

For Mariko!

by

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Motion Picture Screenplay

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CAST.

Mariko Shinoda. As herself.

Denny Clarke. 13 year old boy. Weak and nerdy.

Kyle Bennett. 13 year old boy. Weak and nerdy.

Ant Dodds. 13 year old boy. Weak and nerdy. Physically abused by father. Passionate about Japan.

Graham Bashir ('Bash'). British-Indian. 13 year old boy. Weak and nerdy.

Mags Bowman. 13 year old girl.

Russell. Openly gay 15 year old boy.

Sasha. 15 year old girl. May's girlfriend.

May. 15 year old girl. Sasha's girlfriend.

Kathy. 13 year old girl. Shy

Sarah. Slim 13 year old girl with long blonde hair.

Mrs. Clarke. Denny's divorced mother.

Mr. and Mrs. Bennett. Kyle's parents.

Mr. Dodds. Ant's father. Separated from his wife. Violent when he drinks.

Mrs. Bowman. Mags' divorced mother.

Mr. and Mrs. Bashir. Bash's parents. 2nd generation British-Indian.

The Bashir Siblings. Bash's five siblings, the smallest, a girl, always carries her teddy.

Young Denny. 5 years old.

Young Mags. 5 years old.

Klaus. 30's. German. Muscular physique. Lives next door to Denny and his mother.

Emma. 20's. Beauty therapist.

Sammy. 20's. Male boutique owner.

Mr. Figgins. 40's. Shopkeeper.

Sarah's mother. 30's.

Mrs. Jamieson. 50's. Robustly-built first-aid tutor.

Swimming Instructor. Late 30's. Male.

Teachers and pupils at Elstree Comprehensive.

Headmaster. Male. Late 40's.

Mr. Moore. Late 40's. Form tutor.

Mr. Wigford ('Wiggo'). Late 30's. Maths teacher.

Nebbs. 15 year old boy. Thuggish.

Tozer. 13 year old boy.

Four girls aged about 12 years.

Shopper. Female.

Postman.

Pianist.

Car driver. 30's. Male.

Jessica Jackson. 1 year old.

Musical tracks by AKB48 suitable for use within the script.

Anti; Eien Pressure; Everyday, Katyusha; Give Me Five!; Kimi no Koto ga Suki Dakara; Sakura no Hanabiratachi; Ren'ai Sosenkyo; Sakura no Shiori; Sayonara Crawl; Ue kara Mariko; Uza.

'Uza' and 'Ue kara Mariko' are fundamental to the script. 'Sakura no Hanabiratachi' is used for the end credits.

The 'Uza' music video recreated in the script: <http://www.youtube.com/watch?v=WIdWXhV33vs>

Note: This film introduces AKB48's Jpop Idol music to the UK/US. These tracks have been chosen with care. Other Jpop material, such as the music of Kyary Pamyu Pamyu, is **not** suitable.

Should Mariko Shinoda not wish to participate, alternatives would include Itano Tomomi and Maeda Atsuko (both ex-AKB48). If AKB48 do not wish to participate, re-writing would be required to replace them with idol band Morning Musume, replacing 'Uza' with 'Kimagure Princess' and using alternate songs and an alternate lead actress, ex-Morning Musume. °C-ute are an additional alternative. The entire film may also be made with a selection of Jpop tracks from different bands if required, again requiring some rewriting.

Mariko Shinoda.

Someday Agency, Tokyo.

<http://www.someday.bz>

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AKB48.

<http://www.akb48.co.jp>

〒 101-0021

Sotokanda, Chiyoda-ku, Tokyo 4-3-3

Don Quijote Akihabara 8F

King Records.

<http://www.kingrecords.co.jp>

King Records (English messages). kokusai@kingrecords.co.jp

The soundtrack album will be an AKB48 Selected Hits album and should chart in the UK/US hit parades.

A Japanese subtitled DVD/Blu-Ray of the movie would be appropriate, probably retailed by AKB48. The film might also be sold to a Japanese TV network.

ELS48 was used for the final, optional video sequence, so as not to conflict with any future use of LDN or LND as future AKB48 spin-offs.

Note: An optional, additional 'Scene Zero' is appended at the end of the script. If included, and the film is sold to a Japanese TV network, I have additional material available featuring Ueto Aya and Mariko Shinoda in short skits intended to advertise the film, to be screened the week before it is broadcast.

Synopsis, Classification, Locations, Diversity and Ethnicity Data

For Mariko! tells the story of four nerdy 13 year olds who decide to spend their summer holiday transforming themselves into the sort of boys who might actually get a date: Bash - can he pluck up the courage to ask Kathy out? Denny and Kyle - close friends, both secretly hoping to ask Sarah out, but only one can be successful. And Ant - regularly beaten by his drunken father, Ant dreams of learning Japanese and escaping to the land of his favourite idol, Mariko Shinoda. And then there is Mags. Denny's oldest friend, she is too shy to tell him how she really feels about him. Has she left it too late, and could the consequences of this prove fatal?

This film is a traditional British comedy intended to introduce AKB48's music to the United Kingdom and US. It would be suitable for an August (School Holiday) or Christmas release.

The leads are Mariko Shinoda (a Japanese model, actress and singer) as herself, four 13 year old boys (Denny, Kyle, Ant and Bash) and a 13 year old girl (Mags). The action takes place in a fictionalised version of Elstree, Hertfordshire. In the film, Elstree is a suburban town (rather than a village). The children attend Elstree Comprehensive, near Elstree film studios.

The film contains no swearing, no nudity and no sexually explicit scenes. Russell is homosexual. Sarah and May are lesbians and kiss on screen. This is fine for a UK young-teen audience.

The only scene of violence involves Mr. Dodds beating Ant with a golf club. The severity of this needs to be clear, but the actual depiction of violence may be reduced by only showing Mr. Dodds wielding the golf club, or by showing it in shadow, on the wall.

Stunt doubles would be required for some scenes. The actors playing Denny, Kyle, Ant and Bash will be required to swim and dance.

Additional scenes can be written on request. Mariko Shinoda could have Japanese lines.

Denny, Kyle, Bash, Ant, Mags, Russell, Sarah and her mother, May, Emma, Mrs. Clarke, Mrs. Bowman, Mr. & Mrs. Bennett, Mr. Dodds and Nebbs are white.

Kathy may be white, Jewish or Anglicised Chinese but must not be British Indian or Anglicised Japanese.

Bash and his five siblings are third generation, fully-Westernised British Indian.

Mr. and Mrs. Bashir are second generation, Anglicised British Indian.

Mariko is Asian (Japanese).

There are no specific ethnicity requirements for the remainder of the cast.

Suitable external filming location:

There are no specific requirements, but my old school would be fine for Elstree Comprehensive. Downlands Community School, Dale Avenue, Hassocks, West Sussex. BN6 8LP.

<http://downlands.w-sussex.sch.uk>

Also required: Four terrace and one semi-detached houses, a second-hand shop, a beauty salon, a male fashion boutique, a unisex hair salon, a restaurant, a community hall, a derelict hall, a swimming pool (preferably outdoors), a bridge over a river, a hospital and an Argos store.

“FOR MARIKO”

FADE IN:

1. INT. ANT'S BEDROOM – MORNING

ANT is dozing in his bed, alone in his bedroom. The walls are covered in Jpop posters. His digital alarm clock goes off. He groans, drags himself up in bed and hits the 'off' button on the alarm clock. Slowly his head sinks forward and his eyes close again. He jerks his head up and opens his eyes again. He puts his weight on his left arm and winces. He pulls his pyjama sleeve up and looks at a bruise on his arm.

MR. DODDS (V.O.)

You little sod, you bugger off to bed.

ANT (V.O.)

Dad! No. (loud clattering) Ow!

2. INT. ANT'S BEDROOM – MORNING

ANT looks sad and then looks up. MARIKO is now sitting on his bed. She smiles gently and sympathetically, and then taps her watch. ANT smiles and starts to climb out of bed.

3. INT. ANT'S BEDROOM – MORNING

ANT gets up, washes and cleans his teeth. He is clearly alone in the room.

4. INT. MAGS' (TERRACE) HOUSE - MORNING

MAGS is ready for school. She pauses by the front door.

MAGS

Mum, I'm off now.

MRS. BOWMAN (V.O.)

OK, dear. You be careful.

MAGS mimes 'strange men'

MRS. BOWMAN (V.O.)

Don't talk to any strange men.

MAGS mimes 'dogs'

MRS. BOWMAN (V.O.)

Watch out for any dogs that are off their leads.

MAGS mimes 'boys'

MRS. BOWMAN (V.O.)
And remember, boys aren't to be trusted.

MAGS smiles, happily.

MAGS
OK Mum. Have a good day. Bye.

MAGS opens the door and carefully closed it behind her. She trots down the front path and starts to walk up the pavement.

5. INT. KYLE'S (TERRACE) HOUSE - MORNING

KYLE is ready for school. He pauses by the front door.

MR. BENNETT (V.O.)
(shouting) You could have washed my bloody shirt.

MRS. BENNETT (V.O.)
(shouting) If it's in the washing basket, I'll wash it. How hard is that? I'm not going to look under the bed for your damn clothes.

MR. BENNETT (V.O.)
(shouting) It wasn't under the bed, you lazy bitch.

KYLE sighs, opens the door and slams it quite loudly behind him.

6. EXT. KYLE'S HOUSE - MORNING

KYLE trudges down the front path, but brightens as MAGS arrives.

KYLE
Hello Mags. Good weekend?

MAGS
Yeah, you?

KYLE
Mum and Dad had a huge row in the garden centre and we got kicked out. It was so embarrassing.

MAGS
Parents can be a nightmare. Cheer up. Double maths today.

KYLE visibly brightens.

MAGS
That was almost a smile. (smiling) You are such a nerd!

KYLE laughs and they walk on together.

7. INT. ANT'S (TERRACE) HOUSE - MORNING

ANT is in his bedroom, ready for school. He undoes the lock he has on the inside of his bedroom door, opens it, peeps out through the crack, opens it further, and listens. Hearing nothing, he opens it and quietly slips out, walking along towards an open door. He peeps in. MR. DODDS is asleep on top of his bed, snoring, semi-clothed, a half-empty bottle of whiskey on the bedside table. The room is a mess. He quietly pulls the bedroom door closed and then tip-toes towards the stairs.

8. INT. ANT'S HOUSE - MORNING

ANT is in the kitchen, which is quite messy. He empties some cereal into a bowl and goes to the fridge. He takes out the milk and sniffs it. It is off. He pours it away. He puts the cereal back in the cereal bowl, writes 'MILK WAS OFF' on a piece of paper, quietly tidies up, takes the bin-bag out of the bin, puts a new bin-bag in, and heads for the door with his school bag and the bin bag. He opens the door, leaves the house and quietly closes it behind him.

9. EXT. IN FRONT OF ANT'S HOUSE - MORNING

ANT puts the bin-bag in a wheelie-bin and starts to walk to school, rather grimly. He looks back at his house. MARIKO is standing outside the front door. She smiles and waves to him. He turns back, smiling and walks on to school.

10. EXT. THE STREET IN FRONT OF ANT'S HOUSE – MORNING

ANT walking away to school, the front door of his house visible, MARIKO clearly not present.

11. EXT. THE BACK GARDEN OF DENNY'S (TERRACE) HOUSE - MORNING

MRS. CLARKE is pretending to be just putting her washing on her line. She is really watching her next door neighbour, KLAUS, who is weight-training in his back garden. As KLAUS flexes his muscles, MRS. CLARKE gives a little moan. DENNY opens the back door and surveys the scene.

DENNY
(pause) I'm off, Mum.

MRS. CLARKE
(starting from her reverie) Oh. OK, love. Work hard. Behave yourself.

DENNY
(under his breath) I will if you will.

DENNY vanishes back inside.

12. EXT. THE FRONT OF DENNY'S HOUSE - MORNING

DENNY emerges from the front of his house and dashes down the path, just as KYLE and MAGS arrive. He joins them.

DENNY
(smiling) Double maths first with Wiggo! Homework was easy.

KYLE
Oh you complete nerd! (laughs and turns to MAGS with a grin)

MAGS walks a little way behind DENNY and KYLE, observing DENNY and smiling. It is clear from the music and camera work that she secretly loves him.

13. EXT. THE FRONT OF BASH'S (SEMI-DETACHED) HOUSE - MORNING

ANT arrives in front of BASH'S house and wait for him to emerge. The door opens and he appears. In the background, pandemonium reigns as MR. and MRS. BASHIR attempt to prepare the other five BASHIR CHILDREN for school. BASH is holding two cupcakes.

BASH
Hiya. Here (offers ANT a cake, which he accepts).

ANT
Thanks!

BASH
(heavy and fake Indian accent) 'Breakfast is the most important meal of the day'. (switching to his normal accent) That's what my gran says anyway. Must be an old Indian proverb or something.

ANT and BASH smile and eat cake, walking to school together.

14. EXT. OUTSIDE ELSTREE COMPREHENSIVE SCHOOL - MORNING

AKB48 backing track (*Everyday, Katyusha*). KYLE, DENNY and MAGS meet up with ANT and BASH. Individual speech is inaudible amongst the general hubbub of children arriving at school. A limo with blacked-out windows slows to let children cross at a zebra crossing. TOZER stands beside the car, waving his arms, proffering a pen and an exercise book. The window winds down, a hand reach out, takes the pen and signs the exercise book, returning both. The window winds up and the car drives off. Some of the children have been watching this and a couple move towards TOZER to see whose autograph he has obtained. As KYLE, DENNY, MAGS, ANT and BASH walk into the school, the sign with 'ELSTREE COMPREHENSIVE' is clearly visible. Morning playground activity takes place in the background during the OPENING CREDITS.

15. EXT. ELSTREE COMPREHENSIVE SCHOOL PLAYGROUND - MORNING

BASH is slightly apart from the group, shyly and secretly watching KATHY, who is sitting with friends (including MAGS). They are reading a girl's comic together. Again, the camera work makes it clear that BASH has feelings for KATHY.

DENNY

Bash! Hey, Earth to Bash!

BASH

What? Sorry. I was meditating. Hindu thing.

DENNY

You're no more Hindu, than I'm a Gooner. You got your eye on a girl?

BASH

Don't be silly. My heart belongs to Belldandy.

DENNY

Who?

ANT

(to DENNY) Anime goddess. (to BASH) Good choice, mate. Classic.

16. EXT. ELSTREE COMPREHENSIVE SCHOOL PLAYGROUND - MORNING

Suddenly FOUR OLDER BOYS appear.

FOUR OLDER BOYS

(in unison) Nerd recycling day!

No resistance is offered as the FOUR OLDER BOYS pick up ANT and carry him off. DENNY, KYLE and BASH follow. This is more a ritual than an act of vicious bullying.

17. EXT. THE REAR OF THE SCHOOL - MORNING

The FOUR OLDER BOYS deposit ANT in a large waste paper recycling bin, leaving the lid open, ceremonially cheer and trot off, passing DENNY, KYLE and BASH who followed them, glaring at them as they pass.

18. INT. INSIDE THE SCHOOL RECYCLING SKIP - MORNING

ANT rubs his bad arm, ruefully and sighs. He looks up. MARIKO's face appears above the side of the recycling bin. She tips her head to one side in sympathy and then stretches a hand in towards him. He brightens up, smiles a little, and gets up.

19. EXT. BY THE SCHOOL RECYCLING SKIP - MORNING

DENNY, KYLE and BASH arrive as ANT is climbing out of the skip. MARIKO is not present. They see ANT wince as he uses his bad arm and help him.

DENNY

You OK?

ANT

Yeah. (quietly) That wasn't them. (BASH, KYLE and DENNY exchange glances)

BASH

To be a nerd is noble, but we are a bit low down the food chain for comfort.

KYLE

Don't worry Ant. In a few years you'll have a great job and those neanderthals will all be serving burgers.

ANT

In a few years I'll be in Japan.

BASH

You still determined to go?

ANT

Yes. I'm going to learn the language and everything.

DENNY

Well until then, maybe we should just keep a lower profile. Come on or we'll be late for registration.

DENNY, BASH, KYLE and ANT head off to their form room. ANT rubs his arm.

20. INT. MR. MOORE'S FORM ROOM - MORNING

MR MOORE is visible at the front of the room, sat at a desk with his feet on it, holding the register. The class are generally well behaved with just quiet chatter.

MR. MOORE

Jones?

A BOY (V.O.)

Here, Sir.

MR. MOORE

Harmsworth? (pause) Harmsworth? (pause) Has anyone seen Harmsworth this morning.

TOZER

He was jacking off in the bogs, Sir.

MR. MOORE

Tozer, you are disgusting. Has anyone seen Harmsworth?

A BOY (V.O.)

He really was jacking off in the bogs, Sir.

TOZER

I can go and get him Sir, but he won't thank me for disturbing him.

MR. MOORE

Leave him be Tozer. Someone tell him I want to see him.

TOZER

Bit pervy Sir. (general laughter)

MR. MOORE

Obviously when he's finished and washed his hands. Whose autograph did you get this morning, despite being told not to do it.

TOZER

Dr. Who, Sir. (a murmur of excitement in the class)

MR. MOORE

I am impressed, Mr. Tozer, but I'll still want you to report for detention at lunchtime. Everyone, remember, you are not allowed to accost the celebrities filming down the road, at least not whilst in uniform.

DENNY, BASH, ANT and KYLE enter and make their way to their seats, along the front row.

DENNY

Sorry we're late Sir. We were waylaid.

MR. MOORE

Who was recycled this time?

ANT

Me Sir.

MR. MOORE

Are you OK? Undamaged?

ANT

Yes Sir.

MR. MOORE

(sighs) OK. Please consider the options of hiding and running away in future.

ANT

Will do, Sir.

MR. MOORE

Kirkpatrick? (pause) Where's Linda?

A GIRL (V.O.)

She's at the doctor's, Sir. It's her (pause) things.

MR. MOORE

And that's all the detail I need. Thankyou Janice. Right, before the bell I have some announcements. I'm sorry to inform you that the school hamster, Lucky the Fifth is no more. (some sadness in the class) Those responsible will be held accountable as soon as their identities are known. The Reverend Passmore will be conducting a service in the School Gardens at lunchtime if any of you wish to attend. On a related note, the private ownership of sticky tape is now punishable by detention, so if you have any, bin it on the way out along with any guns, knives, weed or porn as there will probably be some entirely unexpected bag searches today in consequence.

TOZER

A violation of our civil rights, Sir.

MR. MOORE

It would be Tozer, if you were civil, which you are not. (some cheers in the class) Denny, Kyle, you are on Library duty today at lunch time. (a few screwed up balls of paper are tossed in their direction, along with some catcalls of 'nerds') If someone, presumably a girl, from this class has lost a, um, personal device in the last twenty-four hours, in this form room, they will have to collect it from the school nurse.

A BOY (V.O.)

What was it, Sir? Specifically?

MR. MOORE

Specifically (pause) it was pink. Feel free to claim it if it was yours, Gregory. (much laughter) Anyone going on the Film Studies trip to see *Gone with the Wind*, (pause) (some fake farting sounds) (deadpan:) hilarious as always, don't forget to tell your teachers so they can set you some extra homework for any lessons you miss.

The school bell rings.

MR. MOORE

Thankyou everyone. (hubbub) Please leave quietly. (shouts) Quietly!

The room begins to empty.

21. INT. MR. WIGFORD'S MATHS CLASS - DAY

KYLE, DENNY, BASH, ANT and KATHY are all present as students file into the class. TOZER walks in and takes MR. WIGFORD to one side.

TOZER

(quietly) Surely this is worth an A, Sir? (showing MR. WIGFORD the signature on the front of his exercise book)

MR. WIGFORD examines it, suspiciously.

MR. WIGFORD

Kendrick. What is your father working on this week at the studios?

A BOY (V.O.)

Cybermen, Sir. They're filming *Dr. Who*.

MR. WIGFORD

(quietly) B minus is the best I can do. Anything else would arouse suspicion.

TOZER

Then B minus it will have to be. (he hands the exercise book to MR. WIGFORD who gives him a new one to write in) Pleasure doing business with you, Sir.

TOZER takes his seat. The last few pupils sit down.

MR. WIGFORD

Today, we shall be beginning differential equations. (he smiles) Why, it makes me wish I was your age again.

22. INT. THE SCHOOL LIBRARY - DAY

DENNY and KYLE are tidying books in the front of library.

DENNY

Tozer gets a B minus despite being thick *and* he has a girlfriend. One with boobs, too. It's not fair.

KYLE

Maybe there is such a thing as being too much of a nerd.

The library door opens and the HEADMASTER walks in with SARAH (not in uniform) and SARAH'S MOTHER. DENNY and KYLE are hidden by shelves of books. They peer through the books to see who is with the HEADMASTER.

HEADMASTER

... this is our library. It's well stocked with books, CDs and DVDs. We have half a dozen internet terminals, all well filtered so that students can surf safely. Sarah's academic record is excellent. I'm sure she'll like it when she starts here in September.

KYLE and DENNY peer through the books and see SARAH. The camera frames her in slow motion. She is well dressed, has long blonde hair and a perfect complexion. She turns her head and brushes the hair from her eyes. KYLE and DENNY are transfixed, watching her as she walks past with her mother and the Headmaster. They don't know that the boys have seen them. KYLE and DENNY are lovestruck. They turn to each other and, embarrassed, both start to reshelve books.

DENNY

It's almost the end of the year. There's six weeks of summer holiday. Maybe we should try to work out what girls like in boys and see if we could change a bit.

KYLE

Just as a scientific experiment. We'd still be genuine nerds, good at maths and computing, reliable, accurate, trustworthy...

DENNY

That's right. Purely to examine what it is that makes girls want to go on a date with a boy. That would be a scientifically valuable use of our time.

KYLE

Nerd conference?

DENNY

Nerd conference!

23. EXT. THE SCHOOL PLAYGROUND - DAY

DENNY, KYLE, ANT and BASH are engaged in a nerd conference against a fence.

ANT

My Dad is always telling me to 'man-up'. He might be pleased for once.

BASH

It couldn't hurt. First we'd need to find out what girls look for by empirical scientific investigation, and then we'd need to work on changing ourselves. So that's phase one and phase two.

MAGS see the boys and walks towards them. They don't see her.

KYLE

We could always just ask MAGS.

DENNY
Why Mags?

MAGS hears her name mentioned and hides behind the fence listening.

KYLE
Well she is a girl, Denny.

DENNY
I never think of her as a girl. Maybe a sister, but not a *girl*. She's just, well, Mags.

MAGS is visibly upset, she turns and runs away, unseen by the boys.

DENNY
Anyway, it might embarrass her. It would be too weird. We should target the boys who always have girlfriends and monitor them. Try to work out what they do that makes girls like them, and ask around. But really carefully. This has to be a secret.

KYLE
Or we'll all end up in the recycling bin.

BASH
We can google for stuff too, and check YouTube videos.

The school bell goes and the boys return to classes.

24. EXT. THE PLAYGROUND - DAY

MAGS is distraught and in tears, hidden behind a school hut.

25. EXT. THE FRONT OF DENNY'S HOUSE - MORNING

KYLE is waiting for DENNY next morning.

DENNY
No Mags?

KYLE
No. Tummy bug. That's why she went home early yesterday. Did you find anything last night, online?

DENNY
Lots. Too much. Some stuff that we're never going to manage.

KYLE
What do you mean?

DENNY whispers in KYLE'S ear.

KYLE

How long? (shocked, he stares at his crotch) What's that in centimetres?

DENNY

Thirty.

KYLE

We might as well become monks.

DENNY

There's loads of stuff we can have a go at, but we need to see what actually works. Boys are normal. We all like boobs. Girls are weird and like all sorts of different things. It seems to vary from country to country and on how pretty girls are. The attractive ones are way more fussy.

KYLE

I guess they can afford to be picky. Today we need to observe successful boys and ask questions without anyone suspecting what we are up to.

DENNY

It's a pity Mags is off. She could ask girls for us. We need to have a full list of the things we need to improve at before we break up. Then we've got six weeks to become 'girl bait'.

KYLE

(suspicious) Have you got any particular girl in mind?

DENNY

(lying) No. Course not. But we need to be more popular and a bit more macho.

KYLE

Macho nerds. Sounds like a plan.

26. EXT. SCHOOL - DAY

A series of shots with an AKB48 backing track as DENNY, KYLE, ANT and BASH attempt to observe the most romantically successful and macho boys in the school and ask questions about them. Those they ask start to whisper about them and the boys they watch become suspicious. This sequence of shots will depend upon the topography of the school.

27. EXT. SCHOOL PLAYGROUND - DAY

At the end of the school day, DENNY, KYLE, ANT and BASH are comparing notes on what they have discovered, when they are approached by NEBBS.

NEBBS

(angrily) Oi. Why 'ave you faggots been staring at me an' Kylie? Any reason I shouldn't give you all a kickin' for bein' perverts?

DENNY, KYLE, ANT and BASH, like rabbits in headlights, are tongue-tied and immobile, awaiting their beating. At the last minute RUSSELL steps between them and NEBBS, facing Nebbs.

RUSSELL

Because you'd have to go through me first. Piss off Nebbs unless you want to go one-on-one with me for a good, long, hard grappling session.

NEBBS

(uncomfortable and annoyed) Just keep those poofs away from me.

NEBBS stalks off. SASHA and MAY join Russell, arms round each other, May absent-mindedly stroking Sasha's hair.

RUSSELL

OK. That's your skins saved. (stares at the four boys) You four are trending on the school gossip networks today. Apparently you've been staring at older boys all day and asking some weird questions. Now my gaydar is top notch and when I point it at you, it just screams heterosexual. So unless you are just trying to get yourselves beaten up, what are you up to?

DENNY

Thanks for saving us...

RUSSELL

Russell, your knight in shining armour. (bows) This is Sasha and May.

SASHA and MAY wave and grin.

KYLE

Kyle (glancing surreptitiously at Sasha and May and blushing)

ANT

Ant.

BASH

Bash.

DENNY

I'm Denny. This was phase one of our plan to stop people thinking we were just nerds. We wanted to know what girls look for in boys. Over the summer holiday, we want to change.

RUSSELL

(grins) Seriously? Well there's no point in asking these two (indicating Sasha and May) because they really aren't into boys (May giggles and kisses Sasha).

DENNY, KYLE, ANT and BASH are transfixed having seen SASHA and MAY kiss.

RUSSELL

Hey. Focus. What have you come up with so far?

DENNY

A fit body, which might mean athletic, or something else-we aren't sure what. Fashionable clothing and neat hair. Social skills and self-confidence, both of which look really difficult. According to the internet, 'grace' is important, although we aren't 100% on what it is. There's also the really impossible stuff like being able to be around girls without blushing or saying something stupid.

KYLE

We're all really crap at that.

DENNY

Good personal hygiene (ANT sniffs his armpit and pulls a face) and, er, a really big ... thing.

RUSSELL

(laughs) A 'really big thing' is always a bonus, but it's more the icing on the cake. Not being rude but you guys really do have some way to go. The 'grace' thing is about how you move. Girls notice that. They like smooth rather than awkward. Awkward makes them uncomfortable and you guys are just awkwardness personified. I'm guessing you just blush, stutter and panic around pretty girls?

DENNY, KYLE, ANT and BASH all nod.

RUSSELL

OK. I'm interested. You want me and the girls to help you transform from nerdy little caterpillars into masculine butterflies?

DENNY

Yes, please.

SASHA

You need to learn to dance, boys. (SASHA and MAY gyrate around each other and cuddle up).

RUSSELL

Sasha's right. You need to work out with weights, cycle, run and get fit so you build some muscle mass and stop looking like stick men, but if you want to have any grace, you are going to have to start dancing. It's how girls stay trim and learn to move gracefully. Now what should you dance to? (thinking)

ANT

AKB48.

Everyone stares at ANT. He takes his music player out of his bag, fiddles with the settings and offers it to SASHA and MAY. They take it, each inserting a single earbud.

ANT

That's *Uza*. It means 'annoying'. They're Japan's top idol band.

SASHA and MAY now dance with increasing enthusiasm, in sync with each other as they and the audience hear a section of *Uza* play. They continue to dance as the music stops for the audience and the characters speak again. ['Uza' is pronounced 'oo-zah'.]

ANT

The dance version is on YouTube. We can copy the routine.

RUSSELL

Well, there you go. You're off and running. Any questions, just find one of us and ask. We'll help you out when you get to the difficult stuff. For starters, build some muscle and develop some grace. And stay away from Nebbs. He's a nasty piece of work.

DENNY, KYLE, ANT and BASH

Thanks.

SASHA and MAY return the music player to ANT and extravagantly blow kisses to the boys as they leave with RUSSELL.

DENNY

(addressing the others) Phase two begins. We have to dance our way to grace and fitness whilst building up our muscles. We should start after a cycle run. According to the net, cycling will give us strong thighs and pert bums, and girls like both.

ANT

(squinting at his earbuds, deadpan) I have lesbian earwax on my buds.

KYLE

Put it on Ebay. I'm with Denny. We need to cycle a set course, not too fast, but keep at it. I checked on the net and regular exercise is best for toning up muscles. Much better than anything extreme.

BASH

I'm in.

ANT

My brakes are a bit dodgy but they should be OK.

DENNY

My house in an hour and a half? (general assent) And just a water bottle. No biscuits, chocolate or crisps.

ANT and BASH leave together. DENNY and KYLE walk off home together.

28. EXT. THE FRONT OF DENNY'S HOUSE - EVENING

DENNY and KYLE are checking their bikes over. BASH and ANT arrive.

ANT

Denny, you got any spare AA batteries? My front light is a bit dim.

DENNY

Yeah, plenty. (shouts) Mum, can you pass us out the battery box, please.

MRS. CLARKE appears with a small box.

MRS. CLARKE

(to ANT and BASH) Hello boys.

ANT AND BASH

(in unison) Hello Mrs. Clarke.

DENNY hands a pair of AA batteries to ANT who installs them in his light.

ANT

Cheers, mate.

MRS. CLARKE

Now you lads be careful and stay safe.

To a general chorus of 'we will' and 'bye', DENNY, KYLE, ANT, and BASH, all wearing cycle helmets, begin to cycle away. MRS. CLARKE watches them, smiling.

29. EXT. SUBURBAN AND WOODLAND AREAS - EVENING

A sequence of shots with an AKB48 backing track, following DENNY, KYLE, ANT and BASH as they cycle at a brisk pace along suburban roads, along an increasingly rural cycle track and then up a hill, where they stop. They have taken it in turns leading the pack. They come to a stop at the top of the hill, looking down at their town as the sun is getting low in the sky. In a row, they stretch out their arms so their fingers are just touching and scream with delight. They are all a bit breathless and all drink from their water bottles.

KYLE

Excellent route, Denny. Is this where we turn back?

DENNY

Yeah. I figured we needed somewhere good to mark the half-way point.

ANT

You can see the school and everything. This is great.

KYLE

We have to do it regularly though, even if it rains. The biggest problem, according to the net, is that people start off well enough but then just give up. One of the websites said we need some sort of motivation that will keep us going.

ANT

Are any of you doing it to try to pull a specific girl?

DENNY

(sheepishly, lying) No. We just don't want to be the school nerds any more. Won't that be enough?

KYLE

The internet is full of nerdy people who gave up because they didn't have a proper goal. Someone to impress.

ANT

Well, I'm doing it for Mariko.

DENNY

Who? I don't recall a Mariko at school.

BASH

She's not at school. She's Ant's Oshimen. His favourite idol. Mariko Shinoda. She's graduated from AKB48, Ant. You are going to have to pick a new Oshimen.

ANT

Never. There's no one as lovely as Mariko. I'm doing this for Mariko!

DENNY

(feeling a bit sorry for his friend) Then we will too. (he punches the air with his fist) For Mariko! Come on. Let's start back.

BASH AND KYLE

For Mariko!

DENNY, BASH and KYLE start back down the hill. ANT turns round and sees MARIKO standing there. He smiles. She salutes him and waves. He turns and begins cycling back down the hill, one handed, giving the salute that MARIKO gives at the end of the music video of *Ue kara Mariko*. To an AKB48 backing track (which continues through the next few scenes) ANT follows his friends down the hill. A series of sequences of them cycling home follow, including one of them punching the air, together, and mouthing 'For Mariko'.

30. EXT. ANT'S BACK GARDEN – LATE EVENING

ANT unlocks the back gate to his house. He takes his cycle in and puts it in the shed. Then he goes up to the back window and peers in. A muffled sound of shouting and the noise of something being knocked over can be heard. His father is drunk. ANT returns to the shed and locks himself in it, finding a box to sit on, looking nervously around at any spiders, using his cycle torch to scare them off. He is starting to get cold, and shivers. MARIKO is now sitting next to him. He relaxes. She pulls him against her and he lays his head on her shoulder.

31. INT. DENNY'S BEDROOM – LATE EVENING

DENNY is drying his hair as a photo of MARIKO prints out on his inkjet printer. He sticks it to his wardrobe door. Then he sits at his PC, goes on a social networking site, types in 'ELSTREE COMPREHENSIVE' and 'SARAH' and runs through the photos until he comes to SARAH's. He prints this off and sticks it to the inside of his wardrobe door.

32. INT. KYLE'S BEDROOM – LATE EVENING

KYLE also has a photo of MARIKO on the wall, and is printing off the same photo of SARAH that DENNY has. He smiles at it.

33. INT. BASH'S BEDROOM – LATE EVENING

BASH has a photo of MARIKO on his wall now, and is looking at KATHY'S page on the same social networking site. He kisses his finger and touches the screen. The AKB48 track fades.

34. INT. ANT'S BACK GARDEN SHED – NIGHT

ANT wakes up and quickly brushes something off his face. He is alone. He shivers. He exits the shed and goes up to the window. The room is dark and silent. He enters the house, quietly, through the back door and locks it behind him. He is still wearing his cycle helmet.

35. INT. LOUNGE OF ANT'S HOUSE – NIGHT

It is quiet, so he puts the light on. ANT freezes when he sees MR. DODDS in a chair. He moves closer to him (fearing he may be dead). When he is very close, his father suddenly wakes up. Both are shocked and start back. ANT knocks into the sideboard, sending a bottle of whiskey, still half full, falling to the floor where it smashes. This happens in slow motion, both watching it fall, until it smashes. This is one of the worst sins ANT can commit and he knows it. After a brief pause, MR. DODDS explodes with drunken rage, levering himself up.

MR. DODDS

You little sod. You did that on purpose. I am going to tan your bloody hide raw for that.

ANT
(backing away in real terror) Dad. No. Please, it was an accident. I'll get you some more.

This is intended to be violent, unpleasant and genuinely shocking. MR. DODDS launches at ANT, knocking him off his feet. ANT's head hits the wall, only his cycle helmet saving him from serious injury. Livid, MR. DODDS looks about and sees his golf clubs. He picks one out and lays into ANT with it, beating him savagely. ANT struggles to escape, begging for mercy. He makes it to the stairs and half climbs, half crawls up them. His father trips and falls, hurting his own arm-he is still drunk. This slows him down.

MR. DODDS
(drunkenly) Come here. Come here and take your punishment like a man you little sod.

36. INT. ANT'S BEDROOM – NIGHT

ANT, shaken and in pain, makes it into his bedroom, shuts the door, locks it and moves his desk up against it. Then he collapses against the desk in pain, pushing against it to stop the door from being opened, panting with pain and listening.

37. INT. THE BOTTOM OF THE STAIRCASE, ANT'S HOUSE – NIGHT

MR. DODDS makes it to the bottom of the stairs but is too drunk to climb them. He slips on a stair, hits the ground and gives up, swearing and lapsing into drunken incoherence.

38. INT. ANT'S BEDROOM – NIGHT

ANT is breathing heavily and listening. It is now quiet. He struggles to his feet, in much pain, and staggers to the bed, collapsing on it. He bursts into tears, shaking uncontrollably. MARIKO climbs on to the top of the bed, next to him, and cradles him in her arm, soothing him. He very slowly calms down.

39. INT. ANT'S BEDROOM – MORNING

The digital alarm clock by ANT's bed goes off. His hand moves to hit the 'off' button and then stiffens as he winces in pain. He turns the alarm off.

40. INT. ANT'S BEDROOM – MORNING

ANT is up, standing in front of a mirror. He lifts his shirt and there are several large bruises where he was hit by the golf club.

ANT
(to himself) Bit hard to hide this time. No PE today then.

ANT writes himself a note to excuse himself from PE and then slowly and painfully prepares to go to school.

41. INT. ANT'S HOUSE – MORNING

Ready for school, ANT nervously checks his father's bedroom and then walks downstairs. His father is not home. He checks the lounge. It has been tidied. The golf clubs have vanished. In the kitchen there is a note on the table, reading 'GONE TO AMSTERDAM WITH PETE FOR A COUPLE OF DAYS'. Next to it is £100 in £20 notes. ANT sighs with relief, puts the money in a biscuit tin and leaves for school.

42. EXT. OUTSIDE BASH'S HOUSE – MORNING

BASH is waiting for ANT. When he arrives, BASH notices that he is sore.

BASH

(smiling) It wasn't that tough a ride!

ANT

Dad was really drunk last night.

BASH

Sorry. You could tell someone. A teacher.

ANT

No I can't. Either Dad would get bollocked and would take it out on me, or I'd get put into care, miles away, in a home run by paedos, full of abused kids and psychopaths. He only gets really bad once in a while. It should be a bit easier for a couple of weeks. He's gone to Amsterdam with a mate. I can move everything, so there's nothing broken. I just have to survive until I finish school, then I'm off to Japan. As long as I can learn enough of the language to get by. Hiragana, Katakana and lots of Kanji.

BASH

It's such a difficult language to learn. It's like they invented it to stop people communicating. Romaji would be easier.

ANT

Binary would probably be easier. The signs are in Romaji but to stay there any time you really have to do the full Monty and learn all the squiggles.

BASH

Are you going to stay there?

ANT

Beatings or catgirls. Which would you pick?

BASH

Catgirls!

ANT

Catgirls! (smiling) Dad left some housekeeping, so if we need anything for Phase two, I can pull my weight.

BASH

Weights, apparently. Kyle reckons we all need dumbbells for upper body strength.

BASH and ANT arrive at the school. They see KYLE, DENNY and MAGS arriving. MAGS is walking a little way behind and staring at the floor, rather sadly. As soon as she sees KATHY, she leaves KYLE and DENNY and joins the girls.

BASH

Is Mags OK? She didn't look very happy.

DENNY

Probably not 100% yet. Girl stuff I expect. Must be awful being a girl. (he lowers his voice) Periods and hormones and all. (general agreement).

43. INT. THE SCHOOL HALL – MORNING

DENNY, BASH, ANT, KYLE, KATHY and the rest of their class file in and find seats in small groups. MR. WIGFORD appears looking uncomfortable.

MR. WIGFORD

Right, listen everyone. I'm sorry you had to see that. It must have been quite distressing. I'm sure Mrs. Sharpe will be much better when she is back on her medication. Teaching is a very stressful occupation and she wasn't really trying to throw Tozer out of the window. He's absolutely fine, by the way. Just a little shaken up. Please spend the rest of the lesson here in the hall, quietly chatting. No shouting, running or building pyramids from the chairs. We all know how dangerous that can be, don't we Perkins? I'm going to have to trust you to be responsible young adults as someone has to show the ambulance and the police car where to park.

MR. WIGFORD exits. DENNY, ANT, KYLE and BASH sit together. The other children form small groups, chat, text and update their Facebook pages.

DENNY

Mel got it all on her mobile. It's probably on YouTube by now.

KYLE

We'll be trending by teatime. We might make the news.

ANT

Tozer will get straight A's across the board now, to stop him taking them to court for compensation.

DENNY

Kyle's idea for dumbbells is a good one. We can try the second hand shop for cheap ones. If we start to practice the dance routine at home, we can try it together when we're half-way through our next bike ride.

BASH

In public?

DENNY

No. There's loads of tree cover and hardly anyone ever goes up there. We also need to sort out what we eat.

BASH

I don't really get a choice at home. Mum just cooks an enormous pan of rice every night for all of us. If I asked her to do something different just for me, she'd probably burst into tears.

ANT

Rice is very healthy. Most Asian people are really thin.

KYLE

Except Sumo wrestlers. They aren't thin.

DENNY

Off topic! I did a load of surfing last night and what we eat is going to make a difference to our exercising, our energy levels, our "muscle/fat balance" and even our skin. We might even be able to eat our way to fewer zits. There's nothing wrong with spuds, pasta or rice, but we need to cut out all the junk food and eat lots more vegetables.

KYLE

If you are going to ban chocolate, I'm going to throw myself off the roof.

DENNY

Chocolate is fine as long we don't gorge on it. And it's not just about eating: we have to learn how to cook food at home and order it in restaurants. Girls love that. It says so on the internet. If you can cook for them, rather than buying a pizza, or if you know what to order on a date, it makes you look really cool. We're going to have to learn the posh names for the sort of stuff people eat in restaurants.

KYLE

So how do we become Jamie Oliver in six weeks?

DENNY

We just have to start learning. Then we add more bits each week after that. We can watch our parents cook and there's tonnes of stuff on the net. There are YouTube videos on everything. I don't know how our parents coped without the web. It must have been like living in a cave.

KYLE

I quite fancy doing a bit of cooking. We've never really eaten much rice in our family. I've seen boil-in-the-bag. What's it like with baked beans?

ANT

Gorgeous. Dad often forgets the shopping so I mix up anything I can find in the house. You won't need a whole bag. You can store the rest in the fridge and use it for a salad.

DENNY

If you haven't got any in the freezer at home, get some bags of frozen vegetables. We can add them to just about anything and they are really healthy. Vegetables are mostly water, so they won't make us fat.

KYLE

I bloody love peas.

BASH

(smiling) Care to elaborate on that?

KYLE

I just do. The small ones with the French name are really sweet. I can't believe I've never just gone and bought a bag so I can have extra.

DENNY

'Petite pois'. Mum always gets them. Knowing fancy foreign names for stuff like that should impress girls. The net says we have to cut down on the sugar, fat and salt we eat and avoid processed food whenever we can. Stuff you make yourself is usually healthier. A good diet changes the way your body burns energy. I'll send you all an e-mail with the stuff I found. It's like a secret recipe for getting fit and healthy.

KYLE

Can't wait to see my parents' faces when I cook myself something from the net rather than have one of those microwave meals they get in.

BASH

I've always wanted to bake a cake. Are cakes evil and fattening?

DENNY

There's nothing wrong with having treats now and again as long as we don't live off them. Girls would be seriously impressed if we baked a cake or made cupcakes. Cupcakes are really trendy and judging by all the blogs online, women really love them.

BASH

So home made cake could be the way to a girl's heart? That sounds like a plan. You end up with the girl and the cake, or just the cake. A win-win scenario.

KYLE

I think I'll start with a box of cake mix and then work up to a recipe from the net. Mum used to make cakes from mixes when I was small. She used to let me choose which one we'd get in the shop and then I'd lick the bowl when she'd poured the mix out. Now she just buys ready-made ones in the supermarket.

DENNY

We don't need a lot of gear and we can share stuff like cake tins if we need to. If you see a good recipe, share it around. And don't forget to take pics of stuff that you cook before you eat it. It has to look nice as well as taste good.

ANT

I miss having roast potatoes. Proper ones, done in the oven. We haven't had any since Mum left. When they do them on the TV they boil them a bit first and it looks really fiddly.

DENNY

You don't need to do that. We have roasties every Sunday and Mum puts them straight in the oven. Come round early for dinner on Sunday and I'll get her to show us how she does them. As long as she hasn't run off with Arnold Schwarzenegger next door.

KYLE

(fake German accent) Klaus the muscle-bound German! (laughs) She won't do that. Your Mum's cool.

DENNY

I wish she wouldn't stare at him so much. He is married.

KYLE

That's hormones that is. Women get them. Makes them do weird, illogical stuff. (Denny is looking worried)

BASH

My mum doesn't do weird, illogical stuff.

KYLE

Your mum's had six kids. Maybe that used up all of her hormones. Count yourself lucky. My dad says hormones can drive women completely insane. Sometimes they have to be locked up so they don't kill people.

ANT

(to Kyle) Your mum's not insane. She's nice. I saw her in the supermarket last week. She said 'hello' and gave me a sweet.

KYLE

Mum's OK. I just wish she and Dad didn't argue so much. He yells at her and she throws things at him. The way they're going, we're going to run out of crockery. They better not get divorced. I'll have to spend hours commuting between them every flipping week. Then they'll start sleeping with strangers. It's not normal, parents doing *that* sort of thing. You'd think they'd have the decency not to when they have kids and are old. (general assent)

BASH

(to ANT) Do you shop a lot in supermarkets?

ANT

Haven't really got much choice. Dad is barred from two of them

KYLE

Any tips?

ANT

(ponders for a moment) Check that fruit and vegetables are fresh and not squidgy. Don't be shy about handling them - everyone does it. If we are going to eat healthy diets, we are going to have to ignore a lot of the processed food and go for the simple stuff - basic ingredients that you use in lots of things. They call them 'staples'. And read the labels. (pause) Don't assume that the shortest queue will be the quickest. An old lady with a full trolley can take longer than half a dozen office workers buying sandwiches. Always have extra cash with you, because it's *really* embarrassing if you don't have enough. And always carry a basket or they'll think you're thieving, follow you round and shake you down in front of everyone. (ruefully) That's embarrassing too.

DENNY

Tonight we can surf for recipes, start on shopping lists for the weekend and do some dance practice in private. If we do the cycle run again on Friday, we can try the dance moves together half way. Saturday morning we can hit the supermarket for stuff and then we have to share photos of what we cook. Everybody up for it?

KYLE, BASH and ANT.

(unison) Yeah.

ANT

For Mariko!

DENNY, KYLE and BASH

(smiling) For Mariko! (slightly embarrassed laughter as they realise that groups of children near them are staring at them)

The school bell sounds and the children make their way from the hall. MAGS is still rather sad and sneaks a mournful look at DENNY.

44. SERIES OF SHOTS.

AKB48 backing track for the action. No voices are audible.

1. DENNY in his bedroom, surfing, writing notes.
2. KYLE rifling through his kitchen cupboards, measuring cake tins with his school ruler.
3. ANT clearing out-of-date things out of his fridge, counting things and making notes.
4. BASH asking his smallest siblings what they enjoy most and taking notes.
5. KYLE shaking a tin he has found at the back of the cupboard with no label, listening to the noise the contents is making and staring at it, suspiciously.
6. DENNY watching a YouTube video of *Uza* and attempting to dance to it.
7. MRS. CLARKE sitting in front of the TV. She looks up to the ceiling, wondering what DENNY can be doing. Suddenly she thinks that she realises, laughs and covers her mouth, wide-eyed with embarrassment (she thinks he is masturbating rather vigorously).
8. BASH in his kitchen with MRS. BASHIR. The kitchen table is covered in empty containers. MRS. BASHIR retrieves a large one from the back of the cupboard. Finally BASH is satisfied, thanks his mother and leaves clutching it, grinning. MRS. BASHIR stares after him, at a loss as to what he is doing. She is left with a kitchen table full of containers.
9. ANT in front of his computer, MARIKO next to him. They are both dancing to *Uza* and having a good time.
10. KYLE in shorts, dancing in front of his computer, studiously intent on the screen.
11. MRS. & MRS. BENNETT peering through a gap in KYLE'S bedroom door. They pull back and exchange worried glances. MRS. BENNETT shrugs her shoulders.

45. EXT. THE SCHOOL PLAYGROUND – MORNING

KATHY and MAGS are chatting. They cast sidelong glances at DENNY and BASH.

KATHY

Are you going to tell him in the holidays then?

MAGS

I can't. I've got to spend the summer holiday with my dad. They got half shares in me at the divorce. It's horrible. His new girlfriend dresses like a slut and she smells funny. She hates me being there. She pretends to be nice to me in front of Dad but I heard her on the phone saying I was in the way and she wished I would just disappear.

KATHY

Can't you say you don't want to go?

MAGS

No. Dad would be really upset.

KATHY

You're running out of time then. Monday is the last day of school.

MAGS

Are you going to tell Bash?

KATHY

No. I can't. I was hoping he would ask me out.

MAGS

He's really shy. I could ask Denny or Kyle to give him a prod.

KATHY

No. You mustn't. They're supposed to ask us out aren't they?

MAGS

If it's a rule then it isn't a very good one and it isn't working very well.

KATHY

Maybe he's only allowed to go out with Indian girls?

MAGS

It's not that. His parents are really nice. And his big sister's boyfriend isn't Indian.

KATHY

Why are boys so bad at this? Don't they watch movies?

MAGS

Not sensible ones like we do. I think we're going to have to accept that boys just aren't very good at the things that really matter. (looking at DENNY) Even when they are so lovely that you just want to walk over and put your arms round them and hug them.

KATHY

(staring at BASH) And all they do is chat with each other about cars and computers and boy stuff.

MAGS and KATHY stare mournfully across the playground at DENNY and BASH.

46. EXT. THE SCHOOL PLAYGROUND – MORNING

DENNY, KYLE, ANT and BASH are talking

DENNY

How are the dance moves going?

KYLE

I can remember most of them, but it's quite exhausting.

BASH

I slept like a log last night. Is it really going to make us less awkward?

ANT

It's not just Russell saying that. I found an article on the web. Once we get the moves nailed, we should be able to loosen up and then we'll be teaching our bodies how to move gracefully. Dancers are the most graceful people and as nerds, we are the least. The more we dance, the more supple we'll become and the more naturally we'll move. I'll send you all the link. The guy writing it was a dance teacher at an American University, so he should know. I'll bring some speakers for the MP3 player. I've also sent you all the lyrics in Romaji. It'll make it easier to follow.

DENNY

What about the shopping lists for Saturday. Got your dishes planned? I'm going to cook for myself and my mum on Saturday evening.

BASH

I'm doing pudding for the whole family.

ANT

That's a lot of pudding! (smiles all round) I'm going to try to cook some fresh fish from the fish counter, rather than from a box. And no batter.

KYLE

Cake! The first one will be from a mix, with filling and icing.

DENNY

All set then. Anyone know why we have to come in next week for one day before the holiday starts? (everyone shakes their heads)

47. INT. MR. MOORE'S FORM ROOM – MORNING

DENNY, KYLE, ANT, BASH, and KATHY are present, along with the rest of the class. The camera is at the back of the class looking forward, so only MR. MOORE is facing it.

MR. MOORE

If any of you are wondering why we are all coming back for a half day on Monday before going home for the holidays, it is because the school closed for a day at the start of term when the pipe burst. We have to make up the numbers, even though I doubt any of you will be doing any work. (general agreement) At least it is a non-uniform half day. (cheers) Girls, please don't dress too slutty as it attracts the wrong sort of attention on your passage to and from school. (raucous cheers) Or to cite the official school rule, 'no undergarments may be visible'. (more raucousness) Anyone who arrives in inappropriate attire will have to change into something sweaty and disgusting from lost property. So no Nazi uniforms. Weatherby, that means you. (paper balls thrown)

Any gifts you might wish to bring in for your favourite teachers would be warmly welcomed. Whilst we cannot promise to increase your grades next year should you do so, we will definitely remember if you don't. (pause) For those of you having parties and such like in your lessons on Monday morning, remember that alcohol is banned from school premises and you can expect to be searched and have it confiscated if we hear it clinking in your bag. The school day will conclude at lunch time in the assembly hall with a short video presentation prepared by members of staff. And then we will release you back into the wild until September.

The school bell sounds. Everyone piles out of the classroom at speed. The classroom is empty.

MR. MOORE

(sitting back with his feet on the desk, to an empty room) Class dismissed.

48. SERIES OF SHOTS

AKB48 backing track for the action. No voices are audible.

1. DENNY, KYLE, ANT and BASH are standing rather nervously outside a busy supermarket on a Saturday morning. DENNY holds up his list. The others follow suit. They take a communal deep breath and head inside, each taking a basket. ANT is used to shopping but the others might as well be on Mars having only shopped in supermarkets with their parents before.
2. They explore the fruit section, ANT showing them how to check for ripeness, holding two grapefruits. They smirk as he holds one in each hand, cussing them and gently squeezing them. He rolls his eyes when he realises why. KYLE intently reads a leaflet on an exotic fruit whilst BASH examines all the organic strawberries row by row before picking out two punnets of them and putting them very gently in his basket.
3. An elderly lady with a trolley bumps into ANT and pushes past without apologising. They all stare after her in disgust, tut-tutting.
4. ANT picks out enough new potatoes for a single meal, one by one and with great care as to them all being the same size, and then seals them in a huge see-through bag.
5. Much interest in exotic species at the fish counter as ANT makes his choice.
6. KYLE finds the frozen petite pois and cheerfully puts two bags in his basket. They all put bags of frozen vegetables in their baskets.
7. KYLE and DENNY explore the cake section, KYLE having difficulty choosing between two mixes whilst the others wait for him.
8. BASH has to explain what all the spices are in the spice section to the boys and then to other customers who mistake him for a member of staff.

9. Finally they try to pick the shortest queues, only for the old lady with the trolley to barge in front of ANT. They each pick a different queue to see who will go through first and then sweat it out to be first. ANT has a loyalty card.

10. Back outside, they are visibly relieved to have survived, compare what they have each bought and examine ANT's loyalty card. DENNY, KYLE and BASH all then leave their shopping bags with ANT, go back in the store and return jubilantly waving their own loyalty cards.

49. EXT. IN FRONT OF DENNY'S HOUSE – AFTERNOON

DENNY pushes his bike down the path on to the road where KYLE, ANT and BASH are waiting for him. He climbs on his bike.

DENNY, KYLE, ANT and BASH
For Mariko! (punching the air ahead of them)

AKB48 backing track. They set off, the camera watching them as they happily cycle through the suburbs to more rural roads and then down a track and up the hill. They dismount and DENNY leads them through some trees. They prop their bikes up against trees.

50. EXT. A WOODLAND CLEARING – AFTERNOON

ANT sets up his music player with a set of speakers. KYLE, DENNY and BASH all pull batteries from their saddle bags. They hand them over to use and for later use. They recover from their cycling and stretch their legs. KYLE is drinking from his water bottle.

DENNY
We'd better all save some for after the dance session.

They all drink some of their water. They are a little nervous and self-conscious.

ANT
Is anyone having any trouble with any of the moves.

KYLE
(slightly suspicious) Have you been doing this for a while on the sly?

ANT
No, but I've seen a lot of AKB48 dance routines.

BASH
The head and arm movements.

ANT
Yeah. They can be tricky. I think it goes like this.

ANT moves his hands and arms and they all copy him, watching each other.

DENNY

Oh let's give it a first run with the music. We're bound to be crap at it, at first. We'll get better. Even professional dancers have to practice. Fill in as best you can with any bits you aren't sure of.

They line up facing the music player and speakers, ANT turns it on and darts back into line. They attempt to dance to *Uza* as in the 'dance shot' video by Joseph Kahn. The camera pulls round. They are concentrating hard and really trying to stay in time with the music and each other. Filming this sequence does not require more than a portion of the song. They finish, relax a little and then cheer.

DENNY

That's not bad for a first go.

KYLE

I got a bit loose in the middle. I can do better.

DENNY

Let's give it a few goes.

They sip some water, loosen up, line up and ANT restarts the music player with *Uza* again. They really get into it.

50. EXT. A WOODLAND CLEARING – AFTERNOON

A BOY is walking in the woods. He hears the music and investigates. He spots the four boys dancing. He hides behind a tree and films them with his mobile phone. Then he sneaks off.

51. EXT. A WOODLAND CLEARING – AFTERNOON

The closing portion of *Uza*. They are in time and doing well. The music stops. They drink the rest of their water.

DENNY

I think we got better in, what, five goes?

BASH

That's weird. I feel, I dunno, more relaxed.

KYLE

This could actually work. The Force is with us, fellow Padewans.

ANT

Once we really nail *Uza* we could try *Heavy Rotation* or *Sayonara Crawl*. They've both got good dance routines.

DENNY

I'm going for a pee before we start back. (heads off to find a tree to urinate behind)

KYLE

Me too. (heads off in a different direction)

BASH

Yeah. I'd better go too. You'll have to pee here whilst guarding the stuff, Ant.

ANT

No need. I can go six hours without peeing.

BASH

(staring at ANT) There is no answer to that. (he turns and leaves to find a tree)

52. EXT. A WOODLAND CLEARING – AFTERNOON

ANT, BASH and DENNY are astride their bikes, waiting. KYLE finally emerges from the trees.

DENNY

You were supposed to be peeing, not having a wank, Kyle. (laughter)

KYLE

(embarrassed) I may have got a bit lost.

BASH

(laughing) You'll have to sharpen up those ninja survival skills if you want to go camping with us.

KYLE

Camping?

DENNY

Yeah. Whilst you were on your peeing holiday we decided that the best way to man-up and go from nerd to macho really quickly was to spend the night camping in the woods. Us against the elements. Nature, red in tooth and claw.

KYLE

Won't there be spiders and bugs and crawlies.

ANT

Lots. You up for it or are you going to chicken out?

KYLE

I'm up for it.

DENNY

Good. Come on.

53. EXT. WOODLAND – AFTERNOON

DENNY, KYLE, ANT and BASH wheel their bikes out of the woods to the top of the hill. They are about to start cycling down it when DENNY gets a phone call.

DENNY

Hang on. Wait a minute. My phone is vibrating.

ANT was in front and has already started down the hill.

DENNY

Ant! Wait for us.

ANT

(vanishing down the hill on his bike at speed, shouting) I can't. My brakes have failed. Auuuwwwwwwwwwwwwww.

ANT vanishes into a wooded area at speed, there is a crashing, a shout and all goes quiet. DENNY turns his phone off. DENNY, KYLE and BASH, worried, leap on their bikes and follow after him, yelling his name.

54. EXT. THE SIDE OF A ROAD – AFTERNOON

Alongside the road is a pavement. Behind this is a wall. On top of this is a hedge behind which are trees, sloping upwards. ANT is lying on his back, his head and shoulders through the hedge, hanging down, his head just over the edge of the wall. He is hanging on to the hedge. He just stopped himself from shooting over the wall and landing on the pavement or road. He is breathing heavily and has his eyes shut. He opens them and looks about. He hears footsteps and looks to his left. MARIKO walks along the pavement, pauses near him, winks, and carries on past him. No longer scared, he turns his head to watch her walk away. She gives the salute that she gives at the end of the music video for *Ue Kara Mariko*. ANT smiles. DENNY, KYLE and BASH arrive, looking worried and drag him into an upright position.

DENNY

Anything broken?

ANT

Bit sore but everything works.

BASH

Your bike is OK. Apart from the brakes that is.

DENNY

Why were you smiling. When we found you, you were actually smiling.

ANT

Well it could have been a lot worse. It was kind of cool when I came off, flying through the air.

DENNY

I don't know how you are still in one piece. From now on we'll have to call you 'Flying Ant'.

KYLE

(putting his phone away) I've phoned my dad. He's got the works van this weekend. He can give you a lift home. I've got some spare brake pads, so if you leave your bike in the van, Dad will fix it and you can come and get it tomorrow before you go round Denny's for your roast potato lesson.

ANT

Thanks mate.

KYLE

If you can jump down on to the pavement we'll pass your bike down. We'll have to go back the usual way. Dad knows where you are. He'll be here in about ten minutes.

ANT

Cheers.

ANT jumps down on to the pavement and the others carefully pass down his bike to him. They say their goodbyes and leave him to recover their bikes and cycle home. ANT rests against the wall and waits for his lift, alone. The camera angle changes. He looks to his left. MARIKO is resting against the wall near him. They smile at each other. The camera angle changes again. ANT is alone with his bike against the wall, gently smiling.

55. A SEQUENCE OF SHOTS

AKB48 backing track for the action. No voices are audible.

1. KYLE turns the oven on and scrutinises the instructions on the back of his cake mix, checking off all of his ingredients.
2. DENNY examines the instructions on a pack of boil-in-the-bag rice, a pack of stuffing and a bag of mixed, frozen vegetables. He puts two pans of water on and starts to boil a kettle, writing timing notes on a piece of paper. There is a tin of mixed pulses on the table. He uses a pair of long-nosed pliers to lift the can ring pull.
3. ANT, a bit sore, puts some mixed, frozen vegetables in a pan of boiling water and prepares his grill pan with his fresh fish fillet (which is neither breaded nor battered).
4. BASH, smaller siblings closely watching him, the smallest holding a teddy bear that she always carries with her, is making up a jelly using two packs of jelly crystals, measuring out the water, reading instructions printed-off from the net, slicing his strawberries into bite-sized pieces, and rolling them in caster sugar.
5. DENNY mixes some chocolate chips into a low-fat dessert, scoops it into two dishes, inserts a chocolate flake into each, dusts with chocolate powder, and places them in the fridge.

6. MR. BENNETT has fixed the brakes on ANT's bike and is smiling for once at a job well done.
7. KYLE peers through the glass door of the oven in which his cake is baking, repeatedly checking his watch and looking a bit worried.
8. ANT serves his meal on to a plate, takes a photo of it, pours himself a glass of fresh orange juice, sits down and takes a bite. It is delicious.
9. DENNY sets two dishes of rice and vegetables on his kitchen table, photographs one and then calls his mother in, pouring her a glass of wine and himself a glass of filtered water.
10. KYLE pokes a skewer in his cake. It comes out clean. He punches the air in jubilation. He carefully turns it out on to a rack and starts mixing the filling.
11. BASH'S family have just finished a meal. BASH photographs the large dish filled with strawberry jelly, ice cream piped on to it in a pattern, before taking it through and dishing it out to everyone.
12. DENNY puts the main course dishes in the sink, takes the two desserts out of the fridge, places one in front of his mother, photographs the other and they start eating them.
13. KYLE'S Victoria sponge cake now has a buttercream filling and has been iced. He has flecks of icing sugar all over his clothes, face and hair. He carefully places the cake on a plate, photographs it, stares at it and then punches the air with both fists in celebration.

56. EXT. SCHOOL PLAYGROUND – MORNING

The last day of the school year. The pupils are not in uniform, some wearing their own clothes, some in what amounts to fancy dress. DENNY, KYLE, ANT and BASH are arriving at school in their ordinary unfashionable clothes. KATHY and MAGS (who is dressed very smartly and has clearly made an effort to look her best) are in earnest conversation. The boys don't realise it, but some of the other pupils are pointing them out, looking at tablets and mobile phone screens and giggling.

DENNY

So how did we all do then?

KYLE

My cake was pretty gorgeous. I can't believe it actually worked out OK. It rose in the oven and didn't turn into a pancake when I took it out. Chuffed. Looked good and tasted good. Mission accomplished.

BASH

Strawberry jelly with pieces of real strawberry in it, individually prodded in as it was starting to cool, so they didn't all sink to the bottom, after a light dusting with caster sugar. Then I used an icing bag to pipe on a pattern with soft ice cream. Amazed that it worked. Went down a treat.

ANT

Fresh fish, grilled. Not battered, not breaded, just lightly drizzled with oil and then a little fresh lemon. I had it with new potatoes and mixed veg. Delicious.

DENNY

Boil-in-the-bag rice, mixed vegetables, mixed pulses and some chopped-up pieces of sage-and-onion stuffing, all together for the main course. For pudding, a low-fat dessert with chocolate chips mixed into it, a flake and a light dusting of cocoa powder for presentation. Well pleased with it.

KYLE

The more we do this, the better at it we'll get. Phase two is going well.

MR. MOORE and MR. WIGFORD are walking across the playground towards DENNY, KYLE, ANT and BASH. They look worried.

MR. MOORE

Lads. We need to have a word with you.

DENNY

(a little nervous) What's up, Sir?

MR. MOORE and MR. WIGFORD look at each other, neither knowing quite sure what to say. In the end MR. MOORE simply turns on a confiscated tablet and plays the video clip of them dancing.

DENNY

Oh crap.

MR. WIGFORD

You've already had something like thirty-five thousand hits on YouTube. I'm afraid that in the great Venn diagram of life, you are amongst those who have had greatness thrust upon them.

MR. MOORE

You'll be fine. Just smile and keep your chins up. And maybe keep a low profile outside lessons.

DENNY, KYLE, ANT and BASH look about themselves and now realise that people are looking at them, pointing them out and watching the video. The four of them walk, increasingly quickly to the side of the playground and vanish behind a school building, MR. MOORE and MR. WIGFORD watch them.

MR MOORE

It's going to be a long half day.

MR. WIGFORD

Indeed. We should tell the secretary before she starts getting phone calls and then try to filter it from the school network.

MR. MOORE

Excellent plan, Charles. You do that and I'll inform the staffroom.

57. EXT. SCHOOL PLAYGROUND – MORNING

DENNY, KYLE, ANT and BASH are hiding behind a building.

KYLE

So what do we do then? We could just bunk off. Nobody is going to mind.

DENNY

It's not just school. YouTube is global.

RUSSELL arrives, smiling. He is dressed in fashionable designer gear. SASHA and MAY are following a little way behind, both dressed in impeccable, matching cosplay outfits, as Kiki (from *Kiki's Delivery Service*). They both have giant red bows in their hair, are carrying matching bags with plushie Jijis (the black cat) peeping out of them. Their dresses are the correct navy blue, but are much, much shorter than in the film. They are both carrying classic broomsticks and wearing bright red shoes.

RUSSELL

(smiling) Congratulations. You've only been at this a couple of days and you're already international stars. (the boys don't look happy) Oh, cheer up. It'll pass in a day or two and everyone will forget. In the meantime, front it out and show everyone you've got some balls. Hiding is for cowards. If you want to pull the ladies, you are going to have to show some pluck. Is that your idea of everyday wear? (the boys look at each other) I can see I'm going to have to sort out your wardrobe as well as everything else. Right, get off to your form room, heads held high. Show the girls what you're made of. (he leaves, grinning)

ANT

(to SASHA and MAY) Kiki!

SASHA

We do like a bit of cosplay, (to May) don't we? (May giggles. the boys blush) And no half measures. Right down to the shimapan. See you in the holidays, boys. (they blow kisses and walk off together, arm in arm to the opening bars of the original Japanese theme from *Kiki's Delivery Service* which can continue until the boys enter their form room)

DENNY

Shimapan?

ANT

(in something of a daze) Blue and white striped Japanese panties.

DENNY, KYLE, ANT and BASH exchange glances and then turn and stare in mute awe after SASHA and MAY until they vanish out of sight.

58. EXT. SCHOOL PLAYGROUND – MORNING

The theme from *Kiki* continues with shots of the school children in the playground in a mix of their everyday clothes and fancy dress as they mill about and begin to go in to the school, of SASHA and MAY attracting attention as they parade together through the playground, and of DENNY, KYLE, ANT and BASH as they nervously emerge to go into the school, pointed at by other children.

59. INT. MR MOORE'S FORM ROOM – MORNING

DENNY, KYLE, ANT and BASH walk in to tumultuous shouts, cheers, laughter and a hail of screwed up balls of paper, which they accept with good grace, smiling. MR. MOORE sitting at his desk, broadly grinning, raises his tea mug to them and toasts them.

59. INT. SCHOOL CORRIDOR – MORNING

DENNY, KYLE, ANT and BASH, still getting attention, are walking together to the hall, as are the rest of the school, for a final, short assembly.

DENNY

Almost there.

KYLE

What a morning!

ANT

We've pretty much survived it. I mean it can't get any worse can it?

BASH

Isn't that called 'tempting providence'?

60. INT. SCHOOL ASSEMBLY HALL – MORNING

The assembly hall. The entire school is present, the pupils sitting on the floor. The HEADMASTER is standing on the stage with a large screen behind him.

HEADMASTER

(in a fairly jovial mood) ...and despite their failure to win any games all season, we congratulate our fifth year boys' football team, who at least turned up for every game with dogged persistence and cheerful optimism, no matter how inevitable their ensuing defeat. (clapping) Finally (a few daring cheers) (the HEADMASTER smiles) Yes, finally we have a short video presentation prepared by some members of staff, ably assisted by the Media Studies group, who sorted out the technical side of things. Apparently, all I have to do is press this button and we're off. (he waves a small remote control, presses a button on it, and withdraws to the side of the stage)

The children are all sitting on the hall floor watching, expecting something that is, at best, mildly amusing. The camera comes to rest on DENNY, KYLE, ANT and BASH, sitting in a row. After a tough morning, they are not paying a lot of attention. The line from *Uza*, 'Just use your imagination' bursts out from the speakers. The mobile phone video of their dancing is now playing on the screen in front of the whole school, the presentation having been fixed at the last minute.

[In sequences:] DENNY, KYLE, ANT and BASH look up in horror. Realisation dawns in the hall. The other children starts wiggling to the beat. The HEADMASTER starts frantically pressing the button. In the middle of the hall, SASHA and MAY stand up and start to dance. The rest of the children start to stand up, many cheering and leaving, some dancing. RUSSELL, sitting at the back smiles. BASH slaps ANT over the head with his hand for tempting providence. DENNY, KYLE, ANT and BASH remain seated in resignation as the hall rapidly clears of almost everybody. SASHA and MAY continue to gyrate. RUSSELL gives the boys a thumbs up and saunters off. MAGS is with KATHY in earnest conversation, looking nervously towards DENNY.

61. EXT. SCHOOL PLAYGROUND – LUNCHTIME

The last of the children are walking away from school. DENNY is doing up his shoelace. KYLE, ANT and BASH have walked on ahead. MAGS nervously approaches him. She has made a real effort with her appearance with a new dress, careful make-up and her hair done specially. Having been friends for as long as they can remember, she is finally going to tell DENNY how she feels about him.

MAGS

Denny. I need to tell you something.

DENNY

(self absorbed after a rough day) Hi Mags. You look nice. (she blushes) Bit of a bummer you're going to have to spend the holiday with your dad.

MAGS

(hopelessly tongue-tied)

DENNY

I guess you want to know what we were up to? It's our new plan to be less nerdy. Girls are so picky, we felt we needed to up our game. Exercise and dating techniques and stuff. I know you can keep a secret. The others are just doing it to increase their chances generally, but there's this new girl starting in September. She's called Sarah and she's really pretty. I'm going to make an effort to change over the holiday and then ask her out when we all come back. Anyway, what did you need to tell me?

MAGS

(with a monumental effort, steadies her voice) Oh, nothing really. I have to collect some project work and it might take a while. You go on home.

DENNY

OK. When are you going to your dad's?

MAGS

Pretty much straight away.

DENNY

So I won't see you until September?

MAGS

No. We can e-mail and message and stuff.

DENNY

OK. Have a good holiday.

MAGS

You too. Bye. (MAGS turns and starts walking away, not turning back as the tears are starting to roll down her cheeks, ruining her make-up)

DENNY, oblivious to the circumstances, dashes off to catch up with KYLE, ANT and BASH. A heart-broken MAGS walks until she gets to a school building, standing out of sight behind it, and cries.

62. INT. DENNY'S HOUSE – AFTERNOON

DENNY opens the door and walks in to his home to be confronted by two suitcases. He looks worried.

DENNY

Mum! What's going on? We can't go on holiday. I've got loads of stuff planned.

MRS. CLARKE

(coming down the stairs) *We* aren't going anywhere. Your Great Aunt Prue's hip operation has been brought forward and she'll need looking after for a few weeks. I'm sure you are old enough and responsible enough to look after yourself now. You proved you can cook for yourself the other night, and that made my decision a lot easier.

DENNY

(surprised) When are you going?

MRS. CLARKE

As soon as the taxi gets here. I'm glad I didn't have to leave you a note, but I didn't want to get the late train as it can be full of drunken ruffians.

DENNY

But what about, well, stuff. Bills, food, washing?

MRS. CLARKE

I've left instructions for everything you'll need on the kitchen table. Only one bill needs to be paid. I've written a cheque and you just have to take it to the post office. There's enough housekeeping for you to buy all the food you need in an envelope in the top drawer of my dressing table. Only take out what you are going to use. I've written lists for each week so you don't run out of anything. There's instructions for the washing machine. If you can use a computer then I'm sure you'll be fine. It's just pressing buttons. (sternly) Don't wash any underpants or socks in the kitchen sink. If you need anything, you can phone me on my mobile or on Prue's number, which is in the book. That reminds me, you be careful of any strange phone calls. We had one today. Fake American accent, pretending to be from Fox News. Something about YouTube. I gave him a piece of my mind. (DENNY looks worried and tries not to look guilty). I'll phone regularly to check up on you. Now no parties! Understand?

DENNY

I'm a nerd, mum. I don't have parties.

MRS. CLARKE

Yes, well. Only allow boys in the house that you know I'd permit. Absolutely no alcohol at all and don't stay up all night. You'll only feel sick next day. (sternly) And no girls. Except Mags of course.

DENNY

Mags has to spend the holiday with her dad.

MRS. CLARKE

Oh that's a shame. Taking her away from all her friends like that. The poor girl.

DENNY

She'll be OK mum. Mags is as tough as old boots. It's going to be weird not having her around though.

MRS. CLARKE

You make sure you keep in contact with her on the net whilst she's away so she doesn't get lonely. How would you like to be sent off to spend the holiday with your father and his tart?

DENNY

They're in Dubai, Mum. They have a heated swimming pool, miles of sandy beaches and guaranteed sun for most of the year.

MRS. CLARKE

(glaring at him) You know what I mean.

DENNY

Yeah. Sorry.

MRS. CLARKE

(smiling, gently) Yes. Well. Enough said. Now remember to shut all the windows, lock the doors and turn all the power sockets off every night.

DENNY

Don't worry. I'll be fine.

A horn sound (V.O.) from a taxi.

MRS. CLARKE

(almost tearful) Phone me if you need anything, alright. (she grabs DENNY and gives him a long hug before wiping her eyes) I love you, sweetheart.

DENNY

I love you too mum.

MRS. CLARKE opens the door, picks up her suitcases and exits, grumbling that 'taxi drivers should knock like they used to, rather than sitting in their cabs and tooting their horns'. DENNY stays at the door, waving, until the taxi has vanished. Then he shuts the door, stares at it, pushes it, opens it again, shuts it more firmly, rattles it and finally puts the chain across. He walks away off camera and then returns and gives the door a final tug to check it, before walking away off camera again.

63. INT. MAGS' HOUSE – AFTERNOON

MAGS lets herself in. Her suitcase is by the bottom of the stairs.

MRS. BOWMAN (V.O.)

I've packed a case for you, dear. Your small one is still in your room, so you can put anything else you want to take in that one. Your dad should be here to pick you up in about an hour.

MAGS

(upset, but making an effort so her voice doesn't break) OK mum.

MAGS walks upstairs.

64. INT. MAGS' BEDROOM – AFTERNOON

MAGS shuts the door to her bedroom, climbs on to her bed, pulls her knees up, bends her head over them and sobs her heart out.

65. INT. DENNY'S HOUSE – AFTERNOON

DENNY, KYLE, ANT and BASH are sitting in the lounge, drinking fruit juice. DENNY has a list.

DENNY

Right. OK. Putting Russell's advice with what we've each thought of, we now have a plan of action for phase two.

ANT

I still think girls would be impressed if we learned Japanese.

KYLE

We've got six weeks Ant, not six years.

DENNY

The basics we have to do all the way through the holiday. That's regular cycling for lower body fitness, stamina and pert bums. Ant is going to find us a new dance to practice each week. Russell says that there is an abandoned farm building near our cycle route, so we can use that. For upper body strength, we need some dumbbells. Klaus says we should use light ones, one to two kilos and no more, and use them regularly.

BASH

Will that give us six-packs?

DENNY

Probably not. At least not in six weeks, but according to Klaus it should 'tone up our abs'.

KYLE

What exactly are abs?

DENNY

I'm not sure, but girls like men to have them, so every time you have a spare moment, use the dumbbells. (pauses, reading notes) The fitness and health stuff goes with the food stuff. We need to stick to a healthy diet and at the same time work on cooking the sort of meals that will impress girls. No snacking and no junk food. (everyone solemnly nods)

BASH

We need to learn about ordering meals in restaurants, too.

DENNY

Yeah. Russell said he could help us with that but I'm not sure how. We do need to start learning the proper names for posh dishes though, so try and do a bit of that each night on the internet.

KYLE

Girls like boys who are sporty.

DENNY

The easiest sport we can try and improve at is football. We just need a ball and we can practice on the park or in the MUGA that's on it.

BASH

MUGA?

KYLE

Multi-Use Gaming Arena. It's that cage in the corner of the park. You can keep kicking the ball really hard without having to chase after it.

ANT

I'm sick of always being picked last at football.

DENNY

It's not going to turn us into David Beckham but if we do the simple things over and over again, according to the net, we stand a chance of becoming competent. Or at least less crap. The final sporty thing is swimming. You can all swim, right? (KYLE and ANT nod)

BASH

I think so. In theory.

DENNY

The local pool have training sessions so we can give that a go. They have an instructor there and its free in the holidays. According to the net, it's good for muscles and fitness. If we enrol, we get to use the pool on really hot days when its closed to everyone else. (pause) That's the easy stuff.

ANT

Sounds ominous.

DENNY

Girls like boys to have 'social skills' and to be cultured and they are picky. None of the things we are good at count for much with girls, but there was a list on the net that might help. Brace yourselves. (pauses) We need to visit an art exhibition, go to a classical music concert and read a classic book. Like the ones they teach in school. Charles Dickens. Thomas Hardy. That sort of thing.

KYLE

Have you seen how thick some of those books Dickens wrote are?

DENNY

I'm sure he wrote *some* short ones. Oh, and we each need to write a poem.

ANT

Seriously?

DENNY

Yes. We need to write it, read it out loud and then talk about it.

KYLE
(shocked) Out loud?

DENNY
Yes. And to improve our 'life skills', we need to become competent in looking after small children. Girls really like that.

BASH
I'm OK there, just for once. Plenty of practice in my family.

DENNY
Not forgetting our camping trip and Russell's make-over.

KYLE
Russell's what?

DENNY
Russell has promised to make us look more fashionable. He's going to help us choose some clothes and has told us to get our hairstyles done at the salon he goes to. He also said that we have to go and see his friend Emma in the beauty store in town. She does free beauty consultations and will train us on how to use 'male grooming products'.

ANT
What are they?

DENNY
Not sure, but we probably could dress a bit more fashionably. Russell says that we have to smell nice too, so we'll need some weapons-grade deoderant as well. (they sniff their armpits, pull faces and assent) You all still up for this?

KYLE
Yes.

BASH
Count me in.

ANT
Definitely. For Mariko!

DENNY, KYLE, ANT and BASH
(in unison) For Mariko!

DENNY
Well then, we start this afternoon in town. I've booked us in for a First Aid course.

KYLE
First Aid?

DENNY

Women love doctors and in an emergency, if we can dive in and save someone, we'll be heroes. Instant girl bait.

KYLE

Crafty. I like it. Will there be hot young nurses teaching us?

DENNY

Hopefully. It said St. John's Ambulance. I suppose they could be nuns.

BASH

Do nuns still exist? In real life, I mean. I've only ever seen them on TV.

KYLE

You could say the same about Australia, and nobody doubts the existence of that.

66. INT. COMMUNITY HALL – AFTERNOON

DENNY, KYLE, ANT and BASH are sitting on tables in a row.

KYLE

Are you sure you got the time right?

DENNY

The lady on the phone said she might be five minutes late.

ANT

Did she sound like a hot, young nurse?

BASH

Did she sound like a nun?

DENNY

What does a nun sound like?

BASH

(pauses) Sort of religiousy.

DENNY

Someone's coming.

MRS. JAMIESON, a large woman in her fifties, with a substantial bust and a persistently cheerful demeanour, enters the room.

MRS. JAMISEON

Hello boys. Lovely to see young lads taking an interest in first aid. Today I'll be showing you all the basics and then we'll end with a DVD (she waves a DVD and puts it on the side). We'll start with the kiss of life. Now to demonstrate this, I'll need a volunteer.

DENNY and KYLE look at each other, behind ANT's back, smile, and push him off the desk. ANT looks annoyed, then shocked and worried.

MRS. JAMIESON

Lovely. Now come and help me get Roger out.

ANT turns back at DENNY and KYLE and worriedly mouths 'Roger?'. He helps MRS. JAMIESON remove a male resuscitation dummy from a box.

MRS. JAMIESON

Now watch me do it the first time, and then you can take turns.

MRS. JAMIESON demonstrates CPR using the dummy in a series of shots.

MRS. JAMIESON

And there you go. Now, who's first. (to DENNY) How about you?

DENNY

Denny. (pauses) Haven't you got a female dummy for men to practice on?

MRS. JAMIESON

(puzzled) Nobody's ever asked that before. We've always used Roger.

DENNY

It's just going to feel weird kissing a Roger.

KYLE

Don't be a wimp. I'll go first. I've seen this on *Casualty*.

AKB48 backing track. A series of sequences as KYLE, DENNY, BASH and ANT take turns repeatedly, at first quite badly, but ultimately correctly, learning CPR. MRS. JAMIESON then shows them the recovery position and they practice this. She demonstrates an EpiPen on a fake arm and they each try this. Then they start to bandage each other. MRS. JAMIESON turns her back and looks at a watch. When she turns round, DENNY has a bandaged arm, KYLE has a bandaged leg, BASH has his arm in a sling and ANT's entire head has been bandaged up, his ankles and wrists are tied and he is wriggling, trying to escape. MRS. JAMIESON suppresses her mirth and tut-tuts.

MRS. JAMIESON

Well done. I'm impressed. That's all the basics and you'll all be leaving here with a certificate. Now there may come a time when you have to help a woman give birth. We cover that in the advanced course at the hospital, but you are too young for that. Instead, I've got an educational DVD to show you. It's not long, but it covers most of the points that you'd need to know in an emergency.

KYLE, DENNY, BASH and ANT are sitting on the tables again as MRS. JAMIESON puts the DVD in the player under a TV.

KYLE

(whispers) Are we going to see a real woman's bits in this? (all the boys perk up and start to look excited, nudging each other)

MRS. JAMIESON

Now the miracle of birth can be a bit raw the first time you see it, but seeing this will help. When you watch it, just imagine that you are watching your mother giving birth to you.

KYLE

(quietly) I wish she hadn't said that. (the others nod despondently)

67. INT. COMMUNITY HALL – AFTERNOON

MRS. JAMIESON starts the DVD and leaves the room to make a cup of tea and fill out the boys' certificates.

A sequence of shots with audio from the DVD, the camera depicting the boys' reactions.

1. "Labour can be prolonged and uncomfortable." The woman moans in pain. The boys cringe.

2. (cheerfully) "Oh look, you can see the cervix dilating!" The woman yells. The boys are horrified and aghast.

3. "And here's baby's head." The woman moans again. The boys groan and hide their faces squeamishly.

4. "Coming into the world can be quite a tight squeeze for baby!" The woman screams. The boys yelp, cringe, turn away and cross their legs.

5. "It's a boy!" A final scream. The boys wince, groan and can hardly watch.

6. "And all that's left is to cut and tie the placenta." The boys groan and clutch their bellies.

68. EXT. IN FRONT OF THE COMMUNITY HALL – AFTERNOON

DENNY, KYLE, ANT and BASH are standing in front of the hall next to their bikes looking pale and shell-shocked, holding their certificates.

DENNY

I'm going to have nightmares tonight.

KYLE

If they showed that in schools, nobody would have babies and the human race would die out.

ANT

I can't believe they show us things like that and then worry about us seeing porn on the internet. There can't be porn as bad as that.

BASH

If we were girls, we might have had to go through that when we grew up.
(they all shudder)

DENNY

Well at least we've done the course and nothing else we have planned
could possibly be as bad as watching that was. (general agreement) A bike
ride should take our minds off it. (everyone perks up a bit)

DENNY, KYLE, ANT and BASH put their certificates away, climb on their bikes and set
off.

DENNY, KYLE, ANT and BASH

(in unison) For Mariko!

69. INT. DENNY'S HOUSE – EVENING

DENNY, KYLE, ANT and BASH are sitting in the lounge sewing buttons on to small pieces
of cloth. They are concentrating, all except ANT occasionally squinting at pieces of paper
with instructions on them. Every few moments, one of them yells 'ouch' as they prick
themselves.

DENNY

Don't forget the last couple of loops around the button before you put the
needle back through and tie it off. Apparently that's the difference between
sweat-shop quality and proper needlecraft.

BASH

Does it ... ouch! ... Does it make it more secure?

DENNY

No. It makes the button stand off a bit, so it looks better and is easier to do
up. ... Ow.

KYLE

Can't we draw straws or something to use ... ow ... your mum's thimble?

DENNY

No. It's ... ouch ... a family heirloom. If anything happened to it mum
would go spare.

ANT

Finished! (holding up his work and smiling)

BASH

How come you're so quick? Have you done this before?

ANT

Well you don't think my dad can sew a button on do you? If he loses more than two buttons off anything he throws it away. I haven't done the extra loops before. I'm going to do that from now on. Your mum's thread is better than mine too. I'll have to get some of this online.

DENNY

Mum's quite fussy about her thread. I remember her visiting the shop in the town that sold sewing stuff when I was small. It's shut down now. She said women always used to make their own clothes from patterns but now everyone just buys cheap stuff made by kids in foreign sweat-shops, wears it a couple of times and then throws it away before it falls apart.

KYLE

I've finished too. (holding up his work) Oh bugger. (his material is sewn to his sleeve) (general good-natured laughter)

ANT

The first few I did were a mess. You get better with practice. (ANT picks up the scissors and carefully cuts Kyle's work from his sleeve)

KYLE

Are you sure this is going to turn us into girl bait? It seems a bit, well, girly.

DENNY

I thought so too, but it kept coming up in searches online of things that would impress women. It's called tailoring when men do it.

KYLE

I'm still going to tell my mum and dad that we were playing Xbox when I go home. (general laughter)

DENNY

Finished! That looks OK. It's quite relaxing when you work out how to stop spearing your finger with the damn needles. Dinner should be ready soon. I put some carrots in with the spuds and they'll be ready five minutes before the cod so they can be mashed together.

KYLE

I'll drain the veggies.

ANT

Kyle wants all the peas. (general laughter)

DENNY

I put extra peas in. And before you ask they're petite pois. There's squash or fruit juice to drink and ice cubes in the freezer. Use the water in the jug in the fridge. It's got a filter in it.

KYLE

Do those filters make a difference?

DENNY

Well the squash tastes nice and it makes it cold too. Come on.

DENNY, KYLE and ANT get up and leave the room, leaving BASH still intent on his sewing.

BASH

Finished! (looks up) Hey, wait for me. (gets up and goes into the kitchen)

70. INT. DENNY'S KITCHEN – EVENING

Short sequence of shots with DENNY, KYLE, ANT and BASH preparing, serving, eating and savouring a meal of baked cod, mashed potato and carrot, and mixed vegetables to AKB48 backing music. They are chatting, laughing and clear all the plates before washing and drying them up together.

71. EXT. THE LOCAL PARK – MORNING

DENNY, KYLE, ANT and BASH are wearing their PE kits and have a brand new football. They go to the furthest corner of the park, near some woods, and start to practice kicking the ball to each other. They aren't terribly good and celebrate wildly whenever they manage to do anything well. After a short time, FOUR GIRLS aged about 12, all wearing a team kit arrive (GIRL 1 is the oldest, GIRL 4, the youngest).

GIRL 1

Hey nerds, we always train here. You can leave now.

DENNY, KYLE, ANT and BASH line up facing the FOUR GIRLS.

DENNY

We were here first, and we're bigger than you. It's a big park. Go find somewhere else.

KYLE

Why should we move?

GIRL 4

Here's a reason.

Without any warning, GIRL 4, the smallest, walks up to KYLE, kicks him hard in the leg, and walks back to line up with the other girls.

KYLE

Ow. Bloody hell, that hurt.

DENNY

How about a game then. You four against us?

GIRL 1

(looks along the line at the four boys and smiles) Yeah. Why not.

GIRL 1 pulls out a five pound note.

GIRL 1

First one to five goals. If you win, you get our sweet money. (pauses) If we win, you show us your things. (the FOUR GIRLS smirk. KYLE, ANT, DENNY and BASH look nervous) (pause) Unless you're chicken.

DENNY

OK. First one to five.

They separate and make up some goal posts.

ANT

I have a very bad feeling about this.

DENNY

Oh come on. They're girls and they're younger than us. Just make simple short passes, move up the pitch and then bang it in the net. In ten minutes we'll be five quid richer and have our practice ground back. (BASH retires to the goal as the keeper) (shouts) Ready.

AKB48 soundtrack to a remarkably short spell of football. The FOUR GIRLS are fast, able and unashamedly violent, repeatedly fouling KYLE, ANT and DENNY. When ANT does get a shot, he knocks it wide. The FOUR GIRLS soon win and amble up to their bruised and out-of-breath competitors.

GIRLS 1

Those bushes over there will do. (pointing)

ANT

"In ten minutes we'll be five quid richer". Yeah. Right.

DENNY

Oh shut up. Let's get this over with.

72. EXT. THE WOODS SAT THE EDGE OF THE LOCAL PARK – MORNING

DENNY, KYLE, ANT and BASH are standing in a row fixing their shorts. The FOUR GIRLS are running away laughing and shouting to each other.

KYLE

(staring into space) I feel violated.

BASH

What colour did they expect it to be? Seriously?

DENNY

That was the low point, OK? From now on, the only way is up. If we practice, we get better. It's the only way to be good at stuff, so we practice.

KYLE

At football?

DENNY

At everything. Everyone is crap at stuff when they start doing it. Professional footballers didn't just wake up one morning brilliant at knocking the ball in the net. They all practised a lot and they train all the time. In six weeks we'll be better. We just have to stick with it. It'll be the same this afternoon at swimming. We won't be great when we start, but we'll get better.

BASH

Or we might drowned and not have to be humiliated by small girls ever again.

ANT

(examining the bottom of his trainer) I think I've trodden in dog poo.

DENNY

Let's go home and get changed.

DENNY, KYLE, ANT and BASH trudge off, ANT rubbing his trainer on the grass.

73. EXT. THE SWIMMING POOL – AFTERNOON

DENNY, KYLE, ANT and BASH are standing in a line in swim gear at the edge of a pool looking nervous. A SWIMMING INSTRUCTOR is standing at the side with a whistle and a stopwatch. The SWIMMING INSTRUCTOR blows his whistle, but none of them dive in.

SWIMMING INSTRUCTOR

What's wrong?

KYLE

I've not actually dived into a pool before.

DENNY

Me neither.

ANT

Can we climb in and start?

SWIMMING INSTRUCTOR

(loud) Dive!

DENNY, KYLE, ANT and BASH dive in, floundering at the start, re-surfacing and gasping for air, establishing their bearings.

SWIMMING INSTRUCTOR

(loud) Swim!

DENNY, KYLE, ANT and BASH start to swim, quite badly, with a lot of splashing and little forward motion. Eventually they all manage to get to the other end of the pool, gasping, and crawl out on to the side of the pool.

SWIMMING INSTRUCTOR

Shambolic. Terrible. Appalling. (more cheerfully) But that's to be expected. You are weedy schoolboys, not fish. None of us were born to swim. We have to learn it. At least you gave it a go. We'll do some diving practice, some breathing work and then I'll teach you a basic stroke that will get you from A to B. You can't learn this on the bloody internet. Right, up you get!

DENNY, KYLE, ANT and BASH get to their feet.

74. EXT. THE SWIMMING POOL – AFTERNOON

A sequence of shots as DENNY, KYLE, ANT and BASH start to learn how to swim properly, with an AKB48 backing track and no speech discernible. The SWIMMING INSTRUCTOR explains how to dive and the lads become increasingly competent at it. He demonstrates basic freestyle technique and breathing techniques. By the end of the lesson they can swim competently.

ANT finishes a length and looks out of the pool. MARIKO is sitting, watching, in swim gear, and gives him a two thumbs-up salute. ANT smiles, turns round and swims back.

DENNY, KYLE, ANT and BASH, exhausted but quite cheerful, towel themselves down.

SWIMMING INSTRUCTOR

Lads, that was quite impressive for a first session. You aren't as weedy as you look. I'll see you again next week. We'll do some speed work and see how you go when you put your muscles to the test. You'll be sore tonight and you'll be sore then too, but once your muscles get used to the work, you'll just get fitter and faster. Denny's got a code that will allow you to book slots mid-week to get some extra practice in when the pool is closed to the general public. Those are sessions when everyone swims lengths in lanes. There's a mix of abilities, so pick a lane with some of the slower swimmers, take your turn and you'll be fine. Well done.

DENNY, KYLE and BASH

Thankyou!

ANT

(bowing) Arigato gozaimasu!

DENNY.

(slapping ANT round the head) He does this occasionally. He's 8% Japanese. We're going to have to get him fixed. (DENNY, KYLE and BASH slap him with their towels and pursue him into the changing rooms)

75. INT. DENNY'S KITCHEN – EVENING

DENNY is stirring a large pan of vegetable and bean soup. ANT and BASH are setting the table.

DENNY

It's almost ready. If it boils, it affects the taste. Where's Kyle!

ANT

Does everyone want ice cubes in their fruit juice?

DENNY and BASH

Yeah please.

DENNY

There's some straws in the cupboard over there. (knocking on the front door) Brilliant.

BASH goes to open the door.

KYLE (V.O.)

Honey, I'm home.

(general laughter) KYLE walks in holding a towel containing a cube-shaped freshly baked loaf of bread. BASH follows.

DENNY

Perfect timing.

KYLE

Bread makers are pretty accurate but it takes a few minutes to get the loaf out. Be warned, though. Mum says that warm bread will make us fart.

ANT

I'm too tired to fart. Just chop it into four. I can't wait to taste some.

DENNY

Soup's ready.

DENNY serves soup into four large dishes. KYLE divides the small, cube-shaped loaf into four and hands pieces round. They start eating and express their delight at how good it is.

DENNY

This bread is gorgeous. It's like an entirely different thing to a sliced loaf from the shop.

KYLE

Mum and dad got the bread maker as a Christmas present but they only used it once. I think I'm going to start using it. The booklet has recipes for raisin bread, chocolate chip bread and you can do cakes in it too.

DENNY

I have to have one. After pudding, I'm checking the Argos catalogue.

KYLE

We have pudding?

BASH

Oh do we have pudding!

ANT

Banana split with chocolate chips.

DENNY

I found this low fat alternative to ice cream made out of soya beans. Doesn't sound like it could taste nice but it's gorgeous. Add bananas, which are the ultimate health food, and you can get away with chocolate chips.

KYLE

You're good at this. Have you ever thought of becoming a chef?

DENNY

Well actually I am kind of enjoying the cooking. It's amazing how good stuff tastes when you make it yourself.

ANT

It's a lot cheaper than junk food too. And you get more.

BASH

I'm eating more than I used to but I don't feel like I'm getting fat.

DENNY

That's the difference the exercise makes. If we weren't doing it, we'd go from scrawny to fat. Instead we might actually start to look good.

KYLE

We should after tomorrow. We are getting our free consultations with Emma on 'male grooming'.

DENNY

Everybody bring some money as we'll need to buy stuff. We can be nicely groomed males at the concert in the evening.

ANT

My body could do with a day off and some pampering. Swimming makes you sore all over. (he stretches and rubs his arms) How did you get so many different beans in one tin? I often get the tins of mixed beans but they aren't like this.

DENNY

The health food shop near the station do Pick'n'Mix dried beans. You can just scoop some from all the different barrels and make up your own mix. You have to soak them overnight and then just cook them as usual.

Some AKB48 backing music as the lads empty the last of the soup into bowls, consume the lot and then DENNY takes four dessert dishes out of the fridge, each with a chocolate chip banana split in it. They dive in, enjoying it.

76. EXT. OUTSIDE A BEAUTY PRODUCTS STORE – MORNING

KYLE

What is all this stuff and how do women know how to use it?

BASH

Magazines. My sisters read loads of them. They are full of make-up tips. They spend loads on this sort of thing.

ANT

Does anti-ageing cream really work?

DENNY

It doesn't make you younger if that's what you're thinking. They sell cosmetics not magic spells.

KYLE

Careful Ant. "Magic comes at a price!"

ANT

So does anti-ageing cream. That little pot is forty quid. For that I'd want to be buying a magic spell.

DENNY

Maybe you only use a really, really small amount?

EMMA appears at the door of the shop.

EMMA

Shouldn't you boys be hanging around the computer games shop over there?

DENNY

Russell sent us. We're...

EMMA

Oh dear. He wasn't exaggerating. Gosh. Well. You'd better come through then.

EMMA goes into the shop. The boys exchanges glances and, nervously, follow.

77. INT. THE CONSULTING ROOM OF A BEAUTY PRODUCTS STORE – MORNING

DENNY, KYLE, ANT and BASH are sitting in chairs in front of large mirrors, sinks and tables filled with cosmetics. They are well out of their comfort zones, but EMMA is in her element.

EMMA

Now I normally do ladies, but you lads are clearly in need of some help and I do like a challenge. The basics are the same for girls and boys. Well, to some extent. First of all, I'm going to tidy up your eyebrows.

EMMA clips their eyebrows in a sequence of shots.

EMMA

Do these carefully. You'll have to live with mistakes for a couple of weeks. Now you need to clean your skin regularly and for that you use... anyone?

KYLE

Water?

EMMA

Tch. Men! You are all as bad as each other. (hands out wipes to KYLE, ANT and BASH) Use these wipes and follow my example. First you use the soft side to cleanse your skin.

EMMA leans over a rather nervous looking DENNY and begins to cleanse his skin with the wipe. The others follow her example.

EMMA

All the dust and dirt that accumulates on your skin and sticks to your sweat blocks up your pores and ruins your complexion, so a regular regime of skincare is an absolute must. When you've wiped all over, gently but firmly, flip the cloth over and use the rougher side. This exfoliates the dead skin cells. Avoid the eye area when you are exfoliating.

DENNY whimpers a little.

You do have to be firm with this. You'll feel better for it. The wipes are impregnated with Magnolia oil, which is soothing. (the boys sniff them) Now look at your wipes. (holds up the wipe) On one side you can see all the grime, and on the other, all the dead skin cells. (the boys stare at them) Note that you haven't used soap and water yet. Now, feel your skin. What's it like?

The boys feel their skin.

ANT

Really clean.

EMMA

Precisely. Now, puberty is hard on your complexion. All those hormones cause problems, so you need a bit of extra help. You aren't shaving yet, so that's a bonus. For now you can concentrate on zits and blackheads. A good facial wipe regime will reduce both as your skin breathes through the clearer pores. You won't escape them though. You must drink plenty of water. That hydrates your skin and helps enormously. For your noses, I'd suggest nasal strips. (Emma applies one to each of the boys in turn) First you use warm water to clean your nose and open your pores. Then you apply the strips, and then you wait for a few minutes, whilst they stick. No touching!

In the meantime, I'll give you each a quick go over with this little wonder. (EMMA holds up a nasal trimmer and presses the button. It starts to buzz. DENNY looks worried) Relax. It's nasal trimmer. Now hold still. (EMMA gently and deftly trims the boys' nasal hair leaving them blinking, cleaning it after trimming each of them) No touching. Not until the strips are off.

The boys each shut their eyes and gasp as EMMA removes the nasal strips, wiping their noses down with a fresh wipe.

There, now how does that feel?

The boys feel their noses, inside and out.

KYLE

Soft on the outside, spiky on the inside.

EMMA

(smiling) When girls are talking to you, they don't want to be staring at a nasal jungle!

Normally, after your wipe, you would apply moisturiser, but if your skin is tired, there's a home spa treatment you can try. (she turns on facial sauna devices on each of the desks) Pull your chairs forward, put your faces over the saunas and keep them there. Pull back a bit if it feels too hot, so you don't burn yourselves.

EMMA tidies up and puts some small jars on each table whilst the boys use the facial saunas. They start to moan and purr with delight, EMMA smiling.

EMMA

Right that's enough. (She hands out face towels) After a facial sauna, gently pat your faces dry with a soft, clean towel. The facial sauna cleanses and opens your pores. You don't want to damage them.

If you do this at home, ten minutes is about the maximum. Remember you aren't trying to poach yourselves. It's brilliant for reducing zits. Enjoy it?

DENNY

That was heavenly. Do you sell these?

EMMA

We sell quite expensive ones with lots of settings. The cheap ones that you can get work just as well. We don't sell them because we can't undercut the big chains. You should be able to get one for ten pounds.

KYLE

I have to get one of those.

ANT

Me too.

BASH

I'll have to keep mine secret or my sisters will pinch it.

EMMA

Now if I was preparing you for a modelling shoot, I'd want to even up your skin tone, but that's probably more than you'd want to do on a daily basis. (the boys nod) Well then, it's time for some moisturiser. This provides a barrier to protect your skin from all the pollutants out there. Exhaust fumes. UV rays. All the things that damage your skin. There are some pots on the table. Have a sniff and pick one.

The boys sniff at the pots on the tables and each choose one. EMMA goes along the row showing each of them how much to take, before dabbing it on their cheeks and forehead.

EMMA

You don't need a lot, so a little pot goes a long way. Avoid the ones with a heavy scent or people might get the wrong idea. The moisturiser all rubs off when you use the cleansing wipes. I'm not going to do anything with your hair as I know Russell is sending you to the salon, so finally some basic tips for keeping yourselves fragrant. Wash under your arms regularly with anything that you like that gives a good lather and then use a strong spray deoderant. Puberty will make you sweat more, so get a strong one. Shower twice a day and after any exercise. If you enjoy a soak in the bath, add some essential oils to the water. I've popped some in your packages of goodies. Russell did tell you to come prepared?

The boys nod and take cash from their pockets. EMMA goes along the lines putting the moisturisers that the boys chose into small carrier bags already containing other things.

EMMA

You've each got a packet of wipes, your moisturiser, a nasal trimmer, a good liquid soap and some lavender essential oil to get you started. There are some breath mints, dental floss and a bottle of mouthwash. Use the cotton buds, *gently*, in your ears to get the wax out, and if you have an acne flare-up, come straight back and see me. There's loads of things that can be done to reduce that. I popped some money-off coupons in there for mums and sisters. I'll expect to see you all back when you start shaving. Have fun at 'Hair Today'!

The boys file out, handing cash to EMMA and receiving their bags of grooming products, thanking her, ANT bows Japanese-style, KYLE gives him a friendly cuff and shakes his head.

78. EXT. OUTSIDE A BEAUTY PRODUCTS STORE – MORNING

DENNY, KYLE, ANT and BASH pile out of the store, looking in their matching bags.

ANT

I chose the coconut moisturiser. It's really nice.

DENNY, KYLE and BASH sniff ANT (and agree).

KYLE

I went for mint.

DENNY, ANT and BASH sniff KYLE (and again agree).

ANT

Where next?

DENNY

I want to order a breadmaker at Argos for home delivery. We can get facial saunas too.

KYLE

That felt amazing. I have to get one of those.

DENNY

Then we'll need to go home and get ready for the concert. We have to dress posh for a piano recital.

DENNY, KYLE, ANT and BASH set off into the centre of town.

79. A SEQUENCE OF SHOTS.

With an AKB48 backing track.

1. DENNY, KYLE, ANT and BASH sitting in Argos with their tickets, either side of a WOMAN who is also waiting. She starts to sniff and then casts glances at the boys.

2. BASH sneaking his carrier bags upstairs, hiding them from a suspicious young SIBLING.

3. ANT sitting on his bed, sniffing his jar of moisturiser. MARIKO is sitting next to him. She leans across, has a sniff of it and smiles.

4. KYLE using his facial sauna, holding his watch in his hand. He pops his head out, checks the time, and then continues.

5. DENNY signing for a package from the POSTMAN. After the door closes, the POSTMAN pauses and sniffs.

6. BASH dressing smartly in front of a mirror, a small SIBLING observing.

7. KYLE putting a tie on in front of a mirror.

8. ANT combing his hair. MARIKO is standing behind him, brushing down his shoulders.

9. DENNY, KYLE, ANT and BASH walking into the local community hall with other people, showing their tickets.

10. DENNY, KYLE, ANT and BASH sitting together on the front row, KYLE peering at the programme. DENNY turns his mobile off and indicates to the others to do the same, which they do. The seat next to ANT is empty at the start and the end of the performance, but during the performance, MARIKO is sitting next to him, dressed very elegantly.

80. INT. COMMUNITY HALL – EVENING

The lights go down. A pianist comes out, sits down and begins to play. Sequences show clips of different piano pieces being performed, beginning with Pachelbel's Canon and including some impressively fast playing. The boys are transfixed. At the end, the lights come up and the crowd clap. The boys clap enthusiastically. KYLE stands up to clap. DENNY drags him back into his seat, smiling.

81. EXT. BUS STOP – EVENING

The lads are waiting for a bus. KYLE seems to be deep in thought.

KYLE

(suddenly, startling the others, and with emotion) I want to do that. I really want to be able to do that. I want to learn to play the piano.

DENNY, ANT and BASH exchange surprised glances and KYLE returns to his intense reverie. The bus pulls up and they get on it.

82. INT. DENNY'S KITCHEN – EVENING

DENNY is preparing a tea tasting session for KYLE, ANT and BASH.

ANT

Old Faulkner would be over the moon to have a student who really wanted to learn to play something.

KYLE

If I only do it for a half hour at school each week, I'll be as old as Faulkner before I can play anything.

DENNY

We could see if Mr. Figgins has a piano when we go for dumbbells tomorrow. He's got almost everything else.

KYLE

Aren't they hugely expensive?

DENNY

The posh ones are. Anyway, we can ask. According to the instructions, we should try these teas without milk and sugar in tiny cups, like the Japanese drink them. Ant? Do they really have tiny cups in Japan?

ANT

I think they do in tea ceremonies but probably not in Starbucks in Tokyo.

KYLE

Won't they all taste awful without milk and sugar if we aren't used to them like that?

DENNY

Fair point. We only have enough of each type for about half a cup each anyway, so feel free to add milk and sugar, but not too much. The first one is Assam. Then there's Earl Grey, as seen on *Star Trek*. We've also got Darjeeling and finally some green tea. That last one is a bit weird. We need slightly cooler water for it.

BASH

If they only have small cups, how do they dunk biscuits?

KYLE

Maybe they have really small biscuits.

ANT

I don't think they dunk biscuits in a traditional Japanese tea ceremony.

DENNY

Their loss. Here comes the Assam.

DENNY hands half-cups of tea to everyone and places a dish of small biscuits on the table.

DENNY

These are home made from a recipe on the net. (firmly) They are not for dunking. They aren't sweet like normal biscuits. We nibble on them between teas so the tastes don't run into each other. Remember, this is research.

All four boys add some milk and sugar to the Assam with scientific care and taste it, concentrating intently.

BASH

That is really nice. Different to the tea we have.

KYLE

Better than the cheap stuff Mum and Dad buy. They both drink coffee or wine, so I have to put up with the rubbish teabags they buy in bulk for guests. They get a huge box in January and throw out any that haven't been used up by New Year's Eve. The stuff out the machine at school is better. This is nice. I think I'll get myself a stash of this. Can you get Assam in teabags?

DENNY

There's bound to be some online. Wipe the leaves into the bin with kitchen towel. (they do this, DENNY spoons the Earl Grey tea leaves into their cups and pours in the water) The next one is Earl Grey. It's got Bergamot in it (he sniffs his cup) which probably explains the weird smell. Eat a bit of biscuit and then have a taste.

The camera pulls back, losing the audio as KYLE tastes the Earl Grey, dislikes it and pulls a face, everyone else laughing.

83. A SEQUENCE OF SHOTS.

With an AKB48 backing track.

1. DENNY is in his bedroom, in front of his PC, watching AKB48 perform the backing track and attempting to copy the dance moves.
2. KYLE is in his bedroom watching a piano solo on YouTube and pretending to play a keyboard on his desk.
3. BASH is emptying a multi-coloured bag of beans into a dish of water to soak overnight. He writes a note reading 'DO NOT TOUCH' and puts it in front of them. He is being observed by the smallest BASHIR SIBLING, who is standing near him, watching him, holding her Teddy bear and picking her nose.
4. ANT is in his bedroom. He is reading up on Japanese tea ceremonies on the net and munching on a banana. Perched on the edge of his bed, watching him, is MARIKO. She is holding a large mug of tea and dunking a rich tea finger biscuit.

84. INT. MR. FIGGINS' SECOND HAND SHOP – MORNING

DENNY, KYLE, ANT and BASH are poking about amongst the wares in Mr. FIGGINS' second hand shop. MR. FIGGINS enters.

MR. FIGGINS

Hello Denny, lads. What can I do you for? (smiling)

DENNY

Hello Mr. Figgins. We need four sets of dumbbells if you have them, please. We're trying to get fit. (KYLE nudges him) And we were wondering if cheap pianos exist.

MR. FIGGINS

Dumbbells are easy. People buy 'em, use 'em once and then get rid of 'em. There's a pile of weights in the corner back there. You'll not be needing anything more than about two kilos each, or four pounds if they're Imperial. (to ANT who is near them) Pick out four matching pairs and you can have them all for a tenner. (to DENNY) That sound OK?

DENNY

Brilliant Mr. Figgins. Thankyou. (DENNY gets a ten pound note out of his pocket and give it to MR. FIGGINS)

MR. FIGGINS

Thanks laddie. Now a piano is going to be tough. I know a bloke who has one, but he'd want at least two hundred and then it would cost more to tune it up. Are you sure you want a piano? They're not just expensive. They're awful loud too.

DENNY

(to KYLE) Not sure your neighbours would be too happy if you were playing it at home all the time. (KYLE looks despondent).

MR. FIGGINS

What I have got is an old synthesiser. (KYLE perks up) (MR. FIGGINS picks a synthesiser from the back of a cupboard) Now I can't test it as I haven't got the power thing, so it might not work. You can have it for a tenner if you think you can get it to go. If you can't, bring it back and you can have your money back. It's got fewer keys than a piano but you can plug headphones in it and practice on it all night without waking anyone up.

KYLE

(jubilant) That's brilliant. Thankyou Mr. Figgins. (handing him a £10 note and carefully taking the synthesiser from him).

ANT

Er. Help would nice. Please. Help!

ANT is attempting to carry four sets of 2Kg dumbbells. The boys laugh and go to help him.

85. INT. KYLE'S BEDROOM – MORNING

KYLE has wiped down the synthesiser and set it on a desk in his room. He is sorting through a box of old power supplies. DENNY, ANT and BASH are examining the synthesiser.

ANT

If you get this working, Kyle, it'll be a brilliant bargain.

DENNY

Mr. Figgins has known my mum for years. He'll have let you have it really cheap. When I was small, we'd go in his shop, he'd make mum a cup of tea and they'd chat. He'd let me go through the boxes of old postcards he had and keep any I liked.

BASH

Where does he get all his stuff from?

DENNY

Job lots and house clearances. He unpacked a cupboard once, the door came open and a body fell out.

BASH

A real dead body?

DENNY

Yeah. They never found out who it was or how it got there. In the end they gave up, buried it and let him have the cupboard back.

ANT

This has got loads of settings. There's probably an instruction manual on the net.

KYLE

(staring at a power adaptor) Is it twelve volts, centre point positive?

ANT

(squinting at the back of it) Yeah. 800mA.

KYLE

Great. This should do the trick. (cheerfully plugging a power adaptor into the mains and tossing the cable to ANT)

BASH

Should we alter the settings or something? It looks like it's all set up to do something.

KYLE

Let's just plug it in and see if it works first.

ANT plugs the power adaptor in the back of the synthesiser.

KYLE

Right, everyone get back a bit in case it goes bang.

Everyone backs away from the synthesiser.

86. EXT. THE ROAD OUTSIDE KYLE'S HOUSE – MORNING

A peaceful suburban street on a sunny day with birds chirping. Suddenly the loudest section of a pre-programmed piece of organ music booms out of KYLE's house. Passers-by in the street stand and stare. Several people come out of their houses, a few rushing out. It stops as suddenly as it started. People stand around looking. Every dog in the neighbourhood is now barking.

87. INT. KYLE'S BEDROOM – MORNING

KYLE is holding the power adaptor, pulled from the mains, and looking shocked. BASH is crouching down with his hands over his ears. ANT and DENNY are kneeling on the floor with their hands over their ears, breathless and in shock. There is a lengthy pause before they take their hands off their ears.

ANT

My ears feel funny.

DENNY

You might want to plug the headphones in now, Kyle.

KYLE

(quietly) Yeah. That would be a plan.

ANT

My ears still feel funny. Do anyone elses still feel funny?

BASH

(looking worried) My GP said I have sensitive hearing.

DENNY

Not any more. We've cured that for you.

ANT

Get a piano and you can wake the neighbours. Get a synth and you can wake the dead.

KYLE

At least it works.

DENNY

(rubbing his ears) No kidding. We need to get home and get ready for the hair salon.

ANT

Has anyone ever been in a hair salon?

KYLE

No. My mum does mine.

DENNY

Same here.

BASH

My auntie does all our hair.

ANT

Mrs. Furber across the road does mine.

DENNY

Some comfort that we'll all be equally terrified then. Just so long as we don't come out looking like skinheads. Mum will have a fit.

KYLE

Do we have to have that hair gel stuff on?

ANT

I don't think it's compulsory.

DENNY

Anyway, don't forget to bring some cash. And you each owe me £2.50 for the dumbbells. Let's scoot. See ya, Kyle.

DENNY, ANT and BASH exit the bedroom, each carrying dumbbells. KYLE is standing in front of the synthesiser. He slowly presses down on the silent keys, pretending to play and starts to smile with joy.

88. INT. 'HAIR TODAY' HAIR SALON – AFTERNOON

DENNY, KYLE, ANT and BASH are seated in chairs in the salon each reading a women's fashion magazine. It is a trendy, unisex salon. SASHA and MAY appear in salon uniforms.

SASHA

Hello boys. (smiling seductively)

DENNY

You work here?

MAY

We're training. But don't worry. You aren't our first victims.

SASHA and MAY take the magazines off DENNY and KYLE, deftly spin them round in their seats and tip them backwards.

MAY

First we'll wash your hair with a shampoo that really suits it, then we'll clip you a little bit of style.

SASHA

Nothing severe. We're just going to shape your hair a little to give you a good look.

MAY

And then a blow dry. That feels lovely.

SASHA

Won't take too long. (to ANT and BASH) Did you know those magazines have problem pages at the back?

SASHA and MAY smile as ANT and BASH perk up and quickly flick to the back pages of the magazines.

89. INT. and EXT. 'HAIR TODAY' HAIR SALON – AFTERNOON

A sequence of shots with an AKB48 backing track.

1. SASHA and MAY wash and clip DENNY and KYLE's hair before blow drying it.
2. SASHA and MAY wash and clip ANT and BASH's hair before blow drying it.
3. The lads are happy with their hair cuts, admiring them in the mirrors. SASHA and MAY hand them shampoos specifically for their hair types, brand new combs and take their cash at the till.
4. DENNY, KYLE, ANT and BASH leave the salon waving goodbye, walking down the street, feeling confident in how they look.

90. INT. DENNY'S KITCHEN – EVENING

KYLE and ANT are sitting at the table. BASH is carefully serving new potatoes from a pan. DENNY is at the stove in a pinny frying a Spanish omelette, which he divides into four and then serves. They start to eat.

ANT

So the Spanish have different omelettes from us then?

KYLE

They are eggs from chickens aren't they? Not something weird?

DENNY

Fresh, organic and free-range eggs from bog-standard chickens. Spanish omelettes just have loads of extras in. Onions, small bits of potato, sweetcorn with some peppers in it and sliced up vegetarian sausages.

KYLE

What's a vegetarian sausage made from? (examining a piece on his fork)

DENNY

Soya mince or something. Mum stopped buying ordinary sausages ages ago during one of those food scares and started buying these. They are really nice.

ANT

They are. This is great.

BASH

Seconded.

DENNY

The frying pan isn't big enough to make an omelette that would make a meal for all of us on its own, so I did the spuds too.

KYLE

(with his mouth full) Delicious.

ANT

Why did Sasha say they would see us tomorrow?

DENNY

Dating practice with Russell. They'll probably be there to watch us make idiots of ourselves.

KYLE

Mum liked my hair. She's going to go to their salon and have hers done there.

BASH

My sister keeps sniffing mine. It's kind of weird. (general laughter)

DENNY

You all been revising?

KYLE

Make eye contact but don't stare. Don't talk about yourself or your problems. Don't talk about sports. Don't swear. Don't wave your arms about. Don't stare at their boobs. Don't look at other girls. Er. Help me out here.

ANT

Ask vague questions about things they are interested in. Compliment them on their hair or their clothes but not on everything because that's too obvious. Chew your food slowly with your mouth closed and don't slurp your drink. Use a knife and a fork.

BASH

Pay the bill even if they offer to go halves, walk them to the bus stop or to their house and don't try to snog them on a first date.

DENNY

Don't tell them all your problems because 'they are your date not your therapist'.

KYLE

This is going to be scary.

ANT

At least we get to practice.

BASH

Seriously, I could eat two plates of this.

DENNY

Yeah, but then you wouldn't have any room for pudding.

KYLE

Pudding. Yay. What's for pudding?

DENNY

Home made chocolate chip shortcake. (general approval)

ANT

Denny, you're going to make someone a fabulous housewife one day.
(general laughter)

The camera pulls back and their chatter becomes inaudible as they eat their meal together.

91. EXT. OUTSIDE A RESTAURANT IN THE HIGH STREET – MORNING

DENNY, KYLE, ANT and BASH, smartly dressed and well turned out, are walking towards the restaurant.

ANT

Are you sure we've got the right time? This place is never open in the morning. It's a proper restaurant, not a café.

RUSSELL appears from behind the boys, fashionably dressed, darts round them and goes up to the door of the restaurant, opening it with a key.

RUSSELL

(smiling) It's open for us. My mum owns it. You're all looking very smart.

DENNY

Emma gave us a makeover and then Sasha and May did our hair.

DENNY, KYLE, ANT and BASH follow RUSSELL into the restaurant.

RUSSELL

So I heard!

SASHA and MAY are sitting in the restaurant at a table wearing matching Japanese school uniforms. They have a huge vase-sized glass of milkshake with two straws in it, one each. They stand up.

SASHA and MAY
(bowing in unison) Ohayo!

ANT
(bowing) Ohayo gozaimasu.

KYLE gives ANT a good-natured cuff round the head.

KYLE
(smiling) Don't encourage him! He'll only get worse.

Giggling, SASHA and MAY return to their milkshake, facing each other, sucking on their straws, gradually getting closer until their noses touch. DENNY, KYLE, ANT and BASH are watching this, holding their breath.

RUSSELL
Hey. Mum will have to sort the restaurant out soon, so we'll have to crack on. DENNY, you can go first. Sit over there. KYLE, you're his date, sit here.

DENNY sits down and KYLE sits opposite him. RUSSELL pulls a long blonde wig out of his pocket and places it on a surprised KYLE's head. Smiling, ANT and BASH look on.

RUSSELL
And you're good to go. Now DENNY, just imagine that you are sitting opposite the girl of your dreams.

DENNY concentrates and KYLE turns into SARAH. DENNY freezes. Everyone else waits for him, but he is tongue-tied. DENNY stares at SARAH, speechless. SARAH, in slow motion, smiles sweetly and sweeps the hair from one side of her face. DENNY just stares silently.

RUSSELL
OK. Let's try a different tack. Do any of you actually know a girl. One that you are friends with and chat to as if she was an ordinary human being.

DENNY, KYLE, ANT and BASH
(in unison) Mags. (they smile)

RUSSELL
OK. Well just imagine that you are talking to Mags. Girls aren't a different species you know. If they go out on a date, they'll be worried about what they look like, what you are going to think of them, and whether they are saying and doing the things that they think they should be. First rule of dating is that girls are human too. If you can chat to this Mags, then there's no reason that you can't chat to a girl you are going on a date with.

DENNY
But we know Mags. We know what she likes and stuff.

RUSSELL

It always helps to do a bit of research first, so you know something about what the girl you are dating is interested in. That's why it's a good idea to ask out a girl who's in a school club with you or something like that.
(pause) OK. Let's try this. Imagine you are talking to Mags but on a first date. You know what Mags likes to talk about, now don't you?

DENNY concentrates and KYLE turns into MAGS.

DENNY

How is your pond coming along?

KYLE is suddenly stumped as to what to say and looks to RUSSELL.

RUSSELL

Act the role of Mags, Kyle. Make it up.

MAGS

(to DENNY) It's going really well. I saw a frog last night.

DENNY

That's great. We have hedgehogs visiting the back garden every night. We feed them peanuts.

MAGS

We have hedgehogs too. The pond has sloping sides so that if they fall in, they can climb back out again.

DENNY

I managed to get a photo of them. They don't seem to mind the flash if they have something to eat.

RUSSELL

OK. You've broken the ice. That's the scary bit done with. Once the pair of you are comfortable, you'll just start chatting. You might find you have nothing in common and don't really get on, and won't have another date. That's life. It happens, especially if you are just asking someone out because they are pretty. It's much easier if you know them and already get on with them. Right, ANT take the hot seat. BASH, you've got the wig. I'll throw you some subjects to ask one simple, vague question on.

ANT sits opposite BASH, who is adjusting his wig. KYLE and DENNY laugh.

BASH

(smiling) Hey, it has to be neat. Long blonde hair isn't easy to manage.
(laughter)

ANT is looking nervous. He looks up to see MARIKO, also wearing a Japanese school uniform, sitting near SASHA and MAY, sipping a strawberry milkshake. She gives him a thumbs up and he settles down a bit.

RUSSELL(V.O.)

Hockey.

ANT

(slight pause) Is there an England hockey team or is it a Great Britain one?

RUSSELL(V.O.)

Horse-riding.

ANT

Do you have your own horse?

RUSSELL(V.O.)

Jewellery making.

ANT

Did you make that necklace you're wearing. It's really stylish.

RUSSELL(V.O.)

Candle making

ANT

(slight pause) That's quite unusual. How did you start?

RUSSELL(V.O.)

Naturism.

ANT tries very hard not to laugh but finally cracks up. Everyone else also laughs.

RUSSELL

OK. That was impressive. Keep the wig and practice amongst yourselves. All you really need is a bit of confidence. Just don't expect it to be love at first sight. Real relationships take time and hard work and just because you think a girl is beautiful, it doesn't mean that the pair of you are going to be happy. A relationship is much more complex than that. If you start to panic or get tongue-tied, just pretend your date is your friend Mags. You'll be fine. How are you getting on with the rest of your plans?

DENNY

We're cycling, swimming, dancing and working out to keep fit. We're also learning to cook.

RUSSELL

If you keep it up for the whole holiday, you'll be girl bait when you return to school. As long as you don't dress like that.

KYLE

Fashionable clothes are expensive.

RUSSELL

They are. That's why you have to be a bit clever about it. Have you ever been in *Sammy's* off the High Street? The male boutique.

DENNY, KYLE, ANT and BASH shake their heads.

RUSSELL

He sells a lot of stuff that looks stylish but isn't made by the big labels. It's not fake or sweat-shop stuff. It's good quality, and it'll last. All you really need to get you going is a basic casual outfit that will look good on a date. I'll e-mail Denny nearer the end of the holiday and we'll pay him a visit. He'll find you something for whatever budget you've got. And where will these dates be?

DENNY

Cinema, theatre for an arty girl, romantic picnic if the weather is nice or a meal.

RUSSELL

Correct. And not fast food. If you want to impress a girl by taking her out for a meal, e-mail me or just ring here and speak to my mum. She'll find you a quiet table and sort you out. It won't be expensive, the menu isn't in French and our waiters are friendly. Now keep at it for the rest of the holiday. (he gets up)

DENNY

Thanks Russell. (the others also thanks him)

RUSSELL

Ladies. (he nods to SASHA and MAY)

SASHA and MAY stand and formally bow to RUSSELL.

RUSSELL

Oh Ant, what have you started? (laughing)

SASHA and MAY formally bow to the boys as they get up to leave, ANT bowing back, the rest smiling and waving.

92. EXT. OUTSIDE A RESTAURANT IN THE HIGH STREET – MORNING

RUSSELL waves to DENNY, KYLE, ANT and BASH and walks off up the street. BASH is still wearing the wig. The others make fun of this. He laughs and takes it off. They take turns in wearing it.

DENNY

OK. Bookshop. We need culture. One each. Proper authors only.

ANT

How do we know which authors are proper authors?

DENNY

They'll have been dead for at least fifty years and the book will have 'classic' written on it somewhere.

KYLE

Do you have to be dead for that long before you can be a great author?

DENNY

I think it's a rule. Like the statute of limitations on *CSI*.

They walk off along the road, mucking about with the wig.

93. INT. DENNY'S KITCHEN - EVENING

DENNY, in his pinny, returns to the kitchen having opened the door to KYLE, ANT and BASH. They are carrying their books.

KYLE

We owe you a few quid.

DENNY is attending to a pot on the stove.

DENNY

For the dumbbells. Yeah. £2.50 each, cheers.

ANT

Actually, we decided on a tenner each. That's for the dumbbells and towards the food you've been cooking for us.

DENNY turns round and is surprised to see four £10 notes on the table

DENNY

Oh, wow. Cheers. Mum left more than enough housekeeping.

BASH

It's only fair. We'd pay more than this for fast food and yours is much nicer. What's cooking? It smells good.

DENNY

There's pasta with sweetcorn and peas on the hob, a pan of roasted vegetables in the oven and ketchup. If you ever peel a swede, be careful. I almost cut my finger off. They are really slippery.

KYLE

I like swede. Haven't had it roasted before. Sounds great. Any pud?

DENNY

Of course. Mint ice cream with home made biscuits to scoop it up with. The pasta looks ready. Someone get the fruit juice and ice cubes out and I'll serve up. I'll put all the roast veg in a serving dish and you pick out what you want.

Much bustle in the kitchen as they begin to serve.

94. INT. DENNY'S KITCHEN - EVENING

DENNY, KYLE, ANT and BASH are enjoying their meal.

DENNY

You all started chapter one?

ANT

Yeah. Dickens. As classic as literature can get.

KYLE

How many inches thick is it?

ANT

It's not. It's normal book size. Didn't expect it to be exciting but it is. Starts in a graveyard in the middle of a marsh with an escaped convict grabbing a little kid.

KYLE

If the PTA find out, they'll ban it. I'm already on chapter two of *Clayhanger*. Really into it. The bloke in the shop was right about it.

DENNY

And Monsieur Voltaire? I can't believe you picked a French book, Bash.

BASH

It's been translated into English. It's funny.

KYLE

Funny? It's classic literature. It's not supposed to have jokes in it.

BASH

Not funny like that. Clever funny.

DENNY

We only let you choose a thin one because it was written by a French bloke. Now you tell us it's funny.

BASH

Well you didn't have to pick the thickest book in the shop.

DENNY

It wasn't. *Moby Dick* was a bit wider. Mum watched *Little Dorrit* on the TV a bit back and absolutely loved it. She actually turned the phone off so that nobody would disturb her. Dickens is cool.

ANT

Agreed. Is anyone going to eat those? (pointing to the last few bits of roast vegetable)

DENNY

Dig in.

ANT starts to pick the last few bits of roast vegetable out of the serving dish.

KYLE

Did I miss a bit of swede?

ANT

Yeah. You have that and I'll have the cauli and that crispy bit of carrot.

ANT and KYLE empty the dish.

BASH

I may have found you a way to upgrade your small children skills.

DENNY is clearing the dishes to the sink

KYLE

Don't take this the wrong way, Bash, but your brothers and sisters might be a bit too much for beginners like us.

BASH

Oh you guys wouldn't last five minutes with my lot. One of our babysitters actually left the house in tears. Our next door neighbour sometimes gives me a fiver to babysit her one year old if she has to go out. It's usually quieter than our house, so I can get my homework done there.

KYLE

Money for old rope isn't it? Doesn't a one year old just lie in a cot and gurgle a bit?

BASH

No Kyle, that's a one month old baby. Jess is a lot more mobile than that. And if she's unhappy, she yells and you have to calm her down. And then there's the nappy change. (Bash shudders)

KYLE

Knowing how to soothe a baby and change a nappy would be impressive. Girls love everything to do with babies.

BASH

Hold on to that enthusiasm. It'll come in handy. Mum said you could all be trusted, so Mrs. Jackson said that you could help me look after Jess for an hour tomorrow afternoon.

DENNY

Nice one. What do you think of these?

DENNY sets dishes of soft mint ice cream in front of them, covered in chocolate sprinkles, with a plate of home made biscuits in the centre of the table. They pick up the biscuits, use them to spoon up the ice cream and express their delight.

95. INT. MRS. JACKSON'S HOUSE - AFTERNOON

DENNY, KYLE and ANT are attempting to soothe JESSICA, shaking toys, pulling faces, making baby noises. BASH is sitting on the sofa, grinning.

BASH

About that 'money for old rope'?

KYLE

Come on Bash. What actually works? If she carries on like this she might break or something.

BASH

You need to sing.

DENNY

Sing? What? She's a bit young for Lady Gaga.

BASH

No you muppet. Nursery rhymes. Try *Twinkle, twinkle, little star*.

DENNY, KYLE and ANT are embarrassed and self-conscious, but give it a go, singing *Twinkle, twinkle, little star* and JESSICA calms down a bit. When they stop, she starts again.

BASH

Try *Rock a bye, baby*.

DENNY, KYLE and ANT again attempt to sing *Rock a bye, baby*. Again this works well. This time BABY JESSICA stays quiet.

DENNY

So it's...

ANT

(whispers) Shhh, you twonk.

DENNY

(whispers) It's mainly nursery rhymes then.

BASH

(whispers) That usually works. Sometimes it's her toy with the bells on. Toddlers are fickle.

DENNY

(whispers) That's not too bad, when you know.

KYLE

(whispers) Has one of you farted?

ANT

(whispers) Oh, that's a bad one. Who was it.

BASH

(sniffs) Nappy changing time. If you think that's bad, wait until you get the old one off. (to JESSICA) Had a poo have we sweetie? Soon be nice and clean.

BASH picks JESSICA up, takes her to a table used for changing nappies, gently lies her down, takes a nappy from a bag and hands it to DENNY. BASH hands a bag of wipes to KYLE with a large bag for the old nappy.

BASH

The instructions are on the side. Be careful taking the old one off and make sure she's clean. I'll stand here and keep an eye on you.

BASH walks a few steps away, picks up an air freshener and holds it near his nose.

KYLE

But she's a girl, Bash. We can't do this.

BASH

You aren't getting out of it like that. You wanted baby skills.

KYLE undoes the old nappy, goes pale and almost retches whilst removing it. ANT and DENNY have backed off.

KYLE

Some help, guys!

Absolutely stunned by the smell, DENNY and ANT help KYLE as they remove the old nappy, nervously wipe JESSICA using a lot of wipes and then attempt to understand the instructions on the packet and put a new nappy on her. Eventually BASH wades in and shows them how to do it. They put her back in her playpen. She is quiet now and amusing herself.

BASH

There. She's happy now she is comfortable again.

KYLE

(still shocked, grimly) Do you ever stop smelling that smell?

BASH

The first time? Probably by lunchtime tomorrow. You'd think it would go when you get outside, but your brain remembers it. Weird eh?

ANT

(looking nauseous) I feel sick.

DENNY

How can something so small, smell so bad?

KYLE

It was...just...ugh.

BASH

Wet nappies aren't as bad, and there are more of them. I did the maths and a child needs about four thousand wet nappies and maybe three hundred poo-filled ones changing in the first two years.

DENNY

That's just terrifying.

DENNY, KYLE and ANT, shaken, join BASH, sitting on the sofa. When JESSICA makes a noise, they all look across in terror and hold their breath. She quietens down, plays happily and they breathe again.

DENNY

(whispers) Let's just stay really quiet and she might forget we're here.

DENNY, KYLE and ANT sit really still in silence on the sofa. BASH smiles and lies back.

96. A SEQUENCE OF SHOTS.

With an KAB48 backing track (*Give Me Five!*). Multiple angles and scenes in each segment. The boys are looking physically stronger and more confident.

1. DENNY, KYLE, ANT and BASH cycling.
2. DENNY, KYLE, ANT and BASH swimming. Being taught how to improve their strokes by the SWIMMING INSTRUCTOR, doing lengths and getting faster.
3. DENNY, KYLE, ANT and BASH standing in a row at sinks at the swimming pool, using wipes on their faces after a session. The SWIMMING INSTRUCTOR passes, stops, stares and shakes his head in disbelief.
4. DENNY, KYLE, ANT and BASH taking turns to kick a football in the MUGA. They are clearly improving and starting to enjoy themselves.
5. DENNY, KYLE, ANT and BASH walking into an abandoned building.
6. DENNY, KYLE, ANT and BASH in the abandoned building, in a row, going through a dance routine.
7. KYLE at his synthesiser in his bedroom, at night with a pair of headphones on. He is practising the start of Beethoven's Moonlight Sonata. At each end of the keyboard, extra keys have been drawn on to pieces of paper and taped on, the synth having fewer keys than a piano.
8. DENNY, KYLE, ANT and BASH at an art gallery, staring at a modernist work, tilting their heads, quizzically, then embarrassed and nudging each other at a portrait of a nude before finally staring in awe at a huge canvas.

9. BASH at the art gallery on his own, staring at a particularly well done portrait.

10. DENNY, KYLE, ANT and BASH on a sofa all looking at a book called *Games to Play with Toddlers*. The camera pans round to show MARIKO playing with JESSICA. Next, DENNY, KYLE, ANT and BASH are sitting in a circle on the carpet amusing JESSICA as she scampers between them.

11. BASH in his bedroom at night. He moves away a lot of anime drawings, takes a new sheet of paper and begins to draw a portrait from KATHY'S photo on his computer.

12. ANT sneaking past his sleeping, drunken father.

13. ANT practising translating Hiragana. He gets to the end, and punches the air in celebration. MARIKO is watching over his shoulder and celebrates with him.

14. DENNY puts a whisk in a mixing bowl, presses the button and gets a face full of mixture.

15. DENNY coming out of MR. FIGGINS' shop carrying a food mixer, with a determined look on his face.

16. DENNY staring through the door of his oven in rapt concentration.

17. DENNY ushers KYLE, ANT and BASH into the kitchen where a beautifully iced chocolate cake awaits them.

18. DENNY, KYLE and BASH in DENNY'S lounge, listening to ANT recite a poem he has written. Each has a plate with a partially-eaten slice of cake on it.

19. DENNY, KYLE, ANT and BASH riding hard up a track until they reach the top of a hill, stopping and admiring the view. Here they have a picnic, having each brought home made snacks to share out.

The music fades. The audio becomes audible. ANT lifts up his flask cup.

ANT

A toast!

They all lift up their flask cups.

ANT

For Mariko!

DENNY, KYLE, ANT and BASH

(in unison) For Mariko!

The lads chatter inaudibly and cheerfully. The camera pulls back. Sitting on a seat near them is MARIKO, with a flask and some sandwiches.

MARIKO

(bows) (audible only to the audience) Arigato.

Mariko takes a bite of her sandwich, sits back and basks in the evening sun. Instrumental playout of *Give Me Five!* as the camera pulls back.

97. EXT. A WOODED AREA - NIGHT

A tent apparently surrounded by trees, lit up inside. Four shapes are visible.

BASH (V.O.)

Can we eat now? I'm famished.

DENNY (V.O.)

Yeah, let's. What did you all bring?

KYLE (V.O.)

I made cupcakes. Chocolate with vanilla icing and a chocolate button and lemon with lime icing and sprinkles.

BASH (V.O.)

I got some of those vegetarian sausages that Denny uses and made sausage rolls with them using some shortcrust pastry.

DENNY (V.O.)

I made a loaf of sultana bread. Quarters each.

ANT (V.O.)

I've got cans of Pocari sweat.

DENNY (V.O.)

I hope that's nicer than it sounds.

ANT (V.O.)

It's a Japanese fizzy drink. You can get it on Ebay. Of course if you're too chicken to try it...

KYLE (V.O.)

As if. Hand one over.(the sound of a can being opened) Mmh. That's nice.

DENNY (V.O.)

Come on. Sweat all round. (the sounds of more cans being opened)

KYLE (V.O.)

Do you think we should have found somewhere a bit more remote. I mean the wood behind BASH'S house isn't exactly the Australian outback.

DENNY (V.O.)

This is fine. Roughing it is all very well if you're Ray Mears, but the council would be after us if we started lighting fires and pooing in the woods.

BASH (V.O.)

I've never seen Ray Mears eat cupcakes when he's camping. He eats witchetty grubs and stuff.

DENNY (V.O.)

Well, he's clearly got a lot to learn then. These lemon ones are lovely.

ANT (V.O.)

Yeah, the lime icing is a stroke of genius.

The camera pans back to show that they are camping no more than thirty feet from the back of BASH's house, and the audio becomes inaudible.

98. EXT. IN FRONT OF SAMMY'S BOUTIQUE - DAY

DENNY, KYLE, ANT and BASH are hovering on the pavement outside the shop, nervously looking in the window, waiting for RUSSELL. It is nearly the end of the holiday and they look noticeably less gawky, awkward and skinny. RUSSELL opens the shop door and smiles.

RUSSELL

Thought it was you guys. Come on in. Don't be shy. It's only a shop!

99. INT. SAMMY'S BOUTIQUE - DAY

DENNY, KYLE, ANT and BASH are in a male fashion boutique for the first time in their lives. SAMMY walks over to them.

RUSSELL

Sammy, this is Denny (he nods), Kyle (nods), Ant (nods) and Bash (nods). They need something to look good in when they aren't at school, that's smart enough for a date. Now guys, go with Sammy, one at a time, tell him what your budget is, and he'll transform you. However much you've got, he can work magic. Be honest and don't be shy. If you don't like something or it's not comfortable, say so. Sammy's only happy if you leave here feeling good. Come on Denny, you go first. The rest of you just browse and see if there's anything you like the look of.

A sequence of shots with an A KB48 backing track, continuing into the next scene.

1. DENNY trying on clothes, looking in a mirror, as SAMMY explains the cut and the style.
2. KYLE, ANT and BASH look through the stock, comparing clothing.
3. ANT is now getting kitted out by SAMMY.
4. DENNY, KYLE and BASH are bemused by a bolo tie. RUSSELL, laughing, explains what it is by putting it on.

5. KYLE is trying on a casual suit, SAMMY checking the fit.
6. DENNY, KYLE and ANT are trying on hats and striking poses.
7. MARIKO in a changing room, wearing a casual (man's) suit, striking poses in the mirror and then bursting into a fit of giggles.
8. ANT is chatting with SAMMY about the the jacket he is wearing.
9. DENNY, KYLE, ANT and BASH, with multiple carrier bags, are settling up at the till.

100. EXT. IN FRONT OF SAMMY'S BOUTIQUE - DAY

DENNY, KYLE, ANT and BASH spill out on to the pavement, waving goodbye and walk along, chatting excitedly about what they've bought.

101. EXT. IN FRONT OF DENNY'S HOUSE - DAY

MRS. CLARKE puts her purse away and a taxi drives off. She looks up at the house.

MRS. CLARKE

Well, at least the house is still standing.

MRS. CLARKE walks up the drive with her suitcases, unlocks the door and goes in.

102. INT. INSIDE DENNY'S HOUSE - DAY

MRS. CLARKE puts her suitcases down and hears a whirring noise. She nervously walks to the kitchen pushes open the door and walks in. She is confronted by DENNY'S breadmaker, whirring away, stirring a loaf mix. She stares at it and peers through the observation window. Then she sees DENNY'S food mixer which takes her by surprise. She has a close look at it. Shaking her head she opens the cupboard and, bemused, takes a packet of organic Assam teabags out. She opens them, sniffs them and puts them back. Suspicious now, she goes to the fridge, opens it, takes a can of Pocari Sweat out of the fridge door, stares at it reading out the name, squints at the writing on it and puts it back.

MRS. CLARKE

(nervously) Denny?

103. INT. INSIDE DENNY'S HOUSE - DAY

MRS. CLARKE is now outside DENNY'S bedroom. It is only pulled to, so there is a gap. She prods it open and looks in. DENNY, much more physically fit than he was six weeks ago, with a different hairstyle, is wearing cordless headphones and dancing to an AKB48 track, emulating the dance moves on the YouTube video on his PC screen. His mother stares. Eventually the dance moves mean that Denny sees his mother watching him. He is shocked, squeals in surprise, trips and falls back on his bed. They stare at each other.

MRS. CLARKE
I'm back, dear.

DENNY
(recovering) OK, mum.

MRS. CLARKE
I'll put the kettle on then.

DENNY
OK.

MRS. CLARKE vanishes downstairs. DENNY sits up, holds his hand on his heart, blows hard and gradually recovers his composure.

104. INT. DENNY'S KITCHEN - DAY

DENNY enters the kitchen with the remainder of the housekeeping, the bill receipt and the post from the last few weeks. MRS. CLARKE is making two cups of tea, using the Assam tea bags.

MRS. CLARKE
(smiling) Well, I can see you've been having fun. How long does this take to brew?

DENNY
Same as the usual. It's nice. I bought the breadmaker with my birthday money and got the food processor from Mr. Figgins.

MRS. CLARKE
(smiling) Who did your hair. I really like it.

DENNY
'Hair Today' in the High Street. I've got vouchers. How's Great Aunt Prue?

MRS. CLARKE
Back to her belligerent self. I do have some rather bad news though. Your cousin Terry has died.

DENNY
Er, which one was he?

MRS. CLARKE
It's OK, you've never met him. But we still have to go to his funeral, so you'll be missing the first day of the new term.

DENNY
(passionately) Mum. No. I can't. I have to be there. (desperately) The school don't like us to miss days.

MRS. CLARKE

They understand if it's for a family funeral and you won't be the only one. I was chatting to Mags' mum on the phone last night and her father can't get time off, so he'll be bringing her back a day late. That didn't go down well either. (pauses) (sniffs)

MRS. CLARKE moves towards DENNY, sniffing.

DENNY

(slightly embarrassed) It's coconut moisturiser.

MRS. CLARKE

Oh. Right. (slightly puzzled) Well you smell very nice, dear. I'm going to unpack my cases.

MRS. CLARKE leaves the kitchen with her cup of tea in a state of mild shock, muttering 'coconut' under her breath.

105. EXT. IN FRONT OF DENNY'S HOUSE - MORNING

DENNY is waiting for MAGS. She arrives and is quite surprised by his new look. They walk to school together, Mags stealing looks at the new DENNY.

DENNY

Hiya. Do I look OK?

MAGS

(genuinely surprised at the difference in DENNY and slightly embarrassed by the question) Yes. You look older.

DENNY

How was your stay at your dad's.

MAGS

(quietly) Too long.

DENNY

(not wishing to pry) Where's Kyle and what's his mysterious news?

MAGS

I don't know. He said he had to go the other way to school this morning, so we shouldn't wait for him.

DENNY

We won't see Ant until we get to school either. He's got a meeting. He's asked if he can have Japanese lessons at school from now on, instead of French.

MAGS

Will they do that?

DENNY

They've said they will if they can. It makes them look good and they can put him in the brochure for parents. They teach A' level Japanese at the sixth form near Sainsbury's. Ant's meeting their teacher this morning.

MAGS

Bash said he'd see us at school. He's got some news too. Everyone is behaving really strangely. Have you heard about Jackie Chan?

DENNY

Kyle said that someone saw him going to the studios. He's directing I think. There's a rumour that he'll come in to the school and give a talk.

MAGS

That would be the best visit yet.

DENNY

Better than Colin Firth? I seem to remember you *really* enjoyed his visit.

MAGS

(blushes) OK, joint best visit yet.

106. EXT. ELSTREE COMPREHENSIVE SCHOOL PLAYGROUND - MORNING

DENNY and MAGS arrive. They are met by KYLE and BASH who are both smiling.

MAGS

You two look really different too. (slightly sadly) I was only away for a month.

KYLE

Ask us our news.

DENNY

OK. What's your news?

BASH

We've got girlfriends.

KYLE

Amazing eh?

DENNY

Seriously? Both of you? They're not first years are they? That's not just cheating, it's probably illegal.

KYLE

Same year as us. And you might recognise them.

KYLE waves over KATHY and SARAH, who are both blushing. KATHY smiles excitedly at MAGS and puts her arm inside BASH'S arm. SARAH smiles and walks up to stand next to KYLE.

KYLE

Do you remember her, Denny? The girl in the library? Mags, this is Sarah. She's starting here this year. Her parents have just moved to the area.

DENNY is stunned. MAGS realises who SARAH is and dives in so that DENNY has a moment to recover.

MAGS

Hello. I'm Mags. Whose form are you in?

SARAH

Mrs. Jenkins.

MAGS

We're in the same form group then.

DENNY just about recovers. The girls are chatting together.

KYLE

Amazing eh? It was all worth it. It actually worked.

DENNY

(hiding his emotions) Guys. Congratulations. You two certainly worked fast.

KYLE

(whispering) Isn't she gorgeous?! (louder) I'll be walking the other way to school from now on, so we can see each other for a bit in the morning. You'll still have Mags to keep you company.

BASH

Can't believe I actually asked her out. And she just smiled and said 'yes', straight away.

KYLE

We wanted to surprise you, so we didn't e-mail it. It's your turn now.

BASH

Yeah. After all that, it seems there's nothing to it. (grinning) You just walk up to the girl of your dreams and ask her. Bingo. Unbelievable. I think I slept with a smile on my face last night.

KATHY and SARAH call KYLE and BASH over to them. They smile and walk with them towards the school, waving to DENNY and MAGS. DENNY is left devastated. MAGS is standing a little way off, looking at him. She slowly walks back.

MAGS

(quietly) That was her, wasn't it? The girl you liked?

DENNY
(dry-mouthed) Yes.

MAGS
(nervously) Well, I'm sure there are other girls that like you.

DENNY
(angry) You don't understand. I just saw her and...

MAGS
Just because you think someone is pretty, it doesn't mean...

DENNY
Leave it Mags. You aren't helping. Can you just leave me alone.

It all becomes too much for MAGS. The tears start to well up.

MAGS
(she sobs) You have no idea!

MAGS drops her school bag, turns and runs away, out of a gate at the side of the school. DENNY stands there, surprised and at a loss. He stares at her bag before shaking his head and picking it up. RUSSELL walks over to him.

RUSSELL
(suspicious) What was that all about? Was that your friend Mags?

DENNY
Yeah. That was Mags. I have no idea why she ran off. Hormones probably.

RUSSELL
Did you upset her?

DENNY
I'm the one who's upset. Kyle just pulled the girl I was going to ask out.

RUSSELL
And you have no idea why Mags is upset?

DENNY
No.

RUSSELL
Mags, the girl who has been your friend for years. Who you don't even think of as a girl. Maybe she thinks of you as a boy. Maybe she likes you as more than a friend. Did that ever cross your mind?

DENNY
Mags? Mags has never said she fancied anyone. Ever.

RUSSELL

Because the person she really liked was the one person she couldn't tell.

DENNY

Me? Me and Mags?

RUSSELL

She looked really upset. Is she the sort of girl to dump her school bag and run off?

DENNY

No. (worried)

RUSSELL

You should go after her. The worst you'll get is a ticking off. Did she go home?

DENNY

(worried) That's not the way she goes home.

RUSSELL

She shouldn't be wandering around town during the day in that state. You probably know her better than anyone. Where does she go when she's upset? Come on, think.

DENNY thinks.

107. EXT. POOH STICKS BRIDGE - MORNING

Flashback. YOUNG DENNY runs up to the end of the Pooh Sticks Bridge - an old bridge across a wide, deep channel, with quite a fast flowing river below it. He sees YOUNG MAGS standing on the bridge looking in the water. He runs across the bridge towards her.

YOUNG DENNY

What's up Mags? I looked everywhere for you.

YOUNG MAGS

Dad's gone.

YOUNG DENNY

Gone where?

YOUNG MAGS

Just gone. Mum yelled at him for ages about something and he yelled at her and then he left. Mum won't stop crying.

YOUNG DENNY thinks about this for a minute and then steps forward and puts his arms around YOUNG MAGS.

YOUNG MAGS

(bemused, smiling) You give people funny hugs.

YOUNG DENNY

You can't jump if I hold on to you.

YOUNG MAGS

(smiling) I wasn't going to jump. I like watching the water.

YOUNG DENNY

Oh. Right. (lets go of MAGS) It's just there was a man on the TV last week and he jumped off a bridge. Mum said it was because he was sad.

YOUNG MAGS

I'm not going to jump. I can't swim. Do you want to play Pooh Sticks? I've got twigs.

YOUNG MAGS hands some twigs to YOUNG DENNY, they count to three, drop the twigs in the water and run to the other side of the bridge as the cameras pulls back.

108. EXT. ELSTREE COMPREHENSIVE SCHOOL PLAYGROUND - MORNING

DENNY

Pooh Sticks bridge. That footpath leads most of the way to it.

RUSSELL

Not the bridge over the river? The old wooden one?

DENNY

Yeah. We used to play there as kids. Even though we were always told to avoid it. No one else ever went there so we had it to ourselves.

RUSSELL

It was condemned a couple of years ago. They are waiting for it to collapse because it's cheaper than knocking it down. It's completely rotten. The old path to it is blocked off.

DENNY

We never used the path. There's a gap in the hedge we used to climb through. (mounting concern) Oh crap. Here. Look after these.

He hands his school bag and MAGS' school bag to RUSSELL and dashes off after MAGS.

RUSSELL

(shouting after him) Phone me if you need help. I'll keep my mobile on.

109. EXT. A SEQUENCE OF SHOTS – MORNING

DENNY runs as fast as he can down a path between houses and the school, dashes across a road, dodging a car, up another path between houses and then along a footpath. He climbs through a gap in a hedge, runs through a small wooded area and on to the track that leads to the bridge. He gets to the end of the bridge and stops. He is out of breath.

110. EXT. POOH STICKS BRIDGE – MORNING

MAGS is standing on the bridge, tearful, in the same position YOUNG MAGS was in, staring down at the water.

DENNY

(shouting) Mags. I'm sorry. I didn't realise. I've been an idiot.

MAGS turns and looks at DENNY. She turns back and stares at the water.

DENNY

(shouting) Mags. The bridge isn't safe. Come back. Please. Sometimes people don't realise what really matters to them, until long after they should.

MAGS

(turning) You mean?

DENNY, not knowing how to say it, nods and smiles. He steps on to the bridge and starts to walk towards her. The bridge creaks. MAGS wipes her eyes and takes a step forward towards him. The bridge creaks, timber snaps and MAGS falls half way through the bridge. She screams in pain and fright and grabs on to the bridge. DENNY starts to dash across the creaking bridge.

DENNY

(shouting) Hang on, I'm coming.

DENNY is almost half of the way to MAGS when the wood she is holding on to snaps, a piece of wood knocks against her head, she screams in pain and falls through the bridge into the river. She is clearly injured when the bridge timbers give way.

DENNY

(screams) Mags.

DENNY rushes to the side of the bridge and looks down into the river, which is deep, fast flowing and quite a way below the bridge. He can't see her. He pulls off his school blazer and shoes, stands on the side of the bridge and dives into the water. He surfaces. He cannot see MAGS. He dives into the water.

111. EXT. A SEQUENCE OF SHOTS – MORNING

DENNY surfaces. He dives again. The current is pulling him downstream. This time he surfaces with MAGS. She is bleeding from a head wound and not moving. He keeps her face above the water with one hand and swims as hard as he can against the current to get to the only low bank. Further down stream, the sides of the gorge are much steeper. He just manages to grab on to a fallen tree branch. He drags MAGS' body on to the bank. He listens for signs of breathing. There are none.

DENNY
(desperate) No. ... No. Don't die, Mags. You can't die.

DENNY administers the kiss of life and CPR. MAGS doesn't respond. He tries for a second time. Finally she stirs and coughs up water. She comes to a little, sees DENNY and smiles weakly, but she is fading again.

MAGS
(weakly) Leg. Hurts.

DENNY looks down at her leg. She is bleeding quite a lot. DENNY pauses to remember. He takes his school tie off and his shirt. He wraps his shirt tightly around MAGS' leg and then uses his tie to tie it tightly. He checks her breathing. It is weak but she still has a pulse. She has lapsed into unconsciousness. He looks about him to see where he is. His phone is in his jacket pocket on the bridge. The current has carried them some distance.

DENNY
OK Mags. Here goes. Don't you dare die on me. We're going to make this.

DENNY picks MAGS up and balances her as best he can. He takes a deep breath, steels himself and starts at a brisk pace up the sloping side of the bank, through a small wooded copse, along the side of a field and along a track way. He has to pause to readjust her position.

DENNY
(to himself) Come on. You can do this. You have to do this.

DENNY carries MAGS down a track between two houses and gets to a suburban road. A car is coming towards them. He stands in the middle of the road. The car toots its horn. He screams out loud, turning round to protect MAGS. The driver brakes. The brakes squeal and the car just stops in time. The driver leaps out.

DRIVER
What the hell are you...

DENNY
(completely exhausted) Hospital. ... Please.

DRIVER
Get her in the back, quickly.

DENNY gently places MAGS' body in the back seat of the car, pulls the door shut and the car speeds off.

112. INT. HOSPITAL – MORNING

DENNY is sitting on a seat in a hospital corridor on his own. He is wearing a hospital gown and rocking back and forth. The camera begins to move closer to him.

DENNY
(whispering) Don't die. Don't die, Mags. Please don't die.

113. A SEQUENCE OF SHOTS.

In flashback, soundtrack: *Sakura no Shiori* by AKB48, softly.

1. YOUNG DENNY and YOUNG MAGS are playing together in the park. Their mothers are sat together watching them.

2. YOUNG DENNY and YOUNG MAGS walking to the local primary school on their first day at school. They are both nervous and peep in the school gate. They look back to where their mothers are standing, turn to each other, hold hands and walk in together.

3. Two older girls are bullying YOUNG MAGS. YOUNG DENNY steps in front of her to protect her. The older girls laugh push him over and run off. YOUNG MAGS picks him up and kisses him.

114. INT. HOSPITAL – MORNING

DENNY is sitting on a seat in a hospital corridor on his own. The camera moves in closer. He bends his head down and weeps uncontrollably.

115. INT. HOSPITAL – EVENING

DENNY is sitting on a seat in a hospital corridor, now dressed in a change of clothing. MRS. CLARKE is sitting next to him, casting worried looks in his direction. MRS. BOWMAN emerges, tearful, from a door. MRS. CLARKE stands and goes to her. They speak inaudibly. MRS. CLARKE is visibly affected and hugs MRS. BOWMAN. DENNY doesn't move. MRS. BOWMAN goes to DENNY, touches his arm, whispers in his ear and guides him to the door she came out of. DENNY goes through the door, MRS. BOWMAN staying in the corridor.

116. INT. HOSPITAL – EVENING

MAGS is lying in a hospital bed. She has a large bandage on her head, her leg is in plaster and she is on a drip. DENNY sits by her and holds her hand. He is shaking and tearful. MAGS stirs a little and opens her eyes. She manages a weak smile. DENNY smiles back. MAGS says something very quietly. DENNY leans in closer.

MAGS
(quietly) Kiss me.

DENNY
(surprised) What? Here?

MAGS
(quietly) What does a girl have to do to get a boy to kiss her?

DENNY bends down and gently kisses her. They stare at each other and then both giggle.

MAGS
(quietly) We're going to have to practice that a lot before we're good at it.

DENNY smiles.

MAGS
(quietly) How about another?

DENNY smiles, bends down and kisses MAGS again, gently but with feeling.

MAGS
(quietly) That's more like it.

DENNY sits down next to the bed and they hold hands.

117. EXT. IN FRONT OF ELSTREE COMPREHENSIVE SCHOOL – LATE AFTERNOON

The end of the school day. Most of the children have gone home. KATHY and BASH are chatting with KYLE and SARAH. MAGS (with a walking stick and shorter hair) is standing with DENNY. DENNY is holding MAG's school bag as well as his own. ANT is standing with them. A taxi arrives. DENNY helps MAGS into it and climbs in with her. They wave goodbye and the taxi leaves.

BASH
(to ANT) We're going into town. The girls want to check out Hallowe'en costumes. You coming?

ANT
No. I can't. I have to go home and revise. I've got a kanji test tomorrow.

KATHY and BASH, with SARAH and KYLE walk towards the town centre, arm in arm, chatting. ANT turns the other way and starts to walk along the road, which is now deserted of children.

118. EXT. A DESERTED ROAD – LATE AFTERNOON

ANT is walking along checking a text on his phone. A large black limousine comes up behind him, passes him and slows to a halt. He stands still and stares at it.

ANT
(to himself) Well it *might* be Jackie Chan.

ANT walks on until he is level with the window of the limousine and then slows, hoping the window might open. He is still holding his phone. The window begins to roll down to reveal MARIKO SHINODA. ANT can't move or speak.

MARIKO
Hello. I dropped my phone and it is broken. Could I borrow yours please?

ANT, stunned, can only nod and hand his phone to MARIKO.

MARIKO

Do you go to that school back there?

ANT nods, still unable to speak.

MARIKO

Could I borrow this for tonight please? I will bring it back to you at school tomorrow. I promise.

ANT nods again. The best he can manage is a slightly more vigorous nod and a smile.

MARIKO

(with a bow of her head) Thankyou. You are very kind. (she smiles)

The window rolls up and the limousine drives away. ANT is left stunned, standing on the pavement. He looks up and down the street. There is nobody in sight. Nobody has witnessed this. A little worried, he double checks that his phone isn't still in his pocket. Unable to find it, in rather a daze, he continues walking home.

119. EXT. THE FRONT DRIVE OF THE SCHOOL – MORNING

ANT is standing in view of the road some 50ft up the drive. DENNY, MAGS (with her walking stick), KYLE, SARAH, BASH and KATHY are standing together, nearer the school, looking a bit concerned.

KATHY

Should we tell a teacher?

DENNY

Not sure. His dad has whacked him so many times. He must have taken a fair few blows to the head.

KYLE

He can't stand there all day. He's got a Japanese test first period.

ANT stands staring at the road. AKB48 backing track begins (*Ue kara Mariko*). Suddenly a limousine appears and stops at the end of the drive. The door opens and MARIKO steps out, carrying several bags. Other children spot the limousine and start to point at it. DENNY, KYLE and BASH, who have been lounging, stand up, astonished. MARIKO walks gracefully up the drive towards ANT. She stops in front of him and bows. He bows to her. She hands him his phone, thanks him, and hands over two large bags of gifts, rolled-up posters sticking out of the top of the bags. Their conversation is inaudible. By now most of the rest of the school are watching from the playground and from windows in the school. MARIKO and ANT bow again to each other and MARIKO walks back down the drive, ANT giving the 'victory' salute and MARIKO giving the salute that she gives at the end of the music video of *Ue kara Mariko*. The camera returns to an overjoyed ANT. MARIKO climbs back into the limousine and it drives off. Pupils, particularly girls, gather near ANT.

FADE OUT:

120. OPTIONAL ADDITIONAL SEQUENCE

An emulation, as exact as possible, of the dance shot video by Joseph Kahn of *Uza* by AKB48 lip synched by MARIKO, DENNY, KYLE, ANT, BASH, MAGS, KATHY, SARAH, RUSSELL, SASHA and MAY.

The only difference is that AKB48 on the 'doors' has been replaced by ELS48.

END CREDITS MUSIC: *Sakura no Hanabiratachi* by AKB48.

Additional, Optional Opening Scene 'Zero' (0A/0B).

This additional opening sequence is designed to add additional Japanese content to the film. It is dependent upon persuading Ueto Aya to briefly reprise her role of Misaki Yoko from the 2006 drama *Attention Please* (a hugely popular Jdrama series).

Additional Cast

Misaki Yoko – JAL Cabin Attendant. Played by Ueto Aya.

FADE IN:

0A. A JAL PLANE APPROACHING JAPAN, EXTERIOR AND THEN INTERIOR.

The opening theme, “The Main Theme from ATTENTION PLEASE” (6m 52s) plays throughout this scene as MISAKI YOKO awakens the passengers, with breaks for dialogue. The plane exterior is seen approaching the coast of Japan. Inside, most of the passengers are asleep. The lights in the cabin are raised. MISAKI YOKO's feet, parts of her uniform and her name badge are visible before she appears on camera. She stands at the front of the cabin section and addresses the passengers using a microphone.

MISAKI YOKO

Attention please. [Japanese:] We are now approaching Narita International Airport. Please ensure all of your belongings are safely stowed and that your seatbelts are securely fastened. [English:] Ladies and gentlemen. We are now approaching Narita International Airport. Please ensure all of your belongings are safely stowed and that your seatbelts are securely fastened.

A sequence of clips as MISAKI YOKO passes amongst the passengers to check they are OK and strapped-in, including ANT who wakes up, looks out of the window and is clearly excited at seeing Japan below him. MISAKI YOKO looks out at Japan getting nearer, smiles and straps herself in her seat. Exterior shots of the plane landing. The passengers prepare to disembark. MISAKI YOKO helps ANT reach his cabin bag. ANT leaves the plane, MISAKI YOKO watching him, bowing and smiling.

ANT goes through customs at Narita, claims his suitcase, stands in the middle of Narita airport, a little lost but very happy. MISAKI YOKO appears, pulling her own suitcase. ANT waves and smiles. She goes up to him, they talk and she directs him to the station, one floor down. He thanks her and she bows. She smiles and watches to make sure he goes the right way.

ANT buys his ticket and Suica card. ANT waits on the platform and gasps in amazement as the N'Ex Express pulls in. ANT sitting on the N'Ex Express, buying a bottle of mineral water from the trolley attendant and again gasping with amazement as he sees the Tokyo SkyTree for the first time, from the train.

ANT emerges from Shibuya station at the Hachiko entrance near the Scramble crossing, an area which is always very busy.

0B. ASSORTED SCENES IN TOKYO.

“Oh Pretty Woman” by Kaela Kimura (from *Attention Please*) plays throughout this scene as soon as MARIKO SHINODA spots ANT, having come to meet him in a small, distinctive car.

A series of sequences as MARIKO SHINODA takes ANT on a whistlestop tour of some of Tokyo's sights, including the roof of the Mori Tower. They buy crepes in Takeshita Street in Harajuku. MARIKO SHINODA is recognised by fans and signs autographs for them. Finally, they go up in the lift to the very top of the SkyTree.

Everything fades as ANT's dream concludes and he begins to wake up, back in his bedroom.

Scene 1 follows.