

THE MATURE WOMAN

By

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# CAST LIST

Margaret (51)  
 Graham - Margaret's husband (53)  
 Simon - Margaret's son (23)  
 Patricia - Simon's Girlfriend (23)  
 Celia - Margaret's friend (53)  
 John - Celia's husband and Graham's friend (53)  
 Michal - Margaret's friend (35)  
 Firenze - Michal's girlfriend (32)  
 Mistress Vanessa - Margaret's mentor (55)  
 Peter - (49) Client of Mistress Vanessa and Margaret's  
           fling.

Dr Newby (male)  
 Mr. Thompson - patient (40)  
 Sarah - patient  
 Elderly female patient  
 Female nurse  
 Ward doctor  
 Riding Instructor  
 Man on DVD  
 Male shop assistant  
 Sergeant Mitchell (aka Mr. Smith) - Client of Margaret's  
 Hospital Administrator (male)  
 2 Drama Teachers

Young female day patient  
 Hospital Orderly (male)  
 African Chief (male)  
 Young boy (8 yrs) - Simon as a child  
 2 doctors (males in their early 30s)  
 Dental receptionist (female)  
 4 interviewers (2 x female, 2 x male)  
 2 male friends of Simon (early 20s)  
 Various female nurses  
 2 television presenters  
 Patients of varying ages (male and female)  
 Large male dressed as a baby  
 Photographer (male)  
 Male slave on DVD  
 Various men being dominated  
 5 stage actors (male and female)  
 20 amateur actors (male and female)  
 Band  
 Middle-aged man at club  
 Customers in bar/club  
 Child (1 yr)  
 Chinese factory workers  
 Dog  
 Horses x 2

**FADE IN:**

1 INT. ACCIDENT AND EMERGENCY DEPARTMENT - DAY

1

This is a state funded, depressing hospital.

At the reception desk a YOUNG WOMAN is remonstrating with a NURSE (MARGARET).

Margaret will be 'celebrating' her 51<sup>st</sup> birthday in a few days time. She has added some extra weight over the years, along with the worn look that comes with middle-age. She is not striking looking but she has a presence, and today, as with most days, she is no mood for people wasting her time.

Margaret points to a row of chairs that are full of waiting PATIENTS in various states of medical distress, indicating that the woman should sit down.

There is a sound of COMMOTION off-set. A few of the emergency patients look up but most have been there long enough to have heard it all before.

2 INT. ACCIDENT AND EMERGENCY DEPARTMENT - DAY

2

A hospital trolley bursts through the sliding doors. An ORDERLY is pushing the trolley and a NURSE is hurrying by the side.

The trolley heads towards us. MR. THOMPSON (40s) is lying prone covered by a blanket with his face towards us. He looks acutely embarrassed.

MARGARET (O.S.)

Stop

The orderly looks unsure. The nurse running by the side is about to say something. Margaret appears by the trolley.

MARGARET

We have a real emergency coming in. Leave Mr. Thompson here and I'll sort him out.

Margaret positions the trolley so that it is in front of the waiting patients.

There is more COMMOTION. Margaret turns to look and as she does so another trolley rushes by. Margaret staggers back into Mr. Thompson, clutching his blanket as she steadies herself. The blanket slips to the floor.

We are still unable to see Mr. Thompson, but the waiting patients are looking slack-jawed. Giggling starts and grows louder. Margaret steps aside and we now see Mr. Thompson with his trousers around his knees. The end of a bottle of wine is sticking out from his backside.

MARGARET  
(To no-one in  
particular)  
It's the usual then.

3 INT. CORRIDORS OF ACCIDENT AND EMERGENCY - DAY 3

Margaret's POV as she pushes the trolley through a maze of dingy corridors.

MARGARET (V.O)  
I was convinced that there would  
be more to life than this.

Margaret points to the prone Mr. Thompson.

MARGARET (CONT'D)  
Not this precisely.

The trolley veers to the side slightly.

MARGARET V.O (CONT'D)  
I had visions of travelling and  
saving the world.

4 EXT. AFRICAN VILLAGE - DAY 4

A young Margaret is doing a rather erotic tribal dance with an AFRICAN CHIEF.

5 INT. HOSPITAL CORRIDORS - DAY 5

Margaret is smiling at the memory.

MARGARET

And I almost did it. Then I met my  
husband. (beat) Oh Don't get me  
wrong, that wasn't a bad thing.

6 EXT. PARK - DAY

6

A younger Margaret and younger GRAHAM are sitting on a  
picnic rug. They clink champagne glasses.

MARGARET V.O (CONT'D)

Then came the children, inevitably  
I suppose.

7 EXT. PARK - DAY

7

A harassed younger Margaret is watching with trepidation as  
a YOUNG BOY of about 8 years of age leaps fearlessly from a  
tree.

8 EXT. PARK - DAY

8

Margaret is trying to console the young boy as blood runs  
down his leg.

MARGARET V.O. (CONT'D)

Well one child actually. I  
couldn't cope with more, not with  
this job as well.

9 INT. HOSPITAL CORRIDORS - DAY

9

Margaret is now pushing the trolley away from her and  
running after it to catch it.

10 INT. BUCKINGHAM PALACE - DAY

10

A sword goes down on both of Margaret's shoulders as though  
she is being knighted.

MARGARET (V.O)

It's never too late I suppose.

11 INT. HOSPITAL - DAY

11

Margaret wheels the trolley straight through the curtains  
of a cubicle.

12 INT. HOSPITAL CUBICLE - DAY

12

DR. NEWBY has his back turned.

MARGARET

Dr. Newby, it's your favourite  
patient. Mr. Thompson.

The doctor clatters through some surgical instruments. He slowly turns around holding a large pair of pliers and a tub of Vaseline. The doctor paws out a lump of Vaseline.

DOCTOR

You must stop doing this Mr.  
Thompson.

Margaret is wincing as she watches the doctor.

MR. THOMPSON (O.S)

Ow (beat) that was cold.

The doctor hands the wine bottle to Margaret. She looks at it with disgust.

MARGARET

Blue Nun. You are so cheap Mr.  
Thompson.

Margaret bends down towards Mr. Thompson.

MARGARET (CONT'D)

You are a very naughty boy.

Mr. Thompson's smile says it's been a good day so far.

13 INT. HOSPITAL STAFF CANTEEN - DAY

13

Margaret and CELIA in a bleak staff canteen. Celia is older than Margaret by about two years but is happier with life.

In front of Margaret and Celia are plates of the usual disgusting grey food served up in hospitals. Margaret seems to be looking for something on her plate. She lifts bits of food and examines them.

CELIIA

What are you doing?

MARGARET  
Seeing if I recognise anyone.

Celia looks at her plate and pushes it away.

MARGARET (CONT'D)  
Mr. Thompson was in again today.

Margaret indicates to her backside.

CELIA  
What was it this time?

MARGARET  
Blue Nun.

Celia gives a look of disgust at the idea of Blue Nun.

CELIA  
We should introduce him to a  
better class of wine.

She is about to take a drink from her glass, but puts it  
down again.

CELIA (CONT'D)  
I'm looking forward to Saturday.

MARGARET  
That's because it's not your  
birthday. 51 is such a nothing age?

CELIA  
Believe me it's no different from  
50 and your 50<sup>th</sup> was great fun.

Celia and Margaret smile at the memory.

MARGARET  
The next big birthday I celebrate  
I'll no longer be drooling over the  
young doctors.

Margaret glances over to a couple of young MALE DOCTORS.

MARGARET (CONT'D)

I'll just be drooling.

Margaret is almost leering at one of the doctors who sees her and winks. Margaret starts to eat the grey food on her plate in embarrassment.

14 INT. MARGARET'S HOUSE - KITCHEN - EARLY EVENING

14

The house is open-plan and expensive. The kitchen is spacious, modern, cluttered.

Margaret is at a bench stuffing a chicken. She has a large glass of wine by her side. She stops a minute and examines what she is doing and a slight smile crosses her face. Off-screen we can hear the front door closing.

GRAHAM (O.S)

Hello.

Graham is 53 years old. He has a pleasant face which is instantly forgettable. He and a DOG amble through the doorway. Graham goes straight to the bottle of wine, his hand shakes slightly as he pours himself a large glass.

Graham approaches Margaret looking at what she is doing.

GRAHAM (CONT'D)

What's for dinner?

At that moment SIMON slouches in. He is in his early 20s, an unsmiling, good looking man.

SIMON

What's for dinner?

MARGARET

Lamb.

Graham winces 'she's in one of those moods again'. Simon looks like thunder. He drops himself onto the couch in front of the TV which is mumbling on a low volume. He's not really watching it and is flicking from channel to channel with the remote control.

Graham picks up the newspaper and leafs through the pages.



GRAHAM

And how was your day?

MARGARET

Oh the usual. Two heart attacks, a nasty case of whiplash and a bottle of wine stuck up the anal passage. How about you?

GRAHAM

(absent-mindedly)

Pretty similar.

Margaret is staring at him. Graham looks up, realises what he has said and they start to laugh.

15 INT. DINING AREA - NIGHT

15

Margaret, Graham and Simon are sitting around the dining table eating their chicken. There is silence.

MARGARET

(To Simon)

So how was your day?

SIMON

OK

MARGARET

Care to elaborate?

SIMON

No

Margaret passes a bowl of carrots to Simon. He shakes his head.

MARGARET

As an artist it must be in your contract 'eat carrots daily to help you see in the dark'.

SIMON

I'm a graphic designer and need to be able to see in the light not in the dark.

Graham looks between Simon and Margaret and sees this may get out of hand. He is always the appeaser.

GRAHAM

What's happening on Saturday? Do you want me to cook?

MARGARET

No, I'll do it. Drinks at 6.30.

GRAHAM

Simon and I will clean the house.

MARGARET

Isn't that what the cleaner's supposed to do?

Graham shrugs. He goes to the side table and starts to open another bottle of wine even though there is still half a bottle on the table. He has his back to Margaret.

GRAHAM

I also have to play golf.

MARGARET

On my birthday?

GRAHAM

I have to network.

MARGARET

On my birthday?

Graham now turns round to face Margaret.

GRAHAM

You're the one who said it was just another day. What about Sunday? Any ideas what you would like to do?

MARGARET

Surprise me.

GRAHAM

You know I'm no good at surprises. I'll do whatever you want.

Margaret has the resigned look of someone used to this. Simon continues to eat throughout the exchange.

16 INT. LIVING ROOM - NIGHT

16

Margaret is at a sewing machine in one corner. She is sewing and trying to watch TV simultaneously. Simon is still flicking from channel to channel.

MARGARET

(pointing to the TV remote control)

Give me that thing. What is it with men and remotes? They get in front of the TV and develop the attention span of a three year old.

SIMON

It's because you treat me and dad like three year-olds.

MARGARET

I always thought that my darling child would have left home by now.

Margaret waves the remote at the TV which is showing a travel programme with the presenter walking along a beach.

MARGARET (CONT'D)

And that your dad and I would be off on exotic holidays.

Margaret continues to stare at the TV as though imagining herself on that beach.

SIMON

I'm surprised you've noticed I'm still here.

Margaret does not look away from the TV.

MARGARET

Difficult to ignore.

Simon stands up huffily.

SIMON  
I'll get your happy pills. You  
obviously haven't taken them today.

GRAHAM  
Can you get mine also.

Simon looks from Graham to Margaret.

SIMON  
So it's just me and the dog not on  
anti-depressants.

MARGARET  
No it's just you.

They all look at the dog that's curled up forlornly.

SIMON  
I'm going out.

The front door bangs as Simon leaves the house.

MARGARET  
What's wrong with Simon? It's  
puberty all over again.

Graham and Margaret resume watching TV which is showing  
more exotic locations.

MARGARET  
You do think Simon would tell us if  
there was something wrong?

GRAHAM  
I'm sure he's fine. (beat) Are you  
sure you're fine?

Margaret picks up what she has been sewing and holds it up.  
It is a black dress. Margaret is satisfied with the result.

MARGARET  
Maybe as fine as I'll ever be.

17 EXT. MARGARET'S HOUSE - POOL AREA - EVENING

17

It is early evening and Margaret and Celia are laughing by the pool area. Margaret is wearing the black dress she had been making. The dog is staring at a large inflatable banana in the pool.

At one side Graham is making cocktails in the bar area whilst chatting to Simon and JOHN, who is Celia's husband. John is in his 50s, attractive, debonair and has aged well.

Graham with a flourish twirls the cocktail shaker.

MARGARET

He's been practicing that for weeks. He's got far too much time on his hands.

CELIA

So who else is coming?

MARGARET

Just Patricia.

Margaret gives a look to say that she would rather she wasn't.

CELIA

Simon seems fond of her though.

MARGARET

I'm not sure why. That youthful optimism and exuberance must get tiring after a while.

Celia and Margaret are laughing and as they do so PATRICIA comes round the side of the house. Patricia is willowy, attractive, well-meaning, overly excited and too cheerful.

Celia and Margaret stop laughing and it is obvious they have just been talking about Patricia. However Patricia doesn't seem to notice this. She gives Margaret a kiss on the cheek and presents a large bouquet of flowers.

PATRICIA

Happy birthday mum.

Margaret looks stunned.

MARGARET  
They're beautiful.

Simon comes over and kisses Patricia and leads her towards the bar area.

MARGARET  
(To Celia)  
Did she just call me mum?

CELIA  
How nice that she feels so part of the family.

Celia looks at the pool.

CELIA (CONT'D)  
Any chance of repeating last year's entertainment?

Margaret looks guiltily at the dog.

MARGARET  
I don't think so, the dog has never been the same since.

The dog is still staring at the inflatable banana.

18 EXT. POOL BAR AREA - EVENING

18

The cocktail shaker is a blur in Graham's hands.

GRAHAM  
(shouting to Celia and Margaret)  
How about another Screaming Orgasm?

19 EXT. POOL AREA - EVENING

19

MARGARET  
(To Celia)  
If only. Now that would be a nice surprise for my birthday.  
(To Graham)  
Can you make that a double?

20 EXT. POOL BAR AREA - EVENING

20

Patricia is now with the men holding a glass of water. She is constantly smiling. Margaret and Celia join them.

PATRICIA  
(to Margaret)  
So what did you get for your  
birthday?

Margaret shows off the expensive watch on her wrist.

PATRICIA (CONT'D)  
That's absolutely lovely.

MARGARET  
I will put it with all the other  
lovely watches I've had over the  
years.

PATRICIA  
(to Simon)  
So what did you buy your mum?

SIMON  
I didn't.

MARGARET  
But he has promised to tidy his  
room.

PATRICIA  
Oh that's nice.

Graham is busy shaking his cocktails.

GRAHAM  
(to Patricia)  
How about a cocktail now?

Patricia scrutinizes the array of alcohol at the bar.

PATRICIA  
Perhaps something non-alcoholic.

MARGARET  
Not pregnant are you?

PATRICIA

No

MARGARET

Thank god for that.

21 INT. DINING ROOM - NIGHT

21

The dining room is beautifully decorated in a modern theme.

There are a number of empty bottles on the dining table.  
There is raucous laughter then a bit of a lull.

CELIA

(To Graham)

So how's dentistry at the moment?

GRAHAM

I'm a.....

EVERYONE

bit down in the mouth about it.

GRAHAM

Am I really that predictable?

MARGARET

Yes. That's why we love you.

JOHN

We all have our secrets surely.

Graham glances at John to see if this may mean something.  
John smiles at Graham. Graham quickly gets up.

GRAHAM

Some more champagne John?

CELIA

I suppose that's the trade off for  
hurting people. You can afford lots  
of champagne.

JOHN

(to Graham)

No pain no gain, isn't that what  
they say?



Graham is definitely looking flustered.

GRAHAM  
I wouldn't know.

Graham is having difficulty extracting the cork from the champagne and is now pulling at the cork as though extracting a tooth. Champagne goes everywhere. Graham pours what little is left into a few glasses and raises his glass.

GRAHAM  
A toast to my beautiful wife, happy birthday.

EVERYBODY  
Happy birthday.

CELIA  
Speech.

Margaret gets up, leaning on the table to steady herself.

MARGARET  
Thank you all for coming. I have a wonderful family and wonderful friends (beat) but I am not sure where they are tonight.

Margaret raises her glass.

MARGARET (CONT'D)  
Well, here's to another year of going downhill.

Margaret swills back her glass of wine and quickly pours herself another.

CELIA  
Wait till you get your promotion. More work, more stress.

MARGARET  
More money, more people to boss around and a lovely big office.

PATRICIA

So when do you start the new job?

MARGARET

I haven't got it yet. The  
interview's next week.

A moment's silence.

JOHN

(To Graham)

How are you getting on with your  
golf? What's your handicap now?

GRAHAM

Still my wife.

Graham smiles at Margaret and she mock grimaces.

JOHN

You must have improved by now. We  
should play sometime.

Graham looks a little uncomfortable.

CELIA

Golf's boring. Let's play charades.

Simon sighs. Patricia claps her hands enthusiastically.

22 INT. LIVING ROOM - NIGHT

22

John is trying to act out a movie. He makes the motion that he is 'doing the whole film'. He contorts his face and makes gestures with one arm which looks like he is imitating the trunk of an elephant. Graham smiling broadly has his arm around Margaret and she is leaning into him. The dog is watching John intently.

CELIA

Elephant Man?

John indicates that she is wrong. He continues to act out his movie and looks as though he is in pain.

MARGARET

You look constipated. I could give  
you something for that.

John is now getting frustrated.

CELIA

I think we are going to have to  
give up. What is it?

JOHN

Gone With the Wind.

GRAHAM

I would never have guessed that.

MARGARET

I told you he was constipated.

CELIA

Patricia's turn.

Patricia bounces up and starts to act out a scene when a  
unanimous chorus cries out.

EVERYBODY

How many words?

She mimes that it is one word, which looks like a rude  
gesture.

MARGARET

We'll take that as one then.

Celia finishes rolling a joint, lights it and passes it to  
Margaret who takes a drag.

SIMON

As a health professional and mother  
do you really think you should be  
doing that?

MARGARET

I recommend it for medicinal  
purposes. Anyway it must be OK I  
bought it from a doctor.

Margaret goes to hand the joint to Simon.

MARGARET (CONT'D)

You should have some, it will help  
you chill out.

SIMON

Sometimes you should listen to  
yourself. Try acting your age.

MARGARET

And how is someone my age supposed  
to act?

Margaret takes a long slow drag at the joint and hands it  
to Graham.

MARGARET (CONT'D)

Your generation has grown up too  
quickly. At your age you should  
want to change the world, not buy  
it.

Simon watches his father take a drag.

SIMON

We don't have time to change the  
world. We're too busy paying off  
loans and paying for your exotic  
holidays.

MARGARET

You've never wanted for anything.

SIMON

Except a mother. No wonder I'm so  
fucked up.

Simon marches out of the room. There is a stunned silence.

Throughout this exchange Patricia has been struggling to  
act out her charade. At the same time she is trying to shoo  
away the dog which keeps jumping up. Patricia keeps opening  
and closing her mouth.

CELIA  
(To Patricia)  
Jaws.

She nods with a look of relief and then also rushes out the room.

23 INT. HALLWAY - NIGHT 23

Celia and John are saying their farewells.

CELIA  
(To Margaret with a wink)  
Hope you enjoy the rest of your  
birthday.

24 INT. EN-SUITE BATHROOM - NIGHT 24

Graham is pulling up his pyjama bottoms, but before doing so he looks in the mirror and takes a few moments to inspect his backside which has a few noticeable welts on it. He looks concerned.

25 INT. MARGARET AND GRAHAM'S BEDROOM - NIGHT 25

Margaret and Graham are making love in the missionary position under the duvet with Graham making some very distinctive groaning noises. Margaret looks bored.

26 INT. SIMON'S BEDROOM - NIGHT 26

Simon and Patricia are lying in bed. There is rhythmic thumping and groaning from along the corridor.

PATRICIA  
Is that your mum and dad?

SIMON  
I think it's the dog.

PATRICIA  
Nah. He's too small.

SIMON  
It's disgusting.

PATRICIA  
I think it's sweet.

27 INT. MARGARET AND GRAHAM'S BEDROOM - NIGHT 27

Graham is still pumping away but with less enthusiasm. He then rolls onto his back.

GRAHAM  
Sorry, too much wine. Happy  
Birthday anyway.

28 INT. MARGARET AND GRAHAM'S BEDROOM - NIGHT 28

Very loud snoring is coming from the dark. It is Margaret who is snoring loudly. Graham gives her a push and she stops. Then again loud snoring and this time it is Graham with Margaret lying awake.

29 INT. HOSPITAL WARD - DAY 29

Margaret is trying to find the vein of SARAH in order to take a blood sample.

MARGARET  
You may feel a small prick. Nothing  
unusual for you though.

SARAH  
Do you ever get bored saying that  
line?

MARGARET  
No.

Margaret finishes taking the blood. There is a bruise on Sarah's arm where the needle has just been.

SARAH  
You've bruised my arm.

MARGARET  
That's the least of your problems.

Margaret then takes the sample away from the bed. Celia has been watching this exchange.

CELIA

What's wrong with you?

MARGARET

Nothing.

30 INT. HOSPITAL SIDE-ROOM -DAY

30

Margaret is labelling the blood samples. Celia is putting them into a tray. She hands one of the vials back to Margaret.

CELIA

That's the wrong patient.

Margaret is looking at the blood in one of the vials.

MARGARET

Is this all there is to life?

CELIA

To a large extent, yes.

MARGARET

No, I mean don't you get bored with nursing, being with John, and being snubbed by your kids.

CELIA

Yes, yes and yes, but that is life and it's not so bad.

MARGARET

You said that hitting the 50s is liberating and full of optimism. I'm not sure I agree.

31 INT. HOSPITAL OFFICE - DAY

31

Margaret is jabbing at various keys on her keyboard in exasperation. She hits her head against the screen in frustration, picks up the phone and presses an extension number.

MARGARET

It's Margaret. I'm having problems again (beat) Of course I've tried pressing enter.

32 INT. HOSPITAL OFFICE - DAY

32

MICHAL is in his early 30s but is old before his time. He seems to be wearing his father's clothes. He is also wearing surgical gloves. He picks up the keyboard and sniffs it.

MICHAL

You have a virus.

MARGARET

You can tell that by just sniffing the keyboard.

Michal points to the screen where 'VIRUS' is flashing.

MARGARET (CONT'D)

If it were only that easy with patients

33 INT. DENTAL SURGERY - DAY

33

MISTRESS VANESSA is lying on a dentist's couch with her mouth locked wide open. She is a slightly plump ordinary looking woman in her mid fifties.

Graham hovers over her with a syringe.

GRAHAM

This shouldn't hurt too much.

For a second too long Mistress Vanessa and Graham look at each other. Graham's hand is shaking slightly. Mistress Vanessa puts her hand on his, looking concerned for her safety.

GRAHAM

Just stressed.

MISTRESS VANESSA

Well you know how to relieve that.



Graham nods. He holds his hand to stop it shaking then starts to administer the injection.

34 INT. RECEPTION DESK AT DENTAL SURGERY - DAY 34

Mistress Vanessa is being given the bill by a young FEMALE RECEPTIONIST. She looks at it.

MISTRESS VANESSA

How much?

Mistress Vanessa shouts over the reception towards Graham's surgery.

MISTRESS VANESSA

Dr. Mason, do you do contra-deals?

Graham rushes out and ushers Mistress Vanessa back into his surgery.

35 EXT. HOSPITAL CARPARK - EVENING 35

Margaret is talking on her mobile phone whilst trying to unlock her car.

MARGARET

That's the second time you're going to be late this week. You spend more time with your golf clubs than you do with me.

36 EXT. ROAD BY GOLF CLUB - EVENING 36

Graham is driving his car. He goes straight past the golf club. He looks across guiltily as he does so.

37 INT. MARGARET'S HOUSE - KITCHEN - NIGHT 37

Margaret is preparing dinner. Simon slouches in.

SIMON

What's for dinner?

MARGARET

Steak frites.

SIMON  
Steak and chips.

MARGARET  
And how was your day?

SIMON  
Shit all day.

MARGARET  
So was mine, but at least yours is  
figuratively speaking.

Margaret waves a wine glass at Simon and motions towards an  
open bottle of wine.

MARGARET (CONT'D)  
Now how about getting your old  
mother a glass of wine?

SIMON  
Do you think you may have a  
problem?

MARGARET  
My problem is that I don't have  
anything to drink.

The front door slams and Graham comes into the kitchen.

MARGARET  
How was golf?

Graham is taken aback but quickly recovers.

GRAHAM  
Fine.

MARGARET  
I only asked.

GRAHAM  
Sorry, it's been a hell of a day.

38 INT. STUDY - NIGHT

38

Margaret opens the door quickly and as she does so Graham clicks on the computer to remove the screen he is working on. Margaret is aware of this.

MARGARET  
I'm heading up now.

39 INT. HOSPITAL CORRIDOR - DAY

39

Margaret in her interview outfit sits confidently. A MALE ADMINISTRATOR (early 40s) comes out of a room and summons Margaret.

40 INT. HOSPITAL - INTERVIEW ROOM - DAY

40

There is a panel of FIVE INTERVIEWERS (THREE MALES AND TWO FEMALES) with one chair in front of them, which is where Margaret is now sitting. We see from Margaret's POV as she quickly turns to each interviewer trying to answer the questions they are firing at her.

41 INT. HOSPITAL - CORRIDOR - DAY

41

Margaret looks like she has been put through the wringer.

CELIA  
How did it go?

Margaret is too exhausted and stunned to answer.

42 INT. - MARGARET'S HOUSE - KITCHEN - NIGHT

42

The phone rings. Margaret picks up the phone.

MARGARET  
Hi John, no he's not home yet. He's playing golf yet again (beat) just the local one (beat) were you? Yes I'll tell him you called.

Just as Margaret puts down the phone she hears Graham coming through the front door. He comes into the room and the dog jumps up at him. He pushes him away.

GRAHAM

Stupid dog. Get out of my way.

MARGARET

I'm assuming you got thrashed.

Graham looks a little shocked, takes a deep breath and is about to say something.

MARGARET (CONT'D)

Golf doesn't seem to be agreeing with you. You always come back in a bad mood.

Graham forces a smile.

MARGARET (CONT'D)

John phoned. Can you call him?  
(beat) Also he said that he'd been at the club and that he hadn't seen you.

Graham looks a little flustered. He shakily pours a drink which gives him time to think.

GRAHAM

I told you I was going to the driving range to practice.

MARGARET

I'm sure you said you were going to be playing golf.

GRAHAM

Don't keep on about it.

MARGARET

And thanks for asking how the interview went.

43 INT. MARGARET AND GRAHAM'S BEDROOM - NIGHT

43

Margaret and Graham are in bed. She tries to put her arms around him but he flinches and moves away from her.

44 INT. HOSPITAL WARD - DAY

44

Margaret and Celia are tending to an ELDERLY PATIENT who is looking near death in her bed.

MARGARET

I think Graham may be having an affair.

Patient now looks alert.

MARGARET (CONT'D)

He's been coming home later than usual. The excuse is golf or meetings (beat) and John phoned last night. Said he hadn't seen Graham at the golf club.

CELIA

I know. He feels awful.

MARGARET

Graham said that he'd gone to the driving range instead.

CELIA

Nothing to worry about then.

PATIENT

There's no smoke without fire.

Celia and Margaret look at the patient and simultaneously say

CELIA AND MARGARET

Shut up.

45 INT. HOSPITAL TOILETS - DAY

45

Margaret is looking in the mirror.

MARGARET

Maybe I need to dress up more. Look how dowdy I've become.

CELIA

In my experience it's not what you wear. It's what you don't wear.

Margaret is inspecting her face in the mirror

MARGARET

Look at all my wrinkles. Do my lips look smaller?

Celia looks quizzically.

MARGARET (CONT'D)

I read an article yesterday in one of those women's magazines in the waiting room.

CELIA

What the ones from 1952?

MARGARET

Anyway it was saying that one of the symptoms of menopause is that your lips get smaller.

CELIA

Which lips?

Margaret puckers her lips.

MARGARET (CONT'D)

I was assuming these ones. Is there anything that doesn't get smaller, drier or more brittle with menopause?

Another NURSE comes out of a cubicle.

NURSE

Your lips may get smaller but you'll develop a bigger mouth.

CELIA

(looking at Margaret)

I don't think that's possible.

46 INT. MARGARET AND GRAHAM'S BEDROOM - NIGHT

46

Graham is in bed reading. Margaret enters wearing a negligee. Graham looks a little disconcerted. Margaret climbs onto the bed in what is an attempt at trying to be a seductress. Graham finds it difficult to respond except with laughter.

MARGARET

You used to like it when we did this. Especially when I wore my nurse's uniform.

GRAHAM

Then you became a nurse.

MARGARET

I know I've let myself go. I'll make more effort in the future.

GRAHAM

That's not what I meant. I have always found you attractive.

Margaret tries to remove Graham's pyjama bottoms but he holds firmly onto them.

GRAHAM

Stop that.

Margaret in a huff lies down on her side of the bed and Graham turns the light off.

47 INT. HOSPITAL WARD - DAY

47

Margaret and Celia are tending the same elderly patient as the previous day. Margaret takes a sheet of paper out of her pocket and quickly scans it. Margaret with Celia's help rolls the patient onto her side. Margaret is lifting the sheets.

MARGARET

(To Celia)

It didn't work.

CELIA

What didn't work?

MARGARET  
The negligee.

CELIA  
Well ask for your money back.

Margaret now inserts something into the elderly patient's back passage. A DOCTOR rushes over.

DOCTOR  
What the hell are you doing?

Margaret takes the piece of paper out of her pocket.

MARGARET  
Suppository, double dose.

DOCTOR  
That's for next door.

PATIENT  
Bedpan

48 INT. MARGARET'S HOUSE - KITCHEN - NIGHT

48

Margaret is on the phone.

MARGARET  
What time are you going to be home  
for dinner?

Graham is walking along the road talking into his mobile.

GRAHAM  
About seven. I'm going to be a  
little tied up until then.

49 INT. MISTRESS VANESSA'S HOUSE - DUNGEON - NIGHT

49

Graham is indeed tied up, his arms are hanging from an upright rack. He looks worried and we are not sure if this is a hostage situation. We then see that he is wearing bondage gear with just his backside naked. Mistress Vanessa, the dominatrix, whips him hard on the backside.



50 INT. MARGARET'S HOUSE - KITCHEN - NIGHT 50

Margaret is flicking through a magazine but not taking it in. She glances at the clock. It is half past six.

51 INT. MISTRESS VANESSA'S HOUSE - DUNGEON - NIGHT 51

Graham has a huge smile on his face.

MISTRESS VANESSA  
Who's been a naughty boy then?

GRAHAM  
I have.

MISTRESS VANESSA  
And what sort of punishment should  
I give you?

GRAHAM  
Mistress you must decide what's  
best for me.

52 INT. MARGARET'S HOUSE - STUDY - NIGHT 52

Margaret is jabbing at the keyboard on Graham's computer. Pictures of men in bondage gear pop onto the screen and the more Margaret jabs at the keyboard the more explicit the sites become.

53 INT. KITCHEN - NIGHT 53

Margaret is pacing up and down. From her POV we see her looking at a picture she has downloaded, showing two men in bondage gear. One man has a large leather dildo attached to him and he is looking at the other's bare backside. It is bordering on gay porn.

GRAHAM (O.S)  
Hi I'm back

Margaret takes a large mouthful of wine and tries to busy herself at the sink. As Graham enters, Margaret turns around and forces a smile. Graham sits down rather gingerly as though he may be in pain. Margaret watches this intently open-mouthed. She fills her wine glass to the brim.

54 INT. HOSPITAL WARD - DAY

54

Celia and Margaret are again dealing with the elderly patient who looks very nervous.

MARGARET  
Graham's become gay.

PATIENT  
Now I wasn't expecting that.

Margaret takes what looks like a suppository and barks to the patient.

MARGARET  
Roll over.

55 INT. HOSPITAL CANTEEN - DAY

55

Margaret and Celia are having lunch.

MARGARET  
It explains everything, comes home late, plays golf with 'the boys', and a pain in the backside.

CELIA  
Lots of men come home late and most men are a pain in the backside.

Margaret takes out a crumpled piece of paper and shows it to Celia. She looks at it quizzically.

CELIA (CONT'D)  
A double suppository?

Margaret looks in her other pocket and produces the picture she had been looking at the night before.

MARGARET  
No he has a pain in the backside.

A look of shock on Celia's face as she realises what Margaret is implying.

CELIA  
What are you going to do?

MARGARET

I don't know. I can't compete with  
a man. A negligee is never going to  
do it.

56 INT. HOSPITAL - MARGARET'S OFFICE - DAY

56

Michal is picking up bits of computer off the floor. He is wearing his gloves and as he picks each part up he sniffs it.

MICHAL

What happened?

MARGARET

It wasn't doing what I wanted it to  
do.

MICHAL

You should have called me. You  
usually do.

Michal moves over to another computer and sits down at the keyboard.

MICHAL (CONT'D)

Now what was it you were trying to  
find?

Margaret picks up her notepad and starts to spell out the address. Michal is typing in the letters as she says them and we see them come up on the computer screen.

MARGARET

[WWW.ilovemalebondage.com](http://WWW.ilovemalebondage.com)

Michal stops.

MICHAL

Sorry. The hospital blocks sites  
like that.

57 EXT. CELIA'S CAR - EVENING.

57

Margaret and Celia have their heads covered with hospital caps and are wearing surgical masks.

Graham comes out of the dental surgery, gets into his car and drives off. Celia looks at Margaret who nods and they begin to follow.

58      EXT. SUBURBAN STREET - EVENING      58

It is a non-descript suburban street. Graham is outside a front door ringing on the doorbell.

Margaret and Celia are hunched in the car. They cannot see who answers the door and Graham enters. Margaret notes the time on the clock as 5.30pm. The door then opens again and Graham steps out looking happy. Margaret notes the time on the clock as 6.30pm.

59      INT. MARGARET'S HOUSE - LIVING ROOM - EVENING      59

Margaret has just got home. Simon is lounging on the sofa.

SIMON

You're late. What's for dinner?

MARGARET

Get it yourself.

60      INT/EXT. DOORWAY OF MARGARET'S HOUSE - NIGHT      60

Margaret is going out of the front door with a suitcase. Graham is walking up the front path.

MARGARET

I'm leaving.

Margaret throws the case into her car. Gets in and starts up the engine. Graham looks devastated but not totally surprised.

61      EXT. CELIA and JOHN'S HOUSE - DOORSTEP - NIGHT      61

Celia opens the door to find Margaret standing on the doorstep.

MARGARET

I've left Graham

62 INT. - CELIA AND JOHN'S HOUSE - BEDROOM - NIGHT 62

Celia in a slinky revealing nightdress is straddling John. They are giggling and trying to hush each other.

63 INT. CELIA'S HOUSE - LIVING ROOM - NIGHT 63

Margaret is awake, there is muffled laughter from elsewhere. She is too large for the put-up bed and she looks a pathetic figure.

64 INT. MARGARET'S HOUSE - SIMON'S BEDROOM - NIGHT 64

Simon and Patricia are cuddled up in bed like an old married couple.

PATRICIA

Your parents seemed so together.

SIMON

I can't believe my dad is having an affair, gay or straight.

PATRICIA

I have read that a lot of men do have affairs when they get to that age. He's having a mid-life crisis.

SIMON

Do some men suddenly turn gay as well?

PATRICIA

Maybe he's always had some latent homosexual tendencies and feels that he should pursue those before it's too late.

SIMON

You really must stop reading those dreadful magazines. (beat) It's not the dad I know.

PATRICIA

And he's not the husband your mum thought she knew.

65 INT. CELIA'S HOUSE - LIVING ROOM - DAY

65

Margaret is sitting in the room alone. The door opens. It's Graham. Margaret closes her eyes. Graham tries to kiss her on the cheek, but Margaret pushes him away. He sits down opposite her.

GRAHAM

I am so so sorry.

MARGARET

So who is he or she?

GRAHAM

I'm not having an affair. I do have a mistress but not in the way you're thinking.

Margaret has a far off look.

66 INT - A BEDROOM - NIGHT

66

A smiling Graham is naked on a bed of satin sheets. A scantily clad lithe YOUNG WOMAN slinks towards him in a seductive way.

67 INT. CELIA'S HOUSE - LIVING ROOM - DAY

67

GRAHAM (CONT'D)

She's a dominatrix.

Margaret swallows hard.

MARGARET

What do you do with this dominatrix?

Again Margaret has a far off look.

68 INT - A BEDROOM - NIGHT

68

Graham is in the same position as before and with the same smile. The younger woman is now wearing seductive leather gear with a conical bra, leather boots and she has a strap-on dildo similar to that in the picture Margaret had downloaded.

69 INT. CELIA'S HOUSE - LIVING ROOM - DAY

69

Margaret shudders.

GRAHAM

I pay to be hurt and to be  
humiliated.

MARGARET

And how does she do that?

GRAHAM

She whips me (beat) on the bottom.

Margaret's far off look reappears.

70 INT - A BEDROOM - NIGHT

70

This time Graham is facing us, holding the bed and bending  
over. That same smile is there whilst the dominatrix with  
an enormous whip lashes his backside.

71 INT. CELIA'S HOUSE - LIVING ROOM - DAY

71

A look of disgust on Margaret's face.

MARGARET

But why?

GRAHAM

I don't know. Private school,  
lacking my mother's love. Who  
knows?

MARGARET

How long have you been doing this?

GRAHAM

I've often thought about it, but  
I've only acted upon it recently.

MARGARET

Why now?

GRAHAM

Things are not good at the moment.

MARGARET

Obviously.

Graham goes to touch Margaret but she pushes him away.

MARGARET

Don't touch me. Do you actually  
enjoy the pain?

GRAHAM

I enjoy it at the time, but later  
I feel sordid and disgusted with  
myself. I'll go see a  
psychiatrist. Whatever you want.

MARGARET

I don't know what I want.

72 INT. CELIA'S HOUSE - DINING ROOM - NIGHT

72

Celia, John and Margaret are at the dining table. The food  
appears to be a similar grey to that served at the  
hospital.

Margaret pushes her hardly touched plate away.

MARGARET

Sorry.

John puts his hand reassuringly on Margaret's arm.

JOHN

That's fine.

CELIA

Well at least he's not having an  
affair.

John gives Celia a look to say don't go there.

MARGARET

This is worse. I've spent over 30  
years with someone I don't really  
know. In some ways an affair would  
be better at least it would be the  
same Graham but with a different  
woman.



CELIA  
Not if it had been a gay affair.

Margaret looks daggers at Celia.

CELIA (CONT'D)  
Sorry.

MARGARET  
(to John)  
Did you know anything about this?

JOHN  
I suspected something but not  
this.

MARGARET  
What should I do?

JOHN  
What do you want to do?

MARGARET  
Be on my own for a while.

CELIA  
You can stay here if you like?

John glances at Celia with a no she can't look, which Margaret sees.

MARGARET  
That's kind but it's not fair on  
you.

John grabs the newspaper lying on a nearby seat. By coincidence we see from John's POV that the page is headed 'Flatmates wanted'. He scans the page.

JOHN  
Here you go. This would be no good  
for Celia but might suit you.  
Mature, responsible woman. Must be  
able to cook.

Margaret and Celia scowl. Celia grabs the newspaper.

CELIA

Well what about this (beat) no  
you're too old for that one, oh and  
that one as well.

MARGARET

I'm too old full stop.

All three sit there pondering the options. Celia becomes  
vey excited.

CELIA

I did notice that Michal was  
looking for someone.

MARGARET

Who's Michal?

CELIA

The I.T. guy at work.

MARGARET

The weird one who always wears  
surgical gloves?

CELIA

He's not that weird, just  
eccentric.

73 EXT. FRONT DOOR OF MICHAL'S HOUSE - DAY

73

Michal opens the door.

MICHAL

How's your computer now?

MARGARET

Fine as long as I don't want to  
look at male bondage sites.

Michal is still standing in the doorway trying to think of  
what to say next and then abruptly holds his hand out to  
shake Margaret's hand. It is minus the glove. They shake  
hands. Michal looks at his hand, turns abruptly and  
disappears.

74 INT. MICHAL'S HOUSE - HALLWAY - EVENING

74

We hear a tap running. Michal comes out of a side room drying his hands with a paper towel. They stand there.

MARGARET

Any chance of me having a look around?

MICHAL

Sorry. Of course.

75 INT. MICHAL'S HOUSE - LIVING ROOM - EVENING

75

The room is very neat and tidy. Margaret and Michal are standing awkwardly.

MICHAL

Before we go any further, do you mind if I ask you a few questions?

MARGARET

That's fine. Are they multiple choice?

Michal doesn't get the joke.

MICHAL

No

He picks up a clipboard which has a pre-printed list of questions.

MICHAL

Just one moment.

Michal looks at the questions and starts ticking.

MARGARET

What are you doing?

MICHAL

As we work at the same place I know quite a lot about you already.

Michal looks down his list

MICHAL (CONT'D)  
Gender, female. Profession, nurse.  
Age, mid-fifties.

MARGARET  
No I'm not. Just turned 51.

Michal looks at Margaret unconvinced but changes his notes on the clipboard. He then puts a large cross.

MARGARET  
What's the cross for?

MICHAL  
Good with computers.

Michal looks through his clipboard, he reads through some more questions and ticks each one.

MICHAL (CONT'D)  
Well-presented. Looks clean. Seems nice. That's just about it.

MARGARET  
Great, that must put me to the top of the list of interviewees.

MICHAL  
(Earnestly)  
You're the only one I'm interviewing.

76 INT. BEDROOM - EVENING

76

The room is quite sterile with little in it except a bed, wardrobe and sideboard. There are a few tacky ornaments.

MICHAL  
This would be your room.

MARGARET  
Very nice.

Margaret picks up an ornament. It is a china doll.

MICHAL  
That was my mother's.

Margaret puts the doll down. Michal puts it back in exactly the same place it was originally, but before doing so he sniffs the object.

77 INT. MICHAL'S HOUSE - CORRIDOR - EVENING

77

MICHAL

And this is your bathroom. You must never use my bathroom.

Margaret nods understanding. Michal notices a towel that is slightly out of place in the bathroom and again sniffs it before re-arranging it.

They walk past one room which unlike the others seems quite cluttered. Margaret puts her head round.

MICHAL

That's the theatre room. Go in if you want.

The walls are covered with old theatre posters and there is theatre memorabilia everywhere.

MARGARET

I didn't realise you were so into the theatre.

She points to a poster of Romeo and Juliet on the wall.

MARGARET (CONT'D)

I think that's Shakespeare's greatest tragedy.

MICHAL

Technically it's not a tragedy.

Then seeing that he may have offended Margaret.

MICHAL (CONT'D)

But it is a great play.

MARGARET

So how often do you go?

MICHAL

Never. I don't like going on my own. I used to go with my father but he died a few years ago.

78 INT. KITCHEN - NIGHT

78

Every utensil, jar etc. is perfectly placed. The fridge however is covered with advertisements for the local amateur dramatic group. Margaret removes one of the advertisements.

MARGARET

But you do belong to the local theatre group?

MICHAL

No.

He takes back the advertisement, sniffs it and replaces it on the fridge. He lifts up his clipboard.

MICHAL

Just one last question. I'm weird.  
Can you live with that?

Margaret pauses for a few seconds.

MARGARET

You aren't weird. Eccentric is the word I would use.

MICHAL

You can move in whenever you like.

Margaret looks around her realising that this is possibly her only option.

MARGARET

Great.

Michal holds out his hand which Margaret shakes.

MICHAL

Welcome to chez Michal.

79 INT. HALLWAY - DAY 79

Michal rushes into the side room. There is the sound of a tap running.

80 INT. HOSPITAL WARD - DAY 80

Margaret and Celia are again manhandling a PATIENT.

MARGARET

Someone with more experience,  
that's what they said. Seem to have  
lost my passion.

Margaret and Celia are struggling to get the patient on his side.

MARGARET (CONT'D)

(to the patient)

Move over will you.

(to Celia)

And they said my bedside manner  
could be better. And what's more  
I've been given a warning.

CELIA

What for?

MARGARET

Breaking company property.  
Something about computers being  
very expensive.

81 INT. MICHAL'S HOUSE - LIVING ROOM - NIGHT 81

Margaret and Michal are sitting in front of the TV. They have trays on their laps and on their trays they have their dinners. Michal's tray is looking very precise and his food has obviously been placed in a specific way.

MICHAL

But most people don't destroy them  
when they don't work. If they did I  
wouldn't have a job.

Margaret stares at the TV. From her POV we see someone on the screen animatedly pointing to parts of a computer.

MARGARET

Is this what you do every evening?

MICHAL

Pretty much, although sometimes I watch another channel.

MARGARET

What about friends? Do you ever go out with them?

MICHAL

I don't have too many friends. How about you?

MARGARET

I only ever went out as a couple, unless I went for a drink with Celia. Now I'm single invites aren't coming thick and fast. Maybe other women see me as a threat.

MICHAL

I doubt it.

Michal picks up the remote control which he promptly sniffs.

MICHAL

How about I change the channel?

MARGARET

What an exciting evening this is going to be.

Michal looks at Margaret and starts laughing.

MARGARET

Why don't we do something?  
Watching TV reminds me of my evenings with Graham.

MICHAL

We could play computer games.

MARGARET



I was thinking about something more sociable. Some of the nurses go to karaoke at the pub on Wednesday evenings.

MICHAL

I'm not a fan of pubs. They're so dirty.

MARGARET

All the more reason for going. You must face your demons in order to get rid of them.

MICHAL

I don't know which I hate more, dirt or karaoke sung by drunks who can't sing.

82 INT. PUB - NIGHT

82

Margaret and Celia are on stage and are drunkenly murdering a tune.

Michal is part of a SMALL GROUP and he is watching Margaret and Celia with a slight cringe. He has his surgical gloves on and is drinking a pint of beer through a straw. Margaret and Celia stagger off the stage after their song.

MARGARET

Come on Michal. It's your turn.

MICHAL

I don't think so.

Celia pulls at his arm.

CELIA

Come on show us what you've got.

Michal goes on stage and carefully looks at the song sheet. He takes the microphone and sniffs it. He begins to sing an Elvis Presley number. He has a good voice and is also copying some of Elvis's actions. He seems transformed. When the song finishes he reverts to being Michal and shuffles off the stage. His group applaud.

MARGARET

That was brilliant. You were just like Elvis.

MICHAL

That's another of my fears, dying alone on the toilet.

83 INT. MICHAL'S HOUSE - KITCHEN - EVENING

83

Margaret is in her nurse's uniform at the kitchen table. She looks as though she has been crying. Michal comes in.

MICHAL

What's wrong?

MARGARET

I never realised how lonely I would feel.

Michal looks at her with genuine sympathy and goes to give her a reassuring touch but sees that he does not have his surgical gloves on and so retracts quickly.

MARGARET (CONT'D)

I am also becoming obsessed by this dominatrix. Who is she? What exactly did she do with Graham?

MICHAL

You should visit her. What did you say? You must face your demons in order to get rid of them.

MARGARET

Easier said than done.

MICHAL

I know but at least I'm trying.

84 EXT. - OUTSIDE THE HOUSE THAT GRAHAM HAD ENTERED - DAY

84

Margaret rings loudly and persistently on the doorbell. The door opens with a rush. Mistress Vanessa is wearing a dressing gown and fluffy rabbit slippers.

MISTRESS VANESSA

What is the problem? I am trying to rest.

Margaret looks the woman up and down.

MARGARET  
You're not what I expected.

MISTRESS VANESSA  
I never am.

MARGARET  
You've been with my husband.

MISTRESS VANESSA  
Now which husband would this be?

Margaret looks agitated.

MISTRESS VANESSA (CONT'D)  
You had better come in.

85 INT. MISTRESS VANESSA'S HOUSE - LIVING ROOM - DAY 85

The room is filled with antiques more in keeping with a gentleman's club. Mistress Vanessa pours out a glass from a whiskey decanter. She puts it down in front of Margaret. She turns round to pour one for herself whilst Margaret drains hers in one. Mistress Vanessa turns round, sees Margaret's glass is empty and tops her up again.

MISTRESS VANESSA  
So what can I do for you?

MARGARET  
I want to know what you do.

MISTRESS VANESSA  
That's very broad. My clients have many different requirements.

MARGARET  
Do you have sex?

MISTRESS VANESSA

Not when I'm working. I save it for my leisure time. I'm a dominatrix not a prostitute.

MARGARET

I've been looking at the websites and some of them are disgusting.

MISTRESS VANESSA

You're obviously looking at the wrong ones.

Mistress Vanessa opens a draw and pulls out a glossy brochure which she hands to Margaret. Margaret looks at the first few pages.

MARGARET

Is this you?

Mistress Vanessa nods proudly. We see from Margaret's POV shots of Mistress Vanessa in full rubber gear and boots in dominant poses. The pictures are in soft-porn focus and have obviously been airbrushed.

MISTRESS VANESSA

I think they're quite tasteful.

MARGARET

Are you sure there isn't some sex involved?

MISTRESS VANESSA

I don't do sex with my clients. I do dominants and mother figures. Not everybody who visits a dominatrix does so for sexual reasons.

MARGARET

But what do they get out of it?

MISTRESS VANESSA

They want to feel better.

Margaret is staring at a photo of Mistress Vanessa and a client who is hanging from a rack by his nipples. Margaret is wincing.

MARGARET

What's a mother figure?

Mistress Vanessa points to the brochure.

MISTRESS VANESSA

Page 20

Margaret turns the pages. We see from her POV a very large man wearing a bonnet so that it obscures his face. The only other item of clothing is a nappy. Mistress Vanessa is wearing what appears to be a maternity dress and is holding a baby's bottle of milk.

MARGARET

And what do you get out of it?

MISTRESS VANESSA

Money, adoration, a feeling of control.

MARGARET

How did you become a dominatrix? My school careers advisor never gave me that option.

MISTRESS VANESSA

I was a teacher not earning much. A former colleague introduced me to it.

MARGARET

I am still trying to imagine you with Graham?

MISTRESS VANESSA

Who's Graham?

MARGARET

My husband.

Margaret has that far off look.

Graham is lying across the leather sofa where Margaret is now sitting with his backside exposed whilst Mistress Margaret in her dressing gown is hitting it with one of her fluffy bunny slippers.

87 INT. MISTRESS VANESSA'S HOUSE - LIVING ROOM - DAY 87

Mistress Vanessa is staring at Margaret. Margaret quickly gets up off the sofa.

MARGARET  
You could have been doing it with  
Graham right here.

MISTRESS VANESSA  
I do nothing with my clients here.

Margaret looks confused.

MISTRESS VANESSA  
I have a dungeon.

Mistress Vanessa picks up the brochure. She turns to the back pages. There is a double-page spread of a very well-equipped dominatrix dungeon.

MISTRESS VANESSA  
You may find it helpful to observe  
a session. Not with your husband  
obviously as that may become  
complicated. I could do you a good  
rate.

88 INT. MICHAL'S HOUSE - KITCHEN - EVENING 88

Michal has just arrived home. He is removing his jacket which he takes out into the hallway.

MARGARET  
I went to see the dominatrix. It  
wasn't as bad as I thought it would  
be.

Michal re-enters the kitchen.

MICHAL

What the meeting or what she does  
with your husband?

MARGARET  
Ex-husband. Both. She's actually a  
very nice woman.

MICHAL  
Well that's good. You'll be best  
friends before you know it (beat)  
What are you doing?

Margaret has a large piece of paper in front of her with  
two columns, one headed Michal, the other Margaret.

MARGARET  
This is our wish list. You enjoyed  
karaoke the other night?

Michal nods.

MARGARET (CONT'D)  
And would you have done anything  
like that on your own?

MICHAL  
No way.

MARGARET  
So I thought we could do some more  
things together. I should be  
celebrating my newfound freedom and  
failed promotion.

Margaret passes the paper for Michal to look at. From his  
POV we see in Margaret's column:

1. LEARN TO HORSE RIDE
2. WATCH A LIVE BAND
3. ?

MICHAL  
What's the question mark for?

MARGARET  
I can't decide on my third choice.

Margaret throws the pen to Michal which he picks up tentatively and sniffs.

MARGARET (CONT'D)

Your turn.

Michal takes a little while then quickly writes. He passes the paper back to Margaret. We see from her POV in Michal's column:

1. Go to the theatre.
2. Join an amateur dramatic group.
3. Do something to make me normal.

MARGARET

Define normal. You can't have that, it's meaningless.

Margaret blocks through Michal's third choice and replaces it with a question mark. She attaches the wish-list to the fridge. Michal removes it, sniffs it and places it more neatly on the fridge. He looks at his hands, rushes out the room and we hear the tap running.

89 EXT. RIDING STABLES - DAY

89

Michal is standing and pulling the reins of his HORSE whilst it bends down and eats a bale of hay. Michal is of course wearing his surgical gloves. However much Michal tries to encourage or chastise his horse, it continues to ignore Michal and carries on eating.

RIDING INSTRUCTOR (O.S)

That's good Margaret. Let's see if we can get the horse to go a little faster.

Margaret is trotting around a field on her HORSE. She has a riding crop which she uses to whack the horse.

RIDING INSTRUCTOR

(Shouting)

NO

But it's too late the horse is off with Margaret slowly sliding to one side. The instructor finally gets it to stop with Margaret now perpendicular to the horse.



90 INT. RIDING STABLES - SAME DAY

90

Margaret is slowly removing her riding boots, she rubs her hand along the leather with enjoyment. Michal is still wearing his riding hat.

MARGARET

Did you manage to get on the horse?

MICHAL

No. Even horses don't like me.

MARGARET

My bum's sore and I think I have twisted my wrist. I'm not sure I want to do this again.

MICHAL

Good I wasn't looking forward to making this a regular thing.

91 INT. THEATRE - NIGHT

91

A group of semi-clad ACTORS are howling on stage. It is an avant-garde theatrical piece.

Off set we hear a loud snore, we then see Michal shaking Margaret. She looks embarrassed. The howling stops and the lights go down. There are a few seconds silence and then the clapping starts. It is not exactly rapturous.

MARGARET

Do you think my snoring disturbed anyone?

MICHAL

I doubt it. In fact it was the more melodious part of the evening.

MARGARET

Perhaps we can start with something more mainstream.

Michal nods.

MARGARET (CONT'D)

And will you promise me that next time we go out you will leave those gloves behind.

Michal looks at his glove-clad hand.

MICHAL

I'll try.

92 INT. - CHURCH HALL - EVENING

92

Michal and Margaret are in separate groups and Margaret is falling back into the arms of the people surrounding her. The DRAMA TEACHER is taking his role very seriously as are the other participants.

DRAMA TEACHER (O.S)

This is about trusting your fellow actors. Just let yourself fall naturally and trust they will catch you.

Margaret looks at Michal and raises her eyes heavenwards. Michal who has been catching people looks disgustedly at his hands, the surgical gloves are absent. He rushes outside.

DRAMA TEACHER

I want you all to choose a tree. I want you to empathise with the tree. What is it thinking? What is it feeling?

All around the various participants are contorting their bodies and faces. Margaret is trying to stifle giggles. The drama teacher approaches her.

DRAMA TEACHER

What's so funny?

MARGARET

Nothing. I'm trying to cry. I'm a weeping willow.

Michal has returned and is standing completely rigid.

DRAMA TEACHER  
And what tree are you?

Michal stands frozen to the spot.

MARGARET  
He's part of the petrified forest.

93 INT. GRAHAM'S LIVING ROOM - NIGHT 93

The door slams. Graham is watching TV flicking from channel to channel and all he can find is golf. Simon storms in and appears jittery.

GRAHAM  
Bloody golf. What do people see in this game?

SIMON  
Can I borrow some money?

GRAHAM  
Again? What do you do with your money?

Simon shrugs.

SIMON  
Life is expensive.

GRAHAM  
Life is expensive, so no.

94 INT. GRAHAM'S STUDY - NIGHT 94

A drawer of the desk is open. Simon is removing money from his father's wallet.

95 INT. LIVING ROOM - NIGHT 95

Graham is still flicking from channel to channel. He looks like a little boy lost.

96 INT. A COMMUNITY HALL - EVENING 96

This is another drama group with another TEACHER.

Margaret and Michal are part of a circle of approximately 12 PEOPLE, one of whom is FIRENZE. Firenze is in her early 30s but looks like she has dressed from the 60s with a flowing paisley maxi-dress.

MARGARET

(To Michal)

I have a better feeling about this group. But I have been practising my weeping willow just in case.

DRAMA TEACHER

OK get into pairs. Male and female.  
Go with people you don't know.

Firenze faces Michal.

FIRENZE

Will you be my partner?

Michal nods. Firenze then holds out her hand for Michal to shake.

FIRENZE

I'm Firenze.

(she spells out her name)

F I R E N Z E

MICHAL

(trying to pronounce her name)

Firenze

FIRENZE

My mother was being pretentious.  
She should have just called me  
Florence

Michal shakes Firenze's hand.

MICHAL

I'm Michal. M I C H A L. My mother  
being illiterate. She couldn't  
spell Michael.

Margaret watches this exchange and looks at Michal's hand. He has not even noticed that he has shaken hands with Firenze. Margaret smiles.

97 INT. MISTRESS VANESSA'S DUNGEON - DAY

97

Mistress Vanessa is in full dominatrix gear with Margaret in her street clothes.

MISTRESS VANESSA

You can't observe dressed like that. The client has to think he's getting two for the price of one.

She hands Margaret a rubber cat-suit, mask and high heeled shoes.

MISTRESS VANESSA

Try these on for size.

MARGARET

But I don't want to do anything.

MISTRESS VANESSA

All I will ask you to do is hand me the various equipment. I will point it out and then you pass it to me.

Margaret disappears with the outfit. Mistress Vanessa is checking her equipment and whips. Margaret steps out timidly, revealing that the outfit is a little too tight.

MARGARET

It's a bit uncomfortable.

MISTRESS VANESSA

I know. It's really difficult to get the right fit. Now what about the shoes?

MARGARET

I can't even get them on.

MISTRESS VANESSA

Put your own shoes on. They may work.

Mistress Vanessa looks in a mirror and puts the finishing touches to her appearance. Margaret reappears wearing a pair of trainers.

MISTRESS VANESSA  
That's not quite the look I was  
after.

The doorbell RINGS.

98 INT. MISTRESS VANESSA'S HOUSE - DAY

98

Mistress Vanessa opens the door to a stylish and attractive  
man, PETER, in his late forties.

MISTRESS VANESSA  
Good afternoon, Peter. How are you  
today?

PETER  
Pretty good and yourself?

MISTRESS VANESSA  
Fantastic. We are going to have a  
great session today as I have my  
assistant with me. Mistress (beat)  
Jackie.

The client holds out his hand to shake Margaret's hand.

PETER  
Pleased to meet you.

MARGARET  
Likewise.

He looks at Margaret's feet.

PETER  
An interesting choice of shoes.

MISTRESS VANESSA  
(to Peter)  
Is it the usual?

PETER  
Yes please.

99 INT. MISTRESS VANESSA'S HOUSE - DUNGEON - DAY

99

Peter's wrists are tied. He is standing upright only wearing boxer shorts. Margaret is holding a number of whips. Mistress Vanessa is using one whip as a tickling instrument. Margaret looks as though she is trying to stifle giggles and she receives a quick flick of the whip.

MISTRESS VANESSA

(To Peter)

Slave, do you want something harder now?

PETER

Yes please.

MISTRESS VANESSA

My assistant is going to hand me one of her hardest whips. Would you like that?

PETER

Yes I would.

Margaret looks at the whips in her hand and selects the one she thinks would be most suitable. Mistress Vanessa gives a nod of approval. She starts whipping the client who moans with pleasure. She then starts to whip a little harder.

PETER

Stop, please stop.

Mistress Vanessa increases the intensity of her whipping.

MARGARET

(in a whisper)

He's asking you to stop.

MISTRESS VANESSA

No he's not, he's actually asking for more. Aren't you slave?

PETER

Oh yes.

Mistress Vanessa turns to Margaret and hands her the whip.

MISTRESS VANESSA

Your turn.

Margaret looks horrified but takes the whip and whips Peter's backside. Mistress Vanessa indicates she should whip harder. Margaret does so. Mistress Vanessa indicates her approval. Mistress Vanessa takes another whip and starts whipping Peter's back. Peter's appreciative moaning intensifies.

100 INT. MISTRESS VANESSA'S HOUSE - LIVING ROOM - DAY 100

The client is now back in his suit and Margaret and Mistress Vanessa are back in their ordinary clothes.

MISTRESS VANESSA

Do you want a drink before you go?

PETER

Actually a cup of tea would be nice.

Mistress Vanessa leaves the room leaving Margaret and Peter alone. He has a lovely smile.

PETER

So Jackie, how long have you been doing this sort of thing?

MARGARET

It's Margaret actually and this was my first time.

PETER

I thought it might be, but I have to say you were very good.

Margaret is very pleased. She hasn't been given praise for many years.

MARGARET

Really?

PETER

Yes really, although I'm not sure about the shoes.



Margaret is still wearing her trainers which she now looks at. Peter is still smiling.

MARGARET

What would you like me to wear?

PETER

Black high heels for you. Mistress Vanessa is good in thigh length boots but I have you more as a high heels and stockings woman.

MARGARET

I'll see what I can do.

101 INT. MISTRESS VANESSA'S HOUSE - LIVING ROOM - DAY 101

Mistress Vanessa has returned and all three are chatting and laughing.

PETER

Well I had better be going now.

He takes out his wallet.

PETER (CONT'D)

So that's 300 for you.

He hands the money to Mistress Vanessa and then gives money to Margaret.

PETER (cont'd)

And a 100 for you. I really enjoyed the session, so do let me know when you are going to do a double act again.

Peter lets himself out and Margaret is open-mouthed. Turning to Mistress Vanessa

MARGARET

How much do you earn?

MISTRESS VANESSA

A lot.

MARGARET

And he was so normal.

MISTRESS VANESSA

Most of them are. So how did you find it?

MARGARET

It was OK. Actually I quite enjoyed myself. Just one thing. How did you know that Peter really wanted you to carry on even though he asked you to stop?

MISTRESS VANESSA

With sessions like that the client must give you a word or phrase that really does mean 'I want you to stop'. With Peter it's 'Michael Jackson'.

Margaret looks puzzled.

MISTRESS VANESSA (CONT'D)

Something to do with the song.

Mistress Vanessa then starts to move in a Michael Jackson way and sings.

MISTRESS VANESSA (CONT'D)

Beat it, beat it, just beat it.

Margaret is laughing at Mistress Vanessa's moves and rendition.

MISTRESS VANESSA (CONT'D)

You were very good today. If you were ever considering a career change I'd be happy to be your mentor. I have more requests for mummy figures than I can cope with.

MARGARET

I'm not sure I'd be good at being a mummy figure. I'm not the nurturing type. I didn't do too well with my own child.

MISTRESS VANESSA  
You'd be fine.

Mistress Vanessa opens the door of a cupboard which is full of DVDs. They are all the same. She takes the top one from a stack.

MISTRESS VANESSA (CONT'D)  
How about you take home my training DVD? Then you can come back if you have any questions.

Mistress Vanessa hands over the DVD entitled 'Domin8 Easy Lessons'. Margaret is trying to work out the title.

MISTRESS VANESSA (CONT'D)  
Dom in 8 easy lessons.

MARGARET  
Very clever.

MISTRESS VANESSA  
Yes it is isn't it? That'll be \$50.00.

Margaret looks shocked.

MISTRESS VANESSA (CONT'D)  
Nothing is free here.

102 INT. MICHAL'S HOUSE - LIVING ROOM - NIGHT

102

Margaret is in front of the TV as Michal walks in.

MICHAL  
What are you watching?

MARGARET  
I am learning how to become a bitch goddess.

MICHAL  
Great. Can I get you anything?

MARGARET  
(very sternly)  
Tea. Milk. No sugar.

Michael leaves the room looking bemused. On the DVD a dominatrix is forcing a SLAVE, who has his face covered, onto all fours. The dominatrix sits on a chair and puts her legs on him as though using him as a leg rest. Michal enters with the tea.

MARGARET (CONT'D)

Come here slave.

Michal looks shocked and Margaret points to the TV.

MICHAL

That was very good. You're a natural.

Michal sits down and looks at the DVD.

MICHAL

I don't understand why people pay for this.

Margaret rewinds the DVD. Various dominatrix acts with Mistress Vanessa such as whipping and MEN bound in rope whizz past as Margaret rewinds. Michal is open-mouthed.

Margaret presses play and on the screen a MAN dressed in ordinary clothes is facing the camera. His face is pixilated.

MAN

I have a stressful job, making important decisions every day. I like to relinquish control. Going to a dominatrix gives me a feeling of well-being.

The DVD then cuts into the same man wearing a muzzle, a thong, a dog collar and lead, being led around by Mistress Vanessa.

MARGARET

Many of these people like the role-playing. Just like you enjoy acting. It's about taking them to another place. Anyway we all have our odd little quirks.

As Margaret is saying this Michal has picked up the DVD cover and is sniffing it.

MICHAL

So this means that you have forgiven Graham?

MARGARET

No that's different.

MICHAL

So it's alright for other women's husbands but not your own.

103 EXT. GOLF COURSE - DAY

103

Graham and John are at the tee. Graham is swiping at his ball at the tee. He eventually manages to hit it. It does not go very far and ends up in long grass. They walk towards their balls.

JOHN

Are you sure it's serious?

Graham puts out both his hands. They are trembling.

GRAHAM

I can't carry on like this.

JOHN

What do the doctors say?

GRAHAM

They're still doing tests.

John hits his ball.

JOHN (CONT'D)

Have you told Margaret?

GRAHAM

I'm not sure she cares.

They pick up their balls from the hole and walk back towards the clubhouse.

GRAHAM

In future I won't be able to play golf. But then I never really did like golf anyway.

104 INT. TOILETS OF A PUB/CLUB - NIGHT 104

Simon is snorting cocaine with TWO FRIENDS.

105 INT. PUB/CLUB - NIGHT 105

We see from Simon's POV. Margaret is dancing frenziedly in a 70s/80s way to the BAND that is performing on the stage. Michal standing next to her looks a complete 'fish out of water'. Margaret grabs Michal's hands and tries to get Michal to dance.

FRIEND

Isn't that your mum?

SIMON

God what's she doing now?

FRIEND

Got herself a toy-boy by the looks of it.

SIMON

Actually it's her flatmate.

FRIEND

Oh is that what they call it these days?

Margaret has spotted Simon and dances over to him. She shouts her hellos. Simon looks disgusted and ushers his friends away.

106 INT. DANCEFLOOR OF PUB/CLUB - NIGHT 106

Margaret is on the dance floor looking a little worse for wear. She is dancing on her own with Michal leaning against the bar looking at his watch. A middle-aged MAN starts to dance with Margaret and she is giving him all the moves. Michal sees it and goes up to Margaret.

MICHAL

I think it's time to go now.

MARGARET  
But it's so early.

MICHAL  
It's 2.00am and we both have to  
work tomorrow.

MARGARET  
You are such a spoil sport. Now  
where's my bag?

Michal produces her bag which he has been looking after. He  
steers her towards the exit.

107 EXT. STREET - NIGHT 107

Michal is pushing Margaret into a taxi.

108 EXT. STREET OUTSIDE MICHAL'S HOUSE - NIGHT 108

The taxi door opens. Margaret leans out and vomits. Michal  
looks disgusted. Margaret stumbles out the taxi, and then  
crawls on all fours up the driveway stopping one more time  
to throw up in the rose bed. Michal opens the front door  
and Margaret crawls through it.

109 INT. MICHAL'S HOUSE - KITCHEN - NIGHT 109

Margaret is slumped on the table and Michal places a glass  
of water in front of her.

MICHAL  
Keep drinking this. It will make  
you feel better in the morning.

MARGARET  
You'd make a great nurse. Oh I  
forgot you don't like germs.

Michal goes to the wish-list on the fridge.

MICHAL  
I have to say that your first two  
wishes haven't been an enormous  
success. Having said that it has  
been very educational.

He crosses through horse-riding and seeing a live band.

MICHAL (CONT'D)

I can't wait to find out what your  
third one is.

110 INT. HOSPITAL WARD - DAY 110

Margaret is looking slightly worse for wear. She is holding a bed pan and looks as though she may throw up into it.

111 INT. HOSPITAL CUBICLE - DAY 111

Margaret is lying on the bed in a cubicle. From Margaret's POV, the administrator who interviewed Margaret comes through the curtains.

ADMINISTRATOR

I need to see you now.

112 INT. MICHAEL'S HOUSE - KITCHEN - EVENING 112

Margaret is stuffing her face with a burger and chips.

MARGARET

So I told him. Go fuck yourself.  
I'm resigning.

MICHAL

Was that sensible?

MARGARET

No of course it wasn't, but I  
thought he'd come running after me  
begging me to stay.

MICHAL

But he didn't?

MARGARET

No.

Margaret stuffs more burger and chips into her mouth.

MICHAL

So what are you going to do now?



MARGARET

Thought I'd have an early night. I still feel hungover.

MICHAL

I was thinking more of the bigger picture such as job, money?

MARGARET

I have no idea.

113 INT. MISTRESS VANESSA'S HOUSE - LIVING ROOM - DAY

113

Margaret is looking a little nervous. She is sitting opposite Vanessa who is looking fondly at her DVD.

MISTRESS VANESSA

I am pleased you enjoyed the DVD.  
So you're interested in joining me?

There is a momentary pause.

MARGARET

I thought now was a good time for a career change.

Mistress Vanessa hands her DVD to Margaret and motions she should take it. Margaret is reluctant to do so.

MISTRESS VANESSA

It's free. A welcome present.

Margaret looks genuinely pleased.

MARGARET

Are you sure I'm not too old to start?

MISTRESS VANESSA

My clients all want the older woman. They will adore you.

MARGARET

Right so when do I start?

Margaret starts to remove her jacket. Mistress Vanessa puts her hands up to indicate not so fast.

MISTRESS VANESSA

First of all we will need a name for you. It's best not to use your real name. What would you like your stage name to be?

MARGARET

Oh I don't know.(beat) How about Pat?

MISTRESS VANESSA

You need a mature, stern sounding name. After all it's not patting that our clients are after.

Margaret pauses for a moment.

MARGARET

How about Celia?

MISTRESS VANESSA

Celia, Mistress Celia. Yes that could do it.

Mistress Vanessa hands a card to Margaret

MISTRESS VANESSA (CONT'D)

And go to this store, they'll fix you up with a dominatrix kit.

114 INT. CELIA'S HOUSE - LIVING ROOM - NIGHT

114

Celia is staring at Margaret.

MARGARET

So taking everything into consideration, such as I have no job and therefore no money, I have decided to become a (beat) a dominatrix.

CELIA

You can't do that. You aren't that sort of person.

MARGARET

And what sort of person is that?

CELIA

But how do you know what to do?

MARGARET

I'm going to be an apprentice to  
Mistress Vanessa.

CELIA

Who's Mistress Vanessa?

MARGARET

The dominatrix Graham was visiting.

Celia is stunned. She moves a little closer to Margaret.

CELIA

Have you heard from Graham  
recently?

MARGARET

No. And that's the way I want to  
keep it for a while.

CELIA

John says that Graham is sick.

MARGARET

I thought we'd established that.

CELIA

No I mean physically sick.

MARGARET

Simon hasn't said anything.

Margaret gets up to go.

MARGARET

Don't tell John what I'm doing.

CELIA

Believe me I wouldn't.

MARGARET  
I'll see myself out.

Margaret squeezes past John as she leaves and he enters.

CELIA  
You'll never guess what Margaret's  
going to do.

115 INT. MICHAL'S HOUSE - KITCHEN - NIGHT 115

Margaret casually puts a mug down, which Michal, who is following behind, immediately rearranges.

MARGARET  
Celia was horrified at the idea of  
me becoming a dominatrix. I thought  
she would be more supportive.

MICHAL  
If it's what you want to do then  
you should do it.

MARGARET  
So you don't have any objections?

MICHAL  
As long as you don't bring your  
work home I don't care. I don't  
judge others. I leave that to  
everybody else.

116 INT. SEX SHOP - DAY 116

Margaret and Celia are picking up assorted items in the shop.

MARGARET  
Thanks for coming along. I didn't  
know if you would.

CELIA  
I'm not sure about this dominatrix  
thing, but (indicating the shop)  
I've never been in one of these  
before.

Celia picks up a large dildo examines it and presses a button. It flashes rainbow colours and rotates. She and Margaret are in fits of laughter. A SHOP ASSISTANT approaches.

SHOP ASSISTANT  
Cccccccc... can I help you?

MARGARET  
Can you explain what some of these things do?

Margaret picks up what looks to be a wine stopper.

SHOP ASSISTANT  
This is a bbbbbb...butt plug. You put it in your ararararar..

MARGARET  
Yes I think I get the picture. Well what equipment do you recommend for a starter dominatrix kit?

SHOP ASSISTANT  
You must have handccccccc...uffs, a selection of whips, mmmmm...masks and the most important part of any dominatrix is her ccccccccccc

Margaret and Celia lean forward as he is saying this intrigued at what the last word may be.

SHOP ASSISTANT (CONT'D)  
Costume.

MARGARET  
Of course and how about some accessories?

Margaret has picked up what appears to be a dainty earring and is holding it up to her ear and looking at herself in a mirror.

SHOP ASSISTANT  
Ththththth... That's not for your ear, it's for your ccccccccccccccc.....clitoris.

Margaret puts the ring down very quickly and starts to look at some rubber/dominatrix gear whilst Celia wanders in amazement through the rows of items. Margaret picks up some outfits.

MARGARET

Won't be a minute. I'm just going to try these on.

Celia nods, looks around very quickly and picks up a number of items including the rotating dildo and rushes to the cashier.

Margaret reappears in the too tight outfit. She is trying to rearrange her breasts which seem to be spilling everywhere.

MARGARET

Mistress Vanessa's right. It is difficult to get one that fits.

117 INT. MICHAL'S HOUSE - KITCHEN - DAY

117

The table is covered with glossy leather and fetish magazines. Margaret is examining the photographs in some of the magazines. Simon is looking wide eyed at some of the pictures.

MARGARET

Get used to it. If you want to keep borrowing money I have to keep making it.

Margaret picks up a magazine and points to a set of photos.

MARGARET (CONT'D)

I would like those sort of photos for my website. You did photography you could take some of me.

SIMON

There's no way I am going to take photos of my mother dressed like that.

Both Simon and Margaret look at some of the magazines, Simon with disgust and Margaret like many women would when

looking through a fashion magazine. As she does so she mutters to herself.

MARGARET

Oh that's nice. I like that one.

What do you think?

Margaret shows Simon the photo. His face says it all. Without looking at Simon.

MARGARET

I hear your dad's not well.

SIMON

The doctors are still doing tests.

It may be Parkinsons.

Margaret looks up genuinely concerned.

MARGARET

That's awful.

SIMON

You should call him. He misses you.

Margaret nods and waves her hand over the magazines on the table.

MARGARET

And don't tell your father about this.

118 INT. MICHAL'S HOUSE - LIVING ROOM - DAY 118

Referring to patterns for dominatrix gear Margaret is making dominatrix outfits and large baby clothes with her sewing machine. Michal is reluctantly modelling some of the baby wear.

119 INT. MICHAL'S HOUSE - LIVING ROOM - DAY 119

Margaret is clasping her hands in prayer pleading with Michal.

MARGARET

Please

MICHAL

No

120 INT. PHOTOGRAPHIC STUDIO - DAY

120

Michal is dressed in his baby outfit. Margaret as a mummy figure hovers over him in a pose.

The PHOTOGRAPHER puts his thumbs up and Michal puts on his bonnet to obscure his face and Margaret puts on a mask.

Margaret also has her photo taken in a number of poses in her dominatrix outfits with Michal as the slave. Despite sniffing various objects during the shoot Michal seems to be enjoying the play-acting. In all the photos their faces are obscured.

121 INT. MISTRESS VANESSA'S DUNGEON

121

Margaret undergoing training with Mistress Vanessa. There is initially a blow up male doll hanging from the rack, which Margaret whips with such intensity it suddenly deflates. Margaret practicing on real men tying them up with rope, tying them to racks. Margaret practicing a mummy figure. The adult baby grabs Margaret's breast. She smacks his hand away and stuffs a bottle into his mouth. Margaret in rubber nurse's wear wielding strange looking implements as a man is tied to a surgeon's couch. He then seems to go into cardiac arrest and Margaret performs CPR. He comes round but Mistress Vanessa is looking shocked.

122 INT. VANESSA'S HOUSE - MARGARET'S ROOM - DAY

122

Margaret is in full dominatrix gear. There is a ring on the doorbell. Margaret looks through the peephole. She is a little nervous.

MARGARET

Get into character, get into character.

She opens the door to let in her client, MR. SMITH.

MR SMITH

I'm Mr. Smith

MARGARET

Of course and I'm Mistress Celia.  
What can I do for you today?



MR SMITH  
I'm not too sure.

Margaret ushers Mr. Smith to a seat and hands him what appears to be a menu.

MARGARET  
You can get some ideas from this,  
but I can tailor everything to meet  
individual tastes.

Mr. Smith peruses the menu and points to one.

MR SMITH  
I'll try this.

Margaret takes the menu.

MARGARET  
Excellent choice. Now before we  
start we must agree on the code  
word or words that you will use if  
you do really want me to stop what  
I am doing.

MR SMITH  
Of course (beat) how about papa,  
alpha, romeo?

123 INT. DUNGEON-LIKE ROOM - DAY

123

Mr. Smith is firmly tied up wearing just a leather thong.  
It is not a pretty sight. Margaret is holding a hood in her  
hand.

MARGARET  
Do you want this over your head?

MR SMITH  
Not today.

Margaret takes another look at her client.

MARGARET  
Maybe I should put it on instead.

The client turns round with an unhappy look.

MARGARET  
Only a joke.

MR. SMITH  
Get on with it. I'm paying for this.

Margaret is busily trying to find a suitable whip and it is taking her some time. She then approaches Mr. Smith and whips his back with some force. Mr. Smith yells.

MR. SMITH  
That hurt.

MARGARET  
Sorry.

MR. SMITH  
I liked it.

Margaret still looks a little concerned as there is now a large welt on Mr. Smith's back. She goes to her whip collection to find one that may not be so hard. She comes back and whips him again.

MR. SMITH  
I preferred it harder.

MARGARET  
Shut up and just be grateful for anything you get.

MR. SMITH  
Yes mistress.

124 INT. HALLWAY OF APARTMENT - DAY

124

Mr. Smith is now dressed. He is handing money over to Margaret.

MR. SMITH  
That was great. Can I book in again for the same time next Monday? And would I be able to bring my own handcuffs?

MARGARET

I have plenty of handcuffs here.

MR. SMITH

I would really like to use mine.

Margaret indicates that this is OK.

125 INT. MICHAL'S HOUSE - STUDY 125

Michal is setting up Margaret's website. On the website there are various sections including 'menu', 'gallery' and 'UNIQUE LEATHER AND BABY CLOTHES MADE BY MISTRESS CELIA.' Michal also adds 'NEW, NEW, NEW'.

126 INT. DUNGEON/BABY'S ROOM - DAY 126

Montage of shots of Margaret with various clients including Mr. Smith again with his handcuffs. Margaret is now noticeably more confident.

127 INT. MICHAL'S HOUSE - STUDY - NIGHT 127

Margaret checking her computer site with images of the various dominatrix gear and baby clothes available for sale. Margaret checking the orders with a full inbox.

128 INT. GRAHAM'S STUDY - NIGHT 128

Graham is on the computer. On the desktop is 'Dentistry Today'. He looks tired and is printing off some material with little enthusiasm. He looks around him as though there maybe someone watching and then types in 'dominatrix'. A number of sites appear. He clicks onto one which is flashing 'NEW, NEW, NEW'. This is Margaret's site. He looks at some of the images of Margaret and Michal. Graham takes a note of the telephone number.

129 INT. GRAHAM'S CAR - DAY 129

Graham dials a number. It is a hand-free device. A recorded message starts.

MARGARET'S VOICE

(in a stern dominatrix tone)

Hello this is Mistress Celia. I am here for your pleasure and for your

pain. You will get ultimate  
satisfaction with Mistress Celia.  
(in Margaret's normal tone)  
Please leave a message after the  
beep.

We see Graham looking shocked as he recognizes Margaret's voice. Then there is a loud thump and Graham's head jolts forward. He has driven into the car in front of him.

130 EXT. MICHAL'S HOUSE -DAY

130

Graham is at the door of Michal's house. Michal opens the door. He is minus his shirt. Graham stares at Michal with some semblance of recognition.

MICHAL

Yes?

Graham gulps.

GRAHAM

I've come to see Margaret.

Michal is now looking Graham up and down with suspicion. Graham is doing the same to Michal.

GRAHAM (CONT'D)

I'm Graham, Margaret's husband.

Michal having thought it was a client is visibly relieved.

MICHAL

I'm Michal

Michal holds out his hand which Graham reluctantly shakes. Michal dashes back inside leaving Graham on the doorstep. The tap is running and he returns drying his hands.

GRAHAM

Where's Margaret?

131 INT. LIVING ROOM IN MICHAL'S HOUSE - DAY

131

Graham is sitting on the sofa as Margaret puts her head around the door.

MARGARET  
Who told you?

GRAHAM  
No-one.

Graham realises that this may not be the best answer.

GRAHAM (CONT'D)  
It doesn't matter who told me.

Margaret tries to touch Graham on the arm.

GRAHAM (CONT'D)  
Don't touch me. What on earth do  
you think you are doing?

MARGARET  
What else could I do? I have no  
money.

GRAHAM  
Asking for your job back would have  
been a start.

MARGARET  
But I hated my job.

GRAHAM  
And this is better?

MARGARET  
Actually it is. I'm not sure why  
you have a problem with it now.

GRAHAM  
Because you're still my wife.

MARGARET  
So you can, but I can't.

Graham gets up to go and is slightly unsteady and looks as  
though he may fall. Margaret gets up to help him.

MARGARET (CONT'D)  
I didn't realise you were so bad.

GRAHAM

Some days are worse than others.

MARGARET

They still have no idea what it  
is?

GRAHAM

No

Graham rubs the back of his neck.

GRAHAM (CONT'D)

And I think I may have whiplash.

Michal pops his head round the door.

MICHAL

Can I get you anything?

MARGARET

We're fine.

As soon as Michal's head disappears. Graham turns to  
Margaret.

GRAHAM

Who is that joker?

MARGARET

He's been a very good friend.

132 INT. CHURCH HALL - NIGHT

132

A meeting of the amateur dramatic group. Michal and Firenze  
are on stage acting out their parts and look professional.  
Michal looks a different man. His hair is trendily cut and  
his clothes are more suitable for his age. Margaret looks  
at them pensively.

133 INT. MICHAL'S HOUSE - KITCHEN - NIGHT

133

Michal is putting items back into place that have obviously  
been rearranged by Margaret.

MARGARET

You and Firenze seem to be getting on well.

Michal picks up an item and sniffs it and looks slightly embarrassed.

MICHAL

We're going to see Romeo and Juliet together on Saturday.

MARGARET

How apt. Not a tragedy, but a great play none the less.

Michal then notices the light flashing on the answering machine. He presses play.

GRAHAM

(on answer machine)

Margaret, I've been trying to call you all evening. Simon's in trouble. Call me urgently.

134 INT. POLICE STATION - NIGHT

134

Margaret and Graham are waiting with Simon.

MARGARET

(To Graham)

Lets call a truce before we start.

GRAHAM

Agreed.

MARGARET

(To Simon)

What were you doing with cocaine?

SIMON

Giving it to the needy.

MARGARET

How generous. What were you thinking?

SIMON

And this is coming from my dope  
smoking, dominatrix mother.

A policeman comes out to take Simon to an interview room.  
It is Mr. Smith (Margaret's client).

SERGEANT MITCHELL

I'm Sergeant Mitchell. Would you  
like to come through?

He does not appear to recognise Margaret but she definitely  
recognises him.

MARGARET

Can we all come? We're his mother  
and father.

Sergeant Mitchell nods his assent.

MARGARET (CONT'D)

Come on Simon let's follow Mr.  
Smith. I mean Sergeant Mitchell.

Sergeant Mitchell looks at Margaret as he opens the door  
for them to all go into the interview room. However he does  
not appear to recognise her.

135 INT. ROOM IN POLICE STATION - NIGHT

135

Simon, Margaret and Graham are on one side of the table  
with Sergeant Mitchell on the other.

MARGARET

Aren't you going to handcuff my son?

Graham and Simon shoot Margaret a look as though she has  
gone mad.

SERGEANT MITCHELL

No, I don't think there is a need  
for that.

MARGARET

I hope you will be firm with him. I  
am sure you of all people will be  
able to whip him into shape.



Simon and Graham look at Margaret not sure what to make of her comments. Sergeant Mitchell also looks confused.

SERGEANT MITCHELL

Well let's get on. The charge is selling cocaine. That is serious.

Sergeant Mitchell turns to Simon

SERGEANT MITCHELL (CONT'D)

So what do you have to say?

SIMON

I wasn't selling it. I was giving it to a friend.

SERGEANT MITCHELL

This friend didn't seem to know you.

SIMON

He was scared.

Graham shakily takes out his wallet.

GRAHAM

Maybe we can come to some agreement?

Sergeant Mitchell watches Graham as he desperately tries to find some money. He can't understand why he has no cash. Graham looks pleadingly at Margaret. Sergeant Mitchell stands up towering over the three.

SERGEANT MITCHELL

Stop. This is only making matters worse. I'll charge all of you in a minute.

He resumes his seat and Simon, Graham and Margaret look suitably chastised. Suddenly Margaret gets up from her chair and looks at each of the men in turn as she shouts.

MARGARET

Papa, alpha, romeo.

Sergeant Mitchell looks shocked. He now realises who Margaret is. He fumbles through his papers knocking some on the floor. As he goes to pick up a piece of paper Margaret forcefully puts her high heel on his hand.

MARGARET

You are a clumsy boy.

Sergeant Mitchell is simultaneously disconcerted and enjoying the experience. He gathers his papers, looking through them but not really taking anything in.

SERGEANT MITCHELL

Looking again, there doesn't seem enough evidence to go to court. So how about we make this a warning? But make sure I don't see you again.

MARGARET

Who? Me or Simon?

SERGEANT MITCHELL

Both of you. Now can you all just get out.

136 EXT. OUTSIDE THE POLICE STATION - NIGHT

136

Margaret, Simon and Graham are in a group.

SIMON

What was all that about?

MARGARET

You don't want to know the details.

GRAHAM

And I certainly don't.

137 INT. BAR - NIGHT

137

Margaret, Simon and Graham have drinks in front of them. Both Simon's and Graham's hands are shaking as they lift up their drinks.

MARGARET

(to Simon)

Where did we go wrong? I wasn't  
around enough was I?

GRAHAM

We can't blame ourselves.

Graham glares at Simon.

GRAHAM (CONT'D)

Everybody is responsible for their  
own actions.

MARGARET

(to Simon)

You blame me don't you?

SIMON

I try. Isn't that what mothers are for?

MARGARET

I'm sorry.

SIMON

What for?

Simon picks up his glass.

SIMON

A toast to mum who has always had  
to pick up the pieces.

The three of them raise their glasses.

GRAHAM

Hear, hear.

Simon leans over and hugs Margaret. She is a little taken  
aback as is Graham as this is not normal behaviour in their  
family. There is then an uncomfortable silence. Graham  
hands his empty glass to Simon.

GRAHAM

(TO Simon)

Your round.

Simon shifts uncomfortably.

SIMON

I haven't got any money. I've lost  
my job.

The mood changes rapidly.

MARGARET

Why, because you're a drug addict?

SIMON

I am not an addict.

Simon jumps up looking relieved as Patricia comes bouncing to the table to save him. Graham and Margaret smile through gritted teeth. Patricia hugs Simon and hugs Margaret.

PATRICIA

(TO Margaret)

It's so long since I've seen you.  
I think it's brilliant what you're  
doing.

MARGARET

I think you might be the only one.  
So what are you drinking?

PATRICIA

I'll have an orange juice.

MARGARET

Not pregnant are you?

Patricia and Simon look at each other.

PATRICIA

You haven't told them have you?

138 EXT. A SUBURBAN STREET - DAY

138

Margaret is coming along the street and Peter is coming in the opposite direction. He smiles his perfect smile.

PETER

Hi, I haven't seen you for a while.  
Mistress Vanessa tells me that you  
are quite busy with your own  
clients now.

MARGARET

Yes it's amazing how quickly I have  
built up some regular clientele.

PETER

I don't think it's amazing, and I  
am sure some clients love the  
footwear.

Margaret looks down at her feet. She is wearing her  
trainers.

MARGARET

These are for comfort. I have some  
killer heels for work.

PETER

Who do they kill, you or your  
client? Anyway I'm glad we've  
caught up as I was wondering if you  
would like to come to the theatre  
with me.

MARGARET

As a date?

PETER

Of course. How about Friday?

MARGARET

I can't. Fridays are always late  
nights. End of the week and all  
that. How about Saturday?

PETER

Meet you outside the Regency at  
7.00.

139 EXT. REGENCY THEATRE - NIGHT 139

Peter is standing outside when Margaret arrives. He kisses her briefly on the cheek and ushers her into the theatre.

140 INT. BAR AT THE THEATRE - NIGHT 140

Peter helps Margaret take off her coat.

PETER  
What can I get you to drink?

MARGARET  
A white wine would be good.

PETER  
Do you have a preference?

MARGARET  
Anything but a Blue Nun.

141 INT. THEATRE AUDITORIUM - NIGHT 141

Margaret and Peter along with the rest of the audience are clapping enthusiastically.

MARGARET  
That was a great performance.

PETER  
It's one of the best productions  
I've seen here. So how about a  
nightcap?

MARGARET  
Headwear's never really suited me.

PETER  
I don't know. Do masks count?

142 INT. BAR - NIGHT 142

Margaret is with Celia.

MARGARET

He's slightly younger than me,  
divorced, a lawyer, good-looking,  
polite and funny.

CELIA

And his good points are? Can't wait  
to meet him.

MARGARET

It's just a bit of fun.

CELIA

So what's it like being with  
another man?

MARGARET

We haven't gone there yet.

Celia looks disappointed.

MARGARET

Although it's strange dating again  
after all these years, having to  
make an effort to dress up and be  
entertaining. It's so exhausting at  
my age.

143 INT. MARGARET'S FORMER HOUSE - POOL - DAY

143

Margaret is looking at the scene as though it is completely  
new to her. Graham shakily puts a glass of wine in front of  
her.

MARGARET

I haven't been here for so long.

GRAHAM

This place isn't the same without  
you. I miss you.

Graham looks at Margaret with a hopeful expectation that  
she will respond in kind. After a few moments he realises  
this is not going to happen.

GRAHAM (CONT'D)

I was thinking that we should sell  
the house.

Margaret looks around her with memories flooding back.  
There is the sound of imaginary laughter in the background.  
She looks close to tears.

GRAHAM (CONT'D)

I don't think we have any other  
options. We can't afford the  
mortgage. I have to give up work  
and what are Simon and Patricia  
going to do?

Margaret points to Graham's shaking hand.

MARGARET

So this is going to get worse?

GRAHAM

Don't know. The doctors think it  
may be Grave's disease.

MARGARET

That sounds serious.

GRAHAM

It can be controlled.

MARGARET

Well that's hopeful.

Margaret takes one more look around her as she gets up.

MARGARET (CONT'D)

I need to think about this.

144 INT. BAR - EVENING

144

Margaret and Peter are holding hands across the table.  
Peter is staring intently into Margaret's eyes and  
laughing.

MARGARET

This has been a fabulous evening.  
Thank you.



PETER

My pleasure. Now you were telling me about your time in Africa. What made you choose to go there?

Something has caught Margaret's eye.

MARGARET

Oh God.

PETER

That's interesting some sort of religious conversion.

MARGARET

No my husband or rather ex-husband has just walked in.

PETER

Is that a problem?

MARGARET

Not really. I just feel awkward.

Graham and John are walking towards the bar. They have to pass by Peter's and Margaret's table. Margaret has now disappeared under the table.

PETER

Who is he? I can keep a look out.

Graham and John now pass right in front of Peter's and Margaret's table and it looks like Peter is talking to himself. They both glance over and look at each other as though they have just passed a madman's table. Margaret then peers over the top of the table to check that the way is clear. She grabs her things and rushes towards the door.

Graham has noticed Margaret's quick disappearance. In the meantime Peter has got up and is striding towards the exit.

145 EXT. STREET - NIGHT

145

Peter strides to where Margaret has stopped.

PETER

Are you sure you and your husband  
have separated?

MARGARET

Yes. Pretty sure.

PETER

Can I kiss you?

Margaret smiles and Peter kisses her tenderly. As he does  
so we see Graham in the background who is staring at the  
couple.

PETER

How about we go to my place?

146 INT. PETER'S APARTMENT - NIGHT

146

Margaret and Peter are kissing passionately on the sofa. He  
then gets up, takes her hand and leads her towards the  
bedroom.

147 INT. PETER'S BEDROOM - NIGHT

147

The bed is covered with black satin sheets. A pair of  
handcuffs are hanging from the bedhead, which Peter picks  
up.

PETER

I thought maybe we could use these  
and....

Peter picks up a horse-like mask and riding crop.

PETER (CONT'D)

These would also help us get into  
the mood.

Peter puts the mask on and mumbles through the mask

PETER (CONT'D)

What do you think?

Margaret takes the riding crop.

MARGARET

I got into trouble last time I used  
one of these.

PETER

So what happened to the guy?

MARGARET

You may find this hard to believe  
but I was using it with a horse.

Margaret throws the riding crop onto the bed.

MARGARET (CONT'D)

I'm not at work now. What happened  
to romance and intimacy?

PETER

I'm no good at either.

MARGARET

And I'm no good at this.

PETER

Oh but you are.

MARGARET

I think I should be going now. This  
isn't going to work.

148 INT. - BEDROOM - DAY

148

The room is decorated as though it is a child's nursery. It soon becomes apparent that this is no ordinary nursery. There is a large cot with an equally large MAN in it. Margaret is adjusting a large pin in the man's nappy.

She sticks a dummy in his mouth. She then wraps a large blanket around him and secures it tightly.

MARGARET

Is that tight enough?

The man nods as though in ecstasy.

MARGARET

We don't want you rolling around  
in your sleep.

She strokes the man's cheek as she would a baby. He sucks  
noisily on his dummy.

MARGARET (CONT'D)

Now I will sing you a lullaby  
which will help you go to sleep.

Margaret starts to sing gently but off key.

There is loud insistent knocking on the door.

149 INT. OUTSIDE DOOR OF BEDROOM - DAY

149

Mistress Vanessa is knocking on the door.

MISTRESS VANESSA

Mistress Celia. I have Celia here  
who says it's urgent.

Celia looks a little puzzled by the use of her name with  
the prefix Mistress.

MARGARET

(To man in cot)

Now Mummy's going to prepare your  
bottle. I won't be long.

Margaret opens the door.

MARGARET

What's happened?

CELIA

Graham's in hospital. Simon found  
him at home.

Margaret looks around and the large baby is happily playing  
with the mobile above his bed. She quietly closes the door.

150 INT. HALLWAY - DAY

150

MARGARET

Is it serious?

Celia looks Margaret straight in the eyes.

CELIA

It looks like Graham has taken an  
overdose.

151 INT. HOSPITAL ROOM - DAY

151

Margaret and Simon are sitting by Graham's bed. He is the only patient in the room. He is still unconscious. Patricia who is now obviously pregnant waddles in.

PATRICIA

Is he going to be OK?

MARGARET

We don't know.

152 INT. HOSPITAL WAITING ROOM - DAY

152

Margaret, Simon and Patricia are waiting. Patricia is holding Simon's hand. Margaret suddenly jumps up. She quickly dials her mobile phone.

MARGARET

(into her mobile phone)

I forgot about Mr. Smith (beat) I  
know they're all called Mr. Smith.  
The Mr. Smith left in nappies in my  
room.

Margaret sighs with relief and switches off the phone.

PATRICIA

Is everything OK?

MARGARET

He said he didn't realise the  
session would be so long but he  
would love to do it again.

Patricia winces. Margaret looks at her concerned. Patricia motions her over and puts Margaret's hand on her stomach.

PATRICIA

Feel.

Margaret's face lights up.

A nurse walks out of Graham's room passing the waiting family.

MARGARET

Any change?

NURSE

(tersely)

No. We'll let you know when there is.

153 INT. HOSPITAL - GRAHAM'S ROOM - DAY

153

The family including Patricia are sitting around graham. A procession of friends come through bringing gifts and console the family members. The nurses that had been at karaoke, Celia and John, then Michal and Firenze, the friends that Simon had been snorting cocaine with and finally Mistress Vanessa.

154 INT. HOSPITAL - GRAHAM'S ROOM - NIGHT

154

The family is trying to sleep on hard chairs around Graham's bed. They are fidgeting trying to get comfortable. There is a loud SNORE and Margaret has jolted herself awake. She looks over to Graham who is staring, unblinking at her. She slowly approaches him thinking he has died.

GRAHAM

Sorry I couldn't even get that right.

MARGARET

Thank god. What were you thinking?

GRAHAM

I was thinking that my life as I knew it was falling apart.

155 EXT. MARGARET AND GRAHAM'S HOUSE - POOL AREA - DAY

155

The dog is staring into the swimming pool. A new inflatable of an iceberg has joined the banana.

Graham is mixing drinks at his bar and is chatting to John. Graham's hand is still shaking but not as much as

previously. Celia is talking to Patricia whilst Simon runs around after a child about 1 year old.

Margaret is at the washing line. Already on the line is some rubber/leather gear. Margaret hangs up a normal size nappy, next to it she hangs up an oversized nappy. She is smiling.

156 INT. FACTORY FLOOR IN CHINA - DAY 156

Chinese are at sewing machines making rubber gear and baby's clothes in Margaret's style. They hold them up as they complete each one and are completely dwarfed by the outfits.

157 INT. PETER'S BEDROOM - NIGHT 157

Peter is tied to the bed with handcuffs. He is wearing his horse mask. Mistress Vanessa comes into view with a whip. She then climbs on top of Peter.

158 INT. MICHAL'S KITCHEN - NIGHT 158

Michal is making dinner and Firenze is chatting to him. They are laughing and obviously enjoying each other's company.

The final shot is of a close up of the wish-list on the fridge door. On Margaret's side of the list, the question mark has a line through it and has been replaced with 'BECOME A DOMINATRIX' followed by a large red tick. On Michal's side of the list the question mark has been crossed through with 'MEET FIRENZE', followed by a large red tick.

**FADE OUT**