

"KEEP ON SMILING"

(Just Another Dumb Comedy)

by

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Draft August 1992

KEEP ON SMILING

Synopsis

A cinematic pantomime for kids and lovers of all ages. A Chaplinesque, Woody Allenish, Mr Bean type, up-beat tonic for a recession depressed world. "Keep On Smiling" is a "silent" comedy in which only two words are actually spoken but where the story and a lot of the comedy derives from an enhanced sound FX track and a certain style of performance with its roots in vaudeville and the silent comedy era.

The film will bring together a group of actors who have polished their comic skills through a number of "location theatre" pieces ("Tram" show etc.) as well as such television work as "Let The Blood Run Free" and the early "Comedy Company" series.

Basically it is the story of Alan, a failing, middle aged composer, who falls hopelessly in love with his beautiful young neighbour, Maureen, who lives in the block of flats opposite. However, Maureen doesn't quite realise this yet because Alan is 95% deaf and completely unable to speak as a result of a childhood tragedy.

So instead, he pours his frustrated emotion into his piano and constructs adoring love letters which he never has the courage to send. Through a series of misunderstandings and bad timing Alan's affection is misconstrued as intrusive voyeurism. The more he tries to make some kind of contact the worse it becomes. The ugly concrete driveway that separates their two blocks of flats might just as well be the grand canyon as far as Alan is concerned.

However, when Maureen's precious bonsai plant is stolen by a starving, out of work doorman, Alan senses a chance to redeem himself and springs heroically into action. A crazy chase ensues through the trams, Luna Parks, and bike paths of St. Kilda. At the end of which a sort of rough justice is restored. The doorman is incarcerated and Maureen and Alan are finally united.

1. EXT. BUSH SCENES DAY

We dissolve through various black and white shots of the Australian bush in the manner of an early fifties newsreel. Cattle swim big wide rivers, kookaburras laugh in gum trees, men fight fires with damp bags, and just as suddenly, rain falls as if from nowhere.

Through it all the theme song "Keep On Smiling" plays. A lilting, bitter-sweet, romantic hymn to persistence through adversity- composed in the manner of a Vera Lynn/Cole Porter type song full of nostalgia and loss.

2. INT. MAUREEN'S FLAT DAY

In the final bush dissolve we tilt down an enormous tree on which huge raindrops fall, and widen to discover that it's actually a very tiny tree- a bonsai tree in fact, and the "rain drops" are falling from Maureen's small watering can.

3. INT. ALAN'S FLAT DAY

Just as the bush images come down to a small bonsai so too, the grand musical theme of the opening song reduces to a few notes picked out on Alan's piano.

He sits in front of some scrawled-on music sheets searching for the right opening chords to the song over and over again.

We see the hand written title "Keep On Smiling" scribbled on top of the music sheets. And underneath rejected lines like

"Keep on smiling
 "Though tears are falling
 "Your heart is breaking . . .
 "Inside you're dying . . .

But Alan just can't get beyond those tantalising, infuriating opening chords. And none of the lyrics are right either.

He gives up on the unfinished melody and, angry with himself, scratches all the composition out with his pencil and screws the pages up into a tight ball which he throws into a dustbin nailed to the back of his door like a basketball net.

There's a lot of crumpled-up misses on the ground.

He slams the piano lid down and paces belligerently round his small bed-sitter. The melody of the opening chords gets all churned up in his brain. Now it sounds metallic and ugly, now

it sounds like a samba rhythm- none of which is appropriate.

We notice that he's dressed in a western/cowboy style. But his slight paunch and thinning hair contradict the rockabilly image. The wear and tear of his 43 years is just too much to really pull off a pose this cool- although the black silk shirt isn't bad.

Around him the posters and LPs that litter his flat reflect an eclectic taste in music: Tommy Dorsey, Janis Joplin, Muddy Waters, Edith Piaf, Pink Floyd. . . They don't quite fit the rockabilly image either.

He stops at his window and glances vaguely across at the flat opposite.

4. INT. MAUREEN'S FLAT DAY

Having finished with the watering, Maureen carefully prunes her bonsai with a pair of nail clippers. Her small balcony is bathed in sunlight. She glances up and catches Alan looking straight down at her. She reacts, flustered.

5. ALAN'S FLAT DAY

Alan is humiliated that she should think he's perching on her and blushes (literally) bright red with embarrassment, pulling away from the window in some pain.

6. EXT. MAUREEN'S FLAT DAY

Maureen retreats inside her flat and snaps the venetians shut.

7. INT. ALAN'S FLAT DAY

Alan is in a paroxysm of remorse and humiliation. He sits at the kitchen table and starts writing a letter.

In close-up we see him write:

"Dear Maureen. . .

"Ms. Carmody, how can I ever begin to express. . ."

"So close and yet so far away. . ."

"The Grand Canyon of our common driveway. . ."

But he gives up on that too, crumpling the paper and hurling it at the dustbin, missing again.

Stuck by another thought he bends down to the floor and unravels a ball of paper he screwed up several days ago.

We see: "Your eyes like pools I could fall into. . ."

He sighs and drops his head into his hands.

8. INT. HOTEL DE LUXE DAY

In a more salubrious part of town Harry Hanrahan starts his shift as the doorman at one of Melbourne's swankiest hotels.

He emerges from the staff room in a bright green uniform with golden epaulettes and a green top hat.

He checks his appearance in a grand lobby mirror, breathes sideways on his epaulettes, giving them a brush with his white gloves and, satisfied overall, he heads on down a broad marble staircase.

From various angles we watch him bounce down the ornate steps. The descent seems to go on and on forever. On several different sub-levels he passes big bunches of dried flowers in huge vases.

9. EXT. HOTEL DE LUXE DAY

Finally he comes out of the lobby to take up a commanding and ever helpful position at the top of the steps. A blast of icy Melbourne wind makes him wish he could spend more time in the warm lobby. One day he'll make desk clerk.

He looks back longingly into its cosy interior to see one of the banes of his life approaching. Mrs. Fitzmaurice is sailing out of the dining room in an enormous fur coat carrying "Fluffy" her ferocious scotch terrier. Harry braces himself as he opens the door and tips his hat to her. The vicious little dog snaps at him. Harry'd like to kill the beast but instead puts on a big smile for one of the hotel's most important "regulars."

He summons her limo with a whistle and immediately a shiny pink and green 1957 Chrysler Royal with huge fins arrives.

Harry gingerly takes the dog from her and escorts her to the car. The dog looks and sounds like it would love to rip Harry's throat apart. With great difficulty Harry tries to

hold it as far away from himself as possible- just beyond biting range anyway.

He closes the door of the limo on Mrs. Fitzmaurice with a servile flourish and as he's carrying the yapping little thing around the back of the big VB to the other door he drops the dog below the back window and thumps it's head against one of the fins. It sounds like a lump of wood hitting an empty 44 gallon drum. The yelping stops.

10. INT. MANAGER'S OFFICE DAY

And so does the Hotel de Luxe's manager ! He's just seen the whole thing from the front office window and his bloated face is purple with rage. He slams down the putting iron he's been practicing with and storms out of the room stumbling over many scattered golf balls.

11. EXT. HOTEL DE LUXE DAY

Back outside Harry turns on a big smile for Mrs. Fitzmaurice as he gently places the now docile dog back on her lap. She opens an incredibly expensive purse and gives him a 10 cent tip.

Harry looks down at the miserable coin, smiles obsequiously, tips his hat, closes the door, bites the coin and jerks two angry fingers at the departing limo- only to turn round and notice the manager at the top of the steps glaring down at him.

Harry tries to turn the two fingers into a snappy salute but this gestural lie isn't fooling anybody, least of all the Senior Day Manager of the Hotel De Luxe !

12. INT. ALAN'S FLAT DAY

Alan continues to sit at the kitchen table with his head buried in his hands. Too stunned to move. Frozen by his humiliation.

Somewhere off the sound of an elaborate, musical car horn is heard. He lifts his head sadly, wondering what that could be?

13. EXT. TWO BLOCKS OF FLATS IN ST. KILDA DAY

A low shot at bitumen level reveals a pair of cowboy boots with spurs getting out of an older model, but now trendy red falcon.

They drop onto the footpath with a little jingle and move towards Maureen's flat.

Maureen has responded to the horn and is standing on her small balcony looking down. Her heart skips a beat as she sees her Cowboy Lover bearing a large cactus.

He smiles up at her. His teeth shine like a colgate commercial. He's an incredibly handsome and well built picture of perfect health.

14. INT. ALAN'S FLAT DAY

Summoning all his courage Alan risks a peek down into the street through his closed curtains. He spots the Cowboy Lover, the fantastic red falcon, the bull horns on the bonnet, the Davy Crocket tail on the radio aerial, the gleaming white wire wheels. . .

He knows he could never own a car like that. He looks down at his own hopeless western clothes, he hasn't even got boots on he's wearing moccasins ! Then he notices Maureen's keen anticipation of her visitor on the balcony opposite.

Alan sadly closes the curtain.

His shoulders drop. He turns away from the window. We dolly in on his forehead.

15. INT. MAUREEN'S FLAT DAY

Maureen opens her front door. We tilt up from the cowboy boots and spurs to see Alan there holding an even bigger cactus. He smiles and the colgate ring of confidence gleams off his teeth. She pulls him in and they embrace wildly, passionately . . . Until suddenly she disengages, stands back and slaps him hard across the face.

16. INT. ALAN'S FLAT DAY

Dolly out from Alan's forehead, he holds his face. That hurt ! Of course the last few moments were a complete fantasy. He would never have the guts to turn up on her doorstep with a cactus.

17. INT. MAUREEN'S FLAT DAY

Maureen opens her front door. We tilt up from the cowboy

boots and spurs to see the Cowboy Lover holding the bunch of flowers. She pulls him in and they embrace wildly, passionately. . . She closes the door behind them with a stockinged foot.

18. INT MANAGER'S OFFICE DAY

The manager unleashes a torrent of abuse at Harry but the words are just an angry blur of sound- like a dog barking.

In fact, in Harry's mind's eye we see the head on the manager metamorphose into the face of a vicious, snarling bulldog barking abuse at him. It's as if the whole dog species is taking revenge for what Harry's just done to "Fluffy".

Harry quakes as the Manager snaps and snarls his way around him. He's still stumbling over the occasional loose golfball. Backing off from the manager's attack, Harry stumbles also. About to fall backwards the manager pulls Harry up by the coat. Then ceremoniously and viciously he rips the epaulettes from Harry's shoulders. Harry winces as if hurt.

Next come the badge and the buttons. These fly off in all directions. The manager goes for the waist buttons around Harry's trousers but Harry covers them protectively. He's got to draw the line somewhere.

So instead, the manager rips a pink slip out of a big thick pad full of pink slips and shoves it rudely at Harry, practically pushing him out the door.

19. INT. HOTEL DE LUXE DAY

As Harry exits sadly down the grand steps of the grand Hotel de Luxe in an ironic reprise of his confidant, optimistic going to work that morning. His dejected leaving is accompanied by a swelling, classical, tragic piano concerto.

20. INT. ALAN'S FLAT DAY

The music is coming from Alan who, summoning all his wounded pride, is sitting at the piano and throwing himself with gusto and longing into the concerto (something like the "Polonaise")

21. INT MAUREEN'S BEDROOM DAY

The tragic, classical music bridges over to Maureen's flat.

We are close on the floor of her bedroom. Various items of clothing fall from the bed above: cowboy hat and scarf, bra, boots and spurs, girdle, corset, sherrif's badge . . . The boots and various other items seem to drop in percussion/time to the music.

22. EXT. CITY STREETS DAY

The pained piano concerto continues as we pick up Harry again wandering aimlessly and dishevelled along a street full of shops. He catches sight of himself in the reflection of a shop window. Shocked by his wrecked appearance Harry stops and considers himself on closer inspection. He picks a few threads from his shoulders where the epaulettes used to be.

Then he notices the plants inside the window. It's a nursery for rare and exotic species. There's a row of bonsai trees along the front. Harry reacts to the price tags. Some of them appear to be worth hundreds of dollars ! Harry shakes his head in disbelief. What a crazy world. People will throw their money away on anything.

23. EXT TWO BLOCKS OF FLATS IN ST. KILDA NIGHT

Alan brings out his small wheely bin and leaves it with a line of others on the footpath under a streetlight. Someone in the flats is practicing the saxophone. A lonely but sweet sound. Alan pauses to take in the whole feeling of his street: The moon between the tv aerials, street lamps against the electric wires, discarded plastic bags and MacDonald's cartons blowing about. . . He sighs, content.

A moment later Maureen brings out her wheely bin. They both get a slight surprise as their eyes meet for a tantalising, halting, guilty moment. But she quickly avoids his look and puts her bin at the other end of the line as far away from him as she can go.

Alan smiles meekly at her as she passes him again but she pointedly ignores him. So he hangs there a moment aware of her exit but not game to look back. As soon as he's sure that she's gone his shoulders drop, he stubs an empty kitty litter box and then wearily picks it up and puts it in his bin, soiling his hands slightly in the process. As he roughly wipes them with some newspaper he looks along the line of rubbish from the flats. A thought occurs to him: he quickly grabs his bin again and rolls it up next to Maureen's at the other end of the line.

Satisfied for the moment he turns to go back inside.

From her bedroom window Maureen has seen the whole thing ! At that moment he risks a glance up and sees that she seen and wishes the ground would just swallow him up.

Maureen snaps her venetians shut.

On the footpath Alan crumbles with embarrassment.
It starts to rain.

24. EXT RESTAURANT NIGHT

The rain builds as Harry passes a restaurant and gazes in longingly at the lucky people eating inside. He's dripping wet from the downpour. He looks hungry and forlorn.

25. INT. RESTAURANT NIGHT

Close on food going into people's mouths.

26. EXT. RESTAURANT NIGHT

Harry's mouth opens and closes in sync with the eater that he's focussing on. Harry swallows but nothing goes down.

His stomach rumbles- very loudly.

In fact it rumbles so loudly that everything inside the restaurant comes to a halt. People look around, waiters stop in mid pour. Even the cooks come out of the kitchen.

Eventually they spot Harry's wet and haggard face staring in at them through the window. Everyone turns towards him.

His stomach rumbles again very loudly.

A few customers snigger. This builds to a titter.

A third tummy rumble from the footpath sends the entire restaurant into hysterics. Suddenly they're laughing out loud. Faces stuffed with food are roaring with hilarity at Harry's distraught and emaciated countenance staring in at them.

He frowns and backs away from the window then runs off into the damp night, hurt, hungry, slipping on tram tracks. The mocking laughter reverberates and rings painfully in his ears. He tries to block them but the mockery continues.

Again we hear the same few opening chords to "Keep On

Smiling". The rain sound increases in intensity.

27. INT ALAN'S FLAT NIGHT

Alone at night, burning midnight oil, the weather lashing his flat outside, rain dripping into his wastepaper basket, Alan resumes his titantic struggle with the opening of his next masterpiece.

We follow the words as they're written on his sheets:

"Cause when it's raining in my heart
I'll be smiling from the start

He stops to check something he'd just thrown away in the bin but the rain dripping into it has washed out the inky letters on the page. Alan takes this wet page back to his piano

And adds:

"Know-ing it's only raining through my tears"

to the scoresheet.

He tries different chords for "tears"

But now a new drip comes straight down onto the piano keys. This is the last straw.

He sighs and looks up, he's running out of things to catch water into. We widen to see many buckets and bowls filling with leaks all around the room.

28. INT. PSCHIATRIST'S OFFICE DAY

The next day Alan sits meekly opposite his shrink. The doctor is the one who's actually lying on the couch. He's reading a manuscript Alan's shown him. We see the cover and the title: "The Heartache Of Our Separate Rooms" by Alan K. Harper B.A. (La Trobe).

On the page we read:

"The only thing I ever won in my life was a smiling competition at the Picture Theatre Dimboola in 1956. . . ."

The shrink closes the page and puts the manuscript down with a despairing gesture.

He gets up and launches into a tirade against Alan for being

such a whimp ! But all we hear is a blur of words as Alan chooses to hear it. What comes across is indistinct, low volume, mumbled speech.

The doctor even picks up a megaphone to increase his volume but the blurred nature of his speech persists. It's just louder aural blur.

Alan looks totally slumped by it all. He's "heard" the spiel before. In fact the doctor's got parts of it written down on his white board.

He points to a sentence already there:

"There is no medical reason why you can't speak or hear"

Alan mounthes a silent protest, signing furiously with his hands.

The doctor brushes all that aside- writing a new sentence:

"I KNOW you saw your mother die !!!!
But that was 37 YEARS AGO !!!

Back close on Alan.
He's trembling.
Dolly in on his forehead. . .

29. EXT. LIONPARK DAY

We flashback in Alan's memory to grainy, badly focussed super 8, home movie footage.

An early model Holden drives through the entrance to a lion park in the mid 1950s.

On the front seat of the car between Alan and his Mum is a cake with six candles and the words "Happy Birthday Alan". Alan looks happy, he's holding a balloon.

While his mum concentrates on driving Alan goes to sneak a piece of cake but in so doing loses his party balloon out window. Unthinking, his mother stops the car and gets out to retrieve it.

Shot of a lion moving forward.

Shot of Alan's mum chasing the balloon.

The lion runs forward.

His mother finally catches the balloon and turns, her smile

of triumph quickly turns to horror.

Close on Alan's face through the car window.
His mouth is open, he's screaming, but no sound can be heard.

30. INT. PSYCHIATRIST'S OFFICE DAY

Dolly back out from Alan's forehead.

The Doctor's still haranging him with the megaphone and
pounding at a new sentence on the white board :

"It's all IN YOUR MIND !!!!!

The Doctor taps Alan's forehead. There's an ever so slight
but unnerving hollow ring to it, followed by a muted lion's
roar.

Both Alan and the Dr. react to the sound. For Alan,
alarmingly, the reverb seems to go on and on inside his head.

The Doctor makes an actual note in his pad not to do that
again.

31. EXT. RIVERBANK DAY

Early morning sunlight stabs through the trees lining the
Yarra, stirring some life into a spread of newspapers on the
grassy bank. There appears to be a body under the papers.
As the body turns over, pulling papers over its head to stop
the sunlight pouring in, we recognise a familiar green top
hat.

Various joggers, cyclists and assorted fitness fanatics speed
past oblivious. Harry sleeps on.

Suddenly a small dog arrives, sniffs the papers, lifts its
leg and leaves a warm yellow calling card. It steams slightly
in the morning mist.

Furious, Harry flings the papers off and staggers away from
the animal. Now he smells atrocious! He feels even worse.
He goes to kick the little mongrel but the dog easily catches
up to its owner who stops jogging and looks far too big and
intimidating for Harry. So Harry backs off while dog and
master jog on together

Distastefully, Harry wrings a considerable amount of liquid
out of his coat and slumps onto a park bench. How low can
one go ?

As he tries to bash some sort of shape back into his top hat a very corpulent man sits down beside him to eat a huge hot dog.

Harry is famished. Not a morsel's past his lips for two days. He's starving. He almost faints at the smell of the hot dog. The fat man slurps up the sauce around the edge like a vacuum cleaner sucking a bath dry. Harry wilts, tries to ignore it.

For a moment it looks like "Fluffy's" tail is sticking out the end of the frankfurt. Harry shakes his head. His hunger has got him hallucinating.

Almost subconsciously Harry opens his mouth at the same time as the fat man does.

The guy finishes his frankfurt and decides to chuck the last few inches of bread roll at the hovering seagulls.

Harry can't believe it!

The fat man goes. As soon as his back is turned Harry shoos the birds away and gets the last few crumbs for himself.

But really this has just made him feel more hungry.

32. EXT. TWO BLOCKS OF FLATS IN ST. KILDA DAY

Alan is going through his mailbox. As usual there's nothing but bills and junk mail including an invitation to join the local choral society. Suddenly he's startled to find a postcard for Maureen in his pile by mistake. His heart skips a beat.

This could be his big chance !

He takes a new poem from his shirt, writes "For Maureen- from an admirer" on the outside, adds it to the post card, and makes his way along the row to Maureen's mail box.

Tentatively he slips both the poem and the card in.

Then he moves away from the box rubbing his chin. Was this the right thing to do ? Is it premature ? Should he have signed his name ? How will she know who sent it ?

He paces up and down. It's gone, he's done it. He's committed now. That's it.

But he can't bear it. It's not right, he hasn't got the words

right yet. He hurries back up to her mail box and with the aid of a nearby twig tries to retrieve his letter.

He's stuffing around at her mail box when suddenly the elaborate musical horn of the red falcon is heard. Alan freezes. Maureen and her Cowboy Lover pull up and react to the sight of Alan with his hand stuck half way into Maureen's mail box.

Alan quickly retrieves his poem and backs off, appalled at being caught again like this. Of course it looks like he's trying to steal her mail ! And of course he can't explain. But even if he could she wouldn't believe him. He despairs at even attempting it.

Maureen, furious, slams out of the car and immediately checks what's left in her mail box. She throws Alan a withering look. He hurries inside and up his steps.

The Cowboy Lover looks like he's ready to follow Alan and take him on. But we see Maureen restrain him.

33. INT. ALAN'S FLAT DAY

Alan is peeking through a small hole in his curtains. We hear the red falcon drive off. Alan leans back against the wall relieved.

He then slumps at his kitchen table, holding his head in his hands for a moment before noticing the undelivered poem lying in front of him.

Angry with himself he rips the poem to shreds.

34. EXT SMALL HOUSE DAY

Harry continues his forlorn progress along a leafy inner suburb. As he passes a small house with a proudly tended front garden his nose starts quivering. He smells FOOD !

Looking furtively around he drops below the fence line and sneaking through the gate, creeps towards a window.

35. INT. SMALL HOUSE DAY

As luck would have it he's chanced upon Mrs. Fitzmaurice's place. Still dressed in her fur coat and string of pearls she's lifting a roast leg of lamb out of the oven and placing it next to Fluffy who sits up at the table with her, sporting a napkin round its neck and a bandage round it's head.

Fluffy sniffs the roast expectantly and licks her chops. And so does Harry who's crumpled top hat and wide eyes appear just above the window sill.

Mrs. Fitzmaurice is slicing off a thin slither for herself and pushing the rest of the leg towards Fluffy when suddenly there's a very loud tummy rumbling sound. They both look around in surprise.

36. EXT. SMALL HOUSE DAY

Outside, Harry drops down below the window hugging himself tightly, trying to quell the noise. But his tummy rumbles even louder.

A paper boy riding past throws in the "Daily Gloom" and looks at him very dubiously.

37. INT SMALL HOUSE DAY

Responding to this incredible rumbling noise Mrs. Fitzmaurice moves tentatively towards her window thinking the garbage men have arrived early.

She quickly throws window open and bends out looking around- while behind her Harry dashes in the back door and lunges for the leg of lamb.

Fluffy immediately gets her own mouth round the roast and pulls it back. The leg starts to come apart between them. Mrs. Fitzmaurice spins round just in time to see this filthy stranger in her kitchen wrestling with her dog !

She screams. Harry falls back, turns, and runs straight into a closed door.

38. INT. ALAN'S FLAT DAY

Alan is back at the keyboards having another stab at "Keep On Smiling" He gets through the first verse:

Chorus
(the words are heard in voice over)
"Keep on smil-ing
Though your hurt-ing
Keep on smil-ing
In-side

39. EXT. BACK LANE DAY

The song bridges over Harry running into a back lane. His nose is bleeding profusely. He stops, and sensing that he's safe for the moment he immediately gorges himself on what's left of the lamb, tearing at it with his teeth like a wild animal. His own blood mixes with the meat.

40. INT. ALAN'S FLAT DAY

The song continues to develop. Alan is getting happier with the flow.

Chorus

"Keep on try-ing
Though you're cry-ing
Keep on try-ing
To hide:

The feel-ing
That you're reel-ing
Cause you're cry-ing
In-side

So when it's rain-ing
And you're pain-ing
Cause it's pouring in your heart
Keep on smiling through the tears. . .

He tries "tears" with a number of different chords but again none of them work. He gives up. It's still not there.

41. EXT NEWSAGENCY DAY

Hunger satisfied for the moment, Harry's dejected progress brings him past a Newsagent's. He holds a blood soaked hankie to his nose. Understandably people give him plenty of room as they go past. Tired, bored, in some pain from the nose, Harry stops and studies the posters for various magazines and papers lined up along the footpath. They're full of either disaster stories, the royal family, or scantily dressed women.

While Harry pauses over some of the latter the Newsagent comes out to change the poster for the "Daily Gloom"

Harry reacts to the new headline:

"COSTUMED RAPIST TERRORISES GRANDMOTHER"

The poster includes an identikit photo of the alleged offender in which the crumpled top hat and dirty green coat are right but the face is the visage of a savage pug-nosed criminal type completely unlike Harry.

Harry's jaw drops. He peers at this crazy "photo". Is that supposed to be him ! ? It looks nothing like him ! Perhaps he's gotten away with it. He laughs. But then he notices beside him on the footpath: a young kid licking an ice cream and staring fixedly at him. Looking from the photo back to Harry's hat.

Harry suddenly feels very exposed. He whips off his hat and surreptitiously drops it in a nearby dustbin.

42. EXT TWO BLOCKS OF FLATS IN ST. KILDA DAY

Harry hurries on, head bent, trying to look inconspicuous.

He comes round the corner into Alan and Maureen's street goes past a car and suddenly it's burglar alarm goes off. Shocked, Harry jumps forward away from the car, but the next car's alarm goes off also. It seems no matter where he goes his very proximity to anything starts to send the burglar alarms off.

People look out of windows, shop doorways.

Soon a police helicopter can be heard. Harry looks up, startled, as the helicopter swoops low over the St. Kilda skyline. Harry takes cover behind a tree and, peeking back to watch the helicopter disappear, he notices Maureen's bonsai on the balcony of the block of flats opposite.

Outside Alan's block of flats there's a very tall ladder going right up to his roof.

Harry rubs his chin, looking from the bonsai back to the adjacent ladder and thinking hard. Nobody seems to be about.

We hear "Keep On Smiling" start up on Alan's piano again.

43. INT ALAN'S FLAT DAY

Alan plugs away at the keys getting the whole opening of the song right. Behind him the ladder moves past his window.

Oblivious to the moving ladder, Alan pauses only to add new lines and chords to the developing score.

Chorus

Keep on smil-ing
 Though your hurt-ing
 Keep on smil-ing
 In-side

Keep on try-ing
 Though you're cry-ing
 Keep on try-ing
 To hide:

The feel-ing
 That you're reel-ing
 From the hurt-ing
 Of your pride. . .

44. EXT. MAUREEN'S FLAT DAY

Harry lays the ladder against Maureen's balcony and starts to climb towards the bonsai.

From the top we see his wide eyes appear over the edge of the balcony. He checks that the flat is deserted.

45. INT. ALAN'S FLAT DAY

Behind Alan, through his window, we see Harry go over the top of Maureen's balcony and disappear below the railing.

A pair of hands reach up and the bonsai also disappears below the level of the railing.

Alan plays on oblivious.

46. INT MAUREEN'S FLAT DAY

Harry has rested the bonsai on the kitchen table and is rummaging through a cupboard, stuffing his pockets full of cookies, nuts, wedges of weetbix. . .

47. EXT TWO BLOCKS OF FLATS IN ST. KILDA DAY

On Alan's roof the Roof Plumber finishes painting the new patch in the galvanized iron and gathering up his tools, drops his leg over the edge to climb down. He slips and nearly falls 4 stories ! There's no ladder where there should be ! He dangles perilously from the guttering. It creaks ominously and starts to pull away from the eave. He yelps for help. His feet kick into thin air.

48. INT MAUREEN'S FLAT DAY

Harry takes a handfull of cake and stuffs as much of it into his mouth as he can possibly fit.

49. EXT. TWD BLOCKS OF FLATS IN ST. KILDA

With a superhuman effort the plumber manages to swing himself in under the eave and land on the top balcony still holding a bit of the gutter in his hands.

50. INT. MAUREEN'S FLAT DAY

At the fridge now, Harry continues stuffing food into his mouth: cheese, leftover pate, a jug of chocolate milk. . .

An egg drops onto the floor and breaks. He looks down at it for a moment, then takes another one and drops it beside the first. He sniggers. This is fun. He takes a handfull of eggs and starts hurling them around the kitchen- taking a kind of blind revenge on a society that's brought him so low.

51. EXT. TWD BLOCKS OF FLATS IN ST. KILDA DAY

The Plumber comes back to recover his ladder from where Harry has placed it against Maureen's balcony. He scratches his head, looks around, just can't work it out.

The Plumber carries the ladder back to Alan's building.

52. INT. ALAN'S FLAT DAY

Alan is pacing again but he's happy now. The form of the song is ringing true and clear in his head.

We see the plumber go past his window back up to the roof.

At the same time we hear the fully scored orchestral version of. "Keep On Smiling". Alan is joyfully caught up in the moment, conducting the imaginary orchestra at the grammy awards presentation, when suddenly, he glances quite casually through his window towards Maureen's flat only to see this total stranger in there stuffing wine bottles under a filthy green coat.

The music and Alan stop dead in their tracks. His jaw drops.

53. INT. STAIRWELL DAY

Jump cut to Alan pounding down the steps, racing to the rescue.

54. EXT. TWO BLOCKS OF FLATS IN ST. KILDA DAY

Alan swings out of his building. Grabs the ladder and carries it quickly next door to rest it against Maureen's balcony.

While up on the roof. . . having gathered his tools again, the plumber drops his leg over the edge to climb down. But again there's a yawning gap where the ladder should be. As before he slips and just manages to grab the guttering but this time his tools slide down the roof above him and crash into his head as they go.

Grimly hanging on, he reels from the blows of hammer, nails and brushes hitting him in the forehead and bouncing off (with all sorts of strange bonking and crashing sounds). But as if that isn't bad enough, as soon as he reaches desperately for something to hold on to he grabs the paint tin which just tips over him. So he's now drenched by a flood of silver paint. All this extra banging onto the plumber's weight has been the last straw for the guttering. It again tears away from the eave and plumber drops out of sight.

There's a terrible thud off as he hits the ground four stories below.

Loosened by the paint a final chisel slides down the slope of the roof and also drops out of sight.

55. INT. MAUREEN'S FLAT DAY

Harry looks up from his looting as he reacts to the splot of a chisel hitting something like a ripe watermelon. He turns around just in time to see Alan coming over the balcony towards him.

56. EXT. TWO BLOCKS OF FLATS IN ST. KILDA. DAY

Maureen and her Cowboy Lover are also watching Alan go over the top into her flat- just as they pull up in the red falcon, open mouthed.

They can hardly believe the gall of this guy ! It's the last straw ! They storm out of the car so mad they don't even notice as they step over the prostrate body of the plumber. The chisel has plunged straight into the middle of his forehead .

57. INT. MAUREEN'S FLAT DAY

Alan is chasing Harry round and round the kitchen table. The unemployed doorman is making a right mess of the place, pulling cabinets over and generally wrecking everything in the attempt to block Alan while still clinging onto the bonsai.

Eventually, Harry pushes Alan back into a clothes drying rack and escapes past him over the balcony, down the ladder, onto the street.

Alan picks himself up off the floor just as Maureen unlocks her front door and rushes in with her boyfriend.

Alan's jaw drops.

Maureen's eyes pop. All she can see is Alan covered in her underwear, sprawled in the middle of her demolished flat.

She screams !

58. EXT. TWO BLOCKS OF FLATS IN ST. KILDA DAY

Racing out, Harry jumps over the plumber, wacking the chisel with his boot. It's embedded so cleanly into the middle of his forehead that there's hardly even a drop of blood spilt.

The jerk has shaken Plumber awake. He shakes his head and his eyes blink open. Amazingly, he picks himself up off the ground. All that he's feeling is one hell of a migraine.

His legs bend under him as he goes to retrieve his ladder yet again from Maureen's balcony. But as his paint splattered hands grip onto it he has another thought. . .

Which is even more extraordinary given the amount of steel that is now wedged inside his frontal lobes.

And the more that the plumber tries to shape this one thought the angrier he gets. He looks up at the ladder, the source of all his problems, and suddenly furious now, he storms up it towards the balcony.

59. INT. MAUREEN'S FLAT DAY

Unable to even begin to explain Alan backs towards the balcony. As he carefully tries to remove her underwear from around his head and shoulders he points to where the bonsai used to be. He mimes a guy with a top hat . . .

But all Maureen can focus on is the fact that her bonsai is missing. She mouths the words "He's stolen my tree"

In the manner of an old silent film title we cut to card reading :

Maureen
"He's stolen my tree "

Maureen's boyfriend undoes the horseshoe buckle on his wide studded leather belt and comes menacingly towards Alan.

Trapped and speechless, Alan backs towards the balcony and gets a double shock to find the Plumber coming up over the ladder behind him !

Mad with rage, the Plumber throws a wild punch at Alan just as the boyfriend does likewise from the other side. Alan ducks and the Cowboy hits the Plumber instead, jerking his head sideways causing the chisel handle to smash into Maureen's window.

Alan takes the opportunity to slip between both of them and virtually slide down the ladder out of sight.

Now he plumber is really mad. We see the Cowboy swallow grimly, adopt an uncertain kung fu stance and back off a little as the Plumber recovers his balance, shakes his head and staggers menacingly towards him !

60. EXT. STREET DAY

Alan rounds a corner just in time to see Harry getting on a tram some distance away. Alan races after Harry but the tram pulls away.

Alan keeps running but the tram is beating him. He just can't make it. Breathless, Alan slows to a dejected and despairing halt. Unless he gets the bonsai back he's gone !

61. INT. TRAM DAY

Inside the tram Harry clutches the bonsai and feels safe. He glances out the window and smiles at sight of Alan giving up. He even feels confident enough to lean out the window and give Alan the fingers.

A passenger opposite looks disparagingly at Harry. Harry notices that the passenger is glancing from the "identikit photo" in the "Daily Gloom" back to him !

Suddenly the tram slams to a halt.

All the passengers lurch forward. A bottle of wine drops out of Harry's coat. The suspicious passenger frowns at this also.

62. EXT. STREET DAY

Close shots of a tram pole bouncing off the wire. Sparks fly.

63. INT. TRAM DAY

The tram remains stationary. The compressor noise is loud. Harry bites a fingernail and looks nervously out the window for signs of Alan.

64. EXT. STREET DAY

A little distance away Alan has missed the fact that the tram is stationary because he's turned away in disgust with himself. He almost bursts into tears. Whole seconds of opportunity tick by as the conductor slowly comes round the back of the tram to re-align the pole.

Casually Alan turns back to the tram expecting to see it gone by now but to his surprise it's stopped. A mere 100 metres away !

65. INT. TRAM DAY

Inside the tram Harry decides to make a break for it. He stands up and backs towards the front of the tram followed very keenly by the squinting eyes of the suspicious passenger.

66. EXT. STREET DAY

For a moment Alan just stares back at the stationary tram, almost frozen. But the sight of the conductor returning inside propels him into action. He tears off after it again.

67. INT. TRAM DAY

This time Alan just makes it- bounding through the door as it starts moving again- only to find that virtually everybody on

board is hiding behind a copy of the "Daily Gloom" shouting the headline "Costumed Rapist Terrorises Grandmother".

Alan quickly spots Harry and goes straight up to whip the paper away from him- only to discover a rather huge and hairy Hell's Angel behind it wearing a long scraggly beard and wrap around sunglasses.

Alan's knees shake as he tries to restore the man's newspaper but in the process and in his nervousness he only succeeds in getting it even more messed up. The Hell's Angel's patience wears thin. He stands, towering above him.

Alan swallows grimly and backs away bumping into another newspaper. He notices green trousers below it, and sure this time, he rips the paper away only to find that now he's shocked and disturbed his Psychiatrist- commuting home from work.

The doctor looks at Alan bewilderingly. Then takes out his notebook and writes a sharp note.

Alan cringes, retreats, backs into another newspaper accidentally knocking it aside to reveal: the bonsai just sitting there on the lap of none other than the Senior Day Manager of the "Hotel De Luxe"

The manager is as startled to see it there as Alan is. But before Alan can get his hands on it the plant is ripped away on the other side by Harry who seems to appear from under the seat.

Harry bundles the plant under his arm and jumps off the tram.

Alan goes after him.

68. EXT. TWO BLOCKS OF FLATS IN ST. KILDA

The plumber, in a straight jacket, is being escorted into a police car.

Behind him the Cowboy Lover is being carried on a stretcher towards a waiting ambulance.

Among the curious onlookers we notice Mrs. Fitzmaurice out for a walk with Fluffy in a pram. She's chatting up bored neighbours, going on and on about what violent world the neighbourhood is turning into.

The doors of the ambulance close and Maureen, concerned, watches it drive off.

She turns back to confront a detective who hovers with his notebook open, ready for her story. Maureen casts a malevolent look towards Alan's flat and takes a deep breath.

69. EXT. LUNA PARK DAY

Still clutching the bonsai Harry races through the big mouth into Luna Park hotly pursued by a struggling Alan.

A wild chase ensues across the big merry-go-round and through the ghost train tunnel.

Finally, Harry reaches the go-kart track, and evicting a couple of kids, steals their go-kart and drives over the barriers and out of the circuit.

Close behind him Alan sits in beside a kid in a second go-kart and drives off the circuit also. The kid beside Alan is holding a balloon.

The two tiny cars race back out through the big mouth of Luna Park.

70. INT. POLICE CAR TRAVELLING DAY

The police car carrying the roof plumber is proceeding in a northerly direction along the Upper Esplanade when the cops suddenly become aware of these two go-karts speeding along the footpath beside them- overtaking them.

The police give chase but Harry swings his dodgem up over the footbridge spanning the Lower Esplanade and heads down towards the beach- quickly followed by Alan and his terrified little passenger clutching grimly to his balloon.

From Alan's POV we fly up over the footbridge, round the swirly part of it and down onto the Lower Esplanade, circling round and round the statue of Captain Cook- whose face seems to take a dim view of the proceedings. Alan is desperately clinging to Harry's tail.

Unable to follow over the footbridge the police car screeches to a halt opposite. On the rebound the back door of the divvy van flies open and the mad plumber rolls out. The chisel is flung from his forehead. He registers this and picks it up in his teeth. Unaware that they've lost their prisoner, one of cops barks instructions into his radio.

71. EXT. RUSSELL STREET POLICE HQ DAY

Tilt down the police HQ building in Russell with the old

"Homicide" theme music playing over.

A police go-kart swings out of the driveway and into action with blue light flashing and tiny siren wailing. It's driven by a child sized cop in motor bike helmet and dark blue leathers.

72. EXT. ST. KILDA PIER DAY

Still maintaining a precarious lead Harry swings in under the big Victorian shelter at the end of St. Kilda pier, swerving round inside its open walls, driving repeatedly into and out of the shelter in a kind of wierd figure 8 pattern. And Alan is always there just behind him, sticking gamely to his tail.

But then things start to get all mixed up and now Harry appears to be chasing Alan.

Alan and the kid get a shock but there's nothing they can do about it and soon the police go-kart arrives and joins in the fray.

Strangely, it too, seems to get mixed up in the turnings and weavings and at times it looks like Harry is chasing Alan who is chasing the cop!

In back of Harry's go-kart the bonsai slides rapidly from one side to the other, almost tipping out as he swerves wildly round the corners.

Meanwhile Alan flashes on the kid beside him holding the baloon.

73. INT OLD HOLDEN (TRAVELLING) DAY

In flashback Alan sees himself back in his mother's car holding the balloon that fateful birthday in the lion park.

74. EXT. ST. KILDA PIER DAY

Suddenly it all becomes clear to him!

He pulls out of the chase and slows to a halt over near the bike path. It's like he's had a complete revelation.

Alan gets out of the go-kart and turns back to the kid. We see his lips move. He's talking!

Cut to a title card reading:

Alan
 "All my life I've blamed
 myself for killing my mother. . .
 But it wasn't MY fault."

Cut back to Alan slapping his forehead, shaking his head.

Cut to title card reading

Alan
 (He laughs)
 I didn't DO it !
 I couldn't have been responsible. . .
 I was only 6 years old !
 (then stops)

Cut back to Alan stopping. He turns to the kid and starts
 "talking" again.

Cut to title card reading:

Alan
 "You know they're the first
 words I've spoken in 37 years !"

Cut back to the kid who gives Alan his balloon.
 Alan is surprised. But he takes the balloon, gratefully.
 Starts speaking again.

Cut to title card reading:

Alan
 "Thanks.
 You'll never know how much
 I needed that back."

In the background, we see Harry swing off north again towards
 Beaconsfield Parade- quickly followed by the police go-kart
 siren wailing, blue light flashing.

75. EXT STREET DAY

Harry and the cop come round a sharp corner and are forced to
 go wide which sends them both up a ramp into a parked
 Furniture Van.

A driver appears from round the side and closes the door.

As the van drives off we hear the throbbing motors of the go-
 karts still going round and round inside.

76. INT. ALAN'S FLAT DAY

A detective knocks on Alan's door. His partner stands ready beside him with a very large sledge hammer. He limbers up with it like the oiled hulk who used to hit the big gong at the beginning of the J. Arthur Rank films.

77. INT. ALAN'S STAIRWELL DAY

Maureen is bringing up a very old and very slow caretaker who carries a large bunch of keys.

78. INT ALAN'S FLAT DAY

The first detective knocks again- louder than before. Again no response.

He nods to the sledge hammer detective who smashes Alan's door with one blow- just as Maureen and the caretaker arrive with the keys.

The police burst in, guns drawn, then shake their heads in amazement at the number of stolen items contained within the premises: Alan's video recorder, his camera, his tv set etc.

They start packing "evidence" into plastic bags.

As this removal of "stolen property" goes on in the background Maureen notices a manuscript lying open under the window her flat is visible from. It's entitled:

"The Heartache Of Our Separate Rooms"
By Alan Harper B.A.

She smirks at the title and idly opens the first page. We see sub-heading reading:

"For Maureen Carmody"

She frowns at this, and curious, reads on.

We dolly in on Maureen and hear Alan's voice over:

Alan
(voice over)

"The only thing I ever won in my life was a smiling competition at the Star Picture Theatre, Dimboola, in 1956. If only I could win Maureen's heart my life would be complete. But such happiness would be asking too much of a fate as cursed as mine has been. . ."

79. EXT TWO BLOCKS OF FLATS IN ST. KILDA DAY

Alan makes his sad progress back towards his flat still carrying the balloon. He balks as he notices the police car outside his block of flats and then looks up to see them rummaging through his place.

He shrinks back behind a tree.

The Furniture Van that we saw before pulls up and as soon as the driver opens the rear door and lowers the ramp Harry zooms back out in his go-kart immediately followed by the cop. Harry swerves away around the corner. The bonsai slides violently to one side and tips out of the go-kart.

Alan reacts alarmed at seeing this.

In slow motion the plant is flung across the bitumin to crash into the gutter at Alan's feet virtually disintegrating in the process.

Alan looks down at it open mouthed, appalled that it's been destroyed.

He looks up sharply to discover Maureen has seen it all from his balcony: her plant smashed to smithereens right in front of him. He assumes this must be the last straw for her.

But instead of being angry with him she breaks into a slow warm smile. Alan looks around, she must be looking past him at somebody else. But then he notices that she holds the manuscript of "The Heartache Of Our Separate Rooms" close to her chest. She takes off her glasses and loosens the pony tail shaking out her hair. She looks even more beautiful than before.

Alan realises that now she knows all.
She nods, smiling at him through her tears.

Alan's heart skips a beat. He sees that she sees.
And she sees that he sees that she sees.

Alan steps off the curve towards her, his heart pounding,
music swelling in his very soul.

Alan
Maureen !

For the first time we actually hear him say it.

Maureen
 Alan !
 (opening her arms to him)

Entranced, in seventh heaven, Alan floats across the road towards her.

Suddenly Mrs. Fitzmaurice's pink and green Chrysler Royal sweeps around the corner and heads straight for him.

80. INT. CHRYSLER ROYAL (TRAVELLING) DAY

Mrs. Fitzmaurice is pumping her horn.
 But no sound can be heard.

81. TWO BLOCKS OF FLATS IN ST. KILDA DAY

Cut to sudden dawning horror on Maureen's face.

82. INT. CHRYSLER ROYAL (TRAVELLING) DAY

Back to Mrs. Fitzmaurice's hand silently thumping the horn.
 At the last moment cut to Alan's shocked turn, seen through her windscreen. Crash zoom to his face.

83. EXT. TWO BLOCKS OF FLATS IN ST.KILDA DAY

Cut to Maureen hiding her face.

84. INT. CHRYSLER ROYAL (TRAVELLING) DAY

On Mrs. Fitzmaurice and Fluffy bouncing up in their seat as their big heavy car bumps over Alan's body.

85. EXT. CONTAINER TERMINAL DAY

Still hotly pursued by the cop, Harry speeds through the gates of a container terminal.

He drives erratically past columns and columns of containers. Suddenly he spots one open and diverts straight into it and out of sight.

The cop swings around the corner and drives on past, ignorant of Harry's clever detour.

86. INT. CONTAINER DAY

Harry peeks round the door of the container and realises with a whoop of joy that he's finally gotten away with it.

Suddenly there's a muted roar like a lion coming from deep within the container.

Harry frowns and spins quickly round. But in adjusting from the daylight to the darkness he can't really see anything.

However, he does come face to face with the labels on the wooden boxes all around him.

They read: "Danger! High Explosive!"
"Toxic War Heads"
"HazChem- Anthrax"

Harry reacts, alarmed.

But before he can swing round to escape the container door creaks shut behind him.

Everything goes black.

The lion's roar is slightly louder.
Sweat breaks out on Harry's brow.

Suddenly a cigarette lighter flicks on. It illuminates the ghostly silver face of a maniacal looking Roof Plumber !!! He's ripped the straightjacket off with the chisel and holds it menacingly in his other hand.

Harry is frozen with fear and loses his balance slightly as the container is jerked suddenly upwards.

The tilt jerks the plumber and his lighter towards the boxes.

87. EXT. CONTAINER TERMINAL DAY

The container is being lifted by a huge crane onto a waiting ship. Explosions can be heard going off within.

On the side pulling away from us the destination label reads:

"SARAJEVO"

88. EXT. TWO BLOCKS OF FLATS IN ST. KILDA DAY

All Alan's possessions have been moved into the van and Alan handcuffed and encased in bandages is being carried stiffly towards it by the detectives.

As they carry him up the ramp the only place they can fit him in is at the piano.

Maureen is on the footpath and stands facing Alan still clutching his manuscript close to her heart. She waves as the van pulls away.

Cut to title reading:

Maureen
I'll wait for you Alan.

Alan sits at his piano in the back of the van still flanked by the detectives, and despite the handcuffs and the splints, he launches painfully, but happily into the final orchestrated version of his song. Maureen joins in the song from the footpath but she grows smaller as we pull away.

89. INT. FURNITURE VAN (TRAVELLING)

Framed by the open rear door Alan plays on as the van continues past Luna Park, the Hotel De Luxe, and most of the other locations of the film. There's obviously a struggle in Alan's face between the joy of the playing the song at last and the pain in his crushed wrists.

Chorus
Keep on smil-ing
Keep on smil-ing
And the whole world
Smiles with you

Keep on smil-ing
Though you're cry-ing
You know my darling
I'll be true

Cause when it's raining in my heart
I'll be smiling from the start
Know-ing
It's only raining through my tears"
.....

90. INT. STAR PICTURE THEATRE DIMBOOLA DAY

The song continues and the credits roll over shots of kids lined up across a stage at an old 50s movie theatre.

The theatre manager (Manager of the Hotel De Luxe) works his way along the back of the row of kids and as he places his hand over each one that kid has to smile. The level of applause determines who wins. We see the kids lighting up

with wierd and wonderful and bizarre smiles.

Gradually, as we move along the line, we come to the various characters from the film. They also smile in turn as the Manager places his open palm above their heads.

For Harry's and the Plumber's smiles we cut to mug shots of them in prison uniforms with Yugoslavian writing round the frame. The applause for their smiles is actually quite hostile with even a few boos. In the mug shots their smiles quickly fade to grimaces.

Last in line are Alan and Maureen.
They smile at each other.
He's in a wheel chair covered in plaster.
She reaches for his hand.

The applause reaches a wild crescendo. Tears stream down Alan's face. He acknowledges the fantastic reception with as much of a nod as the plaster cast round his neck will allow. The song and the credits roll on.

Chorus

Keep on smil-ing
Though your hurt-ing
Keep on smil-ing
In-side

Keep on try-ing
Though you're cry-ing
Keep on try-ing
To hide:

The feel-ing
That you're reel-ing
From the hurt-ing
Of your pride. . .

Keep on smiling
Keep on smiling
And the whole world
Smiles with you. . . !

The song reaches its final crescendo and mixes through to the sound of an alarm ringing.

91. INT. ALAN'S FLAT DAY

Alan wakes with a start and looks around him.
The alarm keeps ringing.

Frowning slightly, he switches it off and swings his legs over the side of the bed. His legs ! They're not broken. His flat it's all still intact. His piano, furniture, tv is all still there !

Was he dreaming ?

In a panic he rushes to the piano and checks the music sheets.

The title of the song he's been composing is:

"Keep On Trying"

That's not right.

He races to the window and looks across to Maureen's flat but instead of Maureen he sees Mrs. Fitzmaurice ! And she's not watering a bonsai but feeding this incredibly ugly dog ! Mrs. Fitzmaurice smiles back at Alan. He's appalled.

Suddenly a voice calls from behind

Maureen
Good morning, darling.

Alan swings around. Maureen is there holding a breakfast tray looking as radiantly beautiful as ever.

Alan holds his heart, breathing hard- a sigh of relief.

He rushes up to her, puts the tray aside and they embrace, wildly, passionately. Her foot reaches out and closes the kitchen door.

Slow fade to black. . .