

Leonard & Hungry Paul

Episode 6

'Articulate'

Draft 3 - PINK SHOOTING

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Based on the novel by Rónán Hession

1 OMITTED CONTENTS MOVED TO 8A

1

2 OMITTED

2

4 **EXT. STREET - DAY**

4

On his Postal Route, along with the mail, Hungry Paul delivers flyers for his upcoming 'Silent Club'.

NARRATOR (V.O.)
Hungry Paul had yet to officially
start his new role with the Mime
Association.

5 **INT. JUDO GYM - DAY**

5

Hungry Paul pins a flyer on the notice board of the Judo club.

NARRATOR (V.O.)
But already, he was getting the
message out about his first event.

6 **INT. SUPERMARKET - DAY**

6

Hungry Paul places a flyer on the public notice board.

NARRATOR (V.O.)
The world had made an enemy of
silence: it had become something
unwelcome, to be broken or filled.

7 **INT. CORRIDOR, HOSPITAL - DAY**

7

Carrying an Easter egg, Hungry Paul now puts one on the notice board in the hospital.

NARRATOR (V.O.)
 Hungry Paul realised that before
 the public could be persuaded about
 mime, they would first have to be
 put in contact with silence itself.

HOLD ON the simple sign:

Sunday Night Quiet Club
One Hour of Sitting Quietly
at the National Mime Association Theatre
Free admission - All welcome.
First Sunday of Every Month at 5pm
(You may wish to note the above)

8

INT. WARD, HOSPITAL - DAY

8

Hungry Paul arrives with the Easter egg and a Quiet Club flyer for his elderly friend.

The curtain is drawn around her bed.

At a loss for what to do, he holds up a fist to knock but, realising that's pointless, quickly withdraws it.

A passing NURSE snaps open the curtain and continues on her rounds.

Hungry Paul is momentarily taken aback to see how frail the sleeping MRS. HAWTHORN looks, hooked up to a beeping monitor.

Hungry Paul puts the Easter egg on her bedside locker and sits by her side, taking her hand and staring ahead at nothing in particular.

A feint smile appears on her face.

OPENING TITLES

8A

INT. LOBBY, OFFICE - DAY

8A

Leonard waits for the lift. Mark Baxter arrives, scrolling his phone until he spots Leonard.

MARK BAXTER
 There he is. The man of the hour.

LEONARD
 Morning, Mark.

MARK BAXTER
 (excited)
 Have I got news for you.

Leonard likes the sound of that.

8B

INT. MARK BAXTER'S OFFICE - DAY

8B

Leonard sits across from Mark Baxter who has his laptop open in front of him.

MARK BAXTER

I had a great meeting with the guys in Factorial. Some seriously sharp people there.

LEONARD

And?

MARK BAXTER

And you're going to be a busy man.

LEONARD

(hopeful)

They liked my book?

Mark is momentarily confused.

MARK BAXTER

Your book? Oh, well, let me tell you. They loved it. Loved it!

Leonard beams. Mark suddenly looks disappointed.

MARK BAXTER (CONT'D)

But said it wasn't for them. Said it was more of a story book than a fact book. Fell between two stools.

Leonard's smile begins to fade.

MARK BAXTER (CONT'D)

But I said no. I said it was a masterwork and they simply couldn't pass!

Leonard's hopes begin to rise again.

LEONARD

And?

MARK BAXTER

They passed anyway.

(brighter)

But then I pitched an idea of my own for the next volume of Facts at my Fingertips.

Mark allows himself a dramatic pause.

MARK BAXTER (CONT'D)

Submarines.

Now Leonard is just confused.

LEONARD
Submarines?

MARK BAXTER
And that's not the best part. My book will be waterproof, like a submarine, so kids can read it in the bath, a swimming pool, the sea, a river... the possibilities are endless.

Leonard can hardly believe what this tool is saying.

MARK BAXTER (CONT'D)
And that's not even the best part. The guys love my idea so much they want to float it at next week's editorial meeting. And that's where you come in.

Leonard can see where this is going.

MARK BAXTER (CONT'D)
I need a treatment. Nothing long, ten, fifteen pages. What is life like on a submarine? Are giant squids a problem? Are giant squids even a thing?

Leonard stares blankly at Mark.

MARK BAXTER (CONT'D)
So, if you can get it to me close of business, Monday, that would be amazing. Top priority.

A look of defiance washes over Leonard and he stands to leave.

LEONARD
Unfortunately, I have plans this weekend. But, it sounds like you've got a good handle on it.

Caught off guard, Mark suddenly look worried.

MARK BAXTER
Ah.

Leonard opens the door and pauses for his parting shot.

LEONARD
Oh, and giant squids? They're definitely a thing.

Leonard leaves enjoying his small victory.

On Mark Baxter contemplating the laborious task ahead.

8C

INT. OFFICE - DAY

8C

The office is sparsely populated. Greg, wearing headphones, is typing away.

Leonard passes Shelley's now deserted desk.

Any evidence of Shelley has been removed, including the Easter egg and copy of the encyclopaedia that he had left for her.

Greg stops typing and removes his headphones to frown at Leonard.

GREG

What did you do?

Confused, Leonard looks to Greg.

GREG (CONT'D)

Shelley quit.

This comes as a blow to Leonard.

LEONARD

Oh.

Greg is surprised to see how thrown Leonard is.

GREG

I thought you knew.

Greg softens a little.

GREG (CONT'D)

That's a shame. I thought you two made a pretty good couple.

Leonard nods, appreciative.

GREG (CONT'D)

(matter of fact)

But how would I know what makes a good couple? I've been engaged three times.

Leonard tries to hide his surprise.

LEONARD

Three times?

Greg shrugs - *What can I do?* and puts on his headphones and returns to work.

Leonard moves on to his desk, processing the Shelley news.

9

INT. PARLEY VIEW, KITCHEN - EVENING

9

GRACE is seated at the table while HELEN serves up dinner and PETER opens a bottle of wine.

PETER

Your last day as a single woman.

The three-tiered wedding cake is on the counter.

GRACE

Do you think Aunt Sarah will be
annoyed that I didn't ask her to
bake my cake?

HELEN

God no, not at all.

PETER
Probably a little bit.

Helen glares at her husband.

PETER (CONT'D)
What? You know how your sister is,
she expresses her love through tray-
bakes and Genoise sponge.

Hungry Paul arrives.

PETER (CONT'D)
There he is. What news from the
outside world?

HUNGRY PAUL
Nothing much.

Hungry Paul greets his mother with a kiss.

NARRATOR (V.O.)
Like a problematic tooth, news was
something that needed to be
extracted from Hungry Paul. So as
not to steal any limelight, he had
decided to wait until after Grace's
wedding to tell his family about
his job with the Mime Association.

HUNGRY PAUL
What's for dinner?
(notices Grace)
Hi Gracie.

HELEN
Beef bourguignon.

HUNGRY PAUL
With carrots?

HELEN
That's how it comes.

Hungry Paul considers this.

HUNGRY PAUL
It's fine, I'll deal with it.

CUT TO:

Later at the dinner table:

Hungry Paul is 'dealing' with the carrots by meticulously
removing them from the sauce and putting them on his side
plate.

Grace rolls her eyes.

LEONARD (O.S.)

Only me.

Leonard arrives in the back door.

PETER

Ah Leonard! Have a seat.

Leonard takes a place next to Hungry Paul.

HELEN

Have you eaten? There's plenty in the pot.

Helen puts a plate in front of him.

LEONARD

I have-

Before Leonard can finish his sentence, Helen ladles enough beef bourguignon to feed a small army onto his plate.

LEONARD (CONT'D)

-thanks.

HUNGRY PAUL

(aside)

Watch out for carrots.

10

INT. LIVING ROOM, PARLEY VIEW - NIGHT

10

Hungry Paul, Leonard, Grace, Helen and Peter all play scrabble. Helen and Peter sit either side of Grace.

Helen plays the word 'fa'.

HUNGRY PAUL

Fa?

HELEN

As in do-re-mi-fa-so-la-ti-do.

Hungry Paul isn't having this. He holds out a hand to Peter.

HUNGRY PAUL

Dictionary.

Peter gives Hungry Paul the dictionary and Grace takes in the scene.

GRACE

I'm going to miss this.

Hungry Paul examines a page of the dictionary.

HUNGRY PAUL
(to himself)
Dammit.

HELEN
It's going to feel strange not
having you around so much after the
wedding. It was nice having
something to look forward to.

PETER
We could renew our vows?

HELEN
I'd rather amend them.

This gets a laugh.

GRACE
It's more than that. It just feels
like the end of something, although
I'm not quite sure what.

Grace gives Peter and Helen's hands a squeeze.

GRACE (CONT'D)
Like somehow things will never be
quite the same again.

Peter's eyes become a little glassy and he bottom lip
trembles.

HELEN
Careful, love, you'll set your
father off.

Seeing the effect she's having on her father, Grace gives his
hand an extra squeeze.

GRACE
Aw, Dad. Don't be sad.

Peter takes back his hand and, blinking away any potential
tears, pretends to concentrate on his letters.

PETER
It's not that, it's these damn
letters. Nothing but consonants.

LEONARD
Maybe you should renew your vowels.

More laughter.

11 **EXT. PARLEY VIEW - NIGHT**

11

A little later. It's a clear night. Leonard says goodnight to the (unseen) others.

LEONARD
Goodnight folks, see you tomorrow.

Hungry Paul walks Leonard out. They pause to admire the starry sky.

LEONARD (CONT'D)
I see you haven't told them about
your new job yet.

HUNGRY PAUL
After the wedding. This is Grace's
moment.

Leonard nods in agreement.

HUNGRY PAUL (CONT'D)
I assume that's why you haven't
brought up Shelley either.

LEONARD
I'm not sure stories of failed
romance should be on the menu at a
time like this.

No argument from Hungry Paul.

CUT TO:

12 **INT. PARLEY VIEW, BATHROOM - NIGHT**

12

Hungry Paul is brushing his teeth.

There's a knock on the door and Grace enters.

She sits on the side of the bath.

GRACE
Sorry for being a nag recently.

Hungry Paul spits.

HUNGRY PAUL
That's okay, I ignore it.

GRACE
I hate being the 'sergeant major'
of the family, telling people to
shape up, I'd much rather be the
laid-back popular one.

Hungry Paul continues to brush his teeth. Watching him, Grace can no longer hold her tongue.

GRACE (CONT'D)

So are you going to just stay here forever with Mum and Dad looking after you?

Hungry Paul shrugs.

GRACE (CONT'D)

What happens when they're older? Don't you worry about these things, or plan for them?

HUNGRY PAUL

Things will take their course. I don't dwell on them.

GRACE

Which is why I worry about them so much. I have to do all the family worrying.

Hungry Paul looks to his sister in the mirror.

HUNGRY PAUL

Why are you bringing this stuff up now?

Grace's frustration is beginning to show through.

GRACE

Because I can't move on when I still feel so... so duty-bound about everything. I'm tired of being some sort of family superhero.

HUNGRY PAUL

Who asked you to be that?

GRACE

Who's going to handle all the heavy stuff otherwise?

HUNGRY PAUL

What heavy stuff?

GRACE

Don't be so evasive, you know what I'm talking about. *The future*. What happens if Mum and Dad need help in the years ahead? What are you going to be like when they're gone?!

Hungry Paul rinses his toothbrush and puts it on the holder. He dries his face with the towel and then gives his sister his full attention.

HUNGRY PAUL

Grace, I know that I disappoint you.

Grace suddenly look sheepish, unable to deny the accusation.

HUNGRY PAUL (CONT'D)

I know it but I'm okay with it. Yes, our parents will grow old, get sick and someday die. But so will we. Where you're wrong is, you think that's a problem in the future. It's not.

GRACE

What? What are you saying?

HUNGRY PAUL

The answer to that problem is to spend time with them now. And when the time comes, hopefully many years from now, we will know what to do.

GRACE

Oh, we'll have it all figured out then, will we?

HUNGRY PAUL

No. But we will have had the habit, the practice, of loving them, of being with them, and the utter clarity that comes with that.

Momentarily speechless, Grace looks at Hungry Paul as if finally seeing things through his eyes for the first time.

Using his toothbrush as an imaginary sword, Hungry Paul knights Grace.

GRACE

What are you doing? Gross.

HUNGRY PAUL

Absolving you of whatever duty you have imposed on yourself towards me. I love you but I am not your responsibility.

Grace considers this and then musters a smile.

GRACE

I'm not sure what to do now.

HUNGRY PAUL
 You can just be Grace. Be whichever
 Grace you want. We'll love you
 anyway.

He gives Grace a hug and she squeezes her brother tightly.

HUNGRY PAUL (CONT'D)
 Now brush your teeth; you're
 getting married in the morning.

GRACE
 Oh, is that tomorrow?

Hungry Paul smiles as he leaves.

She watches him go, reflecting on her brother's gentle truth
 that was so hard to hear.

13 **EXT. PARLEY VIEW, BACK GARDEN - DAY**

13

It's early morning.

In his pyjamas, Hungry Paul fills the bird-feeder.

14 **INT. KITCHEN, PARLEY VIEW - DAY**

14

Hungry Paul is about to enjoy his usual three-Weetabix-and-banana breakfast when he hears movement outside the door.

In their pyjamas and dressing gowns, Helen and Grace arrive
 into the room in hyper-planning mode.

GRACE
 Make-up is arriving at ten. Now, it
 would make sense for you to go
 first with the hairdresser. Then
 Lisa. Then Susan. Then me.

HELEN
 Good idea. And I have your father
 primed to collect the flowers.

GRACE
 They said any time after eleven.

Peter arrives in.

HELEN
 Did you hear that? Any time after
 eleven.

PETER
 Any time for what?

HELEN/GRACE
(in unison)
The flowers!

On Hungry Paul, bracing himself for a noisy day ahead.

15

INT. LIVING ROOM, PARLEY VIEW - DAY

15

Now dressed in his suit with his purple tie, Hungry Paul sits silently on the couch. He appears somewhat shell-shocked by the circus going on around him.

Grace enters, her hair now done but still in her pyjamas.

GRACE
Where's Lisa? Has anyone seen Lisa?

HELEN (O.S.)
She's washing off her tan, love.

It's only now that Grace notices her brother.

GRACE
Oh, hey. Ah wow. Look at you.

Hungry Paul nods, wide-eyed and just about holding it together.

Knowing this must be a struggle for Hungry Paul, Grace takes a moment out of her busy morning to sit and reassure him.

GRACE (CONT'D)
I love the tie. Reminds me of the purple one from Quality Street.

Grace straightens his tie.

GRACE (CONT'D)
Thanks for last night, by the way.
Our little chat, I mean. As a rule,
I know speeches aren't usually your thing.

Hungry Paul manages a small smile.

HUNGRY PAUL
That rule never applied to you,
Gracie.

Grace returns his smile.

Helen and Peter enter.

HELEN
Grace, love, they're ready for you
in make-up. I feel like a film
director.

Leonard arrives in, suited and booted.

LEONARD
Morning all.

PETER
Ah Leonard.

Grace stands and Leonard gives her a card and a kiss.

LEONARD
That's for you.

GRACE
Thank you.

She gestures to her anxious brother with a subtle wink for Leonard - *save him!*

GRACE (CONT'D)
I was thinking, why don't you lads
go with Dad to collect the flowers?
We'll meet you at the hotel.

Leonard gets the message.

LEONARD
Great.

It's music to Hungry Paul's ears and he's already on his feet.

HUNGRY PAUL
Let's go.

PETER
What? I thought I was going in the
fancy car.

HELEN
And what would we do with the
bridesmaids, strap them to the
roof? Go, move, action!

She gestures for them to get a move on.

CUT TO:

16

EXT. HOTEL - DAY

16

At the entrance, overlooking the grounds, Peter, Hungry Paul and Leonard wait for the wedding car's arrival.

A lady of indeterminable age, wearing a striking fascinator, makes her way up the steps. This is GLORIA GRIMES.

PETER
Gloria!

GLORIA
Peter, darling. What a glorious
day.

PETER
You remember my son and heir.

Hungry Paul gives her a nod.

GLORIA
Of course. Of course.

PETER
And this is Leonard.

Leonard shakes her hand.

LEONARD
Are you Gloria Grimes, the writer?

GLORIA
Indeed I am.

PETER
Leonard's a writer too.

Gloria is suddenly interested.

GLORIA
Oh, really? And what do you write?

LEONARD
Children's encyclopaedias.

Gloria tries to hide her contempt but fails.

GLORIA
Isn't that precious.

Gloria moves on as the WEDDING CAR makes its way up the
driveway.

HUNGRY PAUL
Here they come.

The car parks. Helen is first out. Then both bridesmaids.

And finally Grace steps out of the car in her dress. She
looks stunning.

Peter looks at his daughter, speechless.

A beautiful, quaint country manor hotel.

Peter and Grace are getting ready to enter the room where the ceremony is being held.

Deep breaths. This is it. Grace turns to her father.

GRACE
If you want to say anything
profound, now's the time.

Peter wells up, clearly not in any position to talk as he struggles to keep it together. She smiles.

GRACE (CONT'D)
Don't you start getting lumpy,
you'll only get me going.

Peter returns her smile with a nod, batting away the tears.

They hear the music begin: 'Bach's Harpsichord Concerto No.5 in F Minor'.

GRACE (CONT'D)
They're playing our song. Are you
ready to give me away?

PETER
Never.

He kisses her forehead and Father and daughter lock arms, entering the room with broad smiles.

We stay outside.

CUT TO:

18 **INT. RECEPTION, HOTEL - DAY**

18

Upbeat music plays in the airy, light-filled room. The GUESTS enjoy canapés and champagne.

Grace, Peter and Helen are with AUNT SARAH.

GRACE
Aunt Sarah, so glad you made it.

Elsewhere, Hungry Paul joins Leonard.

HUNGRY PAUL
All checked in. Your key, m'lord.

Hungry Paul hands Leonard his key card.

HUNGRY PAUL (CONT'D)
This way.

Hungry Paul grabs his bag and Leonard follows.

19

INT. BEDROOM, HOTEL - DAY

19

Entering their room, Hungry Paul and Leonard see there is only one double bed.

They both look confused.

LEONARD

You're taking this plus one
business quite seriously, aren't
you?

HUNGRY PAUL

Where's the other bed? I
specifically asked them for a
double room.

LEONARD

This is a double room.

HUNGRY PAUL

Then why aren't there two beds?

Leonard is amused.

LEONARD

That's a twin room.

HUNGRY PAUL

Ah.

There's a knock at the door.

Leonard answers it to see UNCLE MICHAEL (Peter's older brother) with his overnight bag.

MICHAEL

There's the men.

He enters uninvited.

HUNGRY PAUL

Uncle Michael.

MICHAEL

Bit of a mix up with the room
bookings insofar as I forgot to
book myself a room. Pete said that
you wouldn't mind if I slept on
your couch.

A quick glance around the room shows us there is no couch.

HUNGRY PAUL
I'm afraid we don't have a couch.

MICHAEL
No worries. I'll take the side
closest to the bathroom. Speaking
of which.

He throws his overnight bag onto the bed and then heads into
the (unseen) bathroom.

Hungry Paul and Leonard eye each other, profoundly unsettled.

LEONARD
(whisper)
Is that 'sex tourist' Uncle
Michael?

HUNGRY PAUL
(whisper)
Mum says we're not allowed call him
that.

20

INT. BANQUET HALL, HOTEL - DAY

20

Hungry Paul is seated at the top table while Leonard sits at
another table next to Gloria Grimes. She is holding court and
Leonard has the feeling this is going to be a long meal.

GLORIA GRIMES
None of my characters would ever
dream to meekly enter a room. My
characters INTRUDE. They INVADE.
Just as they invade the minds of my
readers.

LEONARD
That's... very interesting.

GLORIA GRIMES
And, when one takes a step back
from the canvas of my words, you
realise that every plot twist is
forged from character.

LEONARD
As a writer of encyclopaedias, my
work is pretty much devoid of
twists.

GLORIA GRIMES
Darling, every story needs a good
twist.

A WAITER interrupts.

WAITER

Excuse me, sir, your sister is waiting in reception.

Leonard is confused.

LEONARD

I don't have a sister.

Gloria grins, giving Leonard a knowing look - *twist!*

Despite having no sister, Leonard is more than happy to take a break from this conversation and leave with the waiter.

21

INT. HOTEL, RECEPTION - DAY

21

Curious, Leonard walks into reception.

There, standing by the bookshelves, chewing on her thumbnail, is SHELLEY.

LEONARD

Shelley?

SHELLEY

Surprise! Sorry, I had to tell them you're my brother, I thought they mightn't get you if I said I was your ex-fire warden.

Naturally, Leonard is a little taken aback.

LEONARD

What are you doing here?

SHELLEY

I came to see you. I even drove if you can believe that. Borrowed my sister's car. You told me the wedding was on here today so... can we talk?

LEONARD

Okay. Sure.

Leonard leads her over to the empty seats near a log fire.

A beat of silence.

LEONARD (CONT'D)

Is everything alright?

SHELLEY

I found your book on my desk. And Patrick's Easter egg.

LEONARD

Oh.

SHELLEY

I'm guessing you heard I quit my job.

LEONARD

Not because of me, I hope.

SHELLEY

Not because of you, *thanks* to you.

LEONARD

I don't follow.

She looks to the fire, organising her thoughts.

SHELLEY

Your book is so beautiful. It reminded me of how I used to feel about my own work. Before I turned into this practical, cynical worker bee.

Shelley looks back to Leonard.

SHELLEY (CONT'D)

I've decided to go back to art college. Obviously it will have to be part-time but this time I'm going to see it through.

LEONARD

That's great.

A beat.

LEONARD (CONT'D)

I still don't know why you're here.

SHELLEY

I know and I'm sorry. You must think I'm a total weirdo showing up like this but I was worried that, if I didn't, I'd lose my nerve.

She shakes her head, losing faith in her plan.

SHELLEY (CONT'D)

The whole time I was driving here I kept running through the script of what I wanted to say. Now I don't know where to start.

A long silent beat. Getting uncomfortable, Leonard glances over his shoulder in the direction of the wedding celebration.

LEONARD

Look, I'd like to talk, but this
isn't the best time.
(MORE)

LEONARD (CONT'D)

It's Grace's wedding and I should really get back.

With a polite smile, Leonard rises out of his seat.

SHELLEY

I know I hurt you, Leonard, but please don't punish me.

Confused, Leonard slowly sits back down.

LEONARD

I'm not trying to punish you. Why would I do that?

SHELLEY

So what's going on then?

Off Leonard, unsure what she's driving at.

SHELLEY (CONT'D)

Between us?

Leonard goes for broke.

LEONARD

I don't know, Shelley. I don't know because I don't know. I'm not used to these conversations. I don't know the rules. I feel like there is some formulation of words you are willing me to say but I don't know what it is.

His frustration begins to rise.

LEONARD (CONT'D)

And there's no point in testing me, I'll only keep failing.

Leonard calms himself, avoiding eye contact.

LEONARD (CONT'D)

Obviously I know how important Patrick is to you. And I care for you but I can't perform for you. I'll always do my best to be kind. And listen.

He looks up at her again.

LEONARD (CONT'D)

I'm just not sure whether that's going to be enough for you.

Shelley nods. She takes a breath as she blinks back some tears.

SHELLEY

It's like, I've constructed this idea of myself as Patrick's protector. But sometimes, I wonder if I'm using him as a reason to opt out of the world, you know? At the first sign of danger I retreat.

LEONARD

If you're looking for solutions and clever answers, I'm afraid I don't have any.

Shelley nods acceptingly and then looks him in the eye.

SHELLEY

I also know that if I don't give my own life some air and sunlight, it'll become this sad little place inside me. And I can't let that happen.

Shelley reaches out and takes Leonard's hand. She looks at him, expectantly for another long, silent beat.

LEONARD

I don't know if you got the gist of anything I was just saying back then, but I really don't know what to do right now.

SHELLEY

Yes you do.

Another beat. Leonard moves in for a kiss. The troubled water between them, now a distant memory.

Shelley breaks from the kiss.

SHELLEY (CONT'D)

You'd better get back or you'll miss the speeches. Although you've probably had enough of those for one day.

Leonard snaps out of his post-kiss daze.

LEONARD

Oh, right.

Leonard stands.

SHELLEY

Call me tomorrow?

He smiles.

LEONARD

Tomorrow.

Shelley watches him go.

SHELLEY

Oh, and Leonard?

He looks back over his shoulder.

SHELLEY (CONT'D)

The suit really works.

Pleased, Leonard walks on, giving a quick spin to show her the whole look.

Much to Shelley's amusement, as he comes out of his spin, Leonard barely avoids colliding with ANOTHER HOTEL GUEST.

22

INT. HOTEL, FUNCTION ROOM - NIGHT

22

Leonard makes his way back to the table where his dessert and Gloria Grimes are waiting for him. She's dying to hear the gossip but Peter's speech has already begun.

PETER

- At which point, I felt like the insomniac who was up all night sleeping.

The 'joke' draws a big laugh which pleases Peter and surprises Grace.

CUT TO:

Peter continues his speech and it's going over very well.

NARRATOR (V.O.)

Peter's speech was the perfect cocktail of humour and heart.

GUESTS laugh at the appropriate times and Grace sheds a tear during the more tender moments.

NARRATOR (V.O.)

The rest of the evening was a magical blur.

CUT TO:

Grace sits around a table with Peter, Hungry Paul and Helen.

NARRATOR (V.O.)

During the break between dining and dancing, Hungry Paul found the opportune time to break the good news about his job.

Grace hugs her brother. Helen and Peter eye each other, beaming.

CUT TO:

Later, the dance floor is in full swing. Hungry Paul, with his purple tie wrapped around his forehead, is in the centre of a large circle which includes Leonard and Grace.

NARRATOR (V.O.)

And when the music began, he found
the opportune time to combine his
Judo skills with his love of
dancing.

To the song 'Kung Fu Fighting', Hungry Paul demonstrates his judo moves while dancing. One after another, he pulls GUESTS into the dance circle to join him.

CUT TO:

Aunt Sarah tries the cake. She isn't impressed.

NARRATOR (V.O.)

The evening's only sour note was
Aunt Sarah didn't care for the
wedding cake.

23 **INT. HOTEL, CORRIDOR - NIGHT**

23

A little tipsy, Leonard, now carrying his jacket and with his tie loosened, makes his way back to the room.

He's surprised to see Hungry Paul sitting outside in the corridor.

LEONARD

What's up?

Hungry Paul motions for Leonard to take a look inside the room.

Leonard opens the door a crack and sees--

24 **INT. BEDROOM, HOTEL - NIGHT**

24

-- A snoring Uncle Michael sleeps, splayed across the bed, somehow managing to take up every inch of it.

25 **INT. HOTEL, CORRIDOR - NIGHT**

25

Leonard quietly closes the door and turns to Hungry Paul who takes a pack of Top Trumps out of his inside pocket.

HUNGRY PAUL

Top Trumps?

26 **EXT. GARDEN ROOM, HOTEL - DAWN**

26

Leonard and Hungry Paul sit at a table playing Top Trumps (Mythical Beasts).

HUNGRY PAUL

Audacity: eighty three.

LEONARD

Seventy seven.

Leonard hands over his card.

LEONARD (CONT'D)
Does it worry you at all? How
everything seems to be changing.

HUNGRY PAUL
I thought you were all about
expanding your universe?

LEONARD
I am. It's just...

He looks to the stars.

LEONARD (CONT'D)
There are parts of the old universe
I'd like to hold on to.

HUNGRY PAUL
Don't overthink it, Leonard. We're
still right here at the centre of
it all.

Hungry Paul joins Leonard in looking at the stars.

HUNGRY PAUL (CONT'D)
Nothing changes but the scenery.

As Leonard considers his friend's words, Hungry Paul returns
his attention to the cards in his hand.

HUNGRY PAUL (CONT'D)
Strength: sixty five.

LEONARD
Strength: sixty five.

Both men put their cards on the table. Hungry Paul studies
his card with hawkish intensity.

And, as the sun peaks over the horizon turning the sky a
brilliant pink, that's where we leave them.

FADE OUT:

FADE IN:

The cherry blossoms are in full bloom in the hospital
grounds.

28 **INT. WARD, HOSPITAL - DAY**

28

Hungry Paul walks through the ward with nothing special on his mind. Reaching Mrs. Hawthorn's bed, he pauses.

Mrs. Hawthorn's bed is empty and made; her bedside tables have been cleared of everything except for her sunflower.

The moment Hungry Paul knew was coming, has finally arrived; Mrs. Hawthorn has passed.

The PATIENTS and NURSES go about their day like it was any other.

Hungry Paul approaches the bed. He gently takes a petal of the sunflower between his thumb and finger, holding it for a beat.

He then sits down next to the bed, staring ahead into nothing, just as he always did. With a sad smile, he gives the bed an affectionate pat.

29 **INT. PARLEY VIEW, KITCHEN - DAY**

29

Helen and Peter browse a holiday brochure together.

30 **EXT. THEATRE - DAY**

30

Posters either side of the door advertise the first Quiet Club.

NARRATOR (V.O.)

Hungry Paul's much anticipated
first Quiet Club was met with an
impressive turnout.

ARNO stands by the door, in full mime makeup and costume, silently welcoming the guests.

Helen and Peter enter with all the excited curiosity of a couple of children stepping into Narnia.

WENDY DAVENPORT looks on. Between smiling and nodding to every eye she catches, she whispers something in Arno's ear. Arno smiles politely.

NARRATOR (V.O.)

Wendy Davenport had joked to Arno
that the large attendance spoke
volumes about silence.

Wendy Davenport smiles to herself.

NARRATOR (V.O.)

She was so pleased with her joke
that she made a mental note to use
it again later.

It's a colourful collection of people filing through the
theatre door.

OTHER MIMES, also dressed for the occasion, exchange wary
glances with A LIVING STATUE (WINDSWEPT MAN) on his way in.

NARRATOR (V.O.)

Even the mimes and living statues
had managed to set their
differences aside for the duration
of the event.

FINBAR (the duty manager from the supermarket) is there,
along with some members of Hungry Paul's Judo club - his
'nemesis' ISABELLE, ISABELLE'S MOTHER, and their SENSEI.

There are also some new faces, including A WOMAN DRESSED FOR
YOGA with a rolled up mat and TWO ITALIAN STUDENTS (who
appear to be following the odd crowd out of curiosity rather
than knowing what was going on).

Leonard arrives and takes in the spectacle. He's pleasantly
surprised to see Shelley and PATRICK approaching.

Leonard braces himself for his first meeting with Patrick
but, before Shelley has a chance to introduce them to each
other, Arno advances on Patrick, holding out a hand to be
shaken.

Unfamiliar with mimes, a clearly unsettled Patrick steps
closer to Shelley, taking her hand.

Seeing this, Leonard mimes taking an arrow from a quiver on
his back and loading a bow which he then points at Arno.

Arno instantly reacts, holding up his hands in a show of
surrender, and backing away.

Patrick smiles.

With his imaginary bow still loaded, Leonard takes a knee
next to Patrick and 'gives him the bow'.

Enjoying the game, Patrick shoots the imaginary arrow at Arno
who, like the professional mime he is, clutches his chest and
performs a dramatic death.

Looking to his mother, Patrick laughs hysterically; Shelley
laughs too but at Patrick's joyful reaction rather than the
improvised show.

31

INT. THEATRE - DAY

31

The room is beautifully arranged with everyone seated in a circle and Christmas lights across the foot of the stage.

There is a high stool in the centre of the circle with Mrs. Hawthorn's potted sunflower sitting on it.

Hungry Paul appears from the side of the stage and, as he makes his way to the centre of the circle, a hush falls on the assembled group.

HUNGRY PAUL

Thank you for coming to the first
Sunday Afternoon Quiet Club. When I
take my seat, we will begin sitting
for an hour. There are no special
instructions, except that we should
do our best to be as quiet as this
flower.

Not knowing quite how to finish, Hungry Paul gives the crowd a double thumbs up and takes his seat.

DISSOLVE TO:

32

INT. THEATRE - DAY

32

A short time later:

NARRATOR (V.O.)

Each of the participants had their
own experience during that hour,
which goes to show the infinite
variety in life. Even when doing
nothing, people do it differently.

The mimes and living statue remain perfectly still.

Helen eyes the room, and then her son, with pride.

Peter, at an age where warm quiet rooms are a challenge to wakefulness, starts to doze off.

The baffled Italian students sit quietly, wondering what the hell is going on.

Hungry Paul sits, staring at nothing, without any identifiable expression on his face.

NARRATOR (V.O.)

In the middle of it all sat Hungry
Paul with who-knows-what going
through his mind.

Looking content and relaxed, Leonard sits next to Shelley and Patrick.

NARRATOR (V.O.)
Leonard sat and enjoyed the time,
his universe once again expanding.

He looks to his friend, Hungry Paul, sitting by the
sunflower.

NARRATOR (V.O.)
He couldn't help but think that so
much had been written and said
about flowers over the centuries,
and yet it took someone as special
as Hungry Paul to notice how quiet
they are.

In Leonard's mind's eye, the sunflower appears to come into
full bloom.

CLOSE ON the sunflower, brightening to a magical, sparkling
glow.

FADE TO BLACK.

The End.