

# **BEAUTY. MUNDANITY. INELEGANCE.**

by

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1 01 EXT. TOWN CENTRE 1

02 CUT TO: LIPS, JUST A MAN'S LIPS

03 **MALE LIPS 1**

04 You're beautiful.

05 CUT TO: ANOTHER MAN'S LIPS

06 **MALE LIPS 2**

07 You are just really beautiful.

08 CUT TO: ANOTHER MAN'S LIPS

09 **MALE LIPS 3**

10 Dam you're beautiful.

11 QUICK REPETITIVE CUTTING OF DIFFERENT MEN'S LIPS

12 **MALE LIPS 4**

13 Beautiful.

14 **MALE LIPS 5**

15 Beautiful.

16 **MALE LIPS 6**

17 Beautiful.

18 **MALE LIPS 7**

19 Beautiful.

20 CUT TO: A WOMAN'S LIPS

21 She is slow to speak, her lips glossed and red, her skin

22 clear around them. You can tell from just the bottom third

23 of her face that she is irrefutably beautiful.

24 **BELLE**

25 I am beautiful.

26 ZOOM OUT: HER ENTIRE BODY, IN THE MIDST OF A CROWDED,

27 PEDESTRIAN CROSSROADS

28 She is beautiful. Out of everyone there, she is the only one

29 worth looking at for any length of time. Even her just

30 standing still is like anyone else moving the Earth.

31 FADE TO BLACK

2 32 BLACK SCREEN 2

33 OPENING CREDITS SCROLL IN WHITE TEXT

34 FADE IN:

3 35 INT. LABORATORY 3

36 A professor stands by a white desk in a white room. He wears

37 a long, white coat and holds a whiteboard pen. The room is

38 empty apart from the desk and the whiteboard behind him.

01                                   **PROFESSOR**  
02           There is an element of mathematics  
03           to attraction. Da Vinci developed  
04           the idea of ideal proportions he  
05           called the Golden Ratio. This was  
06           demonstrated in his drawing,  
07           Vitruvian Man.  
08                    (he clicks his fingers  
09                    and on the whiteboard  
10                    appears Vitruvian Man)  
11           He based this on Fabinacci  
12           numbers...

13 He clicks his fingers again and Vitruvian Man disappears. He  
14 takes the lid off the pen and begins to write the Fabinacci  
15 numbers.

16                                   **PROFESSOR**  
17           ...where each number in the  
18           sequence is the sum of the previous  
19           two.  
20                    (he stops writing at 21)  
21           You divide a number by the previous  
22           one and you hone in on the Golden  
23           Ratio. The closest we get is  
24           twenty-one by thirteen, but if we  
25           continued the sequence alongside  
26           the calculations, we'd keep getting  
27           closer to the true golden value,  
28           symbolised by the Greek letter Phi.  
29                    (he clicks his fingers,  
30                    the numbers go away)  
31           The proportions of the human body  
32           and face should conform close to  
33           the Golden Ratio in order to be  
34           physically attractive to others.  
35           This is because, for some unknown  
36           reason, we associate symmetry and  
37           proportion with the long lasting  
38           health of an individual. This  
39           natural desire for a mate of  
40           functional greatness stems on a  
41           instinctive need to survive.  
42           Another example is the attraction  
43           of a high hips to waist ratio in a  
44           woman, seen as a sign of good child  
45           bearing. This is what I call  
46           objective beauty.  
47                    (pauses)  
48           But, contrasting that is relative  
49           or subjective beauty. Surely, for  
50           the expansion and development of a  
51           larger human race, we must all find  
52           a mate to reproduce with.  
53           Therefore, each individual should  
54           have a potential matching who would  
55           be sexually interested in them.  
56           Yet, there are universally accepted  
                                  (MORE)

PROFESSOR (cont'd)

01 traits of beauty and universally  
 02 accepted traits of ugliness. If  
 03 beautiful people are seen to be  
 04 together in order to reproduce more  
 05 beautiful offspring, then why don't  
 06 ugly people also match with the  
 07 beautiful to create a fifty fifty  
 08 chance of beauty.  
 09 (beat)  
 10 Well, the beautiful people would  
 11 have to be shared between many.  
 12 (beat)  
 13 You see, when you look at beauty  
 14 scientifically, there is the danger  
 15 that you assume we all think  
 16 collectively, which we quite  
 17 clearly don't. That's what  
 18 separates us from animals. The  
 19 individual craves attention, a lack  
 20 of loneliness. Possibly a false  
 21 association with the need for a  
 22 mate, this causes a human to want  
 23 anyone to love, anyone to love  
 24 them. And that could be why we  
 25 settle for someone who is  
 26 achievable, attainable, convenient,  
 27 rather than the best combination  
 28 for successful offspring.  
 29 (beat)  
 30 And so it all becomes this crazy  
 31 mess of conflicting desires, which  
 32 is counterintuitive to our everyday  
 33 lives, but essential to our  
 34 perceived happiness.  
 35 (beat)  
 36 And I haven't even started on what  
 37 love means yet.

38 CUT TO:

4 39 INT. BUS- MORNING

4

40 Theo is an ugly man. In accordance to the Golden Ratio and  
 41 society, anyway. He stands on a packed bus, holding the pole  
 42 and a leather briefcase. He is wearing a suit and his tie is  
 43 done to his collar. He is not overweight, he is not dirty,  
 44 he is just ugly, with his face bent and asymmetrical and his  
 45 body skewed. His looks make him seem unfashionable, but put  
 46 that suit, that tie, that briefcase, and that trilby hat on  
 47 anyone remotely attractive and you would compliment it.

48 CUT TO: A GROUP OF TEENAGERS SITTING ON THE BUS

49 They are four teenagers in school uniform, three boys, one  
 50 girl. One of the boys point at Theo and they all laugh.

51 BOY 1  
 52 Do you own a mirror mate?

01 Theo just ignores him. His friends laugh.

02 **BOY 1**

03 (getting cocky now)

04 D'you know what the touch of a  
05 woman feels like?

06 **GIRL 1**

07 Why you asking him? He won't know.

08 They laugh some more. Theo appears unnerved, as if he's used  
09 to it.

10 CUT TO:

5 11 INT. OFFICE- MORNING

5

12 Theo has his own office. He sits at a large desk working on  
13 an expensive computer. There is one photo- a photo of,  
14 assumedly, his mum.

15 A silhouette approaches the door, seen through the fuzzed  
16 windows either side of it. It is a woman, a colleague,  
17 Sandra.

18 She knocks twice, and tentatively.

19 He stands up from his leather chair and walks over to the  
20 door, half jogging the final metres.

21 He opens the door, wider than Sandra expects and she gasps.

22 She is holding paperwork. Sandra is in her thirties but  
23 tries hard to look in her twenties, you couldn't tell. Theo  
24 is about the same age. She is smartly dressed, with a jacket  
25 over a sharp dress that is shorter than some. He is close  
26 and Sandra looks straight at him as he opens the door.

27 With her gasp, her mouth is left open until she looks down  
28 at the edge of her dress, which she pulls down at either  
29 side with her spare hand. The exterior office space can be  
30 seen and it is all cubicles apart from Theo's. All the seats  
31 are filled apart from the closest, which must be Sandra's.

32 CU: THEO'S FACE

33 He swallows. He speaks softly.

34 **THEO**

35 Is everything okay Sandra?

36 CUT TO: SANDRA AND THEO

37 **SANDRA**

38 (still looking down)

39 Yeah, yeah. I've just finished the  
40 analysis for you.

41 (hands him the paperwork)

42 Here you go.

01 THEO

02 Thanks.

03 SANDRA

04 I've got to go do the other stuff.

05 Page me if you need anything else.

06 Thanks Theo.

07 THEO

08 Okay. Thank you.

09 She walks quickly to her cubicle.

10 CUT TO: THEO, STANDING BY THE OPEN DOOR

11 He stands there for a few seconds, looks down, then closes  
12 the door. We hold on him looking at the carpet by the foot  
13 of the door.

14

CUT TO:

6 15 INT. BUS- EVENING

6

16 Theo is standing on the bus again, going home this time. It  
17 is already dark outside, raining. The bus is less full.  
18 There are seats available, but all next to people so he  
19 decides to stand.

20 Three schoolgirls, all about fifteen, sit together at the  
21 back of the bus. Theo sees them in the corner of his eye.

22 They are giggling, so much so that he keeps glancing at  
23 them. They could be laughing at anything, however Theo  
24 cannot see anything worth laughing at but him.

25 The rain is heavy now, spraying on the windows either side.

26 CU: ONE OF THE GIRLS

27 She has dark hair, pale skin, fading, barely noticeable  
28 freckles. For all intents and purposes, she is unremarkable.  
29 She is pretty, in a toned down, does-nothing-with-it kind of  
30 way. Her name is Holly.

31 While the other girls giggle hysterically, Holly tries to  
32 hold back her laughs. Her laughs come in short spurts of  
33 overcome resistance.

34 CUT TO: THEO IN THE FOREGROUND, THE GIRLS IN THE BACKGROUND

35 Theo presses the stop button on the pole he holds. He puts  
36 his briefcase in between his legs a moment as he pulls his  
37 hat right over his brows.

38 CUT TO: EXTERIOR OF THE BUS

39 The bus pulls over to a bus stop in the middle of a long  
40 country road. There is not a house in view.

01 Theo gets off, holding his hat in the rain and the wind. He  
 02 stays a moment under the shelter and then walks  
 03 begrudgingly, following the direction of the bus.

04

CUT TO:

7 05 INT. HOLLY'S HOUSE- EVENING

7

06 Holly comes in to the hall through the front door. She puts  
 07 her hood down and shakes some of the water off her long  
 08 hair. She takes her raincoat off and hangs it on a hook by  
 09 the door. Underneath the raincoat was her rucksack and she  
 10 takes that off and puts it on the other side of the door to  
 11 the hooks, underneath a large mirror.

12 She looks up, into the mirror, and moves closer to it. She  
 13 rubs a spot with her thumb. Her mum, young, in her thirties,  
 14 walks into the hall from opposite the door.

15

**MUM**

16

Weather's awful, yeah hun?

17

**HOLLY**

18

(still looking in the  
 19 mirror)

19

20

Yeah.

21

**MUM**

22

Is that why the bus was a bit late?

23

**HOLLY**

24

Maybe.

25 Her dad comes down the stairs into the hall and stands next  
 26 to mum.

27 CU: HER PARENTS

28 More of the house can be seen, it is plain but nice, very  
 29 middle class. There are four rooms coming off the hall,  
 30 three on the left and one on the right, in front of the  
 31 stairs. The floor is tiled, everything is clean, there are  
 32 family photos of the three of them on the walls.

33 Her dad, James, is good looking with his age. He has  
 34 probably been averagely attractive up until a few years ago,  
 35 his non-muscular frame and air of responsibility, which  
 36 comes with the plain hairstyle and busy man stubble,  
 37 unsuited to the desires of a twenty something year old.

38 Her mum lacks the subtle touch of attraction. But, by God,  
 39 it is obvious she tries to make herself as good looking as  
 40 possible. She uses hairspray in her hair so it holds an inch  
 41 or so upwards and outwards from her head in a long bob.  
 42 Considering there is no sign of any weather effects, she  
 43 wears too much blusher and pink lipstick to be in her home  
 44 all day and she wears a long dress and a brightly coloured  
 45 cardigan as if going to Residents Association Christmas  
 46 Ball. Thank goodness she is only wearing slippers.

01 James wears a shirt and jeans and holds the cordless  
02 landline and a pen.

03 **JAMES**  
04 How was school, Holly dear?

05 **HOLLY**  
06 Fine.  
07 (beat)  
08 Perfectly fine.

09 CUT TO:

8 10 INT. SITTING ROOM

8

11 There is a sofa and two chairs, none leather. Holly lies on  
12 the sofa, her mum irons behind her. The television is  
13 opposite them and they watch some sort of reality  
14 television.

15 **MUM**  
16 Don't you think Cheryl could do so  
17 much more with her looks?

18 **HOLLY**  
19 I don't know, I think she looks  
20 fine.

21 **MUM**  
22 No, what she's wearing really  
23 doesn't do her any favours.

24 **HOLLY**  
25 I think she looks good.

26 **MUM**  
27 It flushes her colour. She needs  
28 more daring makeup with it. Maybe a  
29 contrasting colour eye shadow.

30 **HOLLY**  
31 (referring to the  
32 contestant)  
33 What do you make of this guy?

34 **MUM**  
35 He's pretty fit, don't you think?  
36 If I weren't with your dad, I'd  
37 have a piece of him.

38 **HOLLY**  
39 His voice isn't brilliant, though.

40 **MUM**  
41 That doesn't matter so much.

42 They watch as his audition is successful. Mum puts down the  
43 iron and sits on one of the chairs, looking at Holly.



01 **MUM**  
 02 Any boys like that at school?

03 **HOLLY**  
 04 (sitting up)  
 05 What? You mean fit?

06 **MUM**  
 07 (overly enthusiastic)  
 08 Hell yeah!

09 **HOLLY**  
 10 Really?

11 **MUM**  
 12 Come on, you can tell me.

13 **HOLLY**  
 14 I don't know, there's a few.

15 **MUM**  
 16 Any you really fancy?

17 **HOLLY**  
 18 Mum!

19 **MUM**  
 20 (turning to the TV)  
 21 Okay, okay, I won't ask again.

22 CU: HOLLY

23 She sees her mum is upset, she was just being interested.  
 24 She moves towards the camera, to the other side of the sofa  
 25 where mum's chair is.

26 **HOLLY**  
 27 Well there is this one guy.

28 CU: MUM TURNING TOWARDS HOLLY

29 **MUM**  
 30 Yeah?

31 CU: HOLLY NODDING

32 **MUM**  
 33 Who is he?

34 **HOLLY**  
 35 (blushing)  
 36 His name's Ryan, he's in my form...

37 FADE OUT

9 38 INT. LABORATORY

9

39 The professor again, nothing has changed.

01                                   **PROFESSOR**  
02           Who told you what beauty was?

03 He walks towards the camera, inspects the camera, looking at  
04 the audience. He walks backwards back to sit on the desk.

05 PROFESSOR  
06 Who taught you what to find  
07 beautiful?  
08 (pauses)  
09 For generations, we have been  
10 defining beauty and passing our  
11 opinions on to our children. What  
12 we perceive to be beautiful depends  
13 on what we have been exposed to,  
14 who we have been brought up with,  
15 what they say.  
16 (beat)  
17 And that includes ourselves. We'll  
18 think we're beautiful if we're told  
19 so and likewise if we're told we're  
20 not. And that dress- you'll think  
21 it looks good on you if I tell you  
22 it looks good on you. The media has  
23 become the accepted opinion, the  
24 defining opinion if I may.  
25 (beat)  
26 Suddenly, not only does what those  
27 you love say matters but also what  
28 those thousands and thousands of  
29 people, involved in magazines,  
30 websites, TV, and more, say matters  
31 and defines what everyone thinks is  
32 beautiful.  
33 (beat)  
34 Which makes a personal and honest  
35 judgement of beauty rare. When  
36 someone says you're beautiful,  
37 their judgement has been affected  
38 by too many factors to trust it as  
39 an honest and separate idea from  
40 that of society.  
41 (beat)  
42 And it's this that's led to the sad  
43 fact that the most frequent  
44 response to being told you're  
45 beautiful is surprise. "Really?"

46 CUT TO:

10 47 INT. HAIRDRESSER'S

10

48 Belle is having her hair done by Jackie and sits in a chair  
49 in front of a mirror. By the entrance is a reception area  
50 and sofas to wait at. James is on one of the sofas reading a  
51 magazine.

01 CU: BELLE

02 **BELLE**  
03 I'm seeing Sam later.

04 **JACKIE**  
05 Yeah? How's that going?

06 **BELLE**  
07 You know what? It's going really  
08 well.

09 **JACKIE**  
10 Yeah?

11 **BELLE**  
12 I think he actually cares for me.

13 **JACKIE**  
14 That's great.

15 **BELLE**  
16 Every other man I've been with has  
17 just wanted me because of my looks.  
18 I don't think that's the case with  
19 Sam. We're still getting to know  
20 each other but I think I can trust  
21 him.

22 **JACKIE**  
23 (playing with Belle's  
24 hair)  
25 You do have gorgeous hair.

26 **BELLE**  
27 And he's starting to tell me how he  
28 feels too, which is fantastic. I've  
29 never felt this close to anyone at  
30 all, friend or more.

31 **JACKIE**  
32 Yeah?

33 **BELLE**  
34 I know we've only known each other  
35 a month or so, but I've got a...

36 Jackie turns on the hair dryer and dries Belle's hair. Belle  
37 continues to talk inaudibly.

38 **BELLE**  
39 ...the first man to ever take me  
40 seriously. I'm beginning to  
41 discover my personality with him.

01                               **JACKIE**  
02                               (rubbing serum in her  
03                               hands)  
04                               I can't tell you how glad I am for  
05                               you, Belle.

06                               **BELLE**  
07                               (trying to speak while  
08                               Jackie rubs the serum in  
09                               her hair)  
10                               Thanks, you're probab-bub-bub-ly my  
11                               bu-best friend, Jacks. I feel like  
12                               I can trust you with anything.

13 Jackie stops rubbing, washes her hands at a nearby station,  
14 and picks up a bottle of hairspray.

15                               **JACKIE**  
16                               That's very nice of you to say.  
17                               (spraying her hair)  
18                               You've been a regular customer of  
19                               mine for a long time.  
20                               (stops spraying)  
21                               Right, all done.  
22                               (flaunting another mirror  
23                               to show the back of the  
24                               hair)  
25                               How does it look?

26                               **BELLE**  
27                               (standing up, taking off  
28                               the poncho)  
29                               Fab as always, Jacks.

30 Belle goes to hug her, but Jackie puts her hands up.

31                               **JACKIE**  
32                               Woah, woah, Belle. Mind the hair!  
33                               Wouldn't want to ruin my  
34                               masterpiece.

35 Belle picks up her handbag and they walk over to the desk at  
36 the reception area.

37                               **JACKIE**  
38                               That'll be seventeen pounds then  
39                               please.

40                               **BELLE**  
41                               (getting the money out of  
42                               her purse)  
43                               Thanks again, Jacks, it looks  
44                               lovely.

45                               **JACKIE**  
46                               (taking the money)  
47                               I'm sure he'll love it.

01 **BELLE**  
 02 (walking out)  
 03 I'll tell you how it goes!

04 **JACKIE**  
 05 (waving)  
 06 Next time!

07 CU: JAMES LOOKING UP FROM HIS MAGAZINE AT BELLE WALKING OUT

08 **JACKIE (O.S.)**  
 09 (more serious, less  
 10 forced)  
 11 You're up now James.

12 CUT TO:

11 13 EXT. RESTAURANT

11

14 BELLE'S P.O.V.

15 She approaches the restaurant, it is in a row of restaurants  
 16 and this one is not much different, maybe slightly more  
 17 upmarket with a fancier sign and no neon. Inside it is dimly  
 18 lit and is barely half full. There is a bar on the right and  
 19 the rest of the space visible through the windows is used  
 20 for tables, lots of tightly packed tables, which is why it  
 21 is barely half full.

22 Stood in front of the restaurant is a tall man. He faces the  
 23 restaurant so only his back can be seen. He has curly,  
 24 unkempt hair and he does not fill his coat due to his gangly  
 25 shape.

26 **BELLE**  
 27 Hey! Sam! Turn around.

28 Sam turns around sharp. His mouth is open with wonder. He is  
 29 worried, though, his hands holding the side of his thighs.  
 30 He is alright looking, good looking if he was not with  
 31 Belle. Baby faced, dimples, but distinctly late twenties,  
 32 probably because of his height and the creases on his  
 33 forehead that counteract his smooth cheeks, the ones that  
 34 are a result of working too hard for too long and still  
 35 thinking you should have a social life as well.

36 **SAM**  
 37 Hey.

38 CUT TO: THE BOTH OF THEM

39 **BELLE**  
 40 (touching his side)  
 41 Why don't we go in?

42 **SAM**  
 43 (as she's walking in)  
 44 Wait.  
 (MORE)

01 SAM (cont'd)  
02 (puts out a hand)  
03 One moment.

04 BELLE  
05 Sam? What's wrong?

06 SAM  
07 This is hard to say.  
08 (looks at his feet)  
09 You're just so beautiful.

10 Belle walks quickly to him. She is frustrated, trying to  
11 make him look at her.

12 BELLE  
13 Sam, what are you trying to say?

14 SAM  
15 I don't quite know how to put this.

16 BELLE  
17 You can say anything to me.  
18 (he's shaking his head)  
19 You can. Just tell me what's up.

20 SAM  
21 I'm worried about our future.

22 BELLE  
23 What do you mean?

24 SAM  
25 You're gonna want to be with  
26 someone else.

27 BELLE  
28 I want to be with you now. I can't  
29 predict the future but that's what  
30 I want. Stop being ridiculous.

31 SAM  
32 No, I don't, no...

33 Belle takes a step back, her mouth open with shock. He looks  
34 in her eyes with pity.

35 SAM  
36 ...I can't understand why you'd  
37 want to be with me.

38 BELLE  
39 No, Sam, don't tell me what I want.  
40 Tell me what you want.

41 SAM  
42 I can't handle you. I go out with  
43 you and you get looked at and it's  
too much pressure.

01 **BELLE**  
02 Is that my fault?

03 **SAM**  
04 Yeah, you're so God dam beautiful.

05 **BELLE**  
06 If this is some perverse way of  
07 complimenting me, it's not making  
08 me feel any better about myself.

09 **SAM**  
10 No, I actually can't be with you  
11 anymore.

12 **BELLE**  
13 You're breaking up with me because  
14 of that?

15 **SAM**  
16 I don't know. Kind of.  
17 (beat)  
18 I want to settle down, have kids.

19 **BELLE**  
20 So do I.

21 **SAM**  
22 Okay, but I can't see us getting  
23 married. You're just too...

24 **BELLE**  
25 Attractive? This is ridiculous!  
26 What is it really? Was I too hard  
27 work? Can't you fit me in your busy  
28 life? Did I annoy you?

29 **SAM**  
30 No. I just feel uncomfortable  
31 around you.

32 CU: BELLE

33 She can't believe it. She can't help feeling like she's felt  
34 this before.

35 BACK TO: THE TWO OF THEM

36 **SAM**  
37 I've actually got to go. I'm so  
38 sorry, Belle.

39 He starts walking away.

40 **BELLE**  
41 Are you meeting someone else?

42 He looks back.

01 **BELLE**  
02 Is she not as pretty as me?

03 **SAM**  
04 (as he walks)  
05 She's not as pretty as you are.

06 He has gone. She cries. She sits at a bench. She wipes away  
07 her tears with a tissue, blowing her nose on it afterwards.  
08 Noone else would still manage to look good while doing that.

09 CU: HER PHONE

10 She slowly scrolls through her contacts. Name after name  
11 after name, no friends she can call. She hits the bottom,  
12 tries scrolling some more, she cannot. She goes all the way  
13 to the top, finds Dad. Rings Dad.

14 **BELLE**  
15 (phone on speaker)  
16 Dad? Dad?

17 **DAD (O.S.)**  
18 Belle?

19 **BELLE**  
20 Dad.

21 **DAD (O.S.)**  
22 Belle, are you okay sweetie? You  
23 sound like you've been crying.

24 **BELLE**  
25 I have.

26 **DAD (O.S.)**  
27 (laughing)  
28 I thought we'd got over this.  
29 (kind now)  
30 Come on, what's up?

31 **BELLE**  
32 He broke up with me.

33 **DAD (O.S.)**  
34 Who's this now?

35 **BELLE**  
36 Sam, my boyfriend.

37 **DAD (O.S.)**  
38 Don't you mean ex?

39 Belle cries again. She rubs her eyes and moans.

40 **DAD (O.S.)**  
41 Now why would he do that?



01 **BELLE**  
02 He said I was too beautiful.

03 **DAD (O.S.)**  
04 You are beautiful.

05 **BELLE**  
06 I don't know anymore Dad.

07 **DAD (O.S.)**  
08 You are. You are. You are the most  
09 beautiful thing in this bloody  
10 life. But that's no reason to break  
11 up with you.

12 **BELLE**  
13 That's what he said.

14 **DAD (O.S.)**  
15 No, that can't have been it. Beauty  
16 is what we need. It must have been  
17 something else.

18 **BELLE**  
19 What, something else that I did  
20 wrong?

21 **DAD (O.S.)**  
22 No, that's not what I meant.

23 **BELLE**  
24 It must have been something so bad  
25 he couldn't tell me. I think he did  
26 care for me.

27 **DAD (O.S.)**  
28 That's not how you show care. I'll  
29 tell you something, Belle. You're a  
30 beautiful woman. You are. You are  
31 so beautiful. He couldn't have  
32 properly seen that if he didn't  
33 want to be with you.

34 **BELLE**  
35 I don't care about that. I wish I  
36 wasn't sometimes. I just want to  
37 share my life with someone. That's  
38 it. Nobody really cares what  
39 happens to me.

40 **DAD (O.S.)**  
41 Don't talk like that. There are  
42 lots of people who care for you,  
43 the pretty thing you are. Me  
44 included. I'm right at the top of  
45 that list.

46 **BELLE**  
47 Okay, Dad.

01 **DAD (O.S.)**

02 Okay.

03 She hangs up. She walks down the road and finds a bar. It is  
04 only early evening but she goes in.

05 CUT TO:

12 06 INT. DINING ROOM

12

07 James, Mum, and Holly eat dinner. The room is focussed on  
08 the rectangular, wooden table. On the narrow ends sit James  
09 and Mum. On one longer side sits Holly. We see it from the  
10 view of the other longer side.

11 **MUM**

12 How was the hairdressers, dear?

13 **JAMES**

14 It was busy, had to wait a bit.

15 **MUM**

16 Your hair doesn't look much  
17 different.

18 **JAMES**

19 I don't like to have it changed  
20 much.

21 **MUM**

22 What do you think Holly?

23 **HOLLY**

24 (looking up for the first  
25 time)

26 I think it suits you, Dad.

27 **JAMES**

28 Thanks, Hol.

29 **MUM**

30 I think you should do something  
31 different next time.

32 **JAMES**

33 We'll see.

34 They eat some more without talking.

35 **MUM**

36 Did you say you were doing  
37 something tonight?

38 **JAMES**

39 (mid-mouthful)

40 Mmm, yeah, I've got this networking  
41 thing.

01 **MUM**  
 02 Where is it?

03 **JAMES**  
 04 Some bar in town, I hadn't heard of  
 05 it.

06 **MUM**  
 07 Is it necessary? I was hoping we  
 08 could watch some TV, the three of  
 09 us.

10 **JAMES**  
 11 Yeah, sorry. It's just, working at  
 12 home, I don't get to meet many new  
 13 clients.

14 **MUM**  
 15 Mmm, yeah darling, it has been  
 16 tough starting up.

17 **JAMES**  
 18 (eating)  
 19 Uh-huh.

20 **MUM**  
 21 Okay, don't be too late. I'll watch  
 22 something with Holly instead.

23 **HOLLY**  
 24 (not too keen)  
 25 I've got homework to do.

26 **MUM**  
 27 Is it going to take all night?

28 **HOLLY**  
 29 I don't know, it could do.

30 **MUM**  
 31 Look at my babies working so hard.  
 32 As proud as I am, it'd be nice to  
 33 spend some time with you.

34 CUT TO:

13 35 INT. HOLLY'S HOUSE- EVENING

13

36 James is leaving. The front door is open, it is dark  
 37 outside. He kisses Mum without their bodies touching. Holly  
 38 is sat halfway up the stairs opposite the door.

39 **JAMES**  
 40 I'll try and get back early, don't  
 41 want to be too late.

42 **MUM**  
 43 Okay.

01 **JAMES**  
02 Have a good evening, Holly. Don't  
03 work too hard.

04 **HOLLY**  
05 You too, Dad.

06 James, smiling, goes out of the front door and Mum shuts it  
07 behind him.

08 Mum leans her back onto the door and sighs. She looks at her  
09 daughter, who runs upstairs. Belatedly, she goes into  
10 another room off the hall.

11 CUT TO: HOLLY, IN HER ROOM

12 She is not working. She is reading an article online, some  
13 article about love or lust or gossip, and listening to  
14 music. The words of the article can be clearly seen and read  
15 and she is engrossed in it.

16 She receives a text message. Her phone vibrating above the  
17 sound of her music and it lights up. It is from Ryan. It  
18 just reads "Hey x".

19 She puts the phone down. Clock shows 19:37.

20 She picks the phone up again. Clock shows 20:37. Her face  
21 lights up, she replies now, fast. "Hey, how are you? Xx".

22 CUT TO:

14 23 INT. BAR

14

24 Belle sits on a stool by the bar. She drinks a colourful,  
25 assumed alcoholic, drink with a straw. The bar is busy now  
26 with a networking event of awkward, suited businessmen.  
27 There is a clear radius of space around her of a metre or  
28 two.

29 She turns around on her stool to face them.

30 CUT TO: BUSINESSMEN

31 There are a handful of them looking at her. Embarrassed,  
32 their gazes caught, they look elsewhere, anywhere, shoes,  
33 walls, ceiling.

34 CUT TO: BELLE

35 She turns back around, unmoved.

36 James walks up to the bar, to her right, his face unseen.

37 CUT TO: BARMAN

38 **BARMAN**  
39 Can I help you?

01 **JAMES**  
02 What soft drinks you got?

03 **BARMAN**  
04 There's some Coke, some lemonade.

05 CUT TO: JAMES, DECIDING

06 **BARMAN**  
07 Maybe some orange juice?

08 **JAMES**  
09 (happy with the orange  
10 juice)  
11 Yeah, alright then.

12 **BARMAN**  
13 That's two pounds then.

14 James gets out the money while the barman pours out his  
15 drink. They exchange them.

16 **JAMES**  
17 Thanks.

18 James turns from the bar to the businessmen. They are  
19 talking half-heartedly and when they are not talking but  
20 listening, they barely listen, nodding while they glance at  
21 the barstools.

22 James follows their eyes and finds himself looking at the  
23 beautiful Belle. He looks at her not with the awkward lust  
24 of the others, but as if knows her. Not knows her knows her,  
25 but has seen her before, regularly, somewhere, the same  
26 place all the time.

27 He remembers where.

28 **JAMES**  
29 You weren't at the hairdresser's  
30 earlier, were you?

31 CUT TO: BELLE

32 She looks up at him, not recognising. But when she seems  
33 him, not drooling, she smiles. Expecting the worst, she has  
34 a sort of taken aback, smile.

35 **BELLE**  
36 (still smiling)  
37 Yeah.

38 **JAMES**  
39 I was with Jackie after you today.

40 **BELLE**  
41 (still smiling)  
42 Oh yeah?

01 **JAMES**  
02 You kept talking about your  
03 boyfriend.

04 Belle looks down from him, suddenly poignant.

05 **JAMES**  
06 I swear hairdressers are the new  
07 bartenders.

08 CUT TO: BARMAN IN THE BACKGROUND

09 He raises his eyebrows. He wishes.

10 CUT TO: BELLE AND JAMES

11 Belle snaps out of it. She looks back into his eyes.

12 **BELLE**  
13 He's not my boyfriend anymore.

14 **JAMES**  
15 (surprised, not  
16 understanding)  
17 I'm sorry?

18 **BELLE**  
19 He was, when I was talking to  
20 Jackie. But since then, he broke up  
21 with me.

22 **JAMES**  
23 (sympathetic)  
24 I'm sorry. That can't have been  
25 easy.

26 He sits down on the bar stall next to her and they look out,  
27 backs leaning on the bar, at all the men.

28 **JAMES**  
29 That's why you're here, isn't it?  
30 (beat)  
31 You're not an accounting  
32 consultant. You came here to wallow  
33 in alcoholism.

34 **BELLE**  
35 That's right. Was never good with  
36 money.

37 **JAMES**  
38 These guys can help you with that.  
39 I'm sure they'd be delighted to.

40 **BELLE**  
41 (half-smiling)  
42 I'll pass.

01 **JAMES**  
02 What are you good with then? What  
03 do you do?

04 **BELLE**  
05 I'm training to be an architect.

06 **JAMES**  
07 Okay, that's more impressive than  
08 what I do.  
09 (beat)  
10 Is that because you enjoy drawing  
11 buildings or because it was the  
12 only practical way of making a good  
13 living out of being a good artist?

14 **BELLE**  
15 Something like that. I'm good at  
16 maths too, you know. Just not  
17 money.

18 **JAMES**  
19 Of course, you're doing  
20 architecture, you'd have to be.  
21 (beat)  
22 But who enjoys maths when it starts  
23 getting hard?  
24 (beat)  
25 Why d'you think I'm an accountant  
26 and not an engineer?

27 **BELLE**  
28 I like drawing things that are  
29 beautiful.

30 **JAMES**  
31 Like?

32 **BELLE**  
33 Like magnolias, campfires, red  
34 skies, the rain when it settles on  
35 leaves, insects with colourful  
36 wings. The sort of things you don't  
37 notice at first glance.

38 **JAMES**  
39 You know my daughter reads a  
40 million magazines which reckon  
41 looking like you is the only way to  
42 be beautiful.

43 **BELLE**  
44 I'm fed up of being called  
45 beautiful.

46 **JAMES**  
47 Oh don't get me wrong, I don't  
48 think you're this or that.

01 Belle looks at him, mystified, but in a good way. I'm not  
 02 sure whether James knows that.

03 **JAMES**  
 04 You're alright.  
 05 (pauses)  
 06 I don't know, I'm married. I try  
 07 not to think about these things  
 08 anymore.  
 09 (beat)  
 10 All I know is if my daughter looked  
 11 like you do, all her dreams would  
 12 be realised but so too my  
 13 nightmares.  
 14 (beat)  
 15 I wouldn't want her to look like  
 16 you. I'd be worrying a hundred  
 17 percent of the time she wasn't  
 18 right there in front me.  
 19 (beat)  
 20 I mean the way guys would treat  
 21 her- like she's a piece of meat. I  
 22 wouldn't be able to deal with that.  
 23 It kills me knowing that she'd want  
 24 to be anyone other than who she is.  
 25 It kills me.

26 **BELLE**  
 27 You're right. Thank you.

28 CU: BELLE SMILING

29 CU: JAMES SMILING

30 FADE TO BLACK

15 31 INT. THEO'S LIVING ROOM

15

32 The room is moderate in size, though underdecorated. There  
 33 is one three-seater and one armchair, both a sickly green  
 34 fabric. They are positioned against two different walls  
 35 which meet at the door leading to the rest of the house. In  
 36 the corner opposite the door is the television set. It is  
 37 old, probably from the early 2000s and has that chunky  
 38 quality. The rest of the room is mostly space. There is a  
 39 large wall mirror opposite the armchair. There are photos on  
 40 shelves and coffee tables, but that is all. The photos are  
 41 either of Theo himself (graduating from university, him as a  
 42 child, etc.) or Theo with his mum.

43 Theo is sitting in the armchair talking on the phone. His  
 44 elbow leans over the armrest, the phone in that hand, and  
 45 his shoulders are turned inwards such so that elbow is  
 46 directly in his eyeline.

47 **THEO**  
 48 (on the phone)  
 49 They were kids, mum.



01 THEO'S MUM  
02 (o.s.)  
03 That gives them no right to say  
04 those things about you, dear.

05 THEO  
06 They were right, though.

07 THEO'S MUM  
08 Don't be ludicrous.

09 THEO  
10 There's never gonna be a woman  
11 interested in me like that.

12 THEO'S MUM  
13 What makes you say that? You don't  
14 know who you'll meet. Saying that,  
15 let me get my address book. I'll  
16 make a few calls.

17 Theo stands up, leaving the phone on the armrest. He walks  
18 towards the mirror until only his face and neck are  
19 reflected vertically.

20 THEO'S MUM  
21 (ongoing, heard from the  
22 phone's speaker)  
23 Well there's Mona, I wonder who  
24 Mona knows. And what about Tammy?  
25 Tammy's a nice lady. Ooh, Rita. You  
26 know what, Theo, I'm gonna give  
27 Rita a call right now. Theo? Theo?  
28 Are you still there? I didn't hang  
29 up, did I? Why'd I get this  
30 wretched iPhone? Nothing but  
31 trouble, I say. A batty old woman  
32 like me can't do anything with such  
33 devilry.  
34 (a cat can be heard)  
35 Nippy, is that you? I could have  
36 sworn I just fed you. Oh, alright  
37 then, what harm can it do!

38 Theo has been staring in the mirror. He probes and pulls on  
39 his face. He stretches the skin under his eye by pulling  
40 down with his first two fingers. He uses both hands to  
41 wiggle his nose. He is never satisfied.

42 He tries smiling. He does not look any better. He pouts.  
43 Nope. That was just wrong. His eyebrows turn upwards, his  
44 eyes wet with a permanent disappointment.

45 He closes his eyes and covers them with a hand.

```

46          THEO
47      This is a test. This is a test.
48      This is a test. This is a test.

```

01 He takes several heavy breaths. Through the nose, out the  
02 mouth. Through the nose, out the mouth. Through the nose,  
03 out the mouth. He jolts his head away from his hand. He  
04 opens his eyes and turns back towards the mirror.

05 **THEO**  
06 Why?  
07 (beat)  
08 There's no reason I should look  
09 like this.  
10 (beat)  
11 I'm smart. I've got a good,  
12 well-paid job. Everything I've been  
13 told I would have to do to be in  
14 the best position to raise a  
15 family, I've done.  
16 (beat)  
17 I've worked really hard.  
18 (pauses, looks straight  
19 into his own eyes)  
20 And I still look like this.

21 He is crying. Not weeping, but crying. He sits back down and  
22 picks up the phone.

23 **THEO**  
24 Mum?

25 **THEO'S MUM**  
26 Oh Theo, you're still there. Modern  
27 technology, eh? Well I gave Rita a  
28 call on the landline. She thinks  
29 she knows a few people who'd be  
30 interested. I've told her you've  
31 got a good, well-paid job and that  
32 you're polite and a gentleman.  
33 (beat)  
34 You'd be surprised how far that  
35 goes.

36 **THEO**  
37 Mum, why do I look like this? What  
38 reason could there possibly be for  
39 this to torture me my entire life?

40 **THEO'S MUM**  
41 Darling, darling, I think you're  
42 the most handsome chap about. You  
43 know what, I'll call Rita up right  
44 now and tell her that.

45 **THEO**  
46 Mum, please don't. I'm ugly. Please  
47 accept that. I look like shit  
48 stirred with burnt tofu.

49 **THEO'S MUM**  
50 I really hate it when you use that  
51 language.

01 **THEO**

02 Shit?

03 **THEO'S MUM**

04 No. Ugly. It's so definitive. I  
05 don't think you're ugly. Someone  
06 must agree with me.

07 **THEO**

08 You've got parent goggles.

09 **THEO'S MUM**

10 Maybe. But wait till someone gets  
11 love goggles. They're worst.  
12 (beat)  
13 God doesn't give us everything,  
14 darling. He gives us exactly enough  
15 to make something of this muddled  
16 society. You've just got to make  
17 the best of what you've been given  
18 and be thankful you've still got  
19 two legs and perfect vision. I'm  
20 telling you, glasses are far more  
21 expensive than you'd think. NHS, my  
22 arse.

23 Theo laughs.

24

CUT TO:

16 25 INT. LABORATORY

16

26 **PROFESSOR**

27 Brad Pitt and Angelina Jolie. Ryan  
28 Reynolds and Blake Lively. Ryan  
29 Gosling and Eva Mendes. Film stars  
30 who are universally recognised as  
31 being notably attractive getting  
32 into relationships. It happens all  
33 the time.

34 (beat)

35 And not just in Hollywood. Two  
36 people with high attractiveness, as  
37 established by the media, are more  
38 likely to end up together. That  
39 seems obvious, right?

40 (beat)

41 But what about the other end of the  
42 scale?

43 (beat)

44 Do less attractive people accept  
45 their predicament and settle for  
46 others similarly placed? Or do they  
47 just become infatuated with those  
48 deemed better looking?

49 (beat)

50 The answer to that is a bit of  
51 both.

(MORE)

PROFESSOR (cont'd)

01 (beat)  
 02 The matter becomes confused when  
 03 you take into account the  
 04 correlation between what you  
 05 personally find attractive and the  
 06 life experience which alter your  
 07 perspective.  
 08 (beat)  
 09 For example, those who have higher  
 10 self esteem from being popular  
 11 during their impressionable school  
 12 years will have higher expectations  
 13 of their prospective sexual  
 14 partners even though they may not  
 15 be seen as attractive.  
 16 (beat)  
 17 Compare that to someone who may  
 18 have been subject to bullying for a  
 19 medical condition, such as acne.  
 20 The condition clears, they are much  
 21 more attractive to others. Yet,  
 22 because of their past, they are  
 23 happy to be with someone who may be  
 24 deemed less attractive relative to  
 25 them.  
 26 (beat)  
 27 If I was to give you simpler  
 28 answer, then yes, we are drawn to  
 29 those who are seen to have a  
 30 similar level of aesthetic appeal  
 31 to us because of how realistic the  
 32 chances are of any sexual activity  
 33 or emotional future. The statistics  
 34 agree. But, I think if we put  
 35 ourselves on a scale, everybody  
 36 looks up before looking down, and  
 37 statistics do contain anomalies.

38 CUT TO:

17 39 INT. THEO'S GARAGE

17

40 Theo is clearing out some old stuff. He carries a black  
 41 binbag and in it he puts dusty toys and lots of model buses.  
 42 He does so begrudgingly.

43 Amongst the buses, he finds a cardboard box. On top of the  
 44 box is a scruffy label which, in black board pen and caps,  
 45 reads "FILM".

46 CUT TO:

18 47 INT. THEO'S LIVING ROOM

18

48 Theo sits in the armchair opening the box.

49 Inside the box is lots of unused 35mm film for a camera. He  
 50 takes a roll and inspects it. He puts it down on the armrest

01 and rummages further into the box.

02 Under the film is an old SLR body and a variety of lenses.  
 03 Theo attaches the longest of the lenses to the body and it  
 04 clicks into the place with a flutter of dust. He opens the  
 05 back and inserts the film he placed on the armrest, fiddling  
 06 to slot it in properly. He stands up and pretends to take a  
 07 photo of himself in the mirror. The camera masking his face,  
 08 he does not look too bad. Maybe he should take the shot. He  
 09 lifts his head up into view. Maybe not.

10 He places the camera on the coffee table beside the chair,  
 11 still looking in the mirror. He looks longer.

12 He then rushes up stairs. We still see that chair with the  
 13 camera besides.

14 CUT TO:

19 15 INT. THEO'S LIVING ROOM 19

16 He comes back down with a suitcase and a rucksack. He piles  
 17 the camera and its gear into the rucksack and puts it on his  
 18 back. He looks once more at the mirror before walking out.

19 CUT TO:

20 20 INT. OFFICE- MORNING 20

21 Sandra walks towards the camera (Theo's office door) and she  
 22 reads something. She is confused by what she is reading. She  
 23 blinks a few times and reads it again, this time  
 24 concentrating more. She is equally confused. She just walks  
 25 away.

26 We see the sign on the door, just the sign and some door  
 27 around it. It is written in that same scruffy board pen  
 28 writing. It reads "Gone travelling indefinitely.  
 29 Uncontactable via email or phone. I want to find something  
 30 really beautiful, something untouched by society and its  
 31 expectations, so I might be away some time. Keep busy."

32 CUT TO:

21 33 INT. TOUR BUS- MORNING 21

34 Theo sits by the window of the bus, beaming. He looks out  
 35 with wonder in his eyes and the camera firmly held in his  
 36 lap with both hands. He has embarked on his journey.

37 CUT TO:

22 38 INT. BUS- MORNING 22

39 Holly sits by the window of the bus, depressed. She looks  
 40 out with boredom in her eyes and her schoolbag in her lap.  
 41 She has been on this journey too many times.

42 CUT TO:

23 01 EXT. SCHOOL- LUNCHTIME

23

02 It is a classic English secondary state school- one three  
03 storey, red brick building which looks flat from a distance  
04 due to its horizontal scope. Vast fields to the back, good  
05 upkeep, and little vandalism- this is as middle-class as it  
06 gets.

07 Holly steps out nervously from the back entrance of the  
08 building onto a porched patio area overlooking the fields.  
09 Her handbag not only needs her shoulder's support but the  
10 regular assistance from the opposite hand to slide it  
11 towards her neck since the A4 folder and textbooks stretch  
12 its faux leather skin. She has done her best with the drab  
13 school uniform- the collar of her white shirt is splayed  
14 open, two buttons undone so the knot of her tie sits atop  
15 her developing and overexaggerated breasts. There are clouds  
16 but no rain, and Holly has tied around her waist her jumper,  
17 which many, due to the season, would advise her to wear more  
18 traditionally. The same people would tell her to unroll her  
19 sleeves and wear a longer and looser skirt because the skirt  
20 she wears could be why she walks so trepidatiously and  
21 without the fluid motion of an unrestricted being.

22 But the reason she wears her uniform so, and perhaps also  
23 the reason for her trepidation, sits on a bench on the patio  
24 eating his lunch with other, similar teenage boys, unaware  
25 of the change his digital greeting has caused.

26 These boys all have a "three back and sides, bit more on  
27 top" hairstyle, one or two ears with a stud, and the  
28 seemingly compulsory white, yet browned soled, sneakers  
29 which contrast their black jumpers and trousers, but match  
30 the untucked, white shirts which flail from underneath their  
31 jumpers.

32 Ryan is just one of those boys, no different.

33 Yet the difference to Holly is remarkable. She finally sits  
34 down with the same girls as on the bus, uninterested in  
35 their conversation, but nods in agreement as she watches  
36 Ryan boom football banter enthusiastically and muck about  
37 with his mates as if it is the sweetest thing. All we hear  
38 is the busy undefining of any noise which is young noise.

39                                   **FRIEND 1**  
40                                   (finally distracting  
41                                   Holly enough so she  
42                                   looks at her)  
43                   He's never gonna think of you that  
44                   way.

45                                   **HOLLY**  
46                   Huh?

47 Ryan glances at her while she looks away, before following  
48 his mates onto the field to play football.

01 **FRIEND 2**  
 02 No matter what you do, it's not  
 03 gonna change how he sees you.

04 **FRIEND 1**  
 05 I swear the guys still hold onto  
 06 this impression of us as twelve  
 07 year olds back from like year  
 08 seven.

09 **FRIEND 2**  
 10 To be fair, we were twelve year old  
 11 nerds.

12 **FRIEND 1**  
 13 But we're not now!

14 **FRIEND 2**  
 15 True, we're just fifteen year old  
 16 nerds.

17 **FRIEND 1**  
 18 I'm actually sixteen, remember you  
 19 came to my birthday party last  
 20 week, you even came and bought my  
 21 dress with me beforehand, remember?

22 **FRIEND 2**  
 23 You're still a nerd.

24 **FRIEND 1**  
 25 Yeah you're right with that.

26 By this point, Holly has already drifted off and is watching  
 27 Ryan play football, his jumper on the grass as a makeshift  
 28 goalpost.

29 CUT TO:

24 30 INT. HOLLY'S HOUSE- EVENING

24

31 Holly's room- she sits, bored on her computer. She goes onto  
 32 Facebook, opens up the chat head between her and Ryan. The  
 33 green suggests he is online, but their last message was days  
 34 ago. She closes the tab.

35 After a breath or two of evaluation, her eyes closed, she  
 36 snaps out of it and opens a new tab. She types into the  
 37 search bar "how to get a man's attention". Google loads a  
 38 list of sites with articles written to solve her problem.

39 MONTAGE

40 We see her trawling through these websites, each with  
 41 different opinions but each featuring severe aesthetic or  
 42 character changes.

43 CUT TO:

25 01 INT. BELLE'S FLAT- NIGHT

25

02 Belle sits on the edge of her bed, alone, deep in thought.

03 She takes her phone from her bedside table. Scrolls through  
04 her contacts. Stops when James comes up. Opens contact.  
05 Stops.

06 She contemplates.

07 No. She puts the phone down on her bed and stares at the  
08 opposite wall. Don't be ridiculous.

09 With haste, she picks up the phone again and calls him.

10 We wait as it rings.

11 It keeps ringing.

12 **JAMES**

13 (o.s.)

14 Hello?

15 **BELLE**

16 Hi.

17 (beat)

18 James.

19 (beat)

20 It's Belle.

21 **JAMES**

22 (o.s.)

23 Oh.

24 **BELLE**

25 The architect.

26 **JAMES**

27 (o.s.)

28 I remember.

29 Belle does not remember why she rang.

30 **JAMES**

31 (o.s.)

32 Why'd you call?

33 **BELLE**

34 I'm alone. I didn't want to watch  
35 TV cause it's all ridiculous. I've  
36 watched all the films I've got and  
37 I've read all the books I've got.  
38 I've cooked dinner, then I ate  
39 dinner, then I washed up, then I  
40 sat down on my bed. It's too early.  
41 I'm not tired yet. I'm a person and  
42 I have potential and I can think  
43 about all these things I could do

(MORE)



01                               BELLE (cont'd)  
02       with evenings like this but I never  
         realise them.

03                               **JAMES**  
04                               (o.s.)  
05       Okay. Why'd you call me?

06                               **BELLE**  
07       Cause I thought you might listen.

08                               **JAMES**  
09                               (o.s.)  
10       I'm listening.

11                               **BELLE**  
12       What you said about your daughter  
13       was really profound. You made me  
14       realise I've never had anyone care  
15       for me the way you care for your  
16       daughter.  
17                               (beat)  
18       I've come to the conclusion people  
19       need to be cared for to have any  
20       chance at happiness.  
21                               (beat)  
22       You see, I'm not happy at all.

23                               **JAMES**  
24                               (o.s.)  
25       Belle, I'm married, I have a  
26       family.

27                               **BELLE**  
28       I don't want anything sexual.

29                               **JAMES**  
30                               (o.s.)  
31       Are you telling me you don't have  
32       any friends?

33                               **BELLE**  
34       No. Not really.

35                               **JAMES**  
36                               (o.s.)  
37       Okay, so you know that French place  
38       in town called La Bouche? Small  
39       place, with a blue veranda, just on  
40       the corner of High Street and Main  
41       Road?

42                               **BELLE**  
43       Yeah?

44                               **JAMES**  
45       Does a mean croque-monsieur.

01 **BELLE**

02 Great?

03 **JAMES**

04 Well you could try one with me  
05 Friday lunch, one maybe?

06 **BELLE**

07 Is that okay?

08 **JAMES**

09 You know friends can have lunch,  
10 right?

11 Belle laughs.

12

CUT TO:

26 13 INT. HOLLY'S HOUSE, JAMES' OFFICE

26

14 He sits alone on the phone. While Belle laughs, he laughs,  
15 though his eyes are nervous.

27 16 INT. LABORATORY

27

17 **PROFESSOR**

18 A common trend, of a modern society  
19 which values having a multitude of  
20 friends, is to have many close  
21 friends of the sexually preferred  
22 gender. For example, a heterosexual  
23 man who has no close female friends  
24 would be seen as less attractive to  
25 any potential partners. Because how  
26 could he sustain a relationship  
27 with a woman if he can't have a  
28 friendship with one?

29

30 You see, this is where the society  
31 we live in gets very complicated  
32 indeed because the characteristics  
33 of a close friendship are similar  
34 to those of a long term, sexual  
35 relationship. Loyalty, chemistry,  
36 ease of conversation, similar sense  
37 of humour, the list goes on. And we  
38 tend to compliment our best friends  
39 more, assure them they are  
40 beautiful, tell them how funny they  
41 are, how fantastically weird they  
42 are. There is no doubt that it  
43 would be easier to live with a  
44 close friend than a stranger.

45

46 So if you find a close friend  
47 attractive, you instinctively,  
48 subliminally, naturally would  
49 prefer a sexual relationship rather  
50 than a platonic one.

28 01 EXT. LA BOUCHE- A SUNNY DAY

28

02 A small cafe/restaurant on a corner of a x-junction of two  
03 busy town roads. Could be cut and pasted straight into the  
04 heart of Montmatre.

05 James and Belle are sitting outside with the remnants of two  
06 croque-monsieurs on their plates. James wears a suit and  
07 Belle a stunning dress.

08 **BELLE**  
09 I can't believe you just up and  
10 went during the service.

11 **JAMES**  
12 When in Rome, right?

13 **BELLE**  
14 Actually, the Vatican isn't  
15 classified as part of Rome. It's  
16 widely known as the smallest  
17 country in the world so you weren't  
18 even in Italy.

19 **JAMES**  
20 Oh shit, yeah I knew that.

21 **BELLE**  
22 Are you not religious then?

23 **JAMES**  
24 I don't know.  
25 (beat)  
26 No, actually, not really.  
27 (beat)  
28 I have the utmost respect for  
29 everything faith does for people,  
30 especially Catholicism-- it has  
31 this gorgeous authenticity, like  
32 it's so pure and fantastical-- but  
33 I can't, and in that moment in  
34 particular, it just really pissed  
35 me off.

36 **BELLE**  
37 Was it how it still disregards  
38 women as lesser beings?

39 **JAMES**  
40 Yes, that, but also its lack of  
41 perspective.

42 **BELLE**  
43 Yeah, well I mean it founded the  
44 patriarchy with a book written by  
45 40 men so I suppose it doesn't  
46 cover the full scope of perspective  
47 neccessary really.

01                                   **JAMES**  
02       Let's take usury for example. You  
03       can't make money from money. That's  
04       ridiculous. In today's society,  
05       people are needed to have knowledge  
06       because we have a complex and  
07       technical economic system reliant  
08       on the strength of the state and  
09       the industry connected to that. An  
10       individual unknowing of the nuances  
11       needs experts to help them out or  
12       else they would be struggling.  
13       That's where I come in.

14                                   **BELLE**  
15       You're absolutely right.  
16                               (pause)  
17       I don't know what to believe in  
18       this world.

19                                   **JAMES**  
20       Sorry I never asked, I just assumed  
21       you weren't religious, the way you  
22       were talking.

23                                   **BELLE**  
24       No, I might be. As I said, I don't  
25       know.  
26                               (beat)  
27       I like to think there's some sort  
28       of magic that's invisible.  
29                               (beat)  
30       So much of what we feel, what we  
31       believe in, is what we can see.  
32       There's little value in anything  
33       else and I hate to think everything  
34       in this world relies on this one  
35       sense.

36                                   **JAMES**  
37       Have you seen that singing show?

38                                   **BELLE**  
39       The X Factor?

40                                   **JAMES**  
41       No, The Voice.

42                                   **BELLE**  
43       There's just so many.

44                                   **JAMES**  
45       Well on The Voice, the judges can't  
46       see them until they decide they're  
47       good enough to progress.

01 **BELLE**  
 02 But they can't win without being  
 03 seen. Eventually, how they look  
 04 will affect how successful they  
 05 are.

06 **JAMES**  
 07 There's nothing you can do about  
 08 that, though. In any situation,  
 09 it's going to have an impact. All  
 10 you can do is work within this  
 11 flawed system. If you're not the  
 12 best looking, keep shouting until  
 13 someone listens to you regardless.  
 14 If you were blessed with  
 15 undescribable beauty, find your  
 16 soul and hope you find someone who  
 17 can love that as much as they love  
 18 how you look, if not more so.

19 CU: BELLE

20 She smiles. Her smile shows relief; she has found comfort in  
 21 a person.

22 CU: JAMES

23 He smiles. His smile shows relief; he has not felt this free  
 24 since he married.

25 ZOOM OUT GRADUALLY AS...

26 **JAMES**  
 27 (fading)  
 28 How about that croque-monsieur  
 29 though?

30 FADE OUT:

29 31 INT. AEROPLANE

29

32 Theo sits on his own in a pair of seats by the window. The  
 33 plane is nearly empty, it is off-peak because of school, and  
 34 sits right up to the window with his camera on the chair  
 35 beside him.

36 He is like a child; his head sways, bops and bounces to get  
 37 the best view of the next thing.

38 We see mainly clouds, but through the clouds bright greens  
 39 and blues and the sharp greys of mountains.

40 CUT TO:

30 41 INT. AEROPLANE

30

42 Theo still looks eagerly out of the window.

01 This time, we see the golds of beaches, the vast deep blue  
 02 of the seas. No white clouds smothering the view now, we are  
 03 slowly descending, the only white we see is the shimmer of  
 04 waves stroking the seas.

05

CUT TO:

31 06 INT. AEROPLANE

31

07 Yet he sleeps. All that excitement and he slept through the  
 08 descent. It is dark now, an almost purple midnight blue of a  
 09 sky outside.

10 The plane is completely empty. A flight attendant leans over  
 11 the spare chair and very tentatively taps his nearest  
 12 shoulder.

13 He slowly comes out of sleep, his eyelids flickering in a  
 14 graceful manner. His dazed expression is actually his best  
 15 look; he is almost cute, and the attendant tilts in  
 16 realisation and surprise.

17

**ATTENDANT**

18

(still leaning)

19

I'm ever so sorry, sir. We reached

20

Sydney just a moment ago.

21

**THEO**

22

(taking it all in)

23

Okay.

24

(beat)

25

Thank you.

32 26 INT. HOLLY'S HOUSE- MORNING

32

27 Holly is in her room. Sits in front of a mirror with various  
 28 tubs, tubes, and bottles of make-up between her and the  
 29 mirror. Big bottle of hairspray too. She is wearing her  
 30 school uniform.

31 Starts with a big dollop of foundation.

32 MONTAGE OF EXCESSIVE AND CLUMSY APPLICATION OF MAKE-UP

33 Finishes with a extravagant spray of gold, her eyelids  
 34 squeezed shut. Most of the spray misses her hair.

35 She actually looks pretty good. She is impressed with  
 36 herself. A border of bronze and pale white has formed on her  
 37 neck, powder has tainted her sparkling white collar, but  
 38 she's happy.

39 And she skips out of her door.

33 40 INT. HOLLY'S HOUSE- MORNING

33

41 James and Holly in the hall. He is baffled by her new look.

01                                   **JAMES**  
02                   Please tell me it's makeover day at  
03                   school or something?

04                                   **HOLLY**  
05                   (unimpressed)  
06                   No. God, dad.

07                                   **JAMES**  
08                   Well there's so many ridiculous  
09                   mufti days at schools these days.  
10                   Christmas jumper day, world book  
11                   day, and, seemingly, Barbie day.

12                                   **HOLLY**  
13                   Dad!

14                                   **JAMES**  
15                   What? I'm sorry for liking how you  
16                   looked before. For your natural  
17                   beauty, I could kind of take half  
18                   the blame for it. It was as much  
19                   credit for any good looks I get at  
20                   my age.

21  
22                   You know, people say "Holly is  
23                   truly very pretty," and I'd get to  
24                   say "Thanks, I did make her."

25  
26                   Now when they go "Holly's makeup  
27                   looks gorgeous," all I can say is  
28                   "Well you thank Estee Lauder."

29                                   **HOLLY**  
30                   Don't make this about you, Dad. You  
31                   always do this, it's so annoying. I  
32                   just wanted to try a new look.

33                                   **JAMES**  
34                   Well can we agree you looked fine  
35                   before?

36                                   **HOLLY**  
37                   I don't want to look fine!

38                                   **JAMES**  
39                   Okay, you looked fantastic, kid.  
40                   You always have, you don't need to  
41                   overdo it.

42                                   **HOLLY**  
43                   You just don't understand. Can we  
44                   just go to school?

45                                   **JAMES**  
46                   Yes, yes. You'll be late otherwise.

34 01 INT. CAR- MORNING

34

02 James and Holly sits in the front of the car, James driving.

03 Silence.

04 James looks over at Holly a couple of times. She tries to  
05 ignore him, looking dead straight.

06 **JAMES**  
07 (trying really hard to  
08 remain as tactful as  
09 possible)  
10 I quite liked you last look.

11 **HOLLY**  
12 You don't understand, Dad.

13 **JAMES**  
14 You're right, I don't.  
15 (pause)  
16 Is it a boy?

17 **HOLLY**  
18 (embarrassed but  
19 stubborn)  
20 You don't understand, Dad.

21 **JAMES**  
22 Well if it's a boy, I might  
23 understand, but I might be able to  
24 help.  
25 (beat)  
26 You know, I was a boy once.

27 **HOLLY**  
28 Yes, Dad, I know.

29 **JAMES**  
30 I get it, you think changing how  
31 you look might grab his attention.  
32 And it probably will. He'll notice.  
33 (beat)  
34 What it won't do is make him more  
35 interested in you as a person.  
36 Which he should have been already.  
37 As I said, you've always been good  
38 looking.

39 **HOLLY**  
40 Dad.

41 **JAMES**  
42 What?

43 **HOLLY**  
44 You don't understand.



01                               **JAMES**  
02                               (stopping the car)  
03                               Okay, I've said what I wanted to  
04                               say. You have to live your life  
05                               now.

06 Holly undoes her seatbelt.

07                               **HOLLY**  
08                               (smiling)  
09                               Thank you.

10 They hug.

11                               **JAMES**  
12                               Have a good day at school.

13 Holly gets out of the car, turning to wave as James reaches  
14 to close the door.

15                               **JAMES**  
16                               (speaking loudly from the  
17                               car)  
18                               You look great by the way!

19 He closes the car door. Turns the ignition. Big sigh. Drives  
20 out of the picture.