quickly around the track distracting the athletes. From this POV we see: A man throw a javelin that flops into the ground only two feet ahead. A long jumper falls face first into a sandpit. A high jumper tangles into a crash mat. A high hurdler forgets to leap. A pole vaulter's pole snaps.

(CONTINUED)

60 CONTINUED:

60

Each distracted athlete looks extremely surprised. We can hear George giggling.

CUT TO:

61 **INT/EXT GEORGE'S CAR/ROUNDAABOUT DAY.** 61

George reaches a roundabout, circles it twice, drives on.

CUT TO:

62 **INT/EXT COUNTRY LANE/VAN DAY.** 62

George is driving along a country lane. A roadside sign reads: 'PICK YOUR OWN: strawberries.' George giggles.

CUT TO:

63 **EXT FRUIT FIELDS DAY.** 63

People are picking strawberries. Something astonishes them, very suddenly, moving past at speed. Some laugh, some attempt to take photos on their phones. (But they only capture blurs.) The fruit pickers are responding to a strange, fast moving, giggling, oddity.

CUT TO:

64 **INT/EXT GEORGE'S VAN DAY.** 64

George is eating a strawberry and laughing. (*'Anarchy In the UK' fades.*)

FADE TO:

65 **INT GEORGE'S HOUSE EVE.** 65

Hallway: Alison comes home from work. She sees a 'glow' coming from the sitting room. She looks in.

Sitting room: George is under a sun lamp wearing swimming trunks, sunglasses and headphones. Alison finds this highly unusual.

CUT TO:

66 **INT LIBRARY EVE.**

66

George is flicking through a book on punk music, laughing to himself. Alison is having her books stamped at the desk. She looks across at George and notices that he isn't wearing any socks. She eyes his naked ankles in astonishment.

CUT TO:

67 **INT GEORGE'S KITCHEN DAY.**

67

Alison serves breakfast to George and Laura. The radio is on. George is eating enthusiastically.

RADIO REPORTER (O.S.)

(Light, smooth voice)
Our phone lines have been
inundated with sightings of the
Colchester Streaker. Line four?
Hello Debbie?

DEBBIE (O.S.)

I saw him last night.

RADIO PRESENTER (O.S.)

Where was this?

DEBBIE (O.S.)

He was running down the A12.

RADIO PRESENTER (O.S.)

The dual carriageway!

DEBBIE (O.S.)

Along the hard shoulder. 7pm.

RADIO PRESENTER (O.S.)

So, this would have been just
after his streak through the Zoo
and just before his streak through
Sainsbury's supermarket. How did
he look, Debbie?

DEBBIE (O.S.)

Like he was enjoying it.

George laughs. Laura puts her bowl in the sink and leaves.

(CONTINUED)

RADIO PRESENTER (O.S.)
*Are you the Colchester Streaker?
 Have you seen him? Do you know who
 the Colchester Streaker is? Give
 us a call- We're getting a lot of
 reaction on this-*

Alan's sewage van pulls up outside and toots his horn. George finishes his breakfast and claps his hands together ready to go to work. Alison is mystified.

CUT TO:

68 **INT GEORGE'S CAR DAY.**

68

Alison is in George's car, attempting to adjust the seat using the handle under the driver's seat. She finds something unexpected and pulls out a small punnet of strawberries. Tucked in the corner of this there are a pair of George's under pants.

CUT TO:

69 **INT SWIMMING POOL DAY.**

69

Alison is in the lifeguard's 'high chair' overlooking the pool. A few mothers with children are paddling. In the swimmer's lane, Martin (30s) is swimming up and down swiftly. For a moment he reminds Alison of Kevin.

Teresa (30, a manager) totters around the pool in heels.

TERESA
 (of the swimmer)
 Big thighs.

ALISON
 (of the swimmer)
 Good hamstrings.

TERESA
 Everyone's coming tonight.

ALISON
 I don't know.

TERESA
 I want you there.

ALISON
 It's just-

(CONTINUED)

TERESA

(stern)

-Alison, Forget it! A lot of men
don't wear socks.

ALISON

Not George...

(beat)

And that's not all he's not
wearing.

Alison looks uneasy, Teresa determined.

CUT TO:

INT A NIGHTCLUB NIGHT.

Loud music. Alison is with her workmates in a busy bar,
feeling alone. Carol (60s) gives her a squeeze. Alison
smiles bravely.

CAROL

(to Alison, aside)

Good to have our party girl back.

Teresa is wearing a large "Thirty Today" badge.

TERESA

(drunk)

It's all down hill after thirty.
I'm old.

Michael and Miranda (both 20s) bring colourful cocktails.

MICHAEL

One 'grope in the dark, 'one
'Punch in the face.'

Teresa and Carol take the drinks.

CAROL

(to Michael)

Teresa isn't old, is she, Michael?

MICHAEL

Only compared to young people.

Carol laughs. Miranda hands Alison an orange juice.

MIRANDA

If you can still have babies then
you're not old. That's the test.

(CONTINUED)

70 CONTINUED:

ALISON

(still)
I want a baby.

They stop talking and look at Alison.

CUT TO:

71 **INT NIGHTCLUB TOILET NIGHT.** 71

Alison and Teresa are in adjacent cubicles.

TERESA

It's what you and George need.

Beat.

ALISON

I don't want a baby, Teresa. I
want my baby back.
(beat - empty)
And we don't have sex anyway.

CUT TO:

72 **INT GEORGE'S HALL/STAIRS NIGHT.** 72

Alison is walking up the stairs. The theme music from
'The Good the Bad and The Ugly' is coming from the
bedroom. Alison goes in.

CUT TO:

73 **INT. GEORGE'S BEDROOM - NIGHT** 73

George is swaggering around to the music, in front of the
bedroom mirror. In his mind he is a dangerous cowboy. He
is only wearing his underpants.

GEORGE

(sees Alison)
Good night?

ALISON

No...

George saunters out. Alison follows.

CUT TO:

74 **INT BATHROOM - NIGHT.**

74

George is looking at himself in the bathroom mirror, posing, flexing his muscles, sucking in his paunch. Alison watches him around the edge of the door. She finds his confidence attractive as he poses. She admires him.

GEORGE
(confident)
Not bad eh?

Alison nods.

ALISON
(checking)
Did you bash your head on something at work?

George laughs. He shakes his head.

CUT TO:

75 **INT BATHROOM NIGHT.**

75

A little later and alone, Alison puts cream on her face and wipes her make-up away. She takes the clips out of her hair and it falls into a shapeless mess. She feels old. She examines her face. She combs her hair. Looks at her pyjama top. Undoes a few buttons.

CUT TO:

76 **INT. BEDROOM - NIGHT**

76

Alison stands in the doorway, her hair back in place, a little cleavage showing. She looks at George who is in bed. She is about to move towards him when he starts to snore. He is sleeping soundly. Alison suddenly feels silly. She does her buttons up.

CUT TO:

77 **INT ICE CREAM PARLOUR DAY.**

77

A customer is reading a copy of the Mirror newspaper.

CUT TO:

(CONTINUED)

C/U Page inside paper, Headline: **"WHO IS THE COLCHESTER STREAKER?"** There's a photo of George in action, from behind, very blurred and indistinct.

CUT TO:

Laura is eating ice cream. Colin enters and joins her.

COLIN

I'm not stalking. Saw you through the window.

(of the ice cream)

That looks good.

LAURA

It is.

Beat.

COLIN

(sitting)

Guess what?

LAURA

What?

COLIN

You wouldn't be interested.

LAURA

No. I wouldn't.

COLIN

Good. That's alright then.

Laura smiles a little.

LAURA

Thanks for the drawing.

COLIN

Did you like it?

LAURA

Don't ask people if they like your work. Let it speak for itself.

COLIN

(smile)

Great, wasn't it?

LAURA

Needed better subject matter.

(CONTINUED)

COLIN

I'm drawing a monkey's arse next.

Laura laughs a little.

LAURA

Idiot.

COLIN

Nice smile.

LAURA

Get stuffed.

Beat.

COLIN

Do you think about your brother
when you draw?

Beat.

LAURA

Mind your own business.

COLIN

I didn't-

LAURA

-You don't know anything.

COLIN

But, you must miss him.

LAURA

(controlled)

He was ordinary. Just like you.

COLIN

But he was your brother-

LAURA

(attack)

-What do you know about it?

COLIN

Sorry. I'm sorry.

LAURA

(tantrum)

I don't talk about him. I don't
want to talk about him. I don't
want to talk about anything.

(MORE)

(CONTINUED)

77 CONTINUED: (3)

77

LAURA (CONT'D)

I can't stand this little town where everyone is into everyone else's business! As soon as I've got the money, i'm getting out of here.

COLIN

Where to?

LAURA

Somewhere big. London!

Beat.

COLIN

I fancy you, Laura.

Laura is shocked and embarrassed.

CUT TO:

78 **EXT ICE CREAM PARLOUR DAY.**

78

Laura leaving. Colin pursues. They walk down the street.

COLIN

Where you going?

LAURA

I'm busy.

Beat.

COLIN

Let me take you out?

They stop walking.

LAURA

Why? You're stupid, boring, obvious-

COLIN

-And persistent.

Laura sizes him up.

CUT TO:

79 **EXT. GEORGE'S HOUSE - DAY**

79

Laura is walking home. Alison is cleaning the outside of the windows.

(CONTINUED)

LAURA
(vulnerable, reaching
out)
Mum...

Alison isn't listening.

ALISON
(preoccupied)
You haven't seen dad's underpants
in any unusual places, have you?

LAURA
(instantly angry)
The only thing I don't want to
talk about is dad's underpants.

ALISON
They were in a punnet of
strawberries.

LAURA
He doesn't like strawberries.

ALISON
In the car.

Beat.

ALISON (CONT'D)
He might be going bonkers.

LAURA
Yes. Probably.

ALISON
Are you alright, darling?

Beat.

LAURA
Clean the windows, mum... Clean
the windows.

Alison looks at the window sadly.

CUT TO:

Alison is swimming backstroke alone, gazing at the ceiling. She stops swimming and floats on her back. Her body slows in the water. She sinks under...

(CONTINUED)

80 CONTINUED:

80

Seconds pass. She breaks the surface again, takes a breath. A little suicide rehearsal over.

FADE TO:

81 **INT LOCKER AREA DAY.**

81

Alison is at her locker preparing to go home. Martin is nearby at his locker.

ALISON

Hello.

MARTIN

How's it going?

ALISON

(Honest)

Couldn't get much worse actually.

MARTIN

Really?

ALISON

I don't know why I told you that.

MARTIN

(Disarming)

When I feel awful I have a swim.
Actually, I have a swim when I
don't feel awful. I just like
swimming.

ALISON

Me too. Creaky old body though.

MARTIN

(Light)

Martin.

He offers his hand and they shake.

ALISON

Alison.

MARTIN

Fancy going for a drink?

Alison is a little embarrassed. Teresa puts her head around the corner unwittingly interrupting.

(CONTINUED)

81 CONTINUED:

81

TERESA
 (to Alison)
 Ready to go?

CUT TO:

82 **INT/EXT SPORTS CENTRE CAR PARK DAY.**

82

Alison and Teresa head out to the car park. As they leave they pass a queue of people wearing tracksuits, all holding broad swords.

TERESA
 (of Martin)
 Was something going on there?

ALISON
 Don't be silly.

They walk through the car park.

TERESA
 I was thinking about George.
 There's only one logical
 explanation, isn't there?

Teresa gets into her car.

ALISON
 (realisation)
 He's got himself another woman.

CUT TO:

83 **EXT STREET EVE.**

83

Alison is spluttering along on her moped. She stops at traffic lights. While waiting, she stares vacantly at a billboard for bras. She turns the moped around and goes back in the other direction.

CUT TO:

84 **INT BAR DAY.**

84

Alison and Martin sharing a bottle of wine.

ALISON
 (feeling pathetic)
 I'm married.

(CONTINUED)

MARTIN

What he doesn't know can't hurt him.

Alison takes a gulp of wine.

ALISON

(at sea)

I've only been with one other man. That was before I met George. I was sixteen.

(beat, feckless)

Tony. He was fifteen with a Joe Strummer haircut...

MARTIN

Who is Joe Strummer?

She leans over and kisses Martin for two seconds.

MARTIN (CONT'D)

I've got the car round the back.

CUT TO:

A deserted car park. Alison and Martin are sitting in the car. Martin moves his chair to recline. Alison does likewise. Then she moves it back to the upright position.

ALISON

Sorry.

MARTIN

It's okay. No one comes here.

ALISON

I can't do this.

MARTIN

You'll be fine.

ALISON

My son died.

Beat

ALISON (CONT'D)

(sudden confessional)

I want me and George to laugh. Properly. Like we used to. But it looks like he's having an affair.

(CONTINUED)

MARTIN

(suggestive)

What are you going to do about it?

ALISON

(increasingly
emotional)

I want us to be like we were. I
want my son to be in his room. I
want my daughter to be happy...
But it's all changed. Everything.
I can't live like this anymore. I
can't live with all this
disappointment. Do you see?
Something's got to change!

CUT TO:

86 **EXT STREET DAY**

86

George's car is outside the flower shop. Alison is
watching, at a distance from her moped. George comes out,
carrying a large bunch of flowers.

An attractive, middle-aged woman walks over. Alison fears
the worst. The woman walks with purpose, but moves on.
Alison breathes a sigh of relief, then notices that
George is combing his hair and checking his appearance in
the car mirror.

CUT TO:

87 **EXT. STREET - DAY**

87

Alison is driving home on her moped now convinced that
George is having an affair.

CUT TO:

88 **INT. GEORGE'S HOUSE - DAY**

88

Alison's suitcase is on the kitchen table. She's beside
it, waiting in her coat. George comes in.

GEORGE

Is this what I think it is?

ALISON

You're not surprised then.

(CONTINUED)

GEORGE

Well, the way you've been.

ALISON

Don't make this my problem.

GEORGE

Whose problem is it?

ALISON

Young and pretty is she?

GEORGE

What are you talking about?

ALISON

Don't treat me like an idiot.

GEORGE

I'm not having an affair!

ALISON

You don't touch me anymore.

GEORGE

You won't let me.

ALISON

See!

GEORGE

You don't touch me anymore!

ALISON

I've got no looks left. I can't blame you, I suppose! Look at me!

GEORGE

That's rubbish.

ALISON

You're rubbish!

GEORGE

I know! No wonder you hate me!

ALISON

Stop making it my problem!

GEORGE

I'm not having an affair!!

ALISON

I don't hate you. You hate me!!

(CONTINUED)

GEORGE

BOLLOCKS!!!

Laura enters the room wearing her usherette uniform.
George and Alison fall silent.

ALISON

(soft, sing-song)
You alright, Laura?

LAURA

I'm not stupid, you know? I don't
want to be a member of this family
any more than you two want to be!!

Laura goes slamming the door. Beat.

ALISON

(to George)
Now look what you've done.

George looks Alison in the eye, they laugh briefly.

GEORGE

You're beautiful and I'm an ugly
bloke who got lucky. That's how
I've always felt. I'm not having
an affair. I know you're not
interested in me anymore. And I
understand if you've got to go...
but i'm not having an affair,
Alison. However you feel about
me... I still adore you

Beat

ALISON

I think you're handsome. You've
always been my hero, George... but
I'm so empty. I don't know how
long I can go on feeling like
this. It has got to change.

GEORGE

I don't want to lose you. I don't
want you to leave with this...
little suit case.

George picks the case up. He is surprised by the weight.

ALISON

It's empty.

They both laugh a little.

(CONTINUED)

88 CONTINUED: (3)

GEORGE
I'm not having an affair, Alison.

ALISON
Then why were your under pants in
a punnet of strawberries in the
car?

FADE TO:

89 **INT. GEORGE'S CAR - DAY** 89

George and Alison. Quiet uncertainty between them.

ALISON
Can't you just tell me?

GEORGE
It's hard to put into words.

CUT TO:

The same but now they're driving with a large bunch of
flowers in the car.

CUT TO:

90 **EXT. MEMORIAL LAMPPPOST - DAY** 90

George is tying the flowers to the lamppost. It's covered
in flowers from previous visits. Alison watches.

CUT TO:

91 **INT. GEORGE'S CAR - DAY** 91

They drive now without the flowers.

CUT TO:

92 **EXT A SMALL VILLAGE DAY.** 92

A traditional Essex village. An idyllic spot in the
country. A string of thatched cottages nestle around the
edge of a lily pond and green. A few locals are sitting
on deckchairs enjoying the sunshine. One has a radio
tuned to Test match cricket. Others are walking their
dogs. Two thatchers are working on a cottage roof. Tiny
cobble streets lead away from here with curious antique
shops and historic inns.

(CONTINUED)

92 CONTINUED:

92

George and Alison pull up and park.

CUT TO:

93 **EXT GEORGE'S CAR DAY.**

93

Alison is standing a few feet away. There is much movement going on inside the car but she's not sure what's happening. Eventually, the door opens. George's bare feet exit and hit the ground.

CUT TO:

94 **EXT CAR PARK DAY.**

94

Alison is staring, catatonic with astonishment. Whatever she can see that George is doing has put her into an extreme state of shock. A dog barks, someone screams, there is laughter.

MALE VOICE (OS)
(earthy laugh)
Oi fat arse!!

Someone walks past staring and mesmerized. Alison is speechless.

CUT TO:

95 **INT CAR DAY.**

95

Alison is in the passenger seat. George gets into the car. He is out of breath but exhilarated. (*we only see him from the waist up.*) Eventually:

GEORGE
I'm the Colchester Streaker.

ALISON
You're a pervert.

GEORGE
No. An exhibitionist.

ALISON
Don't make a joke out of this.

A passer-by spots George and gives him the thumbs up. George smiles and gives the thumbs up back.

(CONTINUED)

ALISON (CONT'D)

(Measured)

Put your pants on, George.

George looks down at himself.

GEORGE

Oh yeah.

CUT TO:

George is dressed. They drive along. At traffic lights a man washes their windscreen.

ALISON

Everything dangling... People looking...

GEORGE

It makes me feel good.

ALISON

Can't you feel good in shorts?

GEORGE

I wouldn't be much of an exhibitionist if I wore shorts, would I? I'd be a jogger.

ALISON

Jogging I could understand.

GEORGE

(Stubborn)

I do this to stop myself from jogging.

ALISON

Laura doesn't need her father humiliating her.

GEORGE

Whatever I do humiliates her.

ALISON

She's sensitive!

George winds the window down to pay the window washer.

(CONTINUED)

ALISON (CONT'D)

The last thing she needs is your
penis running down the street.

George smiles at the window washer and hands him some
coins. Alison tries not to smile. George laughs.

GEORGE

I don't do it locally. She'll
never find out...

CUT TO:

INT GEORGE'S BEDROOM NIGHT.

Alison is in bed. George is about to get in wearing only
his under pants.

ALISON

Put your pyjamas on, please.

GEORGE

It's not sexual. Honestly. Very
often I get a round of applause.

He roots around in a drawer and finds his pyjamas.

ALISON

(Logical)
People think you're a nutcase.

GEORGE

No. I'm accepted. Getting air to
the body is good. You'd enjoy it.

He puts his pyjamas on.

ALISON

I'm not built for it. You're not
built for it. Neither of us are
built for it.

GEORGE

It's not a beauty contest.

ALISON

We're middle-aged. We disgust
people.

GEORGE

No, darling, we don't. That's
something I've found out.

(CONTINUED)

Beat. He stands before her in his pyjamas.

GEORGE (CONT'D)
(of the pyjamas)
These okay?

ALISON
I want this to stop, George! All
of it! I want this to stop now!

George is disappointed.

CUT TO:

The college Art class are on a trip to a gallery looking at the paintings. Laura is staring at a painting (ideally Dali's "Beach with telephone.") Two other female students join her.

FEMALE STUDENT
Colin couldn't come today. He had
to work.

Laura shrugs as though she doesn't care. The students move on. Other students have formed cliques and move around the gallery in groups. Laura is isolated.

CUT TO:

Alison and Teresa walk down a corridor.

TERESA
Who was she?

ALISON
(angry)
No one. Everything is just fine.

They go through a door into a gymnasium.

TERESA
What happened then?

They climb onto adjacent cycling machines.

(CONTINUED)

ALISON

George found an outlet for his
grief... Now I've got to find an
outlet too.

Alison begins to pedal furiously. Teresa starts to pedal
sedately.

CUT TO:

100 **INT SPORTS CENTRE ROOM DAY.** 100

Alison is in the middle of a yoga class. She is
grimacing as she moves her body through some positions.

CUT TO:

101 **INT SPORTS CENTRE ROOM DAY.** 101

A self-defence class. Alison is in tracksuit. Carol is
the teacher. She demonstrates a move on a man.

CAROL

(Informed)

If in doubt, kick the goolies.

The class members begin to fight with their partners.
Alison throws a nervous looking man over her shoulder,
then kicks him up the arse when he's on the floor.

CAROL (CONT'D)

(Light, to Alison)

Goolies, Alison, goolies.

Alison grabs her partner again.

CUT TO:

102 **INT. SWIMMING POOL - DAY** 102

Alison is swimming up and down at a furious top speed.

103 **INT CORRIDOR/SPORT'S CENTRE DAY.** 103

Alison is on her mobile phone.

KEVIN PHONE VOICE MAIL (OS)

-leave me a message after the beep
and I'll listen to it when I
regain consciousness...

(CONTINUED)

103 CONTINUED:

103

<BEEP>

A woman passes in medieval robes and a wimple.

CUT TO:

104 **INT GEORGE'S BEDROOM DAY.**

104

The first rays of the morning sun are beginning to slip around the curtains. George is asleep in bed. Alison is wide awake and looking at him in puzzlement.

CUT TO:

105 **INT LAURA'S BEDROOM DAY.**

105

Laura sleeps soundly. Alison looks in on her and watches her sleep for a moment or two, then goes.

CUT TO:

106 **INT KEVIN'S BEDROOM DAY.**

106

Alison is opening the curtains in her dressing gown. She straightens Kevin's duvet.

CUT TO:

107 **INT KITCHEN DAY.**

107

Alison is pulling wet clothing out of the washing machine and putting them into a laundry basket with some pegs. She lifts the whole lot up, and heads for the back door.

She stops for a moment overcome by an idea. She looks outside. It is very early and quiet. She looks at the kitchen clock. It is 6am.

CUT TO:

108 **INT BATHROOM DAY.**

108

George makes his way into the bathroom. He goes to the sink and splashes water on his face. He looks out of the window and can't believe what he sees.

CUT TO:

109 **EXT GARDEN DAY.** 109

Alison is topless and hanging out the washing. She looks around to see if anyone is watching.

CUT TO:

110 **INT RAY'S BEDROOM DAY.** 110

Ray is at his window looking out.

CUT TO:

111 **EXT GARDEN DAY.** 111

Alison continues furtively. The neighbour's upstairs window opens. Ray leans out.

RAY
 (beaming)
 Morning, Mrs Taylor!

Alison looks at Ray, down at her breasts, back at Ray. Ray smiles. Alison shrieks then dashes back inside clutching a towel to her chest. Ray laughs.

CUT TO:

112 **INT BATHROOM DAY.** 112

George is delighted by what he's just seen.

CUT TO:

113 **INT KITCHEN DAY.** 113

Alison is standing with her back against the door. She is breathing quickly, exhilarated. *(She feels alive.)*

ALISON
 Wow!

George comes in. They look at each other. They laugh.

CUT TO:

114 **INT/EXT GEORGE'S CAR/BEDROOM/ BEDROOM WINDOW DAY.** 114

Laura is asleep. A car door slams outside (OS) waking her. She throws a pillow at her bedroom door, then realizes that no one is there. She looks out of the window and sees her parent's car pulling away.

It's 8.30 am and no one has woken Laura.

CUT TO:

115 **EXT SMALL VILLAGE DAY.** 115

George's car pulls up and parks exactly as it parked before. The thatchers are still at work on a roof.

CUT TO:

116 **INT GEORGE'S CAR DAY.** 116

George is unbuttoning his shirt, Alison is fixing her make-up and hair.

ALISON

(Nervous)

Am I really doing this?

GEORGE

(smiling)

Just follow me.

ALISON

Should I keep my shoes on?

CUT TO:

117 **EXT SMALL VILLAGE/GEORGE'S CAR DAY.** 117

Two pairs of bare feet exit the car.

CUT TO:

Naked, George and Alison are running around the pond together. Hand in hand. For the first time we see them in all their glory. Alison's nervousness is gone. They move freely. They sway and jiggle, overcome with joyfulness and freedom.

Onlookers react. Some wave. Some look disgusted. A window cleaner applauds. The thatchers make delighted gestures.

(CONTINUED)

117 CONTINUED:

117

George and Alison raise their hands above their heads, now moving in slow motion. This joint act of streaking is directly related to the death of their son. The moment has become elegiac. Iconic.

FADE TO:

118 INT/EXT GEORGE'S CAR EVE.

118

George and Alison are driving home. They are both weeping quietly, remembering their son.

GEORGE
(gentle)
Kev would laugh.

Alison puts her hand on George's. These are good tears. Eventually, through the tears, Alison smiles.

CUT TO:

119 EXT GEORGE'S HOUSE EVE.

119

Alison and George get out of the car. Ray approaches with a tray full of cream cakes.

GEORGE
What you got for us, Ray?

RAY
I was in my kitchen-

GEORGE
-Cream buns eh?

RAY
(artless)
I saw your wife's breasts.

George pushes a cream bun into his own face. Then pushes another into Ray's face.

GEORGE
Nice, aren't they?

Ray nods. Alison is laughing.

FADE TO:

120 **EXT CINEMA DAY.** 120

Laura is coming out of the cinema in her uniform. A poster reveals that the film: "**Lovely People**" is another slushy romance. She composes herself and walks along the street.

CUT TO:

121 **EXT BOOKSHOP DAY.** 121

Laura reaches a bookshop. Through the window, she sees that Colin is serving behind the counter inside.

CUT TO:

122 **INT BOOKSHOP DAY.** 122

Laura enters unseen and moves behind a book shelf to watch Colin at work. (*He's wearing a Lord Byron T-shirt.*)

CUSTOMER

(to Colin)

I want something from the 1930s

Colin produces a novel from under the counter.

COLIN

(to customer)

Patrick Hamilton is your man. His work is frothy, funny, deep, fetishist, murderous, drunken, revealing, scandalous, enigmatic, honest, and a real page turner.

Colin has noticed Laura.

CUSTOMER

I'll take it.

COLIN

(To Laura)

Hi, Laura!

(To Customer)

Good choice.

Laura moves into plain view.

(CONTINUED)

LAURA

You never said you knew about books.

COLIN

You never asked.
(To the customer)
And there's one-penny change.
Happy reading!

The customer goes.

COLIN (CONT'D)

(to Laura)
Looking for anything in particular?

LAURA

What would you recommend me?

COLIN

These ones.

He produces two:

COLIN (CONT'D)

(Reading the titles he's holding)
"The Love of Your Life Is Standing In Front Of You." And,
"Murderers, Up Close and Personal."

Beat. Laura is impressed by this.

LAURA

You haven't got anything on how to divorce your parents, have you?

FADE TO:

Laura is sitting alone on a bench, busy crowds all around. Colin approaches (*wearing a 'The Witchfinder General' T-shirt.*) Laura gets up. She's been waiting for him. They walk off together.

CUT TO:

124 **INT. RECORD SHOP - DAY** 124

Laura and Colin are side by side looking through vast racks of CDs.

CUT TO:

125 **INT. JUICE BAR - DAY** 125

Laura and Colin are drinking smoothies.

CUT TO:

126 **INT. COLCHESTER ZOO INSECT HOUSE - DAY** 126

Laura and Colin are looking at giant beetles.

CUT TO:

127 **EXT. HILLS - DAY** 127

Laura and Colin are walking together across the hills overlooking the town.

LAURA

Are they separated?

COLIN

Divorced. Dad was having an affair with one of his students.. And one of the neighbours.

LAURA

God.

COLIN

Some woman at his badminton club.

LAURA

Jesus.

COLIN

And my Mother's sister.

LAURA

That's terrible.

COLIN

Mum's got low self-esteem.

(CONTINUED)

LAURA

I'm not surprised. My dad would never do anything like that.

COLIN

You get on with your parents?

Beat.

LAURA

We're not close anymore. Kev was always the favourite... I think I was a mistake.

She stops and takes in the view across the town. Colin wants to doubt what she has just said, but doesn't think it will help.

CUT TO:

128 **EXT. SHEEP FIELD - DAY**

128

Laura and Colin are sitting on a fence looking at sheep.

COLIN

(of the sheep)
Stupid animals. Fluffy.

LAURA

(dry)
Which one do you fancy?

COLIN

They're very tempting. But, I'm a woman man.

LAURA

Transsexual?

COLIN

No, I'm lady crazy. I take after my dad.

LAURA

You're a virgin, aren't you?

COLIN

Technically.

LAURA

(dry)
I'm not.

(CONTINUED)

COLIN

Yes, you are.

LAURA

No, I'm not.

COLIN

Who have you slept with?

LAURA

Don't ask names. I'm a dirty bird.

Colin laughs.

COLIN

You're racing my motor.

They both laugh.

CUT TO:

Colin and Laura are on the swings.

LAURA

(opening up)

I find it hard to talk about Kev..

COLIN

That's alright.

They swing for a while without talking.

LAURA

After the funeral, I called his mobile. I wanted to hear him on the voice mail. But I must have misdialled. Someone answered it...

She laughs at herself briefly, Colin smiles.

LAURA (CONT'D)

For a stupid moment I thought you might be allowed to take your phone to heaven with you. Silly, isn't it?

COLIN

No. Who answered it?

(CONTINUED)

LAURA
(sadly)
A Welsh man called Terry.

They swing.

CUT TO:

Colin and Laura are hanging upside down on the park climbing frame.

COLIN
Maybe God was taking your
brother's calls. Maybe God is a
Welsh man called Terry.

Beat

LAURA
When I get the number right I
speak to him on his voice mail.
It's silly but it makes me feel
better.

COLIN
Yeah?

LAURA
Leaving a message. It's recorded.
Sort of permanent.

COLIN
That's nice.

Beat.

LAURA
Thanks, Colin.

COLIN
What would you have said if Kevin
had answered it?

LAURA
...Everything...

Laura smiles sadly.

COLIN
I like your face.

(CONTINUED)

130 CONTINUED:

He takes her hand. Still upside down.

CUT TO:

131 **EXT. HILLS - DAY** 131

Laura and Colin walk across the hills.

LAURA
I'm boring, going on like this?

COLIN
No, you're not boring.
(little joke)
You're too dangerous to be boring.

They hold hands and walk on.

FADE TO:

132 **INT HABERDASHERY DAY.** 132

Alison is talking to the shop keeper. George is loitering conspicuously in the background.

ALISON
I'm looking for some popper
buttons. They'd have to be strong.

SHOPKEEPER
What are they for?

ALISON
(frank)
So I can rip my dress off really
quickly.

The shop keeper takes a box down from a shelf.

SHOPKEEPER
(discreet)
You need Velcro.

The shopkeeper winks at George. George winks back.

CUT TO:

133 **INT GEORGE'S SITTING ROOM DAY.** 133

George is studying a map and making notes. Alison is stitching the skirt that she's wearing.

(CONTINUED)

133 CONTINUED:

133

George looks at Alison heartened by her new lease of confidence and industry. Beat. She stands and rips her skirt off with one movement. George nods his approval, stands and rips his trousers off in one movement. They both smile, satisfied in their pants.

CUT TO:

134 **EXT BOWLING GREEN DAY.**

134

The bowls players on the green. George and Alison peer over the surrounding hedge. Both smile.

A moment later they're streaking across the pitch, tearing off their Velcroed clothes. The bowls couple from before take out mobile phones and try to take photos of the Streakers in action.

CUT TO:

135 **EXT PUB DAY.**

135

The landlord is collecting glasses in the beer garden. The glasses chink and twinkle in the sunshine. A young couple are kissing, deep in the rapture of first love.

George and Alison run through naked, light-footed.

A young man in motorcycle leathers checks out Alison's arse then snaps it on his mobile phone camera. The landlord laughs. A tipsy local raises his cold pint of cider to the sky, in salute. The bubbles in the cider bobble up to the surface in a fizzy froth...

FADE TO:

136 **EXT BEACH - FRINTON-ON-SEA EVENING.**

136

The bubbles in the glass give way to the orange sun setting in the sea against the darkening sky.

George and Alison are running naked along the beach, hand in hand. They skip, leap, spin each other in circles, in and out of the waves.

FADE TO:

137 **EXT CLIFFS EVENING.** 137

George and Alison streak through grasses overlooking the sea, silhouettes against the darkening red/blue/orange of the sky. They hop, skip, spin and perform cartwheels. For a moment what they're doing looks like a form of Art, or some ancient pagan celebration of being alive. It is vital, life-enhancing and beautiful.

FADE TO:

138 **EXT THE FOREST EVE.** 138

The moon is huge. George's car is parked at the edge of the forest. Alison and George are further in the woods.

(The same place that George smashed crockery earlier. The clearing has a fairy tale 'grotto' feel.)

They are sitting on a tree trunk in a pool of moonlight. George is giving Alison a foot massage.

ALISON

My feet can't take it.

George smiles at Alison and looks into her eyes.

GEORGE

Never mind your feet.

ALISON

Are you suggesting what I think you're suggesting?

GEORGE

Only if you're thinking of something suggestive.

They smile and embrace. The embrace becomes a tentative kiss. The kiss slowly becomes passionate. It's love.

CUT TO:

139 **INT GEORGE'S BEDROOM NIGHT.** 139

George and Alison are making love in bed. Naked and innocent. Eye to eye. Stroking. Kissing.

CUT TO:

142 CONTINUED:

*RADIO PRESENTER (V.O.)
And now there's two streakers?*

*MITCHELL (V.O.)
The female is a very exciting
addition.*

Bearded men with cameras lie in wait behind a wall.

*RADIO PRESENTER (V.O.)
And what about the 'fake
Streakers?'*

CUT TO:

143 **EXT. TOWN CENTRE - DAY** 143

Four naked students run through the town centre laughing.
A streaker spotter sees them and notes the sighting down.

*MITCHELL (V.O.)
We at the CSSS are mainly
interested in the originals. The
so-called 'Copy Cat Streakers' we
leave to the tabloid newspapers.*

CUT TO:

144 **EXT. BINGO HALL - DAY** 144

An elderly man runs naked into a bingo hall.

*RADIO PRESENTER (V.O.)
Have you actually spotted the
original Streakers yet?*

CUT TO:

145 **EXT. TOWN CENTRE - DAY** 145

George is walking through the town centre looking at a
newspaper.

*MITCHELL (V.O.)
We're hopeful. It's only a matter
of time.*

George sees a board next to the bus stop: **'Streaker Tour
bus'** "All streaker locations en route."

(CONTINUED)

RADIO PRESENTER (V.O.)
*Well, good luck with your mission,
 Mr McMalbon... The nation
 certainly seems to have caught
 Colchester Streaker fever.*

An open top bus goes by with more Streaker spotters looking out of the top deck with binoculars.

RADIO PRESENTER (CONT'D) (V.O.)
*But the question remains, who are
 the mysterious Colchester
 Streakers? And why do they do it?*

A little further along a man on the street corner selling Streaker T-shirts. George walks through this scene looking at the furore he has inadvertently created.

CUT TO:

146 **EXT FRONT GARDEN DAY.**

146

Alison is gardening. She has used colourful plants to spell out her and George's names in the flower bed. George arrives home reading a newspaper.

ALISON
 (of the flowers)
 What do you think?

GEORGE
 (admiring)
 Looks brilliant.
 (beat)
 What does zeitgeist mean?

ALISON
 Dunno. Why?

GEORGE
 (shrugs)
 We're it apparently.

Laura stands in the doorway and looks at the flowers.

LAURA
 (of the flowers,
 sneer)
 That's the sort of thing that
 simpletons do.

GEORGE
 You alright, Laura?

(CONTINUED)

146 CONTINUED:

LAURA
I was late for college again this morning. No one woke me up!

ALISON
(sharp)
You'd better get new batteries for your alarm clock then.

Laura is taken aback by this.

CUT TO:

147 **INT. KITCHEN - DAY** 147

Laura looks into the fridge. She looks in a cupboard.

CUT TO:

148 **INT SITTING ROOM DAY.** 148

Laura passes the doorway, then returns to look in. Alison is working out to a 1980s fitness video. (*Jane Fonda?*)

ALISON
(to Laura)
Got to keep fit at our age. Get our stamina up.

LAURA
There's no food. Isn't anyone going to cook for me anymore?

Laura hears some grunting from behind the sofa. She has a look. George is performing squat thrusts there. Laura is horrified.

CUT TO:

149 **INT GEORGE'S HOUSE DAY.** 149

Laura and Alison are finishing breakfast, George is washing up.

ALISON
(To George)
I've made some packed lunches.

GEORGE
It's not a picnic.

(CONTINUED)

ALISON
We might get peckish.

LAURA
Where are you going?

George and Alison giggle at each other.

GEORGE
Nowhere special.

LAURA
(bitter)
You two are unbearable. One minute
you're at each others throats and
the next you're giggling like
idiots. I preferred it when you
spent all your time polishing
Kevin's halo!
(beat)
What drugs are you on?!

She turns to storm out. A wet sponge hits her in the back
of the head. She freezes.

GEORGE
(straight)
Lighten up.

Fuming, Laura leaves. As soon as she has gone George and
Alison burst into laughter.

CUT TO:

150 **INT HALLWAY CONTINUOUS.**

150

Laura hears the laughter behind her. Her face drops.
She feels ganged-up-on and vulnerable.

CUT TO:

151 **INT. LAURA'S BEDROOM - MORNING**

151

Laura wakes up and looks at her clock. She's late. She
gets up and hurries, then stops, sits on her bed and
sighs.

CUT TO:

152 **INT KEVIN'S BEDROOM DAY.**

152

Laura enters and looks around the room. She notices that Kevin's curtains haven't been opened and the room is in near darkness. She pulls them apart and sits on the edge of the bed. She runs the palm of her hand across the duvet. She notices that there's a ridge of dust on the TV screen. She switches on a DVD.

Footage shows Kevin leaving the house and being confronted by a brand new motorbike with a bow around it. George and Alison are soon in the scene shouting "Surprise!" Kevin is delighted.

The film cuts to Kevin driving up and down the street on the new bike. Laura is on the back having a ride, Squeezing her brother tight. They're all laughing.

Laura takes the DVD disc from the machine and in an instant fit of anger attempts to bite into it. She doesn't succeed in breaking it at all and this leads to a moment of despondency and frustration.

Then she hears her parents pull up outside.

CUT TO:

153 **EXT GEORGE'S GARDEN DAY.**

153

Laura comes down to the back door and sees George and Alison trying on their new purchases, matching red training shoes. They are jumping up and down to 'test' them. Ray looks over the fence.

LAURA

You look like Star Trek fans.

GEORGE

(joke)

Beam me up, Scotty!!

Alison laughs indulgently at George's bad joke.

LAURA

(of Ray)

People are looking!

ALISON

(of Ray)

It's only Ray.

George and Alison laugh and continue jumping up and down.

(CONTINUED)

LAURA
(Frustrated)
Will you stop laughing at me? I'm
not funny. Nothing is funny!

GEORGE
(mocking, cod-cool)
Chill your boots, man.

George does a serious burst of 'on-the-spot' jogging.
Alison finds this very funny. Laura doesn't.

CUT TO:

154 **EXT CAR BOOT SALE DAY.** 154

The sale is well under way with buyers and sellers milling around. George and Alison run through wearing only the red trainers. There are lots of delighted cheers as people recognize them. Many take out their phones and try to get photos.

CUT TO:

155 **EXT RAY'S HOUSE DAY.** 155

Ray collects his newspaper from the paperboy. He sees a photograph on the front page headlined: "*Latest Streaker picture.*" It shows George and Alison at the car boot sale in the red trainers. It's much clearer than previous photos. Ray looks closely then looks up, George comes past jogging wearing his red trainers. George smiles and waves at Ray. Ray smiles and waves back, none the wiser.

CUT TO:

156 **EXT STREET DAY.** 156

'Anything Goes' - Sinatra.

A street photo booth. Several flashes from behind the curtain. A strip of photos come out of the slot in the machine. They show Laura and Colin kissing. (*The pictures show a progression of how they reached their first kiss.*)

Colin and Laura emerge from behind the curtain flushed. Colin has a trumpet case.

CUT TO:

(CONTINUED)

156 CONTINUED:

156

A Streaker Spotter tour bus goes by with people looking out through binoculars on the top deck. An advert for a national newspaper on the side shows a photo of two bare legs with feet in red trainers.

COLIN

Come on. We're going to be late.

Laura looks confused.

COLIN (CONT'D)

It's a surprise.

CUT TO:

157 INT/EXT CAR/COUNTRY LANES DAY.

157

George drives, Alison map reads.

CUT TO:

A roadside signpost reads: "Jazz festival this way."
They follow the arrow.

CUT TO:

158 EXT JAZZ FESTIVAL/CAR PARK DAY.

158

Jazz fans are heading into the concert area. George and Alison are limbering up for the streak ahead.

GEORGE

On the count of three. One... two...

Alison dives down behind the car, then grabs George.

CUT TO:

Miranda and Michael (*Alison's work mates*) are wandering through heading towards the concert, hand in hand.

CUT TO:

GEORGE (CONT'D)

I didn't think we knew jazz fans.

ALISON

(disappointed)

That's that. We can't do it here.
They're from work.

(CONTINUED)

158 CONTINUED: 67.
158

GEORGE
Where shall we go then?

CUT TO:

159 **EXT CASTLE GROUNDS DAY.** 159

Colin is playing a medieval horn. He is part of a small earnest 'medieval' band. Laura is watching, bemused.

A mini medieval pageant is taking place. There's an archery contest, and people from the sports centre wearing armour engaged in broadsword fighting. Stalls provide medieval food and drink. Jesters entertain.

CUT TO:

160 **EXT/INT CAR/ROADS DAY.** 160

George and Alison drive disgruntled.

ALISON
(frustrated)
I was looking forward to that.

George sees another road sign.

GEORGE
(off cuff)
We won't know anyone there.

CUT TO:

Road sign: "Medieval pageant this way!" They follow it.

CUT TO:

161 **EXT CASTLE GROUNDS DAY.** 161

Laura and Colin are sitting on a wall.

COLIN
I can also play the hurdy gurdy...
and the lute.

A medieval monk wanders past.

MONK
(to Colin)
Nice horn work, minstrel.

(CONTINUED)

161 CONTINUED:

161

COLIN
 (to the monk)
 Thanks for listening!

LAURA
 What else do you 'do'?

COLIN
 (with a wink)
 All this is the tip of my iceberg.
 I'm jam-packed with hidden
 talents.

She kisses him.

CUT TO:

162 **EXT CASTLE GROUNDS DAY.**

162

George and Alison are trying to find a suitable place to
 streak. They notice someone wearing: "I love the
 Colchester Streakers" T-shirt. They nudge each other.

ALISON
 Let's make this a special one.

CUT TO:

163 **EXT CASTLE GROUNDS DAY.**

163

Colin and Laura are on the grass, kissing. Behind them,
 George and Alison wander by, oblivious.

CUT TO:

164 **EXT CASTLE UNDER THE BATTLEMENTS DAY.**

164

A jester is juggling. He notices something high up above
 him. It shocks him and he drops his balls. He points up
 as his shock turns to delight.

JESTER
 It's them!! It's them!!!

People follow his gaze and are immediately awestruck.

CUT TO:

165 **EXT CASTLE GROUNDS DAY.** 165

Colin and Laura are kissing when they hear a distant cheer. People dash past them to see the action.

COLIN
(to a passer-by)
What's going on?

PASSER-BY
The Streakers are on the ramparts!

COLIN
(To Laura)
Shall we have a look?

CUT TO:

166 **EXT CASTLE UNDER THE BATTLEMENTS DAY.** 166

A crowd has formed beneath the castle walls. George and Alison are dancing naked around the battlements. The crowd cheers them on.

Standing beside a policeman, an 'Archer' raises his bow and arrow to point up at the streakers.

ARCHER
(To the policeman)
Want me to take them out, officer?

POLICEMAN
Don't be so bloody stupid.

George and Alison continue.

CUT TO:

167 **EXT CASTLE GROUNDS/STAIRS ENTRANCE DAY.** 167

Laura and Colin are wandering toward where the crowds are cheering. They stop beside some stone stairs and kiss. A Jester dashes up the stairs.

COLIN
(to Laura)
What would you say to sexual intercourse sometime?

(CONTINUED)

LAURA

(dry)
I wouldn't rule it out.

Laura pushes Colin against the wall, kisses him and unbuttons his minstrel tunic- a T-shirt begins to become visible under it as she works her way down the buttons. Written on the T-shirt, she reveals the words: "*Who are the Colchester Streakers?*"

LAURA (CONT'D)

(of the T-shirt)
Nice T-shirt.

COLIN

The Streakers. Yeah.

She undoes more buttons. A photograph is being revealed.

LAURA

Nudists - cool.

COLIN

They're an anarchist group.

The photo, now visible, shows two bare bottoms and two pairs of unclothed legs. Colin has the bottom of the T-shirt (*the 'feet'*) tucked into his trousers. Laura studies the photo closely

LAURA

They look...

CUT TO:

168 **EXT THE CASTLE BATTLEMENTS DAY.**

168

The Jester is behind George and Alison. He grabs their clothes and waves them above his head to the crowd below.

JESTER

(Mischievous)
I've got their gear!!

The crowd cheer. George turns and sees the Jester.

GEORGE

(to the Jester)
Are you trying to be funny?!

George and Alison chase the jester down the stairs.

CUT TO:

169 **EXT THE CASTLE/STAIRS ENTRANCE DAY.**

169

Laura is looking closely at the photo on Colin's T-shirt.

LAURA
 (making a slow
 realisation)
 Can't be... Oh my God...

The Jester leaps down the stairs and runs off. Laura turns. Her naked parents dash past following the jester. Their buttocks bounce away into the crowd... Laura watches open mouthed.

LAURA (CONT'D)
 (deeply shocked)
 Fuck.

Laura turns to Colin, suddenly very angry. She pulls the bottom of his T-shirt out of his trousers. She sees that the streakers on the T-shirt are wearing bright red trainers. This confirms what she's just seen. She pulls the T-shirt towards her violently.

COLIN
 (in pain)
 Could you loosen your grip you're
 pinching my-

Laura tightens her grip. Colin yelps.

LAURA
 (Fierce)
 Get this off!!

Colin is unsure if this is a sexual request.

CUT TO:

170 **EXT STREET DAY.**

170

Furious, Laura is marching down the street followed by Colin. They reach a billboard for a national newspaper showing the Streakers. Laura reaches up and tries to tear it down. She succeeds in tearing off a large strip that contains the two bottoms.

She continues to march down the street holding these two bottoms before her like a banner.

CUT TO:

TED
With public nudity, strictly speaking, you're only breaking the law if someone makes a complaint against you. That's when it becomes 'gross indecency.'

In the first cell there are two men in medieval robes. Ted glances in then moves on.

ALISON
And Laura made a complaint?

TED
She saw you.

CUT TO:

175 INT POLICE INTERVIEW ROOM DAY. 175

Fast flashback. Laura bangs her fist on a table.

LAURA
(angry)
Lock them up!

CUT TO:

176 INT POLICE CORRIDOR DAY. 176

George, Alison and Ted continue along the cell corridor.

TED
Character, isn't she?

GEORGE
Fierce.

ALISON
(remorseful)
You can't blame her really.

TED
I sympathise. I've got a daughter. In her opinion I'm a joke. That's the word she used this morning. 'Joke.' "Dad, you're a joke." Makes you feel useless.

Two more medieval men are in the next cell Ted checks.

(CONTINUED)

GEORGE
(to Alison)
Laura's going to call us worse.

TED
(on a roll)
-The other night she went out in
an outfit resembling underwear.
And her boyfriend! Manners of a
monkey. Hands all over her. Don't
get me started on him.

ALISON
(to the point)
Will the police press charges?

TED
No. I don't know what all the fuss
is about myself.
(wistful)
There's many a time that I feel
like dropping my trousers when I'm
on duty. There are certain days
when I'm very tempted.

Ted looks into the third cell at three court jesters.

TED (CONT'D)
Come on; let's get that tea.

Ted, George and Alison head out.

CUT TO:

177 **INT POLICE TEA ROOM DAY.**

177

George, Alison and Ted are drinking tea.

TED
Biscuit?

GEORGE
(taking a biscuit)
We won't do it again.

ALISON
No, we won't.

TED
Seems a shame... Of course, now a
complaint has been made your names
go into our logbook.

(CONTINUED)

177 CONTINUED:

177

GEORGE
What does that mean?

TED
(gentle)
Well, anyone can read the
logbook... anyone...

CUT TO:

178 **INT. LAURA'S BEDROOM - DAY**

178

Laura is throwing her clothes around in a fury. She is packing a bag. Her mobile phone rings. The caller ID shows that it is Colin but Laura refuses to answer.

CUT TO:

179 **INT/EXT. POLICE STATION - DAY**

179

George and Alison are leaving the building. As they open the door a hundred flash bulbs go off in their faces. They're surrounded by a frenzied mass of press/media, calling their names, taking photographs, filming.

CUT TO:

180 **INT. RAY'S HOUSE/KITCHEN - DAY**

180

Ray is watching the twenty-four hour news channel while icing a cake. The programme moves to a live report. Ray recognizes George and Alison on the screen. He turns the volume up.

CUT TO:

181 **INT. POLICE STATION - DAY**

181

George and Alison are surrounded by the media. Cameras and microphones are pointing at them. They have no choice, it's an impromptu press conference.

REPORTER 1
Could you confirm that you are the
original Colchester Streaker,
George?

GEORGE
Yes. I am the Colchester Streaker
and I feel stupid, to be honest.

(CONTINUED)

181 CONTINUED:

REPORTER 2
Alison, are you a feminist?

ALISON
I haven't burnt my bra, I just
take it off every now and then.

This gets a few laughs.

REPORTER 3
Do you see your bodies as temples?

GEORGE
Mine is more of a shed.

More laughs.

REPORTER 2
-Are you making a political
statement?

ALISON
If we have we didn't mean to.

REPORTER 4
Are you sexual perverts?

GEORGE & ALISON
(together)
Not really.

CUT TO:

182 **INT. GYM/SPORTS CENTRE - DAY**

182

Carol and Teresa are on adjacent cycle machines looking
up at a TV on the wall showing George and Alison. Teresa
is dumbstruck. Carol is laughing.

CAROL
I thought I recognized those
boobs.

CUT TO:

183 **INT. GEORGE'S WORK DEPOT - DAY**

183

George's workmates are gathered around a TV set watching
the press conference.

(CONTINUED)

ALAN
We work with the most famous
testicles in Britain.

CUT TO:

Press conference continues:

REPORTER 1
Why do you Streak?

REPORTER 3
What got you started?

ALISON
It's hard to explain.

REPORTER 2
People want to know.

REPORTER 3
We want to hear your story.

GEORGE
(reluctant)
It... it all came out of despair.

Beat. The crowd quietens. Alison grips George's hand.

GEORGE (CONT'D)
We weren't having a very good
time... Our marriage was falling
apart, the whole family was
struggling... We were in a lot -
of... emotional pain. I know it's
stupid, but we took our clothes
off... and it helped.. helped us
to move on. Made us feel a little
bit better.. The streaking...
(beat)
It felt natural.

He leads Alison to a waiting cab. The crowd remain quiet.
One or two of them start to applaud, then they burst into
action again.

REPORTER 1
It's like therapy?

REPORTER 2
When's the next Streak?

(CONTINUED)

They get in the cab.

ALISON

We've got to see our daughter.

The cab pulls away.

REPORTER 3

(to colleague)

Jesus, that's a story! Failing marriage rejuvenated by nudity!

REPORTER 2

From emotional pain-

REPORTER 1

-to baring your arse!

REPORTER 4

(on phone, dictating)

"IT - FELT - NATURAL."

CUT TO:

185 INT/EXT GEORGE'S HOUSE DAY.

185

Alison and George enter. They move through to the kitchen. Laura is sitting at the table in her coat. Her packed suitcase is on the table in front of her.

Beat.

ALISON

(concerned)

Oh dear. Laura-

LAURA

(dismissive)

-I don't want to hear it. You're selfish, thoughtless, vain, embarrassing people. When your not obsessing over Kevin the martyr you're obsessing over yourselves. I'd had enough of it. I only waited for you to come back to say one thing:

She stands.

LAURA (CONT'D)

Goodbye.

George picks up Laura's suitcase.

(CONTINUED)

GEORGE
(knowing)
You don't want to go, do...
(to Alison)
It's full.

Laura grabs the bag and goes.

ALISON
(to Laura)
Where are you going?

Laura slams the door behind her. George and Alison look at each other.

GEORGE
(uncertain)
She'll come back...

The doorbell goes. Alison looks hopeful. George opens the door. A beaming young couple, both wearing 'Streakers' T-shirts, are on the doorstep. The female fan lifts her top and is bra-less. She holds out a pen.

FEMALE FAN
Do you autograph body parts?

The male fan begins to unbutton his trousers.

MALE FAN
And is Alison around?

George shuts the door.

GEORGE
(to Alison)
We've created a monster.

CUT TO:

Newspaper headlines spin into the foreground: "**IT FELT NATURAL**" "**COLCHESTER STREAKERS REVEALED!**" Accompanied by photos of George and Alison leaving the police station.

CUT TO:

187 **INT/EXT. VARIOUS COLCHESTER - DAY** 187

Buses, pubs, launderettes, park benches - People all over the town are reading the newspapers. It is clear that people are interested and amused by the story. One woman wipes away a tear, moved by the story.

CUT TO:

188 **INT/EXT. GEORGE'S CAR/STREETS - DAY** 188

George and Alison are driving slowly scanning the streets futilely for Laura. Alison is on the phone.

ALISON

(on phone)

If she does we'd be really grateful for a call... Thanks.

She hangs up.

ALISON (CONT'D)

No one from her college knows where she is.

She dials another number.

GEORGE

Where do teenage girls go?

ALISON

(on phone)

Hello, I'd like to report a missing person.... How long? ...Since yesterday...

CUT TO:

189 **EXT. VOX POPS - DAY** 189

Street interviews with members of the public.

WOMAN WITH ILLNESS

I was diagnosed with pancreatic cancer. I've no words to express how it has been. The Streaker's pain hit a nerve. So I thought - "Why not?" This morning, I walked down my street in the nude.

(MORE)

(CONTINUED)

189

CONTINUED:

81.

189

WOMAN WITH ILLNESS (CONT'D)
Everyone smiled at me. I'm going
to enjoy the time I've got left.

CUT TO:

Skinny smiling bald man interview.

SKINNY BALD MAN
I stripped off at the job
centre...

CUT TO:

Woman with illness interview.

WOMAN WITH ILLNESS
(big smile)
It felt natural. Very natural.

CUT TO:

190

INT. COLIN'S HOUSE - DAY

190

Laura is drinking tea. Colin and his mother are looking
at her.

COLIN
(tentative)
Are you okay?

LAURA
(harsh)
Yes, I'm great. My parents are
celebrity perverts. And I've had
two and a half dates with my
boyfriend and I'm now living in
his mother's box room.

COLIN
Maybe... maybe we should do some
streaking...? Might make you feel
better.

Laura looks at him with utter disdain ready to explode.

CUT TO:

191

EXT. COLCHESTER STREET - DAY

191

A TV journalist reporting from Colchester.

(CONTINUED)

191 CONTINUED:

191

TV REPORTER

Since George and Alison revealed yesterday that "It felt natural," the floodgates have opened. Streaking has very quickly become a national obsession.

CUT TO:

192 **EXT. GREEN VALLEY - DAY**

192

A naked couple run through a valley.

TV REPORTER (V.O.)

Wales.

CUT TO:

193 **EXT. COAL MINE - DAY**

193

Three naked men run out of a coal mine.

TV REPORTER (V.O.)

Yorkshire.

CUT TO:

194 **EXT. BRIDGE - DAY**

194

Two naked women run across the Clifton suspension bridge.

TV REPORTER (V.O.)

Bristol.

CUT TO:

195 **EXT. COLCHESTER STREET - DAY**

195

TV reporter on street.

TV REPORTER (V.O.)

...And ten disabled people are naked in a Glasgow park right now. We asked "why" they simply said: "We feel natural too." These are just a few of the reported incidents happening all over the British Isles...

CUT TO:

196 **INT/EXT. COLIN'S HOUSE - DAY**

196

Laura is sitting at the table wearing her coat. Her packed suitcase is on the table in front of her.

COLIN
I'm trying to be positive.

LAURA
Would you like your mum to take her knickers off in public?

Colin tries to think of the right response to this.

COLIN
Your mum's got a nice bottom.

LAURA
(seething)
I know you like it! You were wearing it on a T-shirt!

A taxi pulls up outside. The driver toots his horn.

COLIN
I didn't know whose bottom it was when I bought it!

The door opens and Laura comes out with a large ruck sack on her back. She goes to the taxi. Colin follows.

COLIN (CONT'D)
Where will you go?

LAURA
It's over!

COLIN
But we've only just started!

But Laura is already in the taxi. Colin tries to follow as the taxi pulls away.

CUT TO:

197 **INT TAXI DAY.**

197

Back of the taxi.

LAURA
(To the driver)
The station, please.

(CONTINUED)

197 CONTINUED:

197

She looks out the window as the taxi pulls away. Colin watches her go. The taxi passes a 'Streakers' billboard. Laura gazes through it. She receives a call from Colin. She turns her phone off.

CUT TO:

198 **EXT. SHOPPING CENTRE - DAY**

198

George and Alison are walking through the town centre looking into the shops. A few people are following them. Taking pictures of them on their phones.

CUT TO:

199 **INT. GEORGE'S HOUSE - DAY**

199

The phone is ringing in the empty house.

GEORGE (V.O.)

(answer phone voice)

Hello. We're out at mo. Leave a number and we'll...

(beat)

Laura if that's you please call us! We've got our mobiles on!

CUT TO:

200 **INT. COLIN'S HOUSE - DAY**

200

Colin on phone.

COLIN

Hello, Mr and Mrs Taylor this is Colin.. I'm Laura's boyfriend.. Well I think I am. We didn't really decide.. We have kissed but not anything... Anyway, She stayed with me last night.. Nothing untoward... When she calls, please ask her to phone me too. Sorry about everything. Thanks. Bye then...

He hangs up and sighs.

CUT TO:

201 **INT. TV STUDIO - DAY**

201

"Review' -style intellectual discussion show, mid heated debate:

POET

(florid)

Streaking says: "This is me.
Naked. Vulnerable. Real."

NOVELIST

(terse)

Literally rejecting capitalism.

PRESENTER

One male - George, and one female -
Alison, what does that tell us?

PLAYWRIGHT

Something for everyone?

CUT TO:

202 **EXT. COLCHESTER RAILWAY STATION - DAY**

202

A train is waiting on a platform. Uncertain, Laura stands under an arrow sign: "Trains to London >" A whistle blows. Laura makes a decision and gets on the train. It pulls away in the opposite direction to London.

CUT TO:

203 **INT/EXT. VARIOUS COLCHESTER - DAY**

203

Hills : Colin cycles up the hills over looking the town searching for Laura.

CUT TO:

Park: On his bike, Colin looking for Laura on the swings. A teenage girl is here, but it isn't Laura.

CUT TO:

Zoo: Colin looks for Laura cycles past the giant beetles.

CUT TO:

208 **EXT. CUMBRIAN MOUNTAINS - DAY** 208

Lake district: Two nudes walk through the national park.

*TV REPORTER (V.O.)
From Cumbria.*

CUT TO:

209 **EXT. PARIS - DAY** 209

The Eiffel Tower: A naked man runs past.

*TV REPORTER (V.O.)
To Paris.*

CUT TO:

210 **EXT. NEW YORK - DAY** 210

Fifth avenue: A couple streak down together.

*TV REPORTER (V.O.)
New York.*

CUT TO:

211 **EXT. GREAT WALL OF CHINA - DAY** 211

A group of streakers run along the wall.

*TV REPORTER (V.O.)
To China... People everywhere are
using Streaking to deal with their
pain...*

212 **EXT. COLCHESTER STREET - DAY** 212

TV reporter (new day) reporting to camera.

TV REPORTER
Streaking has gone global!

CUT TO:

213 **INT. CELEBRITY VOX POPS - DAY**

213

A celebrity male-female double act. (Pamela Anderson and David Hasselhoff?)

FEMALE STAR

(sincere)

There's nothing more beautiful
than the human body.

MALE STAR

(as a little poem)

If you keep it clean,
It don't matter if it's seen.
If in doubt,
Get it all out.
We love you George and Alison!

CUT TO:

Famous male. (Bob Geldof? John Lydon? Elton John?)

FAMOUS MALE

(persuasive)

It's vital to feel natural. I've
always been a Streaker. My willy
swings free. My backside enjoys
the sunshine. Keeps you honest.

CUT TO:

214 **INT/EXT GEORGE'S CAR/COLLEGE DAY.**

214

Alison and George are sitting in the car watching students come and go. George gets out and stops some to ask if they know Laura using a photograph. No luck. A few recognize George and take photos of him on their phones, slowly a small crowd gathers around him.

Background: Alison is speaking to some students through the car window.

George goes back to the car.

ALISON

It's okay. I've found out where
her boyfriend lives.

CUT TO:

215 **EXT. COLIN'S HOUSE - DAY** 215

George and Alison knock on the front door. Colin's mother comes to the door.

CUT TO:

216 **EXT. DOWNING STREET - DAY** 216

An eminent journalist (John Simpson?) Mid broadcast-

BROADCAST JOURNALIST

(to camera)

So far the prime minister has made no comment on the phenomenon sweeping the country... But just how rewarding is Streaking?

He starts to take his clothes off.

BROADCAST JOURNALIST (CONT'D)

Is it as satisfying, liberating and enjoyable as they say? In the interest of BBC news, i'm about to find out.

He removes his trousers and pants and runs down Downing street yelping. After a few moments he runs back up to the camera.

BROADCAST JOURNALIST (CONT'D)

(to camera, sober)

Well, I had go and I really enjoyed it. "It felt natural!" This is John Simpson, in Downing Street, as naked as the day I was born.

He smiles broadly.

CUT TO:

217 **INT. CARAVAN - DAY** 217

Eating a pot noodle, Laura is watching all this on the portable television.

CUT TO:

218 **VOX POPS**

218

Spain:

SPANISH LADY
 (nonchalant)
 What's the fuss? In Spain, boobs
 everywhere...

CUT TO:

Iraq:

ISLAMIC FUNDAMENTALIST
 (to camera)
 I like bottoms.

CUT TO:

219 **EXT. COLCHESTER ZOO - DAY**

219

Colin is sitting in front of the Penguin house, sketching
 the Penguins. George approaches and sits beside him.

COLIN
 (to George)
 It's impossible to feel sad when
 you're looking at a penguin.

GEORGE
 Yeah, they're chirpy... I'm
 Laura's dad.

COLIN
 I've seen you on the telly.

GEORGE
 Your mum said you'd be here. You
 forgot to leave your number when
 you called.

COLIN
 I don't know where she is, Mr
 Taylor. She talked about London,
 but...

GEORGE
 It's a big place.

Colin nods, they both look resigned. Beat.

(CONTINUED)

GEORGE (CONT'D)
What's your secret?

COLIN
Secret?

GEORGE
You got her to go out with you.
Laura's not easy to persuade to do
anything. How did you do it?

COLIN
(shrug)
Sheer persistence. I didn't stop
asking until she said yes...

Colin is suddenly struck with inspiration.

COLIN (CONT'D)
That's it!

CUT TO:

220 **INT. COLIN'S KITCHEN - DAY**

220

George and Colin are seated at the kitchen table looking
at Colin's laptop.

COLIN
We hit her every way we can.

GEORGE
Yeah?

COLIN
You and your wife are famous, Mr
Taylor.

GEORGE
George.

COLIN
Your names are everywhere. You've
inspired a cult.

GEORGE
No, we haven't.

Colin smiles.

COLIN
Look at this.

(CONTINUED)

220 CONTINUED:

220

They stare at the screen as video images appear.

CUT TO:

221 **EXT. TRAFALGAR SQUARE LONDON- DAY**

221

A large group of people are standing around the fountain looking at their phones. Others film on their mobiles.

Beat.

Everyone simultaneously receives a text message.

Beat.

Everyone pulls a moony. Some of the bottoms have George or Alison written on them.

Beat.

Everyone puts their bottom away, laughing.

CUT TO:

222 **INT. COLIN'S KITCHEN - DAY**

222

George is looking at images of Trafalgar Square on Colin's laptop.

GEORGE

That was quite good!

COLIN

It happened yesterday. Little events like this are going on all over. And tomorrow there's...

(reading from the screen)

Ah... Tall Trees Farm... What do you think of that?

George is interested.

CUT TO:

223 **INT. GEORGE'S CAR - DAY**

223

George is wearing a suit and tie, Alison is in a smart outfit. Colin is in the back seat. They are driving along a country lane going up a steep hill.

(CONTINUED)

223 CONTINUED:

COLIN

Hopefully there should be some
press.

They get to the top of the hill, George stops the car.
He has seen something extraordinary. He gets out of the
car for a better look. Alison follows.

CUT TO:

224 **EXT. HILL TOP - DAY** 224

George, Alison and Colin are looking at the breathtaking
view from the hilltop. In the fields below there are
thousands of naked people. A press helicopter zooms over
there heads and swoops over the fields.

CUT TO:

225 **EXT. TALL TREES FARM - DAY** 225

The festival. Banner: "**The It-Felt-Natural Festival.**"
There is a stage, music, people dancing in hand held
circles, singing, BBQs, and TV cameras everywhere. On
stage a succession of people are relating their
'Streaker' experiences. All this is just the right side
of 'evangelical.'

MAN ON MICROPHONE (BACKGROUND)

After I saw George interviewed. I
knew it was my turn to 'feel
natural.' He changed my life-

A Japanese film crew are interviewing crowd members,
enthusiastically.

CUT TO:

226 **EXT. WALTON-ON-THE-NAZE - DAY** 226

Establishing: A seaside cafe.

CUT TO:

227 **INT. SEASIDE CAFE - DAY** 227

Laura is drinking coffee and reading a book. Two teenage
girls are gossiping nearby. A TV is on.

(CONTINUED)

*TV REPORTER (V.O.)
(from the TV)
-and we go live to Tall Trees farm
in Colchester where the largest
nudist event on record is taking
place.*

Laura looks up at the screen, dread on her face.

CUT TO:

228 **EXT. TALL TREES FARM - DAY**

228

George and Alison are moving through the mass of people toward the stage. They are recognized and the crowd parts for them and quietens. (Colin follows a few paces behind.) They look out of place dressed among the nudists, but they are clearly the star attraction. TV cameras and International reporters record everything.

CUT TO:

229 **INT. SEASIDE CAFE - DAY**

229

Laura watches the TV as the cameras focus on her parents moving through the crowd. The two teenage girls are also watching the screen.

On screen: George and Alison are being ushered onto the stage to wild cheering.

CUT TO:

230 **EXT. TALL TREES FARM - DAY**

230

George and Alison are on stage receiving an intense ovation from the naked festival goers. Colin watches from the side of the stage. George and Alison are moved by the crowd response. Eventually George approaches the microphone and the crowd quietens.

GEORGE
(on mic, hesitant)
Hello.

A huge 'hello' comes back from the crowd. George looks at Alison and giggles, then turns back to continue.

HECKLER 1
Take your clothes off, George!

(CONTINUED)

This gets a cheer.

HECKLER 2
Be natural! Get 'em off!

Another cheer.

HECKLER 3
Streak for us!

Another cheer.

GEORGE
No... We won't be taking our
clothes off today.

A collective disappointed sigh from the crowd.

GEORGE (CONT'D)
But we've got nothing against you
lot doing it.

A cheer.

GEORGE (CONT'D)
In fact we're all for it!

Another big cheer.

GEORGE (CONT'D)
We're pleased that you liked what
we did and that you're getting
something out of it too...
(beat)
I just want to talk a bit about
how all this started... You see...
(gulp)
...some time ago our son, Kevin
died in an accident. A motorbike
accident... He was twenty-one
years old. He was our beautiful
boy.

CUT TO:

Laura is watching George on the TV.

CUT TO:

232

EXT. TALL TREES FARM - DAY

232

George continues.

GEORGE

(gently emotional)

We didn't handle it very well. None of us. I don't think there is a way to handle it well. There's nothing you can do... He was my little boy... I didn't know what to do.. And that's where all this streaking started... Out of nothing... We were trying to find a way to... Not to forget Kev, but to live again. It was just a way we could deal with our grief... And for a while it worked... For a while... Which brings me to my daughter, Laura...

(beat)

I don't know how it happened but with all this madness going on... somehow we lost her...

Alison join George at the microphone.

GEORGE (CONT'D)

And when she found out what we were doing she couldn't cope and she walked out.

A few of the crowd boo. Colin glares at the booers.

GEORGE (CONT'D)

Don't boo her. Please. She's my little girl.

(beat)

We haven't seen her for a few days. We're worried... She thinks she's not important to us. But she is important. She is important. There's nothing more important to me than my Laura. We've got to let her know how much she means to us.

ALISON

(taking the mic)

Just because we grieve for our son it doesn't mean we stopped loving our daughter. We want her back with us. We love you - Laura.

(MORE)

(CONTINUED)

232 CONTINUED: 97.
232
ALISON (CONT'D)
It's unbearable not knowing where
You are. It's unbearable.
CUT TO:

233 **INT. SEASIDE CAFE - DAY** 233
Laura closes her eyes to block out the broadcast.
CUT TO:

234 **EXT. TALL TREES FARM - DAY** 234
George has taken the microphone back.
GEORGE
But she might not be watching...
(He holds up a photo
of Laura)
So, this is her... if you see
her... please.. Please tell her
that her mum and dad love her and
that we're sorry and we want to
make things better and want her to
come home...
(beat)
We want to explain...
(to camera)
Laura! ...Come home, Tiger..
Please, I'm desperate for a peck
and a hug.
CUT TO:

235 **INT. SEASIDE CAFE - DAY** 235
Laura opens her eyes and looks at the TV, stunned.
CUT TO:

236 **EXT. SEASIDE CAFE - DAY** 236
Laura leaves the cafe reeling from what she's seen. She
hurries off along the esplanade.
CUT TO:

ALISON (VO)

Hello, Kev... It's mum again.. I keep thinking that you're in your bedroom and you're going to walk down the stairs and ask me what we've got to eat... Just me being silly again... I still miss you, Kev. But I know that life has to go on too...

FADE TO:

241 **EXT. RAILWAY STATION - DAY**

241

Laura is at the railway station.

Beep

GEORGE (VO)

All right, son. How are you doing? What's it like up there in heaven today? Been playing football with the angels? I bet you have a good laugh, don't you? Good boy. Speak to you later, mate.

A train arrives, Laura gets on.

CUT TO:

242 **INT. TRAIN - DAY**

242

Laura is on the train, sitting opposite an elderly lady. The guard comes through with the ticket machine.

LAURA

London, please.

The elderly lady looks at Laura curiously.

243 **EXT. CEMETERY - DAY**

243

George and Alison are standing in front of Kevin's grave.

CUT TO:

244 **INT. TRAIN - DAY**

244

Laura is staring out of the window of the train.

(CONTINUED)

244 CONTINUED:

244

Beep

LAURA (V.O.)

(bitter)

*Kev... It's been really difficult.
 Why did you have to go? Why did
 you have to leave us like that?
 It's terrible.. I don't know what
 to do anymore...?*

CUT TO:

245 **EXT TRAIN/LANDSCAPE DAY.**

245

The train is inching through the landscape. Laura is looking out through the window.

LAURA (V.O.)

(softening)

*I'll call again soon. Take care,
 Kev... I miss you... I love you,
 bruv.*

CUT TO:

246 **EXT CEMETERY DAY.**

246

George and Alison contemplate Kevin's grave. The train moves slowly along in front/above them. *(The track is clearly adjacent to, maybe slightly above, the cemetery.)*

The train stops.

Laura looks onto the cemetery from the train, but, at first, doesn't realize what she's looking at.

CUT TO:

247 **INT TRAIN DAY.**

247

Laura is looking, through the train window, at her brother's grave and her parent's standing in front of it.

She looks at them closely. George puts his arm around Alison. For a moment they look small and sweet.

Laura is moved unutterably by the sight of her parents grieving the death of her brother. She begins to weep... It is the first time she has wept since her brother died.

The tears won't stop coming...

(CONTINUED)

247 CONTINUED: 101.
247

...

The train begins to move slowly on.

CUT TO:

248 **EXT CEMETERY DAY.** 248

George and Alison in each other's arms.

GEORGE
(Whispering)
Let's go home.

CUT TO:

249 **INT/EXT TRAIN - DAY** 249

The train is moving swiftly. Laura is in her seat crying freely. The elderly lady leans forward.

ELDERLY LADY
Go home to your mum and dad,
darling. They love you.

The train pulls in to Colchester station. The doors open. Laura looks at the doors, still crying in her seat. A whistle blows and the doors close again, only the guard catches them and holds them open.

GUARD
(to Laura)
You want Colchester?

CUT TO:

250 **EXT. GEORGE'S HOUSE - DAY** 250

The media are waiting outside. TV, radio and newspaper journalists are hanging around outside drinking coffee. George and Alison pull up then go into the house.

CUT TO:

251 **EXT. RAILWAY STATION - DAY** 251

Laura is standing on Colchester station. She got off the train and now doesn't know what to do.

(CONTINUED)

251 CONTINUED:

251

After a few moments of thought she walks out of the station, turns a corner and walks on. Two children playing football recognize her and follow.

KID 1

You're Laura! Where you going?

CUT TO:

252 **INT KEVIN'S BEDROOM EVE.**

252

George and Alison are standing in Kevin's room.

ALISON

(Quiet)

I don't know if I can bear it.

GEORGE

(Gentle)

Not everything.

ALISON

(Compromising)

A charity shop would take the clothes.

GEORGE

(Soft)

Yes... the clothes. It's a start.

ALISON

Some of the clothes....

They hold hands. Beat.

ALISON (CONT'D)

I want her home, George.

GEORGE

I know.

CUT TO:

253 **EXT. STREETS - DAY**

253

Laura is walking, determined. The kids still follow. More people begin to join this walk. Everyone seems pleased to see Laura. They cheer her along.

WOMAN WITH PUSHCHAIR

Good girl, Laura. Go home.

(CONTINUED)

253 CONTINUED:

253

She keeps on walking. Hearing the commotion, People come out of their houses and urge her onwards. All this buoys Laura's determination. She marches on.

CUT TO:

254 **INT. GEORGE'S HOUSE - DAY**

254

George and Alison by the phone waiting. The silence between them is broken by a distant noise. They can't make out what it is at first but the sound grows. It is cheering and chanting. Doorbell. They go to the door.

GEORGE

(little joke)

With any luck it's someone else
who wants to show me her knockers.

The cheers grow. They open the door.

POLICEMAN

You'd better have a look at this.

FADE TO:

255 **EXT. GEORGE'S HOUSE - DAY**

255

The media pack have leapt into action as Laura comes down the street surrounded by her supporters. George and Alison come out to meet her. Eventually George, Alison and Laura are standing in front of each other eye to eye.

GEORGE

(to Laura)

Hello, Tiger. I see you brought
some friends round for tea.

ALISON

(extremely angry for
a split second)

You've worried me sick!!

But she immediately is filled with relief and love. They hug, laughing and crying as the media records the event and the crowds applaud. Colin arrives on his bike and looks onto the scene with a smile.

FADE TO BLACK.

