

PADDINGTON 2

Written by

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Based on the Paddington Bear books  
By Michael Bond

Post Production Script  
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**EXT. DARKEST PERU - A FEW BEARS YEARS AGO**

Somewhere in the depths of the Amazon Rainforest, a home-made ROPE BRIDGE stretches across a vast jungle valley.

Rainwater cascades down the hillsides in waterfalls and a huge river flows far beneath, but sitting on the bridge, perfectly serene, are two elderly bears, LUCY and PASTUZO.

Lucy is pouring herself a CUP OF TEA while Pastuzo makes himself a MARMALADE SANDWICH.

He puts it under his battered red bush hat for safekeeping, and sets about making a quadruple decker sandwich to eat now.

PASTUZO

Our last rainy season.

LUCY

Just think Pastuzo, this time next month we'll be in London...

PASTUZO

...where the rivers run with marmalade and the streets are paved with bread.

Lucy gives him a quizzical look.

LUCY

Did you read the book about London?

PASTUZO

I skimmed it.

LUCY

(gently scolding)  
Pastuzo!

PASTUZO

Well, reading makes me sleepy. But any city that can come up with this is alright by me.

Pastuzo slaps the last slice of bread onto his sandwich and squishes it down, SQUIRTING MARMALADE over Lucy's glasses.

She takes them off to wipe them - but as she does so, she spots something moving in the river beneath them.

LUCY

Oh Pastuzo, look!

Pastuzo picks up a pair of binoculars and peers through them to see a TINY BEAR CUB clinging desperately to a BRANCH, floating inexorably downstream towards a WATERFALL.

PASTUZO  
It's... it's a cub!

Pastuzo lowers his binoculars to see Lucy climbing down one of the TRAILING VINES that hang from the rope bridge.

PASTUZO (CONT'D)  
Lucy!

LUCY  
Lower me down.

Pastuzo unties the vine and starts lowering Lucy towards the torrent that rages beneath them.

Meanwhile, the cub is struggling to stay on his branch. He loses his footing and slips into the water, but just manages to retain his grip.

Lucy is still a few metres above the water.

LUCY (CONT'D)  
Lower, Pastuzo! Lower!

The cub looks up to see Lucy on the rope, stretching out a paw towards him. It's his last chance of salvation.

He reaches up to grab hold but SLIPS FROM THE BRANCH.

Without pausing to think, Lucy DIVES FROM THE VINE and into the swirling WATERS.

Pastuzo is YANKED FROM HIS POSITION ON THE BRIDGE, his HAT falling from his head.

The branch, without its passenger, plunges over the waterfall and disappears into the swirling mists below.

Back on the rope bridge, there is no sign of life.

But then the camera moves and we discover PASTUZO has managed to cling to the underside of the bridge with one paw.

He cautiously opens an eye and, to his great relief, sees Lucy swinging from the vine beneath him.

PASTUZO  
Lucy? Lucy!

LUCY  
I'm afraid we're not going to London after all, Pastuzo.

PASTUZO  
Why not?

Lucy is staring with love in her eyes at the drenched little bear cub she has managed to save from the waters.

PASTUZO'S HAT has fallen onto his head.

LUCY  
We've got a cub to raise.

PASTUZO  
What's he like?

LUCY  
Rather small...

The CUB SNEEZES, sending PASTUZO'S HAT over his face.

LUCY (CONT'D)  
And rather sneezy!

Lucy tenderly lifts the hat to discover the cub is now eating PASTUZO'S SANDWICH. He burps, surprising himself.

LUCY (CONT'D)  
But he likes his marmalade.

PASTUZO  
Well that's a good sign.

LUCY  
Oh yes, Pastuzo. If we look after this bear, I have a feeling he'll go far.

As Pastuzo hauls them to safety, the camera cranes up to the vast Amazon sky.

We mix through to a different sky and the TITLES START as we crane down to find the towers, spires and rooftops of the LONDON SKYLINE, a few bear years later...

2 **EXT. WINDSOR GARDENS - DAY**

In a beautiful street of pastel coloured homes, the SAME BEAR CUB, a little older and scruffier, but still wearing the same battered red hat, sits in a round attic window.

This is PADDINGTON, gazing out at the city he loves.

PADDINGTON (V.O.)  
Dear Aunt Lucy...

3 **INT. PADDINGTON'S ATTIC ROOM - MORNING**

Paddington sets about his day.

PADDINGTON (V.O.)  
I hope all is well in the Home for Retired Bears. Life in London has been better than ever this summer.



Her husband, HENRY, mimes throwing a ball and feels a twinge in his shoulder.

HENRY

Ooh, not anymore. Coconuts are a young man's game.

PADDINGTON

Well I think you're in great shape for a man of your age, Mr Brown.

HENRY

Thank you, Paddington. Hang on, how old do you think I am?

PADDINGTON

Oh... about eighty?

HENRY

Eighty?!

PADDINGTON

At least!

Paddington puts the last sandwich in his hat and gets up to leave - but MRS BIRD, the Browns' aged Scottish relative and redoubtable housekeeper, stops him in his tracks.

MRS BIRD

Just a minute, wee bear. I thought I told you to clean your ears.

PADDINGTON

But I did, Mrs Bird...

Mrs Bird MAGICS A COIN from BEHIND HIS EAR.

PADDINGTON (CONT'D)

I wonder how that got in there!

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**EXT. WINDSOR GARDENS - MORNING**

Paddington runs out of the house as a BICYCLE comes round the corner towards him.

PADDINGTON (V.O.)

I really feel at home in Windsor gardens.

The FRENCH CYCLIST rings her bell.

PADDINGTON

Bonjour, Mademoiselle!

CYCLIST

Good morning, Paddington!

Paddington leaps on the back of the bike and hands the cyclist a sandwich as they free-wheel down the street.

PADDINGTON  
I brought you breakfast.

CYCLIST  
Thank you. Your sandwiches always  
put me in a good mood.

They pass an ABSENT-MINDED DOCTOR emerging from his house.

PADDINGTON  
Morning, Dr Jafri. You haven't  
forgotten your keys, have you?

Dr Jafri stops, pats his pockets and panics.

DR JAFRI  
Keys? Keys!

Dr Jafri rushes back to his closing front door, catching it just before he is locked out.

DR JAFRI (CONT'D)  
Thank you, Paddington!

PADDINGTON  
You're welcome!

Paddington and the Cyclist ride on past the COLONEL, a gloomy, dishevelled man with a military moustache and a week's stubble wearing a dressing gown.

PADDINGTON (CONT'D)  
Glorious day, Colonel!

COLONEL  
Is it? How absolutely thrilling.

They pass a NEWSPAPER KIOSK. The owner is a cheery eccentric with a twinkle in her eye and a parrot on her shoulder.

PADDINGTON  
How was your date, Miss Kitts?

MISS KITTS  
Well he wasn't the one, but you  
know what they say?

PARROT  
Plenty more fish in the sea.

MISS KITTS  
Exactly!

Mrs Kitts THROWS A PAPER towards the bike. Paddington catches it and puts it in the CYCLIST'S BASKET.

They sail round a corner and pull alongside a DUSTBIN LORRY. Paddington hops onto the back of the lorry as the cyclist heads off in another direction.

PADDINGTON  
(to the Bin Man)  
Morning, Mr Barnes!

BIN MAN  
Morning.

PADDINGTON  
Au revoir, Mademoiselle.

CYCLIST  
Bye, Paddington.

The Bin Man hands him a much-thumbed A-Z MAP OF LONDON.

BIN MAN  
Come on then, test me.

PADDINGTON  
What's the quickest way from  
Buckingham Palace to Big Ben?

BIN MAN  
Ooh, an easy one! Straight down the  
Mall, turn right...

PADDINGTON (V.O.)  
Everyone's so kind and welcoming,  
even though they're very busy.

The dustbin lorry passes under a railway bridge as a  
COLOURFUL TRAIN crosses carrying KOZLOVA'S STEAM FAIR.

7 **EXT. SERPENTINE SWIMMING CLUB - MORNING**

Mary DIVES into the LAKE.

PADDINGTON (V.O.)  
Mrs Brown has decided to swim to  
France. It seems an awful lot of  
hard work given you can go by boat  
or plane or even train.

8A **CUTAWAY: VARIOUS MODES OF TRAVEL.**

PADDINGTON (V.O.)  
But she's spent the summer cooped  
up illustrating a series of  
adventure stories and has decided  
she wants one of her own.





PADDINGTON (V.O.)  
Jonathan is joining her at big school this year. He spent the summer building a steam engine but I'm not supposed to talk about it as it is 'not cool'.

13 **CUTAWAY: CHANGING LOOK BOOK.**

A flip-flap book shows Jonathan going from his true self to a new persona wearing ridiculous cyber-shades.

PADDINGTON (V.O.)  
He's got a whole new look and if anyone asks, he's called J-Dog - and is definitely not into steam trains.

14 **INT. JONATHAN'S ROOM - DAY**

Jonathan sadly shuts the steam engine away in his cupboard.

PADDINGTON (V.O.)  
But Mr Brown has been busiest of all.

15 **INT. LLOYDS OF LONDON - DAY**

Mr Brown stands among a crowd of his colleagues, nervously anticipating the announcement of his promotion.

PADDINGTON (V.O.)  
He recently had a surprise at work.

C.E.O.  
I'm delighted to announce our new Head of Risk Analysis will be... Steve Visby.

A MUCH YOUNGER MAN steps forward. Henry's face drops.

PADDINGTON (V.O.)  
This has triggered what Mrs Bird calls a Full Blown Midlife Crisis.

16 **CUTAWAY: FOOD BLENDER, HAIR DYE.**

PADDINGTON (V.O.)  
It involves blending his food, painting his hair and engaging in a process called "Chakrabortics."



Mr Gruber is coming downstairs from the upper workshop.

MR GRUBER

Ah Mr Brown, come in! I just had a visit from Madame Kozlova who runs the fair.

PADDINGTON

Oh yes?

MR GRUBER

They were having a clear out and found all these old crates stuffed with memory-bilia they thought had been lost forever.

Paddington growls, interested.

MR GRUBER (CONT'D)

She's asked me to sell it for them while they're in town and I thought there must be something in here for your Aunt Lucy's birthday.

PADDINGTON

Good idea.

Paddington starts looking through the memorabilia, touching a VAN DER GRAAF GENERATOR which makes his FUR STAND ON END.

MR GRUBER

Ooh! Look at this!

He pulls out a MECHANICAL MONKEY ON A TRAPEZE.

PADDINGTON

It's very nice, Mr Gruber, but...

MR GRUBER

I know, I know, it's got to be perfect.

PADDINGTON

Since Uncle Pastuzo died, I'm the only relative she's got left - and it isn't every day a bear turns a hundred.

Paddington rummages in a trunk, finding a WIG AND GLASSES.

MR GRUBER

Quite so. Ah, how about these rolling shoes?

He holds up some ROLLER SKATES. Paddington - now wearing the wig and glasses - is unconvinced.

PADDINGTON

Please Mr Gruber, be serious.

MR GRUBER

Perhaps your Aunty's rolling days  
are behind her.

Paddington digs into one of the trunks.

PADDINGTON

I think you might be right. Ooh.  
What's this?

He pulls out an OLD BOOK and Mr Gruber consults a list.

MR GRUBER

Ah, now this must be the popping  
book! Very interesting.

PADDINGTON

Really?

MR GRUBER

You see, Madame Kozlova's great-  
grandmother, who started the fair,  
was a brilliant artist. Every time  
they visited a new city, she made a  
popping book to remember it by, and  
this is London.

Paddington opens the book to reveal a POP-UP TOWER BRIDGE.

PADDINGTON

Oh Mr Gruber it's wonderful! Aunt  
Lucy's always dreamed of coming to  
London and never had the chance -  
but if she saw this, it would be  
like she were finally here...

As Paddington gazes into the book, the camera pushes in,  
and we find ourselves in an INCREDIBLE POP-UP WORLD...

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**INT. POP-UP LONDON - DAY (FANTASY)**

The PAPER LANDSCAPE COMES TO LIFE. A PAPER SHIP passes  
through the bridge and, as the camera swoops in towards it,  
we discover a THREE-DIMENSIONAL AUNT LUCY on board.

She waves down to the riverbank where a THREE-DIMENSIONAL  
PADDINGTON is making his way through a crowd of two-  
dimensional pop-up people towards the gangplank.

PADDINGTON

Aunt Lucy! Aunt Lucy!

AUNT LUCY

Paddington!

The two bears fly into each other's arms. She holds him tight and then looks around in wonder.

PADDINGTON  
Come with me, Aunt Lucy.

Paddington takes her paw and leads her on a magical journey through the book. They head into a pop-up underground station and emerge - via a page turn - in a pop-up Piccadilly Circus.

PADDINGTON (CONT'D)  
Well? What do you think

AUNT LUCY  
It's wonderful!

They cross the road towards a pop-up bus and get on board.

PADDINGTON  
One and a half bears, please.

CONDUCTOR  
Mind your step, Madam.

AUNT LUCY  
What a polite young man.

Another page turn takes them to St. Paul's Cathedral where they feed the birds. A pigeon coos pleasantly.

AUNT LUCY (CONT'D)  
What a polite young pigeon!

And then, finally, across the river looking at Big Ben.

AUNT LUCY (CONT'D)  
Oh Paddington! You've made an old bear so very happy.

The BOOK CLOSES and we find ourselves back in the real world.

21 **INT. GRUBER'S ANTIQUES - DAY**

Paddington's eyes glisten with joy.

PADDINGTON  
This is perfect.

Mr Gruber consults the list in more detail.

MR GRUBER  
Ah. We have a snag.

PADDINGTON  
Do we?

MR GRUBER

You see, this popping book is the only one of its kind - and they want rather a lot of money for it.

Paddington reaches into his ear and pulls out a coin.

PADDINGTON

Mrs Bird found this coin in my ear at breakfast. Perhaps there's more.

He starts banging the side of his head, hoping to dislodge more money from his ear.

MR GRUBER

It'll take more than an earful, Mr Brown! I'm afraid you'd need a thousand of those coins.

PADDINGTON

Oh.

Paddington puts the coin back in his ear.

MR GRUBER

Take another look at the monkey. I think he's super-duper.

He offers up the mechanical monkey which flies off its stand.

MR GRUBER (CONT'D)

I can fix that.

PADDINGTON

That's very kind, Mr Gruber, but Aunt Lucy did so much for me when I was a cub, and this could be my way of saying thank you. I'm going to get a job and buy that book.

MR GRUBER

Well the barber mentioned he was looking for someone to mind his shop this afternoon. Why don't you try there?

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**EXT. BARBER'S SHOP - DAY**

PADDINGTON, wearing a barber's jacket, is sweeping up in a smart shop. The owner, MR GIUSEPPE, is leaving.

GIUSEPPE

Back in a few minutes. Ciao ciao Paddington!

PADDINGTON

Ciao ciao Mr Giuseppe!

23      **INT. BARBER'S SHOP - DAY**

Alone in the shop, Paddington turns to the broom and addresses it as though it were a customer.

PADDINGTON  
Good afternoon. Welcome to  
Giuseppe's Grooming Salon. What can  
I do for you today, sir? A shave? A  
light pomade? Or is it just a  
brush?

CUSTOMER (O.S.)  
Quick trim please, barber!

Paddington looks round to find a CURT CUSTOMER with a  
MAGNIFICENT MANE OF GREY HAIR has come in to the shop.

The Customer has mistaken Paddington for the barber.

PADDINGTON  
I'm not the Barber. I just tidy up.

CUSTOMER  
That's all I want. Tidy up the back  
and sides, and nothing off the top.

PADDINGTON  
Yes, but...

CUSTOMER  
No buts! Come on man, chop chop!

The Customer settles down in the chair and closes his eyes.

PADDINGTON  
If you say so, sir.

He takes the scissors from his pocket - but he's not used to  
them and they fly straight out of his paw into the ceiling.

He looks around for something to use instead of the scissors  
and spots some ELECTRIC CLIPPERS.

He switches them on - but the MOTOR is so strong it makes his  
ARM VIBRATE WILDLY.

He manages to grab hold of the clippers with both paws and  
clasp them to his chest - but they simply make his WHOLE BODY  
VIBRATE, like a road worker with a JACKHAMMER.

He starts to bounce around the room, the LONG FLEX wrapping  
around his hands and feet, ensnaring him completely.

The clippers tear through a display of brushes as the  
trailing flex starts snagging on various bits of furniture.

Luckily, the customer has dropped off to sleep.



Just then a PHONE RINGS. Paddington happens to bounce pass and answers it, flipping it up behind his ear with his mouth.

PADDINGTON (CONT'D)  
Hello, Giuseppe's? Oh hello Mr Jameson. Would you mind if I called you back? I think I may be about to shave a customer.

Now Paddington finds the clippers heading TOWARDS THE CUSTOMER. He tries to change course but is so bound up in flex that he's powerless to do anything about it.

Millimetres from the customer's head, Paddington's progress is miraculously arrested. The cord of the clippers has pulled taut, saving the Customer in the nick of time. Phew!

PADDINGTON (CONT'D)  
Thank goodness.

But then, the tension in the cable pulls the lever on the chair, and the customer's hair is lowered onto the clippers.

Paddington yelps as HAIR FLIES EVERYWHERE.

And to make things worse, the plug flies out the socket, shoots up to the ceiling fan, and the flex starts being wound up around it. Paddington is yanked off his feet.

PADDINGTON (CONT'D)  
I'm just putting you on hold...

The fan whips him up and SPINS HIM AROUND at high speed.

24 **EXT. BARBER'S SHOP - DAY**

A MOTHER is giving her son a stern talking-to outside the barber's shop window.

MUM  
It's only a hair cut, Nelson,  
there's nothing to be afraid of.

Paddington is HURLED from the fan and SPLATS onto the window.

PADDINGTON  
Come in, take a seat.

MUM  
Let's go somewhere else.

He SQUEAKS OFF THE GLASS and lands on the floor with a thump.

25      **INT. BARBER'S SHOP - DAY**

Paddington picks himself up off the floor and stares at the damage. The customer has a TEN INCH STRIP shaved into the back of his head like a REVERSE MOHICAN.

PADDINGTON  
Ooh, that's not good.

Paddington tries to put the SHAVED HAIR back on to the customer's head but, of course, it won't stick.

Then he has an idea. He gets a jar of marmalade from his pocket, opens it, scoops out a pawful and SMEARS MARMALADE all over the Customer's now-bald patch.

CUSTOMER  
(half asleep)  
What is it?

PADDINGTON  
Just putting in some product, sir.

CUSTOMER  
(half asleep)  
Jolly good. Carry on.

A few moments later:

Paddington has finished his repair job. Above him, the fan is still bound up with flex and SMOKING GENTLY.

He raises the customer's chair and shows him his handiwork.

PADDINGTON  
All done, sir! I must say it's come out a lot better than I expected.

The Customer wakes, looks in the mirror. The front is fine.

But when he touches the back of his head, he feels something weird and then SCRAPES the marmalade off his head.

CUSTOMER  
What the devil's this?

PADDINGTON  
Erm...Marmalade.

CUSTOMER  
Marmalade?

PADDINGTON  
Hairy marmalade.

CUSTOMER  
Well get it off!

PADDINGTON  
Yes sir! Right away sir.

Paddington LICKS the back of the customer's head. Just then the Barber comes back to see what he's doing.

CUSTOMER  
What is the matter with you?

BARBER  
Paddington!

PADDINGTON  
Mr Giuseppe! I can explain. It's not as bad as it looks.

But just then the fan sparks, the smoke alarm sounds, and the sprinklers go off, drenching everyone in the shop.

CUT TO:

26 **EXT. KOSLOVA'S STEAM FAIR - DUSK**

Paddington WRINGS OUT HIS HAT as the Browns and Mrs Bird walk through the entrance to KOSLOVA'S STEAM FAIR.

PADDINGTON  
Have you ever been fired, Mr Brown?

HENRY  
Well, no, but are you sure you're ready for the workplace Paddington? It's a tough, competitive world out there and I worry a kind, good-natured little bear might get trampled underfoot.

Paddington takes a bite of a TOFFEE APPLE but it's so sticky he struggles to free his tongue from the sticky apple.

JUDY  
He's right, you know. You can't trust anyone. That's why I'm doing my newspaper alone.

MARY  
Darling, is this about Tony?

JUDY  
No!

MARY  
Ok.

JONATHAN

*Everything's* about *Tony*. And the only reason nobody's helping with your paper is because it's so lame.

JUDY

Well at least I'm not pretending to be someone I'm not.

JONATHAN

Nor am I! G-Man!

Jonathan has spotted a similarly dressed group of other kids, slips on his cyber-shades and fires up an electronic t-shirt.

CYBER-KID

J-dog. Spud bounce.

They bump fists. Paddington finally manages to pull his tongue from the toffee apple.

PADDINGTON

But Aunt Lucy said if you're kind and polite, the world will be right.

MRS BIRD

At least someone's making sense!

PADDINGTON

And you're kind, Mr Brown, and you've made it to the top.

HENRY

I'm nowhere near the top. I peaked in the middle. Now the hair's gone grey, the belly's popped out and I've started to creak.

They approach a large crowd who burst into applause as a charming, handsome, charismatic actor with dazzling blue eyes hops up onto a small stage. This is PHOENIX BUCHANAN.

Behind him stands an old fairground organ emblazoned with the legend, "KOZLOVA'S! Where All Your Dreams Come True!"

PADDINGTON

Ooh! Doesn't that man live in the big house on the corner?

JONATHAN

It's Phoenix Buchanan.

Judy starts taking photographs with her camera.

JUDY

Dad's 'celebrity' client.

HENRY

He's one of our Platinum Club members. And a very famous actor.

MRS BIRD

Hmph. Or used to be. Now he does dog food commercials.

Paddington is surprised by her response. Mary explains.

MARY

Mrs Bird doesn't like him because he can never remember her name.

Phoenix finally quietens the crowd.

PHOENIX

Thank you! Thank you! Come on now, that's enough. Alright, little bit more! Honestly, what am I like? I'm at my absolute naughtiest tonight.

The audience laugh.

PHOENIX (CONT'D)

I am tickled the deepest shade of shrimp to have been asked here tonight to open this wonderful old steam fair. But you know, when Madame Kozlova created this place all those years ago, she didn't do it for the likes of me, whatever I am, "Celebrity," "Star," hate all that stuff - "West End Legend," that's another one. No, she made it for you guys: the ordinary people. So I'd like to ask one of you to come up here and help start things off. Volunteers?

Paddington's arm shoots up.

PHOENIX (CONT'D)

Eeny, meeny, miney... bear! How about the young bear? Yes, why not? Come on up, young ursine!

The audience clap as Paddington climbs up on stage. Judy takes more photographs.

PHOENIX (CONT'D)

Very good. And you are...

PADDINGTON

Paddington Brown.

PHOENIX

Of course! You're my new neighbour!  
You live with Henry and Mary and  
Mrs er... fuh nuh nuh.

Mrs Bird rolls her eyes.

PHOENIX (CONT'D)

Now I suppose you know who I am?

PADDINGTON

Oh yes, you're a very famous actor.

Phoenix smiles with false humility.

PADDINGTON (CONT'D)

Or used to be.

The smile vanishes.

PADDINGTON (CONT'D)

Now you do dog food commercials.

The crowd chuckle. Phoenix smiles through gritted teeth.

PHOENIX

Well, a man has to eat!

PADDINGTON

What? Dog food?

The crowd laugh again. Phoenix forces himself to laugh along.

PHOENIX

Very, very funny. Anyway they do  
say at Kozlova's, all your dreams  
come true. If you could have one  
wish tonight, what would it be?

PADDINGTON

Oh that's easy. I'd like to get my  
Aunt Lucy a birthday present.

PHOENIX

Aw!

PADDINGTON

I've got my eye on old pop-up book  
of London. Made by Madame Kozlova,  
as it happens.

Phoenix's eyes light up. He's intrigued but tries to hide it.

PADDINGTON (CONT'D)

But it's rather expensive so I need  
to get my paws on an awful lot of  
money.

PHOENIX

Well I'm not sure if we can promise you that, but we can promise you oodles of fun! So if you'll lend me a paw, I'd like to declare Kozlova's Steam Fair OPEN!

Phoenix takes Paddington's paw and together they PULL A LEVER which starts the FAIRGROUND ORGAN.

Paddington stares in awe as thousands of light bulbs burst into life and the magnificent old rides start moving.

He is about to go off and explore when Phoenix takes him to one side and starts probing him for information.

PHOENIX (CONT'D)

Young bear! Young bear! A word in your ear. This pop-up book...

PADDINGTON

Do you know it?

PHOENIX

I know of it but I was led to believe it was lost. Where on earth did you find it?

PADDINGTON

Mr Gruber's Antique Shop. He's keeping it to one side for me but I really need a job. I don't suppose you have any advice, do you?

PHOENIX

Not really, no. I suppose you'll just have to... start at the bottom of the ladder and work your way up.

PADDINGTON

Do you know what, Mr Buchanan? You've just given me a brilliant idea.

PHOENIX

Have I?

PADDINGTON

I'm going to be a window cleaner!

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**EXT. WINDSOR GARDENS - DAY**

Paddington sets to work. He opens his suitcase, takes out a TELESCOPIC LADDER and extends it against the side of a house.

Next, he pulls out a COLLAPSIBLE BUCKET and POPS IT OPEN.

He adds a DASH OF SOAP and fills it from an OUTSIDE TAP.

He tries to CLIMB THE LADDER with the bucket - but the bucket is so heavy he CAN'T LIFT IT OFF THE FLOOR.

He has an idea. He gets a LENGTH OF ROPE out of his suitcase and ties one end to the bucket.

Next he CLIMBS THE LADDER, feeds the rope through a DRAINPIPE attached to the wall, closes his eyes and JUMPS OFF.

But he's not heavy enough - and opens his eyes to find himself dangling in space.

He looks around, wondering how to make himself heavier.

PADDINGTON

Erm... Ah!

He spots a flowerpot on the window ledge and grabs it.

His weight is now just enough to raise the bucket up and lower him to the ground.

Delighted with his success, he puts the flowerpot down.

Unfortunately, of course, the pot was the only thing making Paddington heavier than the bucket three storeys above.

And so, to his surprise, PADDINGTON finds himself RISING UP the building as the BUCKET DESCENDS.

He ends up DANGLING from the top of the building while three floors below, the BUCKET HITS THE FLOOR.

As it lands, SOME OF THE WATER SLOSHES OUT. Unfortunately, that means Paddington is now MUCH HEAVIER THAN THE BUCKET.

He DESCENDS - fast - and LANDS IN A HEAP on the floor.

Dazed, he lets go of the rope so the BUCKET - and all its soapy contents - PLUMMETS onto the unfortunate bear's HEAD.

The bucket seems to be stuck fast.

Dazed, he staggers off around the corner, covered in soap, the bucket still firmly wedged on his head.

28

**INT. DR JAFRI'S HOME OFFICE - MORNING**

DR JAFRI is doing some paperwork at his desk. Behind him, through the French Windows, we can see a very soapy bear staggering through the garden.

Dr Jafri looks up as Paddington BUMPS INTO THE FRENCH WINDOWS, the impact finally sending the bucket flying off.



Paddington sees Dr Jafri, staring at him.

Trying to cover up his mistake, he starts POLISHING THE WINDOWS WITH HIS FUR, using himself as a CHAMOIS LEATHER.

Dr Jafri watches as Paddington smears soap on the window with his belly then wipes the windows with his back.

They are now sparkling. And the doctor is delighted.

29     **INT. PADDINGTON'S ATTIC ROOM - DAY**

Paddington puts his first coins in a HUGE JAR. On it is a label - "AUNT LUCY'S BIRTHDAY FUND".

30     **EXT. WINDSOR GARDENS - DAY (MONTAGE)**

TIME-LAPSE of Paddington cleaning all the windows along the street. He ends up at the Colonel's where he rings the bell.

PADDINGTON  
Window cleaner!

COLONEL (O.S.)  
No thank you.

PADDINGTON  
Are you sure, Colonel? They're awfully dirty.

COLONEL (O.S.)  
I don't care and I'm not paying.

PADDINGTON  
(to himself)  
Perhaps I'll clean them anyway.

31     **INT. COLONEL'S HOUSE - DAY**

The Colonel drinks tea in his gloomy living room.

Suddenly he feels a warm light on his face.

He looks up to see Paddington cleaning the window, sunlight washing into the room for the first time in years.

He goes to the window and looks out. Miss Kitts waves to him from the news stand. He tentatively waves back.

She does a mime for his entertainment, pretending to go into the basement of the kiosk. He reciprocates by miming being in an elevator. They laugh, a connection beginning to form.

Suddenly the mood is shattered by a rap at the door. The Colonel opens it to find MR CURRY wearing a HI-VIZ JACKET and HAT, a megaphone attached to his belt.

MR CURRY

Good afternoon, Colonel. Are you aware there's a bear on your roof?

COLONEL

Yes, he's cleaning my windows.

MR CURRY

Well it's not for me to say, sir, but I wouldn't care to have an undesirable crawling all over my roof - and as Commander of your Community Defence Force--

COLONEL

Is that an official position, Mr Curry? Or have you just got yourself a yellow coat?

He slams the door in Mr Curry's face.

32     **INT. PADDINGTON'S ATTIC ROOM - VARIOUS DAYS (MONTAGE)**

A sequence of jump cuts shows coins going into the HUGE JAR on different days.

33     **EXT. VARIOUS STREETS - VARIOUS DAYS**

- Paddington cleans Wolfie who has never looked better.
- Paddington washes the windscreen of the dustbin lorry, clinging onto the wipers. The BINMAN reads his A-Z inside.
- Paddington in scuba gear squeegees the inside of an aquarium. He waves to the CYCLIST who works there.
- Henry, at work in a high office, is startled to see Paddington cleaning the window.
- Pull back to reveal he's cleaning the whole of the Shard. A CALYPSO BAND are in the Gondola, playing as the song ends.

34     **EXT. GRUBER'S ANTIQUES - NIGHT**

Paddington walks home past Mr Gruber's as a distant clock chimes four.

He stops and peers through the window at the pop-up book in a glass case and smiles to himself.

PADDINGTON  
One more day, Aunt Lucy.

But just then he hears the sound of BREAKING GLASS.

He goes round to the alley next to the shop and spots a SHADOWY FIGURE climbing through a second floor window.

PADDINGTON (CONT'D)  
Mr Gruber?!

Startled, the figure turns to reveal he's a BEARDED THIEF.

THIEF  
Who?

PADDINGTON  
You-- You're not Mr Gruber!

THIEF  
Lorks!

The thief climbs through the window, but Paddington sets off in pursuit. He runs to the window and winds up his ladder.

PADDINGTON  
Oh no you don't!

35 **INT. GRUBER'S ANTIQUES - NIGHT**

The thief runs downstairs, smashes the display case containing the pop-up book and grabs it.

36 **INT. MR GRUBER'S UPSTAIRS WORKSHOP - CONTINUOUS**

Paddington tumbles through the window into Mr Gruber's workshop - but suddenly the BURGLAR ALARM shrieks into life.

Paddington goes to the window and sees the thief BURST OUT OF THE FRONT DOOR and down the road CARRYING THE POP-UP BOOK.

PADDINGTON  
Stop! Thief!

37 **INT. GRUBER'S ANTIQUES - NIGHT**

Paddington careers down the stairs and out of the shop.

PADDINGTON  
Come back with that book!

38       **EXT. PORTOBELLO ROAD - NIGHT**

A POLICE CAR pulls up at the top of Portobello Road as Paddington bolts down the road.

39       **INT. POLICE CAR - NIGHT**

A serious-minded POLICEWOMAN grabs the radio.

POLICEWOMAN

Robbery in progress at Gruber's  
Antiques. Suspect is a small bear  
in a red hat and a duffle coat!

She gets out and gives chase.

40       **EXT. PORTOBELLO ROAD / ALLEY - NIGHT**

Paddington chases the thief down an alley towards the canal.

41       **EXT. CANAL TOWPATH - NIGHT**

Paddington emerges from the alley onto the towpath. He looks around and sees the thief taking a bicycle from on top of a canal boat and cycling away.

Paddington puts his paw in his mouth and WHISTLES!

42       **EXT. ALLEYWAY - NIGHT**

Wolfie pricks up his ears and runs.

43       **EXT. CANAL TOWPATH - NIGHT**

Paddington emerges from a tunnel RIDING THE DOG LIKE A HORSE, galloping after the thief - who has the book in a PANIER on the back of his bicycle.

Paddington pulls alongside the bicycle and reaches for the book. But just as he takes it, the thief notices what is going on and grabs the book before Paddington can get away.

The pair tussle for the book - but suddenly, the thief VEERS OFF up an incline and across a BRIDGE AHEAD OF PADDINGTON.

The pair of them are now on different sides of the canal as they head to the basin. And the thief is pulling away.

But Paddington isn't done yet. He spurs the dog into life.

They LEAP UP onto the ROOF OF A BOAT moored by the towpath and JUMP ONTO AN ISLAND in the middle of the canal basin.

They crash through the undergrowth. Ducks, geese and other birds fly up in to the air, squawking wildly.

PADDINGTON

Excuse me! Coming through! Who are you?!

The thief looks round to see PADDINGTON EMERGE from the undergrowth HANGING FROM THE LEGS OF A SWAN.

THIEF

Strike a light!

Amazed by the sight, he LOSES CONTROL OF THE BIKE, and falls off as it goes in the water.

High above, hanging from the swan, Paddington watches the thief get to his feet and run off the canal.

PADDINGTON

That book is reserved for Aunt Lucy! Oh er, hello there.

The swan has looked round and starts pecking at Paddington.

PADDINGTON (CONT'D)

Ooh! Ow! Not the snout! Help Wolfie!

Paddington lets go and falls to the towpath beneath.

Fortunately, he lands on the back of the dog and together, they race once more after the thief.

PADDINGTON (CONT'D)

Thank you, Wolfie! Attaboy!

44 **EXT. WINDSOR SQUARE - NIGHT**

Paddington follows the thief towards the newspaper kiosk.

The thief stops as he hears a police sirens heading towards him from the other direction.

Cornered, he raises his hands, still holding the pop-up book.

THIEF

(breathless)  
Alright, alright! You got me.

Paddington gets off the dog and walks towards him.

PADDINGTON

Hand over the book!

THIEF

'Fraid I can't do that. Cheerio.

The thief turns and then suddenly... POOF!

He quite literally DISAPPEARS IN A PUFF OF SMOKE.

PADDINGTON

But... where did he go?

Paddington looks around, astounded, as police cars close in from all directions - and then hears a voice behind him.

POLICEWOMAN

Hold it right there!

PADDINGTON

Oh, thank goodness you're here!

POLICEWOMAN

Put your... paws in the air.

Paddington lifts his paws in the air.

PADDINGTON

But... I'm not the thief! I was chasing the thief and then he...

POLICEWOMAN

(sarcastically)

Disappeared in a puff of smoke?

PADDINGTON

Well... yes.

45

**EXT. WINDSOR GARDENS - MOMENTS LATER**

Paddington's friends and neighbours come to their windows as the Policewoman leads him up the street in HANDCUFFS.

The little bear hangs his head in shame.

The Browns run out of their house, frantic, but a Policeman holds them back.

MARY

Paddington!

HENRY

Please, there must be a mistake.

POLICEMAN

No mistake sir.

MRS BIRD

What's going on?

POLICEMAN

Caught red-handed robbing Gruber's Antiques.

MR CURRY

Well, well, well. The truth is out.  
We opened our hearts to that bear,  
we opened our doors - well, you  
did, I kept mine triple locked in  
accordance with the guidelines -  
and all along he was robbing you  
blind. I hate to say I told you so,  
but I did definitely tell you so.

The neighbours mutter to each other. Can this be true?

The door of the police van is SLAMMED SHUT.

Paddington is driven away, his little face pressed against  
the barred rear window, a picture of fear and shame.

46

**INT. ATTIC ROOM - NIGHT**

The BEARDED THIEF sits in front of a theatrical MAKE-UP  
MIRROR. He talks to himself in a gruff London accent.

THIEF

A nice little haul, and no mistake.

The Thief PULLS AT HIS NOSE - and it PEELS OFF HIS FACE. His  
EYEBROWS follow, and finally his BEARD.

THIEF (CONT'D)

Turned out to be quite a stroke of  
luck, that bear turning up when he  
did. Coppers think he done it, and  
we're in the clear.

His WIG comes off to reveal the Thief is PHOENIX IN DISGUISE.

PHOENIX

Indeed, Magwich. We gave quite a  
performance, you and I. Just like  
the old days.

Phoenix catches sight of a COSTUMED MANNEQUIN in the mirror,  
dressed like Hamlet with a skull in one hand.

PHOENIX (CONT'D)

Why the lemon face, Hamlet? If you  
have something to say, please,  
share it with us all.

Phoenix stands and we find the room is full of MANNEQUINS,  
all the great characters he has played over the years. He  
walks among them, addressing them as if they were real.

PHOENIX AS HAMLET

It is not nor it cannot come to  
good.

PHOENIX

Oh really, you and your dreary  
conscience. Tell me this. What  
would you prefer? That you sit  
here, gathering dust, while I  
humiliate myself in a spaniel  
costume on the television - or that  
we all return in glory with the  
greatest one man show the West End  
has ever seen?

The sound of an enormous audience applauding floats through  
Phoenix's mind as he imagines himself lapping up praise.

PHOENIX (CONT'D)

I know what you're thinking,  
Scrooge, it'll cost a fortune, but  
if I'm right, that's exactly what  
this book will provide. This is no  
dusty old antique. Hidden on every  
page, a little lady, pointing to a  
clue. Find all the clues, we're  
rich again, and our dog food days  
are done...

47

**CUTAWAY: INT. ARISTOCRATIC DINING ROOM - NIGHT**

A SILVER CLOCHE sits on a linen clothed table. A BUTLER'S  
HAND removes the cover - to reveal a GILT DOG FOOD BOWL.

BUTLER

Dinner is served, master.

We pull out to reveal Phoenix dressed in a DOG SUIT.

PHOENIX

Thank you, Simpkins.

Phoenix turns and speaks to camera.

PHOENIX (CONT'D)

If, like me, your dog likes to  
maintain standards, may I recommend  
Harley's Gourmet din-dins? More  
taste, more goodness, more - dare I  
say - class?

He puts a forkful of dog food into his mouth and struggles to  
pull a contended expression.

PHOENIX (CONT'D)

Mmm! Woof!

VOICEOVER

Harley's Gourmet Dog Food. Not to  
be consumed by humans.



48       **EXT. COURTROOM - DAY**

Various legal types walk towards a courtroom.

49       **INT. COURTROOM - DAY**

Paddington stands alone in the dock, confused and afraid. The Browns and his friends are all in attendance.

CLERK OF COURT

All rise!

PADDINGTON

(to himself)

Deep breath, Paddington. Remember what Mr Brown said. You're young, you've done nothing wrong, you'll be fine - so long as you get a fair-minded judge.

JUDGE

Order! Order!

But he looks up to see the judge is the same man from the barber's shop - and he's monumentally annoyed.

PADDINGTON

Oh dear.

JUDGE

We will now hear the case of the Crown versus Paddington Brown.

First, MR GRUBER gives evidence.

MR GRUBER

...oh yes, he loved the book. He had set his heart on top of it.

PROSECUTOR

So you discussed how expensive it was?

MR GRUBER

Yes, but he was raising the money! I refuse to believe young Mr Brown would ever burglarize my shop.

Paddington is delighted to see his friend stand up for him.

Next, a FORENSIC INVESTIGATOR is on the stand. He gestures to a plan of Gruber's Antiques.

FORENSIC INVESTIGATOR  
Paw-prints were found here, here,  
and here, and a substance, later  
identified as marmalade, was found  
here.

The Prosecutor produces a jar of Paddington's marmalade.

PROSECUTOR  
And is this the same marmalade?

The Forensic Investigator dips his finger in the jar and rubs  
it around his gums, like a cop testing for cocaine.

FORENSIC INVESTIGATOR  
Yes it is.

The court gasp, the tide starting to turn against Paddington.

PROSECUTOR  
Thank you very much.

She steps away with the jar, but the Forensic Investigator  
snatches it off her and starts eating more marmalade.

FORENSIC INVESTIGATOR  
Thank you very much.  
(off her look)  
This evidence is very more-ish.

Finally, PHOENIX takes the stand.

CLERK OF COURT  
Phoenix Buchanan, do you swear to  
tell the truth, the whole truth,  
and nothing but the truth?

PHOENIX  
May my entrails be plucked forth  
and wound about my neck should I  
deceive, I do. Prison is no  
laughing matter. And I should know.  
I spent three years in Les  
Miserables.

The court laugh.

PROSECUTOR  
Mr Buchanan, you live on the same  
street as the defendant.

PHOENIX  
Yes, I have known the family for  
years. Henry and Mary and the  
unforgettable Mrs Fuh nuh nuh.

Mrs Bird rolls her eyes.

PROSECUTOR

And you were an eye-witness to the events that night.

PHOENIX

Indeed I was.

Everyone leans forward, keen to hear what he has to say.

PHOENIX (CONT'D)

I was up late writing my one man show when I became aware of a hullabaloo in the street below. I went to my awards room, which is a large room overlooking the kiosk, and I saw young Paddington riding a rather disreputable looking hound.

The Prosecutor produces a PENCIL DRAWING of the thief.

PROSECUTOR

Mary Brown drew this based on the bear's description of the man he claims he was chasing.

Phoenix looks admiringly at the face in the picture.

PHOENIX

Ooh, handsome devil, isn't he? Strong cheekbones, noble forehead, dazzling eyes...

PROSECUTOR

Yes but did you see him? Your answer will tell us whether the bear is guilty. Did you see this man?

Paddington leans forward, desperate to be cleared.

PHOENIX

Alas... I did not.

The court descends into uproar. The Browns despair.

PHOENIX (CONT'D)

But perhaps he had already vanished! I beg you, go easy on him. He is but a cub.

Alone in the dock, Paddington has lost all hope.

MATCH CUT TO:

50        **INT. PRISON ATRIUM - NIGHT**

Paddington stands behind a BARRED DOOR wearing a GREY STRIPED PRISON UNIFORM and hat. He carries a ROLLED BLANKET.

A STERN WARDEN addresses him.

WARDEN

Paddington Brown. Ten years for  
Grand Theft...

PADDINGTON

Oh, but I never...

WARDEN

And Grievous Barberly Harm.

Paddington growls, unable to argue with that one.

WARDEN (CONT'D)

Follow me.

A buzzer sounds. The barred door SLIDES OPEN.

SAD CALYPSO MUSIC plays as Paddington follows a Warden anxiously into the HIGH PRISON ATRIUM and up a staircase.

There, in the Atrium, are the Calypso Band, wearing prison uniforms and singing a jailhouse lament.

The Warden unlocks a cell door and Paddington steps inside.

PADDINGTON

Mrs Brown usually reads me a story  
before bed. I don't suppose...

WARDEN

Sorry, son. No bedtime stories in  
here.

The Warden slams the door shut behind him.

51        **INT. PADDINGTON'S PRISON CELL - NIGHT**

Paddington climbs up to a pipe under the window, and starts to write a letter.

PADDINGTON (V.O.)

Dear Aunt Lucy. A great deal has  
happened since I last wrote. I'm  
afraid there's been a bit of a mix  
up with your present and the upshot  
is I've had to leave Windsor  
Gardens and move... somewhere else.

He finds he can't quite bring himself to tell Aunt Lucy the truth, so tries to put a positive spin on things.

As he writes, the camera pulls away from the cell window to reveal his is one of dozens in a vast, imposing building.

PADDINGTON (V.O.)

It's not quite as charming as the Browns' house but it's not all bad. It's a period property - in fact, it's one of the most substantial Victorian buildings in London - and the security arrangements are second to none.

A searchlight sweeps across walls topped with barbed wire.

PADDINGTON

I'm only allowed to see the Browns once a month. I wonder what they're doing now?

52     **INT. KITCHEN - NIGHT (MONTAGE)**

Mary puts up her drawing on a cork board, the start of what will become her CRIME WALL.

53     **INT. LAW LIBRARY - NIGHT (MONTAGE)**

Henry surrounded by text books, looking exhausted.

54     **INT. SCHOOL PRINTING ROOM - NIGHT (MONTAGE)**

Judy prints a newspaper.

55     **INT. JONATHAN'S ROOM - NIGHT (MONTAGE)**

Jonathan puts up a poster: Have you seen this man?

56     **INT. THE BROWNS' HALLWAY - NIGHT (MONTAGE)**

Mrs Bird is standing at the foot of the stairs reading a book called "VANISHING ACTS AND HOW TO DO THEM".

Using a washing up brush like a wand, she vanishes a turnip and looks around, amazed.

57     **INT. PADDINGTON'S CELL - NIGHT**

Paddington gazes out of the window, his eyes full of tears.

PADDINGTON (V.O.)

I do hope they don't forget me.

He scrubs this last sentence out, pulling himself together.

PADDINGTON

Of course they won't. These are the Browns you're talking about.

PADDINGTON (V.O.)

They'll sort everything out and I'll be able to go home and get your present and everything will be right as rain.

(to himself)

I just need to hold on until then.

58 **EXT. TOWER BRIDGE - NIGHT**

The iconic landmark silhouetted against the night sky.

59 **INT. NORTH TOWER, TOWER BRIDGE - NIGHT**

A whistling SECURITY GUARD walks past VARIOUS ROYAL SUITS OF ARMOUR on display in front of a large, Gothic window.

As soon as the guard has left the room, one of the suits MOVES, lifting up its visor to reveal Phoenix.

He runs clanking out of the room.

60 **EXT. TOWER BRIDGE - NIGHT**

Still wearing the armour, Phoenix climbs out of a window and clanks along the elevated walkway above the bridge to the COAT OF ARMS in the middle.

The Thames swirls below. Phoenix takes a closer look at the back of the crest and spots a letter carved into the stone.

PHOENIX

"D". The hunt begins.

61 **INT. PRISON ATRIUM - MORNING**

The Warden is doing morning roll call.

WARDEN

324. 325. 326.

Paddington emerges from his cell and takes a deep breath.

PADDINGTON

(to himself)

Here goes, Paddington. Manners.

Paddington and the other prisoners file out of their cells.

As he approaches the central stairs, Paddington comes face to face with a TATTOOED PRISONER, T-BONE.

PADDINGTON (CONT'D)  
Good morning. How would you like to start a gardening club?

T-BONE  
How would you like to be buried in a very deep hole?

Paddington wouldn't like that at all so falls silent. They pass the Warden, who gives them their jobs as they go.

WARDEN  
Brown, P. Laundry Duty!

62 **INT. PRISON LAUNDRY - DAY**

FOUR INDUSTRIAL WASHING MACHINES dominate a basement laundry, labelled "BEDDING", "TOWELS", "UNIFORMS", "COLOURS".

Paddington looks around, trying to find the laundry.

PADDINGTON  
Laundry. Laundry... laundry... Ah!  
Laundry.

Paddington spots a button on the wall marked "Laundry."

A distant mechanical clanking suggests activity, but only after a few seconds does Paddington spot the hatch above him.

He looks up just as the hatch opens, covering him in an AVALANCHE OF CLOTHES.

He emerges from the pile, hiccups, and pulls a SINGLE RED SOCK from his mouth.

Horrified, he throws the sock away, but it lands on his hat.

Paddington sets about loading the machines and starting them.

He takes off his own clothes, throws them into the UNIFORMS MACHINE and starts it. Pleased with his work, he turns away, then freezes as he remembers something.

He turns slowly back to the machine to see the SINGLE RED SOCK in the uniforms wash.

He TRIES TO OPEN THE DOOR but it is locked. He heaves on the handle with all his might - but it SNAPS OFF.

He stares into the window of the washing machine, the water turning an OMINOUS PINK.

PADDINGTON (CONT'D)  
(to himself)  
Oh it's only one red sock. What's  
the worst that could happen?

63      **INT. PRISON CANTEEN - DAY**

A room of hardened prisoners, all wearing BRIGHT PINK UNIFORMS, glare fiercely at Paddington.

PADDINGTON  
Afternoon chaps. If you ask me, the  
pink really brightens the place up  
a bit.

T-BONE  
If you ask me, you should pipe down  
and eat your dinner, 'cos it might  
be your last.

Paddington gulps.

PADDINGTON  
Ok.

He walks towards the tables, his tray RATTLING IN FEAR.

He sits at a vacant spot, doffs his hat to the prisoners on  
either side, then looks at the DISGUSTING SLOP on his plate.

He lifts a spoonful to his nose and sniffs. It's bad.

A friendly looking Australian prisoner smiles encouragingly.

PHIBS  
Don't worry. I used to be a  
restaurant critic. It's not as bad  
as it looks.

PADDINGTON  
Oh.

Paddington eats a spoonful - and sickens up into his mouth.

PHIBS  
...it's worse.

PADDINGTON  
What is this?

Spoon, a wise, worldly man who's seen it all before, leans  
over. He is making a MODEL OF A WINDMILL with matchsticks.

SPOON  
Nobody knows.

An Old West Country prisoner with a moustache pipes up.



FARMER JACK

But we've been eating it three  
times a day for the last ten years.

PADDINGTON

Why doesn't someone have a word  
with the chef?

A dozy looking prisoner, THE PROFESSOR, drops his mug.

PROFESSOR

With Knuckles?

SPOON

Two things to remember if you want  
to survive in here. Keep your head  
down, and never talk to Knuckles.

PADDINGTON

Thank you.

A quiet prisoner, CHARLEY RUMBLE, GROWLS in agreement - but a  
devious plan has occurred to T-Bone.

T-BONE

Well I think it's a great idea.  
Tell you what son, you get Knuckles  
to change the menu, and we might  
forget about you making us look  
like a bunch of pink flamingos.

Paddington is delighted at the prospect of making peace.

PADDINGTON

Alright then, I will.

He looks round at the chef, a mountain of a man in a STRIPED  
CHEF'S APRON and HAT, his back turned towards us.

Undeterred, Paddington gets to his feet.

PHIBS

Mate, I really wouldn't...

PADDINGTON

Aunt Lucy said if you look for the  
good in people, you'll find it.

The other prisoners watch as he walks over to the counter.

SPOON

She obviously never met Knuckles.

The Prisoners go quiet as Paddington reaches Knuckles. He  
raps on the counter.

PADDINGTON

Erm, excuse me, Mr Knuckles?

Knuckles turns to reveal a huge, granite-faced bruiser. This is a man who has faced a thousand enemies and defeated them all except, perhaps, himself.

                  KNUCKLES

          Yes?

The Warden whispers nervously into his radio.

                  WARDEN

          Send a medic to the canteen.

                  PADDINGTON

          I... just wondered if I could have a quick word about the food?

                  KNUCKLES

          You want to complain?

                  PADDINGTON

          Oh, no, I- I wouldn't say complain.

                  KNUCKLES

          That's a shame. Because I just love it when people complain.

Knuckles' huge fist closes around a wooden ROLLING PIN on the counter - but Paddington doesn't detect the threat.

                  PADDINGTON

          Really? Oh! Well in that case, it's very gritty. And lumpy. And as for the bread...

He picks up a baguette and bonks it against Knuckles' head, knocking his hat askew.

                  PADDINGTON (CONT'D)

          Need I say more? I think we need to completely overhaul the menu. Now I know we're working to a tight budget but we could at least add some sauce.

He picks up a bottle of ketchup and accidentally squirts some onto Knuckles' apron. Knuckles slowly looks down.

                  PADDINGTON (CONT'D)

          Oops. Sorry about that I'll just...

He tries to wipe it off but the stain just spreads.

                  PADDINGTON (CONT'D)

          No that's just rubbing it in. Don't worry. I know what gets ketchup stains out.

He picks up a mustard bottle, squirts some onto the stain, then immediately has second thoughts.

PADDINGTON (CONT'D)  
Hang on, was it mustard?  
(he tries wiping)  
Mmm no. That's just made it worse!  
Does anyone know what works on  
ketchup?

He turns to the other prisoners - to find they are all HIDING UNDER THEIR TABLES.

PADDINGTON (CONT'D)  
Chaps?

WARDEN  
Forget the medic.

The penny slowly drops as Paddington turns back to Knuckles - who SNAPS THE ROLLING PIN IN TWO.

WARDEN (CONT'D)  
Better send a priest.

Knuckles GRABS PADDINGTON and LIFTS HIM OFF THE COUNTER.

KNUCKLES  
Now you listen to me, you little  
maggot!

PADDINGTON  
Listening.

KNUCKLES  
Nobody criticises my food.

PADDINGTON  
Right.

KNUCKLES  
Nobody squirts condiments on my  
apron.

PADDINGTON  
Got it.

KNUCKLES  
Nobody bonks me on the head with a  
baguette!

PADDINGTON  
No bonking.

KNUCKLES  
I'll overhaul the menu alright.

PADDINGTON

Really?

KNUCKLES

Dish of the day?

PADDINGTON

Yes?

KNUCKLES

Bear pie.

PADDINGTON

I don't like it!

Paddington takes his SANDWICH out of his HAT and PUSHES IT INTO KNUCKLES' MOUTH - and shuts his eyes, awaiting the end.

But Knuckles CHEWS. And astonishment creeps across his face.

KNUCKLES

What is this?

PADDINGTON

It's a marmalade sandwich.

KNUCKLES

Marmalade?

PADDINGTON

My Aunt Lucy taught me to make it.

Knuckles lowers Paddington onto the counter as he eats.

KNUCKLES

You mean... you can make this?

PADDINGTON

Well... yes.

KNUCKLES

Stand aside.

Paddington nods. Knuckles makes a declaration to the room.

KNUCKLES (CONT'D)

Get off the floor, you bunch of yellow-bellies and listen to me! This bear is now under my protection. Anyone touches a hair on his back'll answer to Knuckles McGinty. That's Knuckles with a capital 'N'.

Knuckles brandishes his fists. Across eight knuckles are the letters of his name: NUCKEL'S.

T-Bone is frustrated that his plan has been thwarted.

PADDINGTON

Thank you, Mr McGinty.

KNUCKLES

Don't thank me yet. I don't do nuthin' for no one for nuthin'.

PADDINGTON

Beg your pardon?

KNUCKLES

You get my protection - so long as you make that marmalade. Deal?

Knuckles SPITS ON HIS HAND and proffers it to Paddington. Paddington, puzzled, SPITS ON KNUCKLES' HAND TOO.

PADDINGTON

Deal.

64 **INT. GRUBER'S ANTIQUES - DAY**

Mary is putting up a poster in Mr Gruber's window.

MARY

Somebody's got to recognise him sooner or later.

MR GRUBER

(in his own world)

Hmm.

MARY

Are you alright Mr Gruber?

MR GRUBER

Oh I'm probably just being a nincompoop...

MARY

Why? What is it?

MR GRUBER

There's something about this whole business that's been tickling my brain-box.

MARY

Oh yes?

She picks up a pad, takes a pen out of her hair and licks it.

MR GRUBER

Let me take you back to the night of the robbery. When young Mr Brown called out, the thief took to his heels and ran downstairs...

As Mr Gruber talks, an animation of Mary's ILLUSTRATION OF THE THIEF appears in the shop.

MARY

...and went straight through the front doors, setting off the alarm.

The Illustrated Thief grabs the book and leaves.

MR GRUBER

Ah, but he didn't go straight through the doors! He came all the way over here to get the popping book. Why not some jewellery or a vase? He can't have known much about antiques.

MARY

Or maybe he knew something about that book that we don't...

65

**EXT. KOSLOVA'S STEAM FAIR - NIGHT**

The Browns are talking to the OWNER OF THE FAIRGROUND, a colourfully-dressed Russian who works as the FORTUNE TELLER.

MARY

You may find this hard to believe, Madame Koslova, but Paddington is innocent - and we think the real thief may have broken in just to take that book.

MADAME KOZLOVA

The pop-up book?

HENRY

We know it sounds far-fetched...

MARY

But anything you could tell us about it could be useful.

MADAME KOZLOVA

There's quite a story.

MARY

Really?

Mary is fascinated, Henry skeptical.

MADAME KOZLOVA

Come with me I'll show you where it all happened. You see, my Great-Grandmother, who started this fair, was the greatest show-woman of her generation.

(MORE)

MADAME KOZLOVA (CONT'D)  
She could tame lions, breathe fire,  
swallow swords, but she was most  
famous for the trapeze.

As Madame Kozlova walks up to the Spiegeltent, the camera  
pushes inside, where we find ourselves in the 1930s...

66 **INT. SPIEGELTENT - NIGHT (FLASHBACK)**

A crowd of people watch MADAME KOZLOVA perform above them.

MADAME KOZLOVA (V.O.)  
They called her the Flying Swan.  
Wherever she went, she was showered  
with gifts, and made a fortune.

As Madame Kozlova takes the applause, people throw flowers.  
One RICH MAN in a fur cape tosses her a DIAMOND NECKLACE.

MADAME KOZLOVA (V.O.)  
But where there is a fortune, there  
is also jealousy.

In the wings stands a MAGICIAN, watching on enviously.

67 **INT. SPIEGELTENT - LATER THAT NIGHT (FLASHBACK)**

The Spiegeltent is empty. The Magician stands by the trapeze  
ropes, filing through them.

MADAME KOZLOVA (V.O.)  
The magician wanted it for himself,  
so one night he cut through the  
ropes - and the Flying Swan became  
the Dying Swan.

68 **INT. SPIEGELTENT - THE NEXT NIGHT (FLASHBACK)**

Madame Kozlova is performing her act when the rope snaps -  
and she PLUMMETS TO THE FLOOR.

The Magician rushes over to where she lies, pretending to be  
concerned, but surreptitiously pulls a KEY CHAIN from around  
her neck - and slips away through the crowd.

69 **EXT. MADAME KOZLOVA'S CARAVAN - NIGHT (FLASHBACK)**

The Magician darts up the steps into the painted wagon.

70 **INT. MADAME KOZLOVA'S CARAVAN - NIGHT (FLASHBACK)**

The Magician uses the key to open the strong box.

MADAME KOZLOVA (V.O.)

He went to her caravan and opened her strong box - but instead of her treasure, all he found was a pop-up book: Twelve Landmarks of London.

He leafs through the pop-up book, baffled.

Suddenly, a STAGE HAND bursts in with a couple of POLICEMEN. The rest of the fairground workers aren't far behind.

MADAME KOZLOVA (V.O.)

They had him cornered - but he disappeared in a puff of smoke, and neither he, nor the treasure, were ever seen again.

Suddenly, just like Phoenix in Windsor Gardens, the magician disappears in a PUFF OF SMOKE, leaving the book behind.

71 **INT. HENRY AND MARY'S BEDROOM - NIGHT**

Mary is sitting on the bed, Henry is out of sight in their ensuite bathroom.

MARY

I knew there was something special about that pop-up book.

HENRY (O.S.)

Hm?

MARY

Why else would she have kept it in her strong box?

Henry emerges from the bathroom in a BLUE FACE MASK.

HENRY (O.S.)

You're not telling me you believed all that guff are you?

He starts rubbing it off.

MARY

Madame Koslova drew twelve London landmarks in that book. Well what if they're not just landmarks. What if they're... I don't know, clues?

HENRY

Clues?!

MARY

To where she hid her fortune!



HENRY

You mean... a treasure map?

MARY

Exactly!

Henry turns away, rolling his eyes.

MARY (CONT'D)

And that's why the thief took it from Mr Gruber's. First thing tomorrow we need to go every landmark in that pop-up book, see if we can sniff out anything suspicious.

HENRY

Too many adventure stories Mary.

MARY

What?

HENRY

She's a fortune teller! She spun you a yarn. It's what they do.

MARY

Honestly darling, you're so close-minded these days.

HENRY

What's that supposed to mean?

MARY

What happened to the man I married? He'd have believed me.

Henry checks his crow's feet in the mirror.

HENRY

Oh him! He's gone Mary. I'm afraid your husband's just a creaky old man, not Bullseye Brown.

Henry looks in the mirror and imagines himself back in his heyday, standing at a COCONUT SHY.

He throws a ball and knocks over three different coconuts.

YOUNG HENRY

Bullseye.

YOUNG MARY

Oh Henry!

MARY

Henry? Henry!

Henry snaps out of his reverie and picks up a poster.

HENRY

But the point is we're not going to help Paddington by going on a wild goose chase. We're looking for this scruffy chancer, not some swashbuckling pirate hunting for buried treasure.

Mary stares at the poster, her theory taking shape.

MARY

Well I think there's more to him than meets the eye...

72      **INT. PHOENIX'S ATTIC ROOM - NIGHT**

Phoenix sits at his make-up mirror, readying himself for a new disguise.

MARY (V.O.)

I think he somehow knew the story of the Koslova fortune and is out there now, trying to find it...

Phoenix looks up at an OLD PHOTOGRAPH OF THE MAGICIAN from Madame Kozlova's story.

PHOENIX

Well, grandfather, tonight we take another step closer. The setting, St. Paul's Cathedral.

The pop-up book stands on the dressing table, open at St. Paul's Cathedral.

MATCH CUT TO:

73      **EXT. ST. PAUL'S CATHEDRAL - NIGHT**

A flock of nuns process up the steps.

PHOENIX (V.O.)

But how to enter unobserved? Enter Sister Agatha...

74      **INT. ST. PAUL'S CATHEDRAL - NIGHT**

The nuns process through the cathedral. One of them is PHOENIX, DISGUISED IN A HABIT.

He ducks out of the procession and slips into a staircase, his habit covering the camera and taking us into darkness.

75        **INT. PADDINGTON'S CELL - NIGHT**

In the darkness, we hear a voice.

                                KNUCKLES (O.S.)  
Wakey wakey.

Paddington opens his eyes to find Knuckles inches from his nose. Thunder crashes in the distance.

                                KNUCKLES (CONT'D)  
Marmalade time.

76        **INT. PRISON CANTEEN - NIGHT**

The Warden lets Paddington and Knuckles into the canteen, locking the door behind them.

                                PADDINGTON  
Um... Mr McGinty? Mr McGinty?

                                KNUCKLES  
What do you want?

                                PADDINGTON  
Well, the thing is, I'm actually innocent.

                                KNUCKLES  
Ha!

                                PADDINGTON  
And I wondered if you had any advice on how to clear my name? Now that we're friends...

                                KNUCKLES  
Friends? I'm your boss, not your buddy.

                                PADDINGTON  
Oh. Well, after you.

Paddington holds the kitchen door open for Knuckles.

                                KNUCKLES  
(suspicious)  
Why? So you can stab me in the back?

                                PADDINGTON  
No. Because it's polite! Aunt Lucy said if you're kind and polite, the world will be right.

KNUCKLES

You were ahead of me, now you're behind. That makes you a sap.

77      **INT. PRISON KITCHEN - CONTINUOUS**

Paddington follows him in to the kitchen.

KNUCKLES

Ingredients are over there.

He nods over to some shelves and flops into a chair.

PADDINGTON

Erm... aren't you going to help?

KNUCKLES

Nope. Now get on with it.

PADDINGTON

But there's five hundred hungry prisoners coming for breakfast so I'll need a thousand juicy oranges--

KNUCKLES

And rule number one: no talking.

He opens a prison newspaper: The Hard Times.

Paddington starts HUMMING as he puts on his STRIPED APRON and picks up a CHEF'S HAT. Knuckles slowly lowers his paper.

KNUCKLES (CONT'D)

Rule number two. No humming, or singing or any other expressions of bonhomie.

Paddington nods, wanting to stay on the right side of him. Knuckles raises his paper and for two seconds, there's peace.

But then he hears a STRAINING, HEAVING NOISE.

Knuckles lowers his paper and looks over to see Paddington trying to heave a LARGE SACK OF ORANGES off a high shelf.

PADDINGTON

Ooh that's heavy. Come on, Paddington. Put your back into it.

He finally manages to PULL THE SACK OFF THE SHELF, but it pulls all the other sacks with it, BURYING HIM COMPLETELY.

Knuckles begrudgingly goes over and with one hand lifts an enormous sack to reveal Paddington underneath.

PADDINGTON (CONT'D)

These sacks are awfully heavy.

KNUCKLES

Take them one at a time, then.

PADDINGTON

Right! One at a--

Knuckles drops the sack of oranges back on top of him.

PADDINGTON (CONT'D)

--time.

Knuckles goes back to his paper, hoping for peace.

But behind him, Paddington carries a SINGLE ORANGE from the shelf to the counter, padding on the floor as he goes.

PADDINGTON (CONT'D)

One juicy orange.

He walks back to the shelf. And returns with another orange.

PADDINGTON (CONT'D)

Two juicy oranges.

Then back and forth once more.

PADDINGTON (CONT'D)

Three juicy oranges. Four--

KNUCKLES

Now what are you doing?

PADDINGTON

Taking them one at a time.

Knuckles flies into a rage.

KNUCKLES

One SACK at a time!

PADDINGTON

I'm sorry, I'm finding this a very stressful working environment. Aunt Lucy said--

KNUCKLES

Aunt Lucy! I've had it up to here with Aunt Lucy! She sounds like a proper old bag to me.

Paddington slowly turns his head towards Knuckles.

PADDINGTON

I beg your pardon?

KNUCKLES

I said, your Aunt Lucy sounds like the most naive, gullible, mushy-brained... What's going on?

Paddington is giving Knuckles a HARD STARE. It is having a remarkable effect, bringing him out in a cold sweat.

KNUCKLES (CONT'D)

What are you looking at me like that for? It's awful hot in here. Are you hot? I'm hot. Did I leave the oven on?

PADDINGTON

It's called a Hard Stare. Aunt Lucy taught me to do them when people have forgotten their manners.

KNUCKLES

You don't need to tell me about hard stares, I practically invented them. Pretty good for a bear though, I'll give you that.

PADDINGTON

Now Mr McGinty, I may look like a hardened criminal to you, but I really am innocent. And if you're not going to help me clear my name, you could at least help me make this marmalade!

KNUCKLES

Alright, I'll help. I doubt I'll be much use to you though.

(holding up his fists)

These weren't exactly made for cooking.

PADDINGTON

Oh I don't know. Looks to me like you've got yourself a great pair of orange squeezers.

KNUCKLES

Orange squeezers?

Paddington and Knuckles start to make marmalade. The camera circles them, jumping forward each time it passes a pillar:

- Paddington selects the oranges from a pile while Knuckles squeezes them dry, not even chopping them in half.
- Paddington and Knuckles stand at chopping boards, armed with knives and a pile of orange peels.

PADDINGTON

Now we have to be very careful with knives. Aunt Lucy said that sensible bears...

Knuckles eviscerates dozens of peels at machine-gun speed.

PADDINGTON (CONT'D)

Where on earth did you learn to use a knife like that?

KNUCKLES

You don't want to know.

PADDINGTON

Well it's jolly good!

- Next, Paddington stirs the mixture while Knuckles tips in the rind. They're starting to work together.

KNUCKLES

Now?

PADDINGTON

Now!

- We move closer, circling around the BUBBLING, AMBER LIQUID as they add sugar, cinnamon, chilli and lemon, Knuckles becoming involved in the creative process.

PADDINGTON (CONT'D)

Time for the sugar. That's what turns the juice into marmalade.

KNUCKLES

How much?

PADDINGTON

A lot. Same again. A squeeze of lemon, a pinch of cinnamon, and just a bit more sugar.

- Paddington pours in another huge amount of sugar. Knuckles is surprisingly eager to know how they've got on.

KNUCKLES

Well? Is it good?

PADDINGTON

It's too soon to tell. We'll only really know when it's set.

78

**EXT. ST. PAUL'S CATHEDRAL - MORNING**

Judy, Jonathan and Mary hurry in behind a TOUR GROUP.

TOUR GUIDE

Designed by Sir Christopher Wren,  
St. Paul's Cathedral is one of  
London's most famous landmarks...

79 **INT. ST. PAUL'S CATHEDRAL - MORNING**

The Tour Guide continues as they walk in.

TOUR GUIDE

Sadly the great dome is closed to  
visitors today as one of its  
statues was destroyed in a bizarre  
accident last night, but if you  
follow me this way...

They see a taped-off crime scene - containing the remnants of  
a SMASHED STATUE - and talk to the SECURITY GUARD on duty  
(the Sleazy Guard from the Geographers' Guild in *Paddington*.)

JUDY

Excuse me? What happened here?

SECURITY GUARD

A nun went berserk.  
(off their look)  
It happens.

He nods over to a chapel where A HUNDRED NUNS are being held.  
One very elderly specimen totters away with a walking stick.

SECURITY GUARD (CONT'D)

Hold it there, Sister! You're not  
going anywhere 'til the detective  
says so. Spin it around.

The elderly nun heads back to the group.

SECURITY GUARD (CONT'D)

The police have rounded them all up  
but if you ask me, the real  
culprit's slipped the net.

JONATHAN

What makes you say that?

SECURITY GUARD

Because I saw her, that's what...

As the Security Guard tells his story, we see the events of  
the previous evening from his point of view.

80 **INT. ST. PAUL'S CATHEDRAL - FLASHBACK**

The Security Guard looks down from the top of the dome at the  
nuns parading through the cathedral.



SECURITY GUARD (V.O.)  
I was on patrol in the upper dome  
watching the nuns parade far below  
when something caught my eye.

Phoenix slips out of the procession.

SECURITY GUARD (V.O.)  
One of them broke free from the  
herd and made her way to the  
Whispering Gallery.

81        **INT. ST. PAUL'S CATHEDRAL / GEOMETRIC STAIRCASE - FLASHBACK**

Phoenix races up the staircase.

82        **INT. ST. PAUL'S CATHEDRAL / WHISPERING GALLERY - FLASHBACK**

Phoenix arrives up in the gallery and makes his way round to  
the angel statue indicated in the pop-up book.

He pulls himself up onto the base of the statue,  
inadvertently loosening the rod that secures it to the wall.

He finds the letter "A" engraved between the angel's wings.

SECURITY GUARD (V.O.)  
Only the Good Lord knows what she  
was doing up there, but she was  
never going to get away with it,  
not while I'm Vice-Deputy Head of  
Security.

The Security Guard appears with a mug of tea.

SECURITY GUARD  
OI!

Phoenix swings down to the gallery floor, putting his whole  
body weight on the rod which secures the statue to the wall.

It breaks free, and as Phoenix runs off, the statue TOPPLES  
TO THE GROUND where it SMASHES INTO A THOUSAND PIECES.

The Security Guard grabs his radio.

SECURITY GUARD (CONT'D)  
Attention all units!

83        **INT. ST PAUL'S CATHEDRAL / GEOMETRIC STAIRCASE - FLASHBACK**

Phoenix runs down the stairs, pulling off his nun's outfit.

SECURITY GUARD (O.S.)  
An unusually attractive nun is  
causing mayhem in the Cathedral  
dome. Close in, close in.

By the time Phoenix arrives at the bottom of the stairs, he  
has transformed himself into a DECREPIT OLD ARCHBISHOP.

84      **INT. ST. PAUL'S CATHEDRAL / WHISPERING GALLERY - FLASHBACK**

SECURITY GUARD (V.O.)  
I set off at lightening speed...

The Security Guard ambles off after Phoenix.

85      **EXT. ST. PAUL'S CATHEDRAL - FLASHBACK**

Phoenix, still dressed as the Archbishop, passes some other  
guards without receiving a second glance.

SECURITY GUARD (V.O.)  
But by the time we had locked the  
place down, she had disappeared  
into the night.

PHOENIX AS ARCHBISHOP  
Good evening, Gentlemen.

GUARD  
Good evening, Your Grace.

Phoenix disappears into the night. We return to the present.

86      **INT. ST. PAUL'S CATHEDRAL - DAY**

The Security Guard gazes wistfully into the middle distance.

SECURITY GUARD  
Most beautiful woman I've seen in a  
long time.

Mary pulls a pencil out of the bun in her hair.

MARY  
Could you describe her?

SECURITY GUARD  
It would be my pleasure.

87      **INT. PRISON CANTEEN - MORNING**

The prisoners sit in silence, staring at their plates.  
Everyone has a marmalade sandwich in front of them.

Paddington addresses them from behind the counter.

PADDINGTON

Gentlemen, for breakfast this morning, Chef McGinty would like to propose an orange marmalade served on a bed of warm crustless bread topped with another piece of warm crustless bread. Bon Appetit.

The prisoners all stare at Paddington, not knowing how to respond. But Knuckles appears at the serving hatch.

KNUCKLES

Two choices: take it or leave it!

Knuckles slams the hatch shut.

88

**INT. PRISON KITCHEN - MORNING**

Paddington enters to find Knuckles tidying up. Paddington can see that Knuckles is on edge - and thinks he knows why.

PADDINGTON

Are you alright, Knuckles?

KNUCKLES

(defensive)

Yes.

PADDINGTON

Why don't you come and join the others?

KNUCKLES

Don't want to.

PADDINGTON

Are you scared what they might think?

KNUCKLES

No! What do they think? Did they like it? Did they say anything? What did they say?

PADDINGTON

Well...

Knuckles flies into a rage, knocking pans over.

KNUCKLES

They HATED IT. I knew it! My father always said I'd amount to nothing and he was right!

PADDINGTON  
Knuckles! Knuckles!

KNUCKLES  
What?

PADDINGTON  
Come and look.

Paddington opens the hatch. Knuckles looks through to see:

89 **INT. PRISON CANTEEN - CONTINUOUS**

The prisoners bite into their sandwiches. They make ECSTATIC NOISES as they eat the best food they've tasted in years.

PADDINGTON  
(to Knuckles)  
Come on.

The pair emerge into the canteen to a round of applause. Knuckles is bursting with amazed pride.

KNUCKLES  
Paddington I've got a strange, warm tingle in my tum-tum.

PADDINGTON  
I think that's called pride, Knuckles.

KNUCKLES  
Well, I don't like it.

Phibs stands as the applause dies down.

PHIBS  
You got anything else?

KNUCKLES  
What?!

PHIBS  
(now nervous)  
You know, for pudding?

KNUCKLES  
NO!!

PHIBS  
(sitting quickly)  
Fair enough.

PADDINGTON  
I'm afraid we only know how to make marmalade, so unless you know any recipes...

KNUCKLES

This lot? You're wasting your time with them. They wouldn't know their pectin from their paprika.

Spoon plucks up his courage and stands.

SPOON

Well, my grandmother used to do a lovely chocolate roulade. I think I can remember the recipe.

The Professor stands.

THE PROFESSOR

Charley Rumble makes a mean apple crumble.

Charley, standing, agrees with a low growl. T-Bone stands.

T-BONE

And I can do strawberry panna cotta with a pomegranate glaze.

PADDINGTON

Well that sounds wonderful. Doesn't it, Knuckles?

KNUCKLES

Yeah!

PADDINGTON

Come on, then. Let's get cooking!

The CALYPSO BAND play LOVE THY NEIGHBOUR as we see in time-lapse Paddington transforming the prison:

90

**INT. PRISON KITCHEN - MORNING (MONTAGE)**

Paddington pushes a dessert trolley through the kitchen. As he goes, the room transforms from a neglected, dingy space to a sparkling temple of food, thronging with prisoner chefs.

Spoon hands him a chocolate roulade.

PADDINGTON

Thank you, Spoon!

Knuckles puts an enormous cake on Paddington's trolley.

PADDINGTON (CONT'D)

Woah!

KNUCKLES

There you go, Paddington.

PADDINGTON  
Oh Knuckles!

KNUCKLES  
I need those petit fours now!

We follow Paddington as he goes through the swing doors...

91 **INT. PRISON CANTEEN - DAY (MONTAGE)**

And serves prisoners food. The time-lapse continues as the canteen turns into a delightful tearoom around Paddington.

Red gingham tablecloths appear, along with centre-pieces, cake stands and china tea sets.

The prisoners eat and drink politely and daintily. Paddington passes the Professor and puts Knuckles' cake before him.

The Professor immediately takes a piece with his hands.

PADDINGTON  
Erm, excuse me, Professor, what would Aunt Lucy say?

THE PROFESSOR  
"Always use a cake fork."

PADDINGTON  
Well then!

The Professor puts a cake fork into the cake and then LEVERS THE WHOLE PIECE into his mouth.

Paddington sets off once more and hands the Warden Spoon's Chocolate Roulade.

PADDINGTON (CONT'D)  
Care for a taste, Warden?

WARDEN  
Thank you, Paddington!

We reach the end of the canteen and Paddington peels off but the camera PUSHES THROUGH THE CLOCK MECHANISM...

92 **INT. CLOCK - DUSK (MONTAGE)**

Past the swinging pendulum as hours whizz by, then out into:

93 **INT. PRISON ATRIUM - DUSK TO NIGHT (MONTAGE)**

The camera glides down as the whole room is transformed.

Welcome mats appear outside the barred doors, along with hanging baskets, bunting, and fairy lights.

Prisoners knit, dance, play chess and raise a giant crochet banner which reads "PRISON SWEET PRISON".

94        **INT. WARDEN'S OFFICE - NIGHT**

The Warden sits in his office at the top of the prison clock tower. By his desk is a MODEL OF THE PRISON.

He is reading a BEDTIME STORY into a microphone.

WARDEN

...and it turned out the monster  
wasn't such a monster after all,  
and they all lived happily ever  
after. The end.

The prisoners chorus out like children wanting more.

PRISONERS

Aw!

WARDEN

Now now. You lot need your sleep.

95        **INT. PADDINGTON'S PRISON CELL - NIGHT**

Paddington is lying on his bed. We can hear the Warden's voice through the tannoy.

WARDEN (O.S.)

It's visiting day tomorrow.

Paddington stares at a photograph of himself with the Browns on his bedside table.

PADDINGTON

Visiting Day. I do hope you have  
good news.

96        **INT. PRISON VISITING ROOM - DAY**

Paddington sits in a small PRISON VISITING BOOTH.

Henry, Mary, Mrs Bird and the children are on the other side of the glass, their voices coming through a SPEAKER.

Judy lays out the latest copy of her newspaper. It shows VARIOUS SKETCHES of Phoenix disguised as the nun, a befeater and Henry V.

MARY

In the past month, these three shadowy individuals have all been seen snooping round three London landmarks.

JUDY

We think the thief you saw is part of a criminal gang...

JONATHAN

Using the pop-up book as a treasure map!

HENRY

(still unconvinced)  
Well, it's a theory.

PADDINGTON

Do you know who they are?

MRS BIRD

Not yet, dearie.

KNUCKLES

Maybe I should take a look.

Knuckles has appeared in the window next to Paddington.

HENRY

Erm, I'm sorry this is a private conversation.

PADDINGTON

It's alright, Mr Brown, this is my friend, Knuckles.

KNUCKLES

How are you?

Other heads start appearing from all angles in the window.

PADDINGTON

And this is Phibs.

PHIBS

Hi.

PADDINGTON

Spoon.

SPOON

Hello.

PADDINGTON

Jimmy the Snitch.



JIMMY THE SNITCH  
A'right.

PADDINGTON  
T-bone.

T-BONE  
Wotcha.

PADDINGTON  
Professor.

THE PROFESSOR  
Who?

PADDINGTON  
Squeaky Pete.

SQUEAKY PETE  
Hello.

PADDINGTON  
Double bass Bob.

DOUBLE BASS BOB  
Hello.

PADDINGTON  
Farmer Jack.

OLD TIMER  
How do?

PADDINGTON  
Mad Dog.

MAD DOG  
Woof!

PADDINGTON  
Sir Geoffrey Willcot.

SIR GEOFFREY  
I hope I can rely on your vote?

PADDINGTON  
Johnny Cashpoint.

JOHNNY CASHPOINT  
Kerching!

PADDINGTON  
And Charley Rumble.

Charley growls. Henry is horrified while Mary, charmed.

MARY

It's so lovely to meet you all. I must say it's a great relief to know Paddington's already made such sweet friends.

HENRY

Would you excuse us for a moment?

Henry PRESSES A SWITCH and the LIGHT GOES OUT on the Browns' side of the booth. He turns to Mary.

HENRY (CONT'D)

What are you doing?

MARY

Talking to the nice men.

HENRY

'Nice men'? Mary, we can't trust these people. I mean look at them! Talk about a rogues' gallery. Hideous. As for that bearded baboon in the middle, he hasn't got two brain cells to rub together...

KNUCKLES

We can still hear you, Mr Brown.

Henry freezes.

KNUCKLES (CONT'D)

That was the light you turned off. Microphone's on the other side. It has "Microphone" written on it.

Judy flicks the light back on. Henry swallows nervously.

HENRY

Gentlemen. If I have offended you in any way--

KNUCKLES

Don't worry about it. We're fond of the little fella. And let's face it, if anyone can recognise a criminal gang, it's us.

JUDY

We'd be grateful for any help.

Judy shows them the pictures.

PADDINGTON

Well?

KNUCKLES

I'm afraid I don't recognise any of them. Lads?

The other prisoners shake their heads and say 'no'.

SIR GEOFFREY

I'm afraid I couldn't possibly comment.

KNUCKLES

I'm sorry to say it, kid, but your friends are barking up the wrong tree. A nun, a beefeater and a king? Sounds more like a fancy dress party than a criminal gang.

Paddington looks around, crestfallen.

PADDINGTON

Then what are we going to do now?

97

**EXT. WINDSOR SQUARE - MORNING**

Mary leaves the house, the first flakes of snow whirling in the air around her.

Her head elsewhere, she steps out in front of the cyclist, who nearly hits her and responds angrily.

CYCLIST

Watch where you're going!

Mary moves out of the way as the cyclist rides away.

MARY

Sorry!

CYCLIST

Sorry! I get grumpy when I haven't had breakfast!

Mary walks past Dr Jafri who leaves his house and freezes.

DR JAFRI

Keys! Keys, keys...

He races back to the door, but without Paddington to remind him, he doesn't make it in time.

DR JAFRI (CONT'D)

Bottoms!

Mary passes MR CURRY who is berating the BINMAN, sitting on the back of the parked lorry, reading his A-Z Atlas.

MR CURRY  
You can't park here!

BINMAN  
I'm not parked, I'm doing the bins.

MR CURRY  
You're not doing the bins, you're  
studying - on council time. I'm  
going to report you. And your hat.

Mary arrives at the kiosk. The Colonel is also there.

MARY  
Morning, Miss Kitts. Colonel.

MISS KITTS  
Morning, Mrs Brown.

Mary hands Miss Kitts a bundle of newspapers.

MARY  
Judy asked me to drop these off.

MR CURRY  
Propaganda!

COLONEL  
Here comes trouble.

Mr Curry has spotted them and walks over.

MR CURRY  
You are wasting your time trying to  
peddle that rubbish. Everyone knows  
your bear did it. And this street  
is a far better place without him.

Wolfie barks, perhaps protesting Paddington's innocence.

MR CURRY (CONT'D)  
Oi! It's that mangy dog!

He sets off in pursuit of Wolfie.

MR CURRY (CONT'D)  
You are going to the pound, my son.  
Barking without a license in a  
built-up area. I'll ticket you!

Miss Kitts takes the papers from Mary.

MISS KITTS  
Give 'em here, Mary. I have to sell  
them under the counter for obvious  
reasons but people are buying them.

MARY

Really?

The Colonel pulls a copy from his inside pocket.

COLONEL

It's a bloomin' good read. Made a few people round here think twice about your young bear.

MISS KITTS

You just need to find that thief.

MARY

We're trying.

Miss Kitts' parrot squawks.

MARY (CONT'D)

I don't suppose you know where he is, do you Feathers?

FEATHERS

He's behind you!

MARY

I'm sorry?

PHOENIX (O.S.)

Mary!

Mary turns to see Phoenix has appeared on his balcony behind her. He beckons her into the house.

MARY

Oh hello, Phoenix.

PHOENIX

Come on in. I want you to tell me all about the investigation.

98

**INT. PHOENIX'S LIVING ROOM - DAY**

Mary is sitting in Phoenix's living room. It is lavishly decorated with throws, rugs and paintings on the walls.

Among them is an enormous portrait of Phoenix standing on a rock in the Highlands, dressed in a kilt.

MARY

Mysterious things have been happening all over town.

PHOENIX

Oh yes?

MARY

Strange people turning up at every landmark in that book.

PHOENIX

Have they?

MARY

I don't know. Perhaps it's all a coincidence. Henry says I let my imagination get the better of me.

PHOENIX

Well you're an artist Mary, like me. Our imaginations run free, like bison upon the plain. But I do fear on this particular occasion, dear old Henry might be right.

MARY

Really?

PHOENIX

But. I do have some news that might turn your little frown upside down. It looks (fingers, fingers, fingers) as though the funding may be coming through for my one man show.

MARY

Oh. Right.

PHOENIX

An evening of monologue and song featuring some of my better known characters. How about a little preview? Picture the scene. Darkness. Then: Spotlight. Me. Ping!

He starts to sing and dance. Mary stares, astonished.

PHOENIX (CONT'D)

"Listen to the rain on the roof go pit pitty pat..."

Even Phoenix can't fail to notice Mary isn't happy.

PHOENIX (CONT'D)

Mary, what's wrong? Don't you like musicals?

MARY

No it's just... it seems so strange that Paddington's in prison and yet life just carries on.

PHOENIX

Oh I know. It must be hard to accept he won, the man with the dazzling blue eyes.

Mary turns to him, stunned.

MARY

What did you say?

PHOENIX

The man on the poster. Your wonderful drawing!

MARY

But... how did you know he had blue eyes? It's a pencil sketch!

Phoenix tries to back-pedal.

PHOENIX

Oh! Well I must have... coloured him in!

As Mary stares at Phoenix, her many IDENTIKIT-STYLE DRAWINGS flicker over his face. And the penny finally drops.

99

**INT. BROWNS' KITCHEN - DAY**

Mary has just outlined her theory to the family - but Henry is still not convinced.

HENRY

Phoenix Buchanan?!

MARY

He's a master of disguise.

HENRY

She's gone mad.

MARY

Think about it Henry. Somewhere out there is the Koslova fortune.

HENRY

Alleged fortune.

MARY

And Knuckles said we weren't looking for a criminal gang.

HENRY

Knuckles?

JUDY

Because there was no gang.

JONATHAN

It was one man.

MARY

(smiling ruefully)

And Feathers knew all along...

HENRY

Feathers? Who's Feathers?

Mary realises she might have said too much.

MARY

Nobody?

HENRY

The parrot at the news stand?!

MARY

Erm...

HENRY

Can we return to planet earth for a moment? Phoenix Buchanan is a highly respected, award-winning actor and a member of our Platinum Club. He is not a petty thief.

Before Mary can get a word in edgeways, Henry continues.

HENRY (CONT'D)

But let's just say I'm wrong, shall we? And that the fortune teller, career criminal and parrot are right. May I remind you, you don't actually have any proof? If anyone wants me, I shall be putting up posters.

He leaves, slamming the door behind him.

JUDY

He's right.

MRS BIRD

Well I believe you, Mary. Actors are some of the most evil, devious people on the planet. They lie for a living. If we're going to catch one, we're going to need a foolproof plan. And once I've put this pie in the oven, I'll tell you one.

Mary and the children smile.



## 100 INT. PADDINGTON'S CELL - NIGHT

Paddington is lying in bed when he hears a metallic CLANG followed by a Knuckles' voice coming along the pipe.

                                KNUCKLES (O.S.)  
Paddington? Paddington!

Paddington climbs up to the horizontal pipes running through his cell. He opens a vent and can now hear Knuckles clearly.

                                PADDINGTON  
Knuckles?

Paddington listens as Knuckles' voice floats along the pipe.

                                KNUCKLES  
Got a proposition for you, kid. Me and the boys have been talking, and it seems to us if you're going to clear your name, you're going to need our help.

                                SPOON  
The Browns may mean well but...

                                PHIBS  
It takes a thief to catch a thief.

                                KNUCKLES  
Now if we could somehow get out of here, hit the streets, we'd find him soon enough.

                                PADDINGTON  
But that would mean... escape?!

                                KNUCKLES  
It certainly would. And we've got a plan. But it's a four man job and we need your help. What do you say?

Paddington is sorely tempted - but remembers Aunt Lucy.

                                PADDINGTON  
That's very kind, Knuckles, but I don't think Aunt Lucy would like the idea of me busting out of chokey and going on the lam. The Browns will find the real thief. I just need to be patient.

But Knuckles isn't finished.

                                KNUCKLES  
You may not want to hear this kid, but sooner or later, the Browns will forget you.

Paddington looks horrified at the suggestion - but despite himself, the words begin to seep into his mind like poison.

PHIBS

They always do.

SPOON

They'll miss one visit. Then two.

KNUCKLES

And before you know it, you won't have a home to go back to.

Paddington shakes his head, refusing to believe.

PADDINGTON

You're wrong, Knuckles. You're all wrong. The Browns aren't like that. They'll come tomorrow and they'll have good news, you'll see.

He closes the vent firmly. But Paddington is concerned.

101 **EXT. THEATRICAL AGENT'S OFFICE - MORNING**

Jonathan and Judy walk up to an office building carrying a basket of pastries. They ring the buzzer.

JUDY

It's Judy Brown from the Portobello Express.

They are buzzed in.

102 **INT. THEATRICAL AGENT'S OFFICE - MORNING**

Jonathan and Judy sit in an office, the walls lined with theatrical posters and actors' photographs.

Behind the desk is FLICK FANSHAWE, a glamorous, no-nonsense agent with show-business coursing through her veins. The children are recording the conversation on DICTAPHONES.

FLICK

So what's this for, darlings? A school newspaper?

JUDY

Yes, career profiles. We thought the agent of *the* Phoenix Buchanan would be really interesting.

FLICK

And you'd be right, but I've got two minutes so we'd better make it snappy. And I'm only giving you that because you brought breakfast.

She takes a CHELSEA BUN.

FLICK (CONT'D)

Nice buns by the way.

103 **EXT. WINDSOR SQUARE - DAY**

The Postman is walking back to his van. Mrs Bird comes over.

MRS BIRD

Good morning, Marlon.

POSTMAN

Morning Mrs B. How's Paddington?

MRS BIRD

Oh he's a tough wee bear...

As Mrs Bird keeps him talking, Mary sneaks round the other side of the van, carrying a HUGE BARKRIDGE'S HAMPER.

She checks the coast is clear, then climbs into the back of the van and GETS INSIDE THE HAMPER.

POSTMAN

Well, I'd better get on.

MRS BIRD

Goodbye.

The Postman turns back to the van just as MARY CLOSES THE LID FROM INSIDE. He sees the box and reads the address label.

POSTMAN

"Mr Buchanan."

104 **INT. AGENT'S OFFICE - DAY**

JONATHAN

So when can we expect to see Mr Buchanan back on stage?

FLICK

Phoenix?! I wouldn't hold your breath, darling. Don't get me wrong, he's a terrific actor but there's a teensy little problem: he won't work with other people. Thinks they dilute his talent.

An assistant knocks at the door.

FLICK (CONT'D)  
Ooh. Must scoot. We're having lunch  
with a big Broadway producer.

She stands to leave.

JUDY  
Where are you going?

FLICK  
Where do all the big meetings  
happen? The Ritz, darling!

She takes another bun from the basket.

FLICK (CONT'D)  
*Really nice buns.*

105 **EXT. WINDSOR GARDENS - DAY**

The POSTMAN staggers up to Phoenix's front door with MARY'S HAMPER and rings the bell.

From a telephone box across the road, Mrs Bird watches Phoenix open the door and take delivery of the parcel.

She picks up the phone and dials.

106 **EXT. TELEPHONE BOX OUTSIDE AGENT - DAY**

Jonathan and Judy are in a different telephone box, waiting for a call. Their phone rings and they pick up.

MRS BIRD (O.S.)  
The package has been delivered.

They hang up and start to dial.

107 **INT. PHOENIX'S HALLWAY - MORNING**

Phoenix opens the hamper. It seems to be full of straw.

He is about to delve into it - when his PHONE RINGS.

He answers and hears his AGENT'S VOICE.

FLICK (O.S.)  
Phoenix!

PHOENIX  
Felicity! What a pleasant surprise.  
I was beginning to think you'd lost  
my number.

108 **INT. PHONE BOX OUTSIDE AGENT - MORNING**

Judy and Jonathan are PLAYING EXTRACTS FROM THE INTERVIEW on their DICTAPHONES. Judy presses play.

FLICK  
"I've got two minutes so we'd better make it snappy."

PHOENIX (O.S.)  
Ok...

Jonathan presses play on the other dictaphone.

FLICK  
"We're having lunch with a big Broadway producer."

109 **INT. PHOENIX'S LIVING ROOM - MORNING**

PHOENIX still believes he's in a real conversation.

PHOENIX  
Well that's wonderful. Where should I go?

FLICK (O.S.)  
"Where do all the big meetings happen? The Ritz, darling!"

PHOENIX  
I'm on my way.

FLICK (O.S.)  
"Nice buns by the way."

110 **INT. PHONE BOX OUTSIDE AGENT - MORNING**

Judy has left a tape recorder going by mistake - and it has played the wrong line.

Judy stops it but they're panicking. Have they been rumbled?

111 **INT. PHOENIX'S LIVING ROOM - MORNING**

PHOENIX  
I beg your pardon?

112 **INT. PHONE BOX OUTSIDE AGENT - MORNING**

Jonathan has an idea - and presses a button.

FLICK  
"Really nice buns!"

113 **INT. PHOENIX'S LIVING ROOM - MORNING**

PHOENIX looks bemused, but somewhat pleased with himself.

PHOENIX

Well, thank you very much. I've never had any complaints about Mr and Mrs Botty-cheek.

He hangs up, grabs his coat and leaves.

As the door shuts behind him, something shifts in the hamper. Mary EMERGES FROM THE STRAW.

114 **INT. HENRY AND MARY'S BATHROOM - MORNING**

Henry, still in his pyjamas, is brushing his teeth - when he GLANCES OUT THE WINDOW - which looks out along the gardens behind the houses.

He sees Mary in PHOENIX'S LIVING ROOM.

HENRY

Mary?!

115 **INT. PHOENIX'S LIVING ROOM - MORNING**

Mary is rifling through Phoenix's paperwork, not sure what she's looking for, when she spots a blank, used notepad.

Using the side of a pencil, she uncovers the indentations left from the previous note.

Saturday 06:35

Where All Your Dreams Come True

BANG BANG BANG! There is a SHARP KNOCK at the window.

MARY JUMPS OUT OF HER SKIN - but it's just HENRY.

Mary goes and opens the window.

HENRY

Have you gone insane?

MARY

I know it's Phoenix and I'm going to prove it.

Henry climbs through the window.

HENRY

This is breaking and entering!

MARY

We haven't broken anything.

Henry knocks over a vase. It smashes on the floor.

HENRY

Why would Phoenix steal a pop-up book? He's a millionaire!

MARY

Well that's where you're wrong. He owes money all over town.

She thrusts some paperwork into Henry's hands.

HENRY

So he's got a few bills, I mean everyone-- good grief the man spends a lot on face cream.

MARY

He hasn't got a penny to his name. Now come on. Let's find that book and get out of here.

116 **EXT. ROAD - DAY**

Phoenix is walking down the street. He realises he has forgotten his cravat and turns back the way he's come.

117 **INT. PHOENIX'S LANDING - DAY**

Henry and Mary stand at the top of the landing. They've searched the whole house with no luck. Mary sighs.

MARY

We must be missing something.

HENRY

Unless there's nothing to find. Can we please go?

They head downstairs. But suddenly, something catches Mary's eye. In the landing carpet, there are TWO INDENTATIONS.

MARY

Look, Henry, the carpet!

HENRY

It's lovely I'll order a swatch.

She looks up at the PANELLED CEILING above her.

MARY

Give me a leg-up.

Henry reluctantly does so, creaking as he bends over.

MARY (CONT'D)  
What's that noise?

HENRY  
It's me.

MARY  
Gosh you really do creak.

HENRY  
Can we just get on with it?

He hoists her up to the ceiling where she presses a ceiling panel - and it SWINGS OPEN.

A STEP LADDER UNFOLDS, its feet landing in the two divots.

MARY  
A secret room!

HENRY  
It's an attic.

MARY  
A secret attic.

HENRY  
It's an ordinary attic.

Mary heads up, followed by Henry.

HENRY (CONT'D)  
Every house on the street has one.  
See? Just a perfectly normal...

118     **INT. PHOENIX'S ATTIC ROOM - CONTINUOUS**

Henry sees Phoenix's mannequins.

HENRY  
Oh my god, he's a weirdo.

MARY  
Look, Henry! The nun! The thief!  
The King!

HENRY  
We were right!

MARY  
We?!

HENRY  
Well, I never said...

Suddenly, they hear the noise of the front door opening.



119 **INT. PHOENIX'S HALLWAY - DAY**

Phoenix comes through the front door.

120 **INT. PHOENIX'S ATTIC ROOM - DAY**

Henry and Mary creep down the ladder and close the hatch behind them.

They peer over the banisters and see Phoenix going into the bathroom at the back of the hall.

121 **INT. PHOENIX'S HALLWAY - DAY**

They get to the bottom of the stairs and run to the front door but Phoenix turns back to the hall - so they have to BOLT INTO THE LIVING ROOM to hide.

Phoenix walks through the hall and hears footsteps.

He grabs a WALKING STICK SWORD from the umbrella stand in the hall and goes into the living room.

PHOENIX

Hello? Who goes there? Show yourself! I am armed and schooled.

Everything seems normal - apart from one thing: HENRY'S LEGS disappearing behind the sofa.

PHOENIX (CONT'D)

Henry?

Henry sheepishly gets to his feet. He can't help noticing Phoenix is brandishing a sword.

HENRY

Hello Phoenix.

PHOENIX

What on earth are you doing here?

HENRY

I might ask you the same thing.

PHOENIX

I live here! It's my house.

HENRY

And I... insure it. And for our Platinum Club members, we perform an annual full home inspection to verify your security arrangements.

PHOENIX

In your pyjamas?

HENRY

Mm-hm.

PHOENIX

With your wife?

Phoenix pulls back a curtain to reveal Mary, who taps the window, pretending she was inspecting it.

MARY

...seems pretty secure. Oh, hello Phoenix! Didn't hear you come in.

HENRY

She helps out when we're busy.

PHOENIX

Well I must say that sounds... plausible.

HENRY

Does it? Great. Well I'm delighted to say everything seems tickety-boo...

PHOENIX

Wonderful.

HENRY

So we'd better get cracking.

Phoenix ushers them towards the door.

HENRY (CONT'D)

I'll get the boys in the office to type this up asap and hope to see you soon.

PHOENIX

Absolutely. Though next time, perhaps not in your pyjamas, eh?

They all laugh far too much. Phoenix shuts the door and his smile drops as he darts upstairs.

122 **INT. PHOENIX'S ATTIC ROOM - CONTINUOUS**

Phoenix bursts in. The POP-UP book is still there, locked in his make-up table. He breaths a huge sigh of relief.

PHOENIX

Oh thank Larry it's there. Thank Larry, Johnny and all the ghosts of the avenue.

PHOENIX AS MAGWICH

That was close.

PHOENIX AS MACBETH  
Aye. Too close if you ask me.

Phoenix opens the book.

PHOENIX  
Hold your nerve, MacBeth. Screw your courage to the sticking post. We are so nearly there. I have followed this little lady all the way across London and found every one of her clever little clues.

PHOENIX AS MACBETH  
Aye. But what do they mean?

PHOENIX AS MAGWICH  
It's just a jumble of letters.

PHOENIX AS POIROT  
Au contraire, mon ami. They are not letters at all. They are musical notes.

PHOENIX  
Indeed, Poirot. And I believe I know just where to play them.

He looks at the back cover of the book, which features a picture of the FAIRGROUND ORGAN and the words 'WHERE ALL YOUR DREAMS COME TRUE.'

123 **EXT. POLICE STATION - DAY**

From outside, we can hear the Browns all talking at once.

124 **INT. POLICE STATION - DAY**

The Browns and Mrs Bird are lined up at the counter, making their case to the Policewoman who arrested Paddington.

POLICEWOMAN  
Hold it, hold it! That is an amazing story, but all you've proved is that Phoenix Buchanan keeps his old costumes. Bring me some hard evidence, bring me the book with his finger prints on it, and you've got a case. But until then, there's nothing I can do. I'm sorry.

She walks away. The Browns are distraught.

JONATHAN  
What are we going to do now?

MARY

I don't know.

MRS BIRD

At least we can tell Paddington we know who did it.

But just then, a CLOCK starts to strike. They look up.

HENRY

Oh no!

MARY

What is it?

JUDY

We've missed visiting.

125 **INT. PRISON VISITING ROOM - DAY**

Paddington sits in the visiting booth, holding his paws. He anxiously cranes his neck to look for the Browns.

But a klaxon sounds, marking the end of visiting. And nobody has come for him.

All the lights go out.

Paddington is left in the dark.

126 **INT. PADDINGTON'S CELL - NIGHT**

Paddington lies on his bed gazing at the photograph of him with the Browns.

As he does so, his face disappears from the picture. Now it's just the Browns, smiling out at him without their bear.

A SINGLE TEAR rolls down his nose and SPLASHES ON THE FLOOR.

But then, where the tear has fallen between two stone slabs, a TINY GREEN SHOOT APPEARS and a leaf unfurls.

As Paddington watches, MORE AND MORE SHOOT APPEAR, growing upwards through the cracks in the floor.

CREEPERS WRAP THEMSELVES AROUND the iron bars of the CELL DOOR which thicken and BECOME TREES.

Paddington stands up. And around him, instead of the cell, is the majesty of the PERUVIAN RAINFOREST.

He hears a familiar sound.

AUNT LUCY (O.S.)

Paddington!

He looks up and suddenly Aunt Lucy is there before him.

PADDINGTON  
Aunt Lucy!

He races through the jungle and flies into her arms.

AUNT LUCY  
What are you doing here? I thought  
you'd be at home.

PADDINGTON  
I'm afraid I haven't got one any  
more. You see, I'm in prison. And  
even the Browns have forgotten me.

The jungle behind him disappears and he is back in prison.

And he hears a now familiar knock at the pipes.

KNUCKLES (O.S.)  
Paddington!

Paddington goes and opens the vent on the pipe.

PADDINGTON  
Knuckles?

KNUCKLES  
Tonight's the night, kid. We leave  
at midnight. You want to clear your  
name, it's now or never. You in?

Paddington swallows, and then replies, reluctantly.

PADDINGTON  
I'm in.

127 **INT. WARDEN'S OFFICE - NIGHT**

The clock strikes twelve. The WARDEN stands up to leave.

WARDEN  
(to himself)  
Right. Time to call it a night.  
Nothing much going on round here,  
anyway. They've been as good as  
gold recently.

He switches out the light in the room.

But the camera pushes into the Warden's MODEL OF THE MAIN PRISON BUILDING and the FRONT SWINGS OPEN LIKE A DOLLS HOUSE, showing a CROSS-SECTION OF THE PRISON.

The PRISONERS are all in their cells while GUARDS patrol the staircases and corridors.

A SEARCHLIGHT sweeps across the entire prison complex from the WATCH TOWER above a clock on top of the CENTRAL HALL.

In FOUR CELLS on the top floor, KNUCKLES, PHIBS, SPOON and PADDINGTON get out of bed, and DROP THROUGH THE FLOORBOARDS.

128 **INT. CRAWL SPACE BENEATH FLOOR - NIGHT**

The camera drops down through the floor with them and tracks along the prisoners as they crawl to the end of the building.

Knuckles unscrews a panel, and drops down the LAUNDRY CHUTE.

129 **INT. PRISON LAUNDRY - NIGHT**

The prisoners drop one by one onto a PILE OF LAUNDRY and run out through a door.

130 **INT. BASEMENT STORAGE ROOM - NIGHT**

The prisoners run into a long room supported by pillars. Running the entire length of one wall are PIGEON HOLES containing parcels of the prisoners' clothes.

They each grabs a parcel of clothes, then Paddington is led by Knuckles to a hatch which leads into the CLOCK MECHANISM.

131 **INT. CLOCK PENDULUM - NIGHT**

Paddington shimmies up the pendulum and at the top squeezes into the clockwork mechanism.

Like Charlie Chaplin in MODERN TIMES he rides the cogs up until he is deposited on the floor of the Warden's office.

132 **INT. WARDEN'S OFFICE**

Paddington grabs a key and heads out of the office.

133 **INT. CANTEEN - NIGHT**

The Prisoners use the key Paddington took to let themselves into the canteen.

They run through grabbing a PILE OF TABLECLOTHS on the way.

134 **INT. PRISON KITCHEN - NIGHT**

They shimmy up to the skylight above the kitchen, carrying the tablecloths, laundry basket and now a PROPANE TANK.

**135 EXT. PRISON ROOF - NIGHT**

The prisoners wait for the searchlight to sweep past the kitchen, then climb out of the skylight and run along the roof to the shadows at the base of the watch tower.

**136 EXT. PRISON WATCH TOWER - NIGHT**

The light sweeps over them once more and the prisoners climb to the roof above the watch tower guard.

They open the basket and pull out an ENORMOUS SHEET OF TABLE CLOTHS that have been STITCHED TOGETHER.

**137 INT. LAUNDRY BASKET - NIGHT**

Phibs opens the valve of the propane tank.

Spoon ignites the flame.

**138 INT. CELL - NIGHT**

T-BONE looks out the window and double-takes.

Rising from the roof of the watch tower is a HOT AIR BALLOON.

The CANOPY is made of TABLECLOTHS, the BASKET is the laundry basket, and it's fuelled by PROPANE.

And riding in it are Knuckles, Phibs, Spoon and Paddington.

T-BONE  
Good luck, little bear.

**139 EXT. PRISON EXERCISE YARD - NIGHT**

THE BALLOON floats OVER THE PRISON WALL.

**140 EXT. BALLOON BASKET - NIGHT**

Three prisoners hurl their prison hats and jackets into the sky, whooping with delight at their escape.

But Paddington looks out at the city he loves, worried about the choice he has made, scared of being a fugitive.

**141 EXT. LONDON DOCKLANDS - NIGHT**

Knuckles and the others are wearing the civilian clothes they took with them. Paddington is back in his hat and coat.

KNUCKLES  
                  Bring her down, Spoon.

142       **EXT. DERELICT FACTORY - NIGHT**

The balloon comes to earth by a derelict factory on the river in the east end of London.

The prisoners tumble out of the basket and run through the factory to the wharf as the balloon deflates behind them.

143       **EXT. DERELICT FACTORY / WHARF - NIGHT**

The prisoners run up to the wharf where a SEAPLANE waits.

                          KNUCKLES  
                  There she is, boys. Our ticket out  
                  of here.

Paddington is startled by this statement.

                          PADDINGTON  
                  What do you mean? Where are you  
                  going?

The prisoners look guiltily to one another.

                          SPOON  
                  May as well tell him, Knuckles.

                          PADDINGTON  
                  Tell me what? Aren't we going to  
                  clear my name?

                          KNUCKLES  
                  (sheepishly)  
                  Sorry, kid, er... Change of plan.

Paddington can scarcely believe what he's hearing.

                          PHIBS  
                  We're leaving the country!

                          SPOON  
                  And you're coming with us!

                          PADDINGTON  
                  But you said... You lied to me!

Knuckles feels ashamed of the deception but genuinely believes he's done the right thing.

                          KNUCKLES  
                  Hey now, it's not like that. We  
                  were doing you a favour.  
                  (MORE)



KNUCKLES                    (CONT'D)

If we'd told you the truth you'd never have come along - and it's better this way. We'll make marmalade together!

                    PADDINGTON

But I don't want to, Knuckles. I want to go clear my name and go home. And you said you'd help! You promised!

                    KNUCKLES

                    (hardening his heart)  
Sorry, kid. No can do.

Hearing this, Paddington just turns and runs.

                    SPOON

Paddington!

                    KNUCKLES

Let him go. If he wants to get himself arrested, it's his choice.

144     **EXT. STREET / ALLEY - NIGHT**

Paddington walks down a main road, all alone in the world.

Behind him, a POLICE CAR turns on its siren and drives towards him. Paddington ducks into an alley, screwing his eyes shut and waiting for the inevitable.

But the Police Car passes by. Paddington heaves a sigh of relief - and looks up to see a TELEPHONE BOX in the alley.

An idea occurs to him. He finds a single coin in his pocket, the one Mrs Bird found in his ear at breakfast.

He goes in to the phone box, picks up the receiver and dials.

                    JONATHAN (O.S.)

                    Hello!

Paddington is delighted to hear his friend's voice.

                    PADDINGTON

                    Hello, Jonathan! It's Pad-

                    JUDY (O.S.)

                    You've reached the Brown residence!

Paddington's heart sinks as he realises he's not got through to the Browns, merely their answer-phone.

                    JONATHAN (O.S.)

                    We're not in but leave a message!

The answer-phone beeps.

PADDINGTON  
Hello, it's me, Paddington.

145 **INT. BROWNS' HALLWAY - NIGHT**

Paddington's voice echoes in the empty hallway.

PADDINGTON (V.O.)  
I hope you don't mind my calling. I just wanted to let you know I've broken out of prison and, well, I suppose I'm on the run. I didn't really mean to but Knuckles said if we broke out, he'd help clear my name, and then I could come home.

146 **INT. PHONE BOX - NIGHT**

PADDINGTON  
But he's gone now and I'm on my own.

The pips go.

PADDINGTON (CONT'D)  
I don't really know why I'm calling. I suppose I just wanted to say...

The line goes dead.

PADDINGTON (CONT'D)  
...goodbye.

He hangs up, his heart ready to burst.

He picks up his case and walks away from the phone box.

But then, behind him, the TELEPHONE RINGS.

Scarcely daring to believe, he turns and races to the phone.

PADDINGTON (CONT'D)  
Hello?

MARY (O.S.)  
Paddington?

Relief floods through Paddington.

PADDINGTON  
Yes! Yes, it's Paddington!

147      **INT. BROWNS' HOUSE / PHONE BOX - NIGHT**

Mary beckons Henry - who is just coming in from postering - to join her and the rest of the family at the phone.

PADDINGTON

I'm so sorry I escaped, Mrs Brown but I thought you'd forgotten me.

MRS BIRD

We'd never forget you, Paddington!

HENRY

Paddington?!

MARY

You're family!

JUDY

And we know who the thief was!

JONATHAN

Phoenix Buchanan!

PADDINGTON

Mr Buchanan?!

MRS BIRD

But he's disappeared into thin air.

Mary looks at the piece of paper she took from his house.

MARY

We've been looking for him at every landmark in that book, every last page.

PADDINGTON

'Where all your dreams come true'.

MARY

Why do you say that?

PADDINGTON

It was written on the last page of the pop-up book. Always made me think of Aunt Lucy.

MARY

That's funny. I found the exact same phrase on a piece of paper at Phoenix's house.

JUDY

I'm sure I've seen that before.

Judy looks at the cover of an old copy of her newspaper. It has the picture of Phoenix and Paddington opening the fair.

On the organ behind them is the FAIRGROUND ORGAN, and on that, the words 'Where All Your Dreams Come True!'

HENRY

The Organ!

JONATHAN

That must be where Madame Kozlova hid her fortune.

HENRY

Then let's get to the fair!

JUDY

Too late. They're leaving today.

JUDY (CONT'D)

From Paddington Station.

MARY

(looking at her paper)  
At 6.35.

MRS BIRD

There's still time.

HENRY

Paddington, get to the station. If we can find Phoenix and get hold of that book, his fingerprints will prove everything.

148     **INT. PHONE BOX - NIGHT**

PADDINGTON

But that's miles away, Mr Brown, I'll never...

Paddington hears the DISTINCTIVE HORN OF THE BIN LORRY and looks down the alley to see MR BARNES, the BINMAN.

PADDINGTON (CONT'D)

I'll see you there.

149     **EXT. LONDON STREETS - NIGHT**

Paddington rides the dustbin lorry as it drives through town. Cars screech to a halt around them.

MR BARNES

Clear the road! This is a refuse emergency!

150 **EXT. WINDSOR GARDENS - NIGHT**

Mr Curry is standing by the newspaper kiosk his dressing gown with a loud hailer. A homemade neighborhood 'Panic board' sits in the road next to him.

MR CURRY  
Fellow citizens. This is your  
Community Defence Force Commander.

The neighbours come to their windows, woken by the sound.

MR CURRY (CONT'D)  
I have just received intelligence  
the bear has escaped from prison  
and may be heading this way. I am  
raising the neighborhood panic  
level to "Wild Hysteria".

He shifts the arrow on his board from "Extremely Jittery" to "Wild Hysteria".

The Browns run out of their house towards their car.

MARY  
Get out of the way, Mr Curry.

JUDY  
Paddington's not heading this way.

JONATHAN  
He's going to clear his name.

MRS BIRD  
And we're going to bring him home!

MR CURRY  
We don't want him here!

Henry stops and approaches him. And as he speaks, the neighbours begin to understand the truth of his words.

HENRY  
Of course you don't! You never  
have. You took one look at that  
bear and you made up your mind.  
Well Paddington's not like that. He  
looks for the good in all of us and  
somehow, he finds it. He wouldn't  
hesitate if any of us needed help.  
So stand aside, Mr Curry, because  
we're coming through!

Henry tries to start the car. But it stalls.

MR CURRY  
Oh very good! Your plan seems to  
have stalled. Like your vehicle.

But suddenly the car begins to move. Henry looks around, amazed, to see the neighbours have gathered around their car and are pushing it.

DR JAFRI  
Second gear, clutch down, Mr Brown.

COLONEL  
After three? Three!

MR CURRY  
What's going on? What are you doing? Do not push that vehicle!

DR JAFRI  
Bring Paddington home.

The car roars into life and heads toward the newspaper kiosk.

Mr Curry jumps out of the way as the car runs over the Panic Board. The neighbours all cheer in relief.

151 **EXT. PADDINGTON STATION / ENTRANCE RAMP - NIGHT**

The dustbin lorry pulls up at the station.

The Bin Man jumps down, takes the PLASTIC SLEEVE off a LITTER BIN by the entrance, and puts it over Paddington.

MR BARNES  
Now Paddington, keep your head down and remember, you're a bin.

152 **INT. PADDINGTON STATION / CONCOURSE - NIGHT**

The bin walks across the concourse, muttering to itself.

PADDINGTON (O.S.)  
You're a bin, you're a bin, just an ordinary bin, going for a walk.

He suddenly freezes as he sees a DOZY POLICEMAN approach, eating a doughnut.

He ducks as the Policeman puts half a doughnut in the bin.

PADDINGTON (O.S.) (CONT'D)  
Thank you!

The Policeman freezes. That was weird.

PADDINGTON (O.S.) (CONT'D)  
Nothing to see here, Officer, just a bin.

The Policeman shrugs and goes on his way. Paddington pops up, eating the doughnut.

PADDINGTON (O.S.) (CONT'D)  
It's quite good being a bin.

153 **EXT. ROAD BRIDGE NEAR PADDINGTON STATION - NIGHT**

The Browns' car races over a bridge near Paddington. Beyond the station are the first gleams of the winter dawn.

154 **INT. PADDINGTON STATION / PLATFORM 1 - NIGHT**

Paddington waits in the bin by the Fair Train, watching a TRAIN PORTER APPROACH. It's PHOENIX IN DISGUISE.

155 **EXT. PADDINGTON STATION / ENTRANCE - NIGHT**

The Browns pull up at the station and leap out of the car.

156 **INT. PADDINGTON STATION / PLATFORM 1 - NIGHT**

A whistle is blown and the train starts to move. Phoenix hops onto the platform at the back of the FAIRGROUND ORGAN TRUCK in the MIDDLE OF THE TRAIN.

Paddington casts off the bin, and leaps onto the platform at the front of the REAR TRUCK as the train picks up speed.

The Browns run onto the platform as the train pulls away.

HENRY  
Paddington!

They run faster, drawing near the moving train. Paddington leans out from the rear truck and calls to them.

PADDINGTON  
Mr Brown! Quickly! He's on board!

Henry reaches out, almost touching the last truck.

But the train pulls away from them - and it's gone.

PADDINGTON (CONT'D)  
Don't worry, I'll handle it myself.

The Browns stand at the end of the platform, bereft.

MARY  
We've got to catch up with that train.

HENRY

But how?

On the platform behind them, ANOTHER STEAM TRAIN whistles.

Jonathan turns to see THE BELMOND BRITISH PULLMAN idling on the next platform.

JONATHAN

I've got an idea.

157 **INT. PULLMAN CARRIAGE - NIGHT**

The JUDGE and his WIFE are sitting in a smart carriage. A STEWARD comes and offers them champagne.

STEWARD

Good morning Madam, Sir. May I offer you a glass of champagne?

WIFE

Oh how lovely! Thank you very much.

JUDGE

Very civilised. Nice to have a break after all I've been through with that beastly bear.

WIFE

Don't you think you were a little harsh on him, darling?

JUDGE

Harsh, Gertrude? Nonsense. In life, people get what they deserve.

158 **INT. PULLMAN CAB - NIGHT**

Jonathan is starting the train. the rest of the family look on, amazed by his expertise.

JONATHAN

Boiler pressure, 225. Water, half a glass. Air brake, off.

JUDY

Nice work, J-Dog!

JONATHAN

My name's not J-Dog. It's Jonathan Brown. And I like steam trains.

He pulls a lever and the train lurches forward.







163     **INT. PULLMAN CAB - DAY**

Judy is leaning out of the cab. Looking through her camera's telephoto lens she can see Paddington climbing towards the roof with a couple of toffee apples.

HENRY  
What's he doing?

JUDY  
I don't know!

HENRY  
Paddington!

JUDY  
He can't hear us!

Henry swings inside.

HENRY  
Can this thing go any faster?

JONATHAN  
I can try but we need more coal!

MARY  
I'm on it.

HENRY  
Try to pull alongside. I'm going across.

JUDY  
I'll come with you.

HENRY  
Judy...

MRS BIRD  
Just you try and stop us.

HENRY  
Come on then.

He swings out of the cab.

164     **EXT. FAIR TRAIN / ORGAN TRUCK - DAY**

Paddington climbs up onto the roof.

Using the toffee apples like SUCKERS, he makes his way along the windy roof to the SKYLIGHT above Phoenix's head.

Suddenly, he spots a tunnel approaching and has to LIMBO BACKWARDS to avoid being squashed.

He emerges from the tunnel, COVERED IN SOOT, and continues towards Phoenix.

165 **EXT. BETWEEN THE TRAINS - DAY**

Henry, Judy and Mrs Bird climb out onto the FRONT OF THE ENGINE. Henry helps Mrs Bird and Judy onto the FAIR TRAIN.

Lastly, he reaches out with one leg and gets ONE FOOT on the PLATFORM at the back of the FAIR TRAIN.

But suddenly the TRACKS PART and Henry finds his LEGS BEING PULLED WIDE APART between the two trains.

CHAKRABATICS INSTRUCTOR (O.S.)  
Open your mind and your legs will  
follow.

Henry goes into a zen state and manages to do the splits.

But then, suddenly, he spots a telegraph pole rushing towards him and screams for help.

Luckily, Mrs Bird hears him, runs back to the platform and pulls him to safety.

HENRY  
Thank heavens for Chakrabatics.

166 **INT. FAIR TRAIN / ORGAN TRUCK - DAY**

PHOENIX is putting in the last of the code. Above him, Paddington opens the HATCH and looks down.

PHOENIX  
"F". And "E."

Suddenly the WHOLE FAIRGROUND ORGAN LIGHTS UP. Phoenix steps forward, hypnotised by the splendour of what he's seeing.

Behind him, Paddington SWINGS THROUGH THE SKYLIGHT, using the toffee apples like suckers to HANG FROM THE ROOF.

With a whirring of cogs, the ORGAN BEGINS TO OPEN. The pipes sink down, and the mannequin of Madame Koslova rises into the body of the machine, exposing a complex CLOCKWORK MECHANISM.

Behind Phoenix, Paddington creeps along towards the book, the sound of the toffee apples masked by the sound of the organ.

Meanwhile, a TREASURE BOX rises out of the organ mechanism. Phoenix stares, entranced, as the box opens, revealing its treasure: piles of gold jewellery, trinkets and diamonds.

PHOENIX (CONT'D)  
Hello!

Behind him, Paddington manages to grab the book - and starts inching his way back towards the skylight.

PHOENIX (CONT'D)  
Aren't you pretty! West End, here I  
come!

Suddenly the organ stops playing and now Phoenix can hear the sound of the toffee apples on the roof behind him.

He turns round to see Paddington, upside down, nose to nose with him.

PADDINGTON  
Morning, Mr Buchanan.

Phoenix steps back, astounded and accidentally KICKS THE ORGAN KEYBOARD.

The TREASURE BOX slams shut and the pipes descend, hiding the treasure.

PHOENIX  
No!!!!

Phoenix tries to put the code back in as Paddington scrambles out onto the roof with the book.

PHOENIX (CONT'D)  
D...G...  
(no luck)  
D...E...

Finding he can't remember the code, he runs after Paddington.

PHOENIX (CONT'D)  
Come back with that book!

167 **INT. FAIR TRAIN / CHAIR-O-PLANES TRUCK - DAY**

Henry, Mrs Bird and Judy runs through the Chair-o-Planes.

168 **EXT. FAIR TRAIN / ROOF - DAY**

Phoenix climbs onto the roof and chases the bear.

PHOENIX  
Where do you think you're going,  
bear? It's a train! It comes to an  
end, like all of us alas.

Paddington looks round to see that he has, indeed, reached the back of the train.

He skids to a halt, only just avoiding falling off the train.

PHOENIX (CONT'D)

Whoops!

Paddington turns to see Phoenix striding towards him.

PHOENIX (CONT'D)

Exit bear, pursued by an actor.

But suddenly he FALLS THROUGH A SKYLIGHT into a truck below.

169

**INT. FAIR TRAIN / SIDESHOW TRUCK - DAY**

Phoenix sits up to see Henry, Judy and Mrs Bird.

MRS BIRD

Phoenix Buchanan.

PHOENIX

Mrs Bird?!

MRS BIRD

So now you remember!

PHOENIX

And she's brought the cavalry! A  
little girl and an insurance man.  
(mock fear)

What am I going to do?

HENRY

(raising his fists)

I'll tell you exactly what I'm  
going to do. I'm going to bloomin'  
well biff you on the nose.

Phoenix grabs a SWORD-SWALLOWER'S SWORD from the wall and brandishes it professionally.

PHOENIX

Not a very good idea. Stage combat  
level four.

Mrs Bird grabs a gun from a rack at his end of the carriage.

MRS BIRD

Well where I come from, laddie,  
they teach you never to bring a  
knife to a gunfight.

PHOENIX

I think you'll find that fires  
plastic darts.

Mrs Bird fires a gun - and the dart sticks onto Phoenix's forehead. He pulls it off with a pop.

MRS BIRD

So it does.

PHOENIX

Whereas this sword is razor sharp.

He slices his sword through some stuffed animals. The Browns jump, terrified. He starts walking them back into the next carriage, grabbing some handcuffs on his way.

PHOENIX (CONT'D)

Back you go.

170 **ENT. FAIR TRAIN / REAR TRUCK - DAY**

The two train lines are coming together again. Paddington climbs down from the roof to the PLATFORM at the back of the rear truck where he first climbed on.

171 **INT. PULLMAN CARRIAGE - DAY**

The Steward is serving the Judge an enormous pudding.

STEWARD

And for you, sir, the jumbo pavlova.

At that moment, he looks out to see Paddington on the train waving towards him.

PADDINGTON

Afternoon, Your Honour. The hair's looking lovely.

It's all too much for the Judge, who passes out into his pudding.

172 **EXT. FAIR TRAIN / REAR TRUCK - DAY**

Paddington is suddenly amazed to spot MRS BROWN in the driver's cab at the other end of the train.

PADDINGTON

MRS BROWN!

MARY

Paddington! Slow down, Jonathan.

Jonathan puts on the brakes, bringing the Pullman cab into line with Paddington. But the trains are still a good thirty feet apart - with no obvious way of getting across.

Paddington sees his suitcase and has an idea.

173 **INT. FAIR TRAIN / GALLOPERS TRUCK - DAY**

Henry, Mary and Mrs Bird have been handcuffed to some poles. Phoenix checks they're securely fastened.

PHOENIX

Good, good, excellent. Now for your furry friend.

174 **EXT. FAIR TRAIN / REAR TRUCK - DAY**

Paddington opens his suitcase and pulls out his TELESCOPIC LADDER.

He wedges the top end of the ladder into a gap in the floorboards of the platform at the back of the train.

Paddington climbs onto the bottom end of the ladder and starts WINDING IT OUT towards the PULLMAN, hoping to create a bridge between the two trains.

Suddenly, Phoenix appears at the door and spots Paddington.

PHOENIX

Coo-ee!

He tries to go through the door - but it's locked. He throws a shoulder against it.

175 **INT. FAIR TRAIN / GALLOPERS TRUCK - DAY**

JUDY

What are we going to do?

Mrs Bird pulls a pin out of her hair.

MRS BIRD

Don't worry. I know a little trick Harry Houdini used to do.

She starts working at the lock of her handcuffs with the pin.

176 **EXT. BETWEEN THE TRAINS - DAY**

Phoenix is still bashing against the door. The wood starts to splinter.

Meanwhile, Paddington has made his way to the far end of the ladder, but still can't quite reach Mary.

And just then, Phoenix breaks through door.

He hits the RETRACT BUTTON on the EXTENDABLE LADDER.

Paddington is PULLED BACK INTO HIS ARMS.



Phoenix grabs the BOOK, hurls Paddington into the rear truck, and BOLTS THE DOOR, trapping him inside the last truck.

177 **EXT. FAIR TRAIN - DAY**

Phoenix PULLS THE PIN between the two trucks, SEPARATING PADDINGTON'S FROM THE REST OF THE TRAIN.

PHOENIX  
Bye bye, bear.

He leans out and uses the pin to knock a TRACK-SIDE LEVER.

The POINTS SHIFT, sending Paddington's truck hurtling onto a different track.

Phoenix turns back inside but stops in his tracks, standing in the middle of four COCONUTS ON STANDS.

We crash zoom as he sees the Browns have escaped from their handcuffs and stand at the far end of the next truck.

Judy takes a photograph, while Henry picks up a coconut shy ball, and throws it.

It travels through clean the two trucks and connects with PHOENIX'S FOREHEAD - knocking him cold.

HENRY  
Bullseye!

178 **EXT. RAILWAY - DAY**

PADDINGTON'S TRUCK has left the main railway line and is now hurtling through a siding.

He is thrown around as it CRASHES THROUGH THE BUFFERS at the end of the siding.

It HURTLES DOWN A SLOPE, crashing through foliage, over a cliff and into the murky waters of a river below.

179 **INT. PULLMAN DRIVER'S CAB - DAY**

Mary has seen the disaster from their cab.

MARY  
Stop the train, Jonathan.

Jonathan PULLS THE BRAKE LEVER.

180 **EXT. VIADUCT - DAY**

The Pullman SHRIEKS TO A HALT on a viaduct.

181     **INT. RUNAWAY FAIR TRUCK - DAY**

Paddington's truck is SINKING INTO THE RIVER.  
He tries to open the door - but it won't give.

182     **EXT. VIADUCT - DAY**

Mary jumps off the train.

                          MARY  
                  Jonathan. Go and get help.

183     **INT. RUNAWAY FAIR TRUCK - DAY**

Paddington heaves, but the door still won't give, and the carriage is filling with water.

184     **EXT. VIADUCT - DAY**

Mary runs to the side of the bridge.

185     **EXT. UNDERWATER - DAY**

The Runaway Truck lands at the bottom of the river.

186     **EXT. VIADUCT - DAY**

Mary pulls off her coat and DIVES INTO THE WATER.

187     **EXT. UNDERWATER - DAY**

Mary cuts through the water, swimming down towards the truck.

188     **INT. RUNAWAY FAIR TRUCK - DAY**

A FEW INCHES OF AIR have been trapped towards the top of the truck, but they're DISAPPEARING FAST.

Paddington hears a METALLIC NOISE from the other side of the door as Mary works the lock from the outside.

He TAKES A FINAL BREATH and sinks under the water.

189     **EXT. UNDERWATER - DAY**

Mary has UNBOLTED THE DOOR. She HEAVES IT OPEN, inch by inch.  
She can see Paddington's face through the crack in the door.

But then the door STOPS MOVING.

Mary looks frantically around for the problem.

She sees that the door has been CHAINED SHUT.

Mary and Paddington TUG AT THE CHAIN TOGETHER with all their might - but it's no good.

The chain is just too strong.

Paddington reaches through the gap in the doorway and TAKES MARY'S HAND WITH HIS PAW.

They gaze at each other, knowing the end is upon him.

But suddenly... a shadow crosses his eyes.

He looks up to see the silhouette of a SEAPLANE LANDING ON THE WATER ABOVE THEM!

He can hear distant voices.

There are three splashes as people dive in.

And then... SOMEONE ELSE IS AT THE DOOR!

It's KNUCKLES! Phibs and Spoon follow in his wake.

Together, they ALL PULL AT THE DOORS.

And slowly, inexorably, the CHAIN BREAKS.

Mary grabs Paddington and pulls him towards the surface.

190 **EXT. RIVERBANK - DAY**

Mary, Knuckles and Paddington surface, gasping for breath.

PADDINGTON  
Knuckles! You came back!

KNUCKLES  
Can't make marmalade on my own,  
now, can I?

Paddington smiles - and then passes out.

MARY  
Paddington? He's burning up.

KNUCKLES  
Best get the little fella to bed.

They climb out of the water as Henry, Jonathan, Judy and Mrs Bird appear on the bank.

HENRY

Mary!

JUDY

Mum!

JOANTHAN

Paddington!

MARY

He's not well.

KNUCKLES

He'll be fine. Won't you, little  
buddy.

191 **EXT. WINDSOR GARDENS - THREE DAYS LATER**

Snow falls in the street. The camera cranes up towards  
Paddington's attic window and through into his room.

192 **INT. PADDINGTON'S ATTIC ROOM - DAY**

Paddington lies asleep in bed, surrounded by the family. Mrs  
Bird is taking his temperature.

As she removes the thermometer from his mouth, his eyelids  
flutter and he wakes up.

JONATHAN

Paddington!

PADDINGTON

Where am I?

MARY

Take it easy, now.

MRS BIRD

You gave us a wee scare, but you're  
home now.

Paddington's face lights up.

PADDINGTON

Home?

JUDY

That's right. Look!

Judy hands him a newspaper: "EXCLUSIVE! PADDINGTON FREED! Dog  
Food Actor Arrested."

JONATHAN

The police realised they'd made a  
terrible mistake.

HENRY

Phoenix Buchanan has been arrested  
and, I might add, is no longer a  
member of our Platinum Club.

MRS BIRD

You're a free bear.

PADDINGTON

How long have I been asleep?!

JONATHAN

Three days!

PADDINGTON

Three days? But that means...

JUDY

It's Aunt Lucy's birthday.

A little spark goes out in Paddington's eyes.

PADDINGTON

Oh. And I never sent anything.

MARY

It's alright, Paddington.

PADDINGTON

But it isn't alright Mrs Brown.  
Aunt Lucy did so much for me when I  
was a cub - and all I ever really  
wanted to do was to make her proud.  
But now she's going to wake up on  
her birthday with no present and  
think I've let her down completely.

MRS BIRD

Och you great goose, she won't  
think that at all!

PADDINGTON

Won't she?

HENRY

Come with us.

He takes Paddington by the paw and leads him downstairs.

193

**INT. THE BROWNS' STAIRCASE - CONTINUOUS**

Paddington looks over the banisters to see the hallway is  
full of people. It seems like the whole neighbourhood has  
come to wish him well.

MR GRUBER

He's here!

The neighbours erupt into cheers and applause.

PADDINGTON  
What are you all doing here?

MISS KITTS  
We wanted to say thank you.

PADDINGTON  
Thank you?

MS PETERS  
For everything you've done for us.

PADDINGTON  
Me?

The crowd agree.

COLONEL  
If it wasn't for you, we'd never  
have met.

BIN MAN  
You helped me pass my exams.

DR JAFRI  
And I would be permanently locked  
out of my house.

The crowd laugh - but all Paddington can think is how amazed  
he is that he means so much to them.

HENRY  
I'd say you've rather a lot to be  
proud of.

MR GRUBER  
When we heard the police needed the  
book as evidence we thought we'd  
get Aunt Lucy another present.

DR JAFRI  
We all clubbed together.

COLONEL  
I pulled in a few favours from my  
old air force buddies.

CYCLIST  
And we think she's going to love  
it.

Paddington looks baffled.

PADDINGTON  
But... what is it?

MARY

You wanted to get that book so Aunt Lucy could see London, didn't you?

PADDINGTON

It was always her dream.

MARY

Well we thought, why look at London in a book, when she could see the real thing?

Just then, the DOORBELL RINGS. Paddington looks up at Mary, not daring to believe.

MARY (CONT'D)

Why don't you go and answer it?

Paddington goes to the front door and opens it.

And there, standing in the snow, is Aunt Lucy.

The Young Bear's face lights up in perfect joy.

He flies into her arms and nuzzles against her.

AUNT LUCY

Oh, Paddington.

PADDINGTON

Happy birthday, Aunt Lucy.

In Paddington's eyes, we see his happiness is complete.

**THE END.**

194      **CREDITS.**

As the credits roll, PADDINGTON'S SCRAP BOOK appears on screen. As the PAGES TURN, we discover what happened next.

- Paddington and Aunt Lucy toured London, their journey commemorated with snapshots and ticket stubs: Mammal Mia, Bearfoot in the Park, The Winter's Tail.
- Knuckles, Phibs and Spoon were paroled. The Portobello Express notes that the Judge described them as changed men. They plan to open a cafe called "Knuckles' Sandwiches".
- Mary swam the channel. But she forgot her passport and had to swim back again.
- Jonathan gave up the name J-Dog and started the Steam Team, which proved surprisingly popular among his classmates.
- Henry finally got his promotion, having proved that he was not too old for anything.
- A final newspaper headline in the scrapbook announces 'PHOENIX BUCHANAN SENTENCED TODAY.' Under the headline is a picture of the JUDGE, which comes to life...

JUDGE

Phoenix Buchanan you have proved  
yourself a heinous criminal.

Phoenix whimpers.

JUDGE (CONT'D)

And a disgrace to the noble  
profession of acting.

Phoenix howls with self pity.

JUDGE (CONT'D)

I hereby sentence you to ten years  
in prison - and suggest you use  
your time behind bars wisely.

As Phoenix listens to these words, a change comes over him.

PHOENIX

I shall your honour. I shall.

195      **EXT. PRISON - DAY**

A caption reads SIX MONTHS LATER.



196     **INT. PRISON ATRIUM - DAY**

Phoenix is in prison, performing an EXTRAVAGANT MUSICAL version of "RAIN ON THE ROOF". But instead of performing on his own, he now is part of a company with the other inmates.

They finish the routine and the prison crowd go wild.

                  PHOENIX

                  Thank you my darlings, thank you.  
                  It seems I didn't need the West End  
                  at all, just a captive audience.

The crowd laugh at his terrible joke.

                  PHOENIX (CONT'D)

                  Honestly, what am I like? Guards,  
                  lock me up! Oh wait, you have!