

PHANTOM THREAD

Written By
Paul Thomas Anderson

CAMERA begins on a close up of ALMA, sitting by a fire...

ALMA

Reynolds has made my dreams come true.
And I have given him what he desires most
in return.

DR. HARDY (OC)

And what's that?

ALMA

Every piece of me.

DR. HARDY (OC)

He's a very demanding man, isn't he?
It must be quite a challenge to be with him.

ALMA

Yes. Maybe he's the most demanding man...

CUT TO:

EXT. ESTABLISHING SHOT, THE HOUSE OF WOODCOCK, LONDON - DAWN.

A Georgian house in Fitzroy Square, 1955, CAMERA PUSHES IN AND
BOOMS UP...

CUT TO:

INT. APARTMENT - LONDON - 1955 - MORNING.

Watching the art of REYNOLDS WOODCOCK (late 50s) getting dressed
in the morning. in the closet, in the bathroom...

CUT TO:

INT. APARTMENT - VARIOUS - THAT MOMENT.

CYRIL WOODCOCK (60s) is his sister, right hand, house manager,
premiere, she moves to the kitchen, directs a Housekeeper, deals
with breakfast, cut flowers, etc, then heads down a hall and up
some stairs into --

CUT TO:

INT. APARTMENT - WORKROOM - THAT MOMENT

Cyril enters, turns the lights on. This room has been converted into a workspace/fitting room to make clothes. Two long work tables, sewing machines, fabrics, flat overhead lighting, curtains drawn over windows. A mini-atelier.

Slowly, over the next few minutes, the staff come in and prepare for a day's work. The staff in the House Of Woodcock is led by Cyril, two women NANA & BIDDY (40s) head sewers. There's an older woman named ELSA (60s) who never speaks and an awkward looking girl named IRMA (20s) who works beneath her and speaks less. Two other hands, PIPPA & WINN (30s) Various other Hands brings the total staff to around 15/20.

CUT TO:

INT. BREAKFAST.

Breakfast for Reynolds is taken in the kitchen, which is on the bottom floor. Carrot juice and sausages. Cyril enters, Reynolds, "my old so & so - good morning" and they eat in perfect harmony, quietly, with small words here and there. Reynolds looks over sketches, newspapers, Cyril over mail, book keeping, sketches.

Reynolds's current live-in lady friend is JOHANNA (30s) She has the shape of a fashion model, long and lovely, but she looks tired and sad; she presents him some fresh biscuits.

JOHANNA

Try these...from The Corner Shop. Reynolds, try them, please they're delicious.

REYNOLDS

Remember I told you, Johanna, no more stodgy things...

JOHANNA

I didn't know that.

Reynolds is back to his sketches.

JOHANNA

You may have told it to someone
Else but you never included me in that news.

They eat quietly.

JOHANNA

Where have you gone, Reynolds?
There's nothing I can say to get your
attention aimed back at me, is there?

He looks at her/can't look at her...

REYNOLDS

...I cannot begin my day with a confrontation,
please.

I'm delivering the Dress today, and I cannot
take up space with a confrontation.

I simply don't have time for confrontations.

CU. JOHANNA'S FACE. sad and defeated.

CUT TO:

INT. APARTMENT — GROUND FLOOR, FRONT DOOR — LATER MORNING

Cyril opens the door for COUNTESS HENRIETTA HARDING (late 30s)
and her business manager PETER MARTIN (40s) Greetings, smiles,
and they head upstairs, CAMERA follows them to see the space...

It's very simply appointed, elegant. It's very quiet. They
arrive at the top of the stairs and head into the Salon/Fitting
Room..

The Staff stands to attention.

CUT TO:

INT. FITTING ROOM/SALON — MORNING.

Henrietta is in her slip. A ball gown is brought to her.
Reynolds guides the process of entering her into the dress with
Biddy and Nana as help..

...her long legs extend into the dress first...then it's pulled up..

Close on Henrietta as they dress her, touch her. Shoes go on.
Head piece goes on. Opera cape goes on. Wider to reveal
Henrietta in the dress, full outfit. In front of a mirror.

HENRIETTA

It's the most lovely thing I've ever seen.

CUT TO:

ANGLE, REYNOLDS and HENRIETTA - MOMENTS LATER.

As Henrietta is leaving, out of dress. Staff is packing up the dress in background.

REYNOLDS

I would like to send Nana & Bidy over to help you tonight, what time are you due to arrive?

HENRIETTA

Seven o'clock.

REYNOLDS

Why don't I have them come to you around five? And who will be doing your make-up?

HENRIETTA

Sally.

REYNOLDS

I will telephone her now and tell her what's needed. I don't see a need for elaborate jewelry, do you?

HENRIETTA

No.

REYNOLDS

And simple face, nothing at all noticeable, and French bun for a clean neck.

Henrietta swells emotion, to Reynolds.

HENRIETTA

It's beautiful, Reynolds. Worth all we've gone through. It makes me feel like I have courage.

CUT TO:

INT. ROYAL GALA EVENT - BRITISH MUSEUM - NIGHT

HENRIETTA appears at the royal event wearing the dress. A few large scale shots watching her make entrance, past guards, dignitaries. Cyril, is here, tracking the dress from the sidelines --

CUT TO:

INT. REYNOLDS' DINNER SPOT - NIGHT

It's his usual spot, he enters, greeted by the Maitre D', shown to his table. He sits, settles in, settles down. Later, Cyril meets him here, they have their usual dinner:

CYRIL

what would you like to do about Johanna?

REYNOLDS

..."

CYRIL

I mean, she's lovely. But the time has come. And she's getting fat sitting around waiting for you to fall in love with her again.

REYNOLDS

(nods)

CYRIL

I'll give her the October Dress if that's alright.

Nods again. More eating, then:

REYNOLDS

I have an unsettled feeling. based on nothing I can put my finger on.

just butterflies.

I've had the strongest memories of MaMa lately. Coming to me in dreams, smelling her scent, the strongest sense that she is near me...reaching out.

I would very much like to think she's seen the dress tonight, don't you?

CYRIL

yes.

REYNOLDS

comforting to think the dead
can watch the living...I don't find
that spooky at all.

PAUSE, THEN:

CYRIL

Why don't you go to the country tonight?
I'll follow tomorrow.

REYNOLDS

yes, good idea. I like that idea very much.

DISSOLVE TO:

EXT. COUNTRY - DAWN

Reynolds' car driving. Out of town and into the country.....
he pulls over...

CUT TO:

INT. PETROL STATION/GARAGE - MORNING

Reynolds waiting while car is filled up...He sees a Hotel across
the street...something takes over him and he walks over...

CUT TO:

INT. HOTEL - DAY

Reynolds comes inside. He sits. There are three or four WOMEN working here. not many customers.

Reynolds looks up to see: ALMA. she serves an old couple.

Reynolds sits at a table, He looks at her. She looks at him.

This is a SILENT SEQUENCE OF LOOKS BETWEEN THEM...THIS GOES ON FOR A WHILE AS THEY ENGAGE EACH OTHER LIKE A SILENT FILM.

CU. REYNOLDS

transfixed and watching her, she comes and stands over him, looking down...sound and everything else seems to fade away..

ALMA

What would you like?

REYNOLDS

welsh rarebit. with a poached egg on top
and bacon. scones. jam. cream and butter.
pot of lapsang.

She comes back, brings his tea. then his food. They look some more at each other:

ALMA

well?

REYNOLDS

may I take you to dinner?

He looks at her, she looks at him some more... She nods 'yes'

She fills out his check...gives it to him. He looks at it, it says, "For the hungry boy, my name is Alma" She moves off, CAMERA stays with her.

CUT TO:

EXT. STREET CORNER - EVENING.

She stands outside a pool of light. Reynolds comes roaring down the street in his Bentley. He picks her up. they drive off.

CUT TO:

INT. BENTLEY - MOVING.

He's driving as he does. she isn't scared. He looks at her the entire time he drives.....

REYNOLDS

Are you ready for dinner?

ALMA

yes.

REYNOLDS

Good. me too. I'm famished.

CUT TO:

INT. RESTAURANT/SMALL HOTEL - NIGHT

They are sitting together, eating dinner. Reynolds puts his napkin into his water and leans in close to her and starts taking off her makeup - / lipstick - (?)

REYNOLDS

I like to see who I'm talking to.

So he licks it with his mouth and wipes some more.

REYNOLDS

There you are. did your Mother have brown eyes?

ALMA

yes

REYNOLDS

do you look very much like her?

ALMA

yes.

REYNOLDS

do you have a photograph of her?

ALMA

yes.

REYNOLDS

let me see.

ALMA

no, not with me. at home.

REYNOLDS

carry it with you. always carry her with you.

ALMA

where's yours? your Mother?

REYNOLDS (touches his coat)

She's here, in the canvas...One can sew anything into a coat.

ALMA

what? what do you mean?

REYNOLDS

As a boy I would put secrets, coins, words, messages, anything into the lining of a garment. Things that only I knew were there.

ALMA

that's beautiful, your secrets.

REYNOLDS

Here, over my breast, I have a lock of my mother's hair. a way to be close to her always. She was a very special woman who taught me my trade. I try to never be without her.

ALMA

...You loved her very much...

CUT TO:

INT. CAR - DRIVING - NIGHT

CU. ON ALMA as they enter the driveway to the house...HOLD HER FACE, with Reynolds in the background...HER POV - THE ROAD, WIDE ANGLE BEHIND CAR - COMING DOWN DRIVE, REVEALING HOUSE...

CUT TO:

EXT. COUNTRY HOUSE - NIGHT.

Nice country house. They get out of the car, enter.

CUT TO:

INT. COUNTRY HOUSE - NIGHT.

Alma and Reynolds enter. He brings her down a hall and into a room and straight to something he would like to show her...He finds a PHOTOGRAPH OF HIS MOTHER IN A WEDDING DRESS, circa 1917.

REYNOLDS

I made this dress for her when I was sixteen years old.

ALMA

It's beautiful. she's beautiful.

REYNOLDS

This was for her second husband, for the wedding. My father had died, many years before.....We lived with a evil Nanny Blackwood, who, because of superstition wouldn't help me sew the dress - she believed it would bring her bad fortune, to never be a bride, not that anyone would have had her, she seemed ancient to us - I don't know how old she was - so I sewed alone, for months & months...sweating and sewing, hunched over...

Hateful Nanny Blackwood never married anyway! (all the help I could have had from her...)

I shaped the form of it on my Sister, my first mannequin.

There are endless superstitions when making a wedding dress. Girls afraid they will never marry if they touch it, models afraid they'll marry only bald men if they wear the dress.

CU. PHOTOGRAPH. The dress is beautiful.

ALMA

Where is the dress now?

REYNOLDS

I don't know. I don't know what became of it. Most likely ashes. fallen to pieces.

ALMA

what about your Sister?

REYNOLDS

what?

ALMA

did she ever marry?

REYNOLDS

no.

CUT TO:

INT. LIVING ROOM - LATER.

They walk through the house...he takes her into a large LIVING ROOM, he prepares a fire for them..

ALMA

You're things are so well arranged.
who did it for you?

REYNOLDS

I did.

CU. ALMA. feeling she's said something silly.

REYNOLDS AND ALMA, AT THE CARD TABLE, LATER.

They're sitting together, pick up with them, mid-conversation;

ALMA

My sister is a terror - maybe she'll be a great Dictator some day - but she's very talented..

REYNOLDS

what is her talent?

ALMA

She draws very well.

REYNOLDS

what are your talents?

ALMA

I have none. I play piano but not very well.
I draw well - but not like my sister.
I can make clothes.

REYNOLDS

can you?

ALMA

I do. Not like you, But I can...

REYNOLDS

Well - what will you be when you
finally grow up?

ALMA

I want to be a Mother and I want
to be a Wife.

He looks at her for a while. She looks right back.

ALMA

If you want to have a staring contest
with me you will lose. You look like a bird
to me sometimes -

REYNOLDS

(smiles)

ALMA

or an alligator -

REYNOLDS

(smiles)

ALMA

You're a very handsome man.

ALMA

You must be around many beautiful women.

Why aren't you married?

REYNOLDS

I make dresses.

ALMA

yes, but - you can't marry if you make dresses?

REYNOLDS

I am quite certain I was never meant to marry.
I am a confirmed bachelor.

Marriage would only make me deceitful.
and I don't ever want that.

ALMA

You sound so sure about things.
You're just acting strong. for who?
not for me, I hope.

REYNOLDS

It is only the expectations and assumptions
of others that cause heart ache.....

would you help me ?

ALMA

yes

REYNOLDS

let's go upstairs

They walk across the living room, and head upstairs..

CUT TO:

INT. UPSTAIRS/WORKROOM-ATELIER - THAT MOMENT.

They arrive at the top of the steps and move into a large room, which is converted to a workroom/atelier...

Alma, without being told, steps out of her clothes.....standing in her bra and underwear...Reynolds gets a tape measure and a notebook and proceeds to measure her out.....and write down her sizes. They do this in silence. CAMERA moves around a little.....we hear someone coming up the steps.....it's CYRIL.

CYRIL

And who's this lovely creature making the house smell so nice.....

Alma turns around, doesn't flinch -

ALMA

I'm Alma.

CYRIL

I'm Cyril.

REYNOLDS

My old so and so would you -

Cyril comes close to Alma, smells her...

CYRIL

Sandalwood. and Rosewater.
Sherry. lemon juice...

ALMA

yes. we had fish for dinner.

Cyril begins to write out as Reynolds measures. WATCH THIS PLAY OUT. Measuring, dictating sizes, writing. It's very detailed and takes a while...

REYNOLDS (to Alma)

yes but stand normally now.

ALMA

I am

REYNOLDS

you're not

ALMA
stand up straight is what you want?

REYNOLDS
Like that yes. yes.

ALMA
you didn't say that...

Reynolds walks off out of the room.....Alma is just standing there,
Cyril finishes writing some things down...

CYRIL
You have the ideal shape.

ALMA
I do?

CYRIL
he likes a little belly.

Reynolds comes back in wheeling a Dress Form with BODICE (top
half of a gown) in progress. He removes it from the form and
places it on Alma, so she is standing in her underwear and the
top half of an Ivory Silk Crepe Bodice.

REYNOLDS
you have no breasts.

ALMA
I'm sorry

REYNOLDS
no, no. you're perfect.
It's my job to give you some if I choose to.

Reynolds mumbles direction to Cyril, who moves across the room
to find the work-in-progress bottom half.

REYNOLDS
You're too long for this right now -
{it's too short for you right now}
but this, we will just hold...like this...

He has her step into the bottom half of an Evening Dress...lifts
it up to her waist and just holds it there, pins it -

REYNOLDS
Careful of my pins.

yes, yes, very good.

no, no, that won't do

can you walk a little

She walks away, turns, stops, stands so he can see her. CAMERA PUSHES IN ON HER. REVERSE, CAMERA PUSHES IN ON CYRIL AND REYNOLDS.

REYNOLDS
Well that will be just lovely, won't it?

CU. ALMA & REYNOLDS.

they stand close together, he parts her hair to the side, brushing it across her forehead in a low swoop.

REYNOLDS
would you try on another?

ALMA
of course.

CUT TO:

INT. UPSTAIRS ROOM/STORAGE SPACE - MOMENTS LATER

Reynolds comes into a room, CAMERA follows him in close up, turns on a single overhead light, he moves to a small closet, goes inside and finds what he's looking for: A Dress under a cover, hanging with some writing on it. He closes the closet door, walks back out of the room, CAMERA pulls back...revealing wide shot of the room:

Piles of fabric, folded and wrapped, against walls, on tables, various silks, dresses, fabrics of all kind, buttons, belts, a vault of magnificent dressmaking material and hidden treasures.

CUT TO:

INT. ATELIER — MOMENTS LATER.

CAMERA LOOKS UP. Seeing him place an old dress on her.

CUT TO:

INT. FRONT HALLWAY / COUNTRY HOUSE — LATER.

Reynolds puts Alma into a great TWEED OVERCOAT.

REYNOLDS

how does this fit? yes, well, almost.
you alright for a walk home? it's far but
we make it.

ALMA

Yes.

CUT TO:

EXT. BEACH/CLIFFS NEAR HOUSE — NIGHT/DAWN

They're walking as the sun barely starts to come up on a cloudy morning, in pale blue light..

REYNOLDS

I feel like I've been looking for you
for a long time.

ALMA

well here I am.. you found me.

Whatever you're doing, please do it
carefully...the course of my life is in your
hands.

CUT TO:

EXT. ALMA HOUSE - NIGHT/DAWN.

They walk back to her house, he takes her to the front door and she starts to take the coat off...he puts it back on her...holds her close.....

ALMA (VO)

I never really liked myself.
I thought my shoulders were too wide.
My neck was skinny like a bird... and
I had no breasts. I felt my hips
were larger than needed and my arms
too strong. But in his work, I become prefect
and I feel just right. Maybe that's
how all women feel in his clothes.

CUT TO:

MUSIC UP, RHYTHMIC.EXT. STREET/HOUSE OF WOODCOCK - DUSK.

Alma in the finished version of the Dress from earlier in the country. Its top and bottom connected, completed, lovely. Walking to the car, getting in and driving off...

CUT TO:

INT. BENTLY - MOVING - NIGHT

Reynolds and Alma driving fast in city streets, she loves it. She gets thrown around.

CUT TO:

INT. RESTAURANT - NIGHT

Dinner at his usual spot, walking through the restaurant, Alma turning heads. At the table;

REYNOLDS

You look very very good. very good, indeed.
you're making me rather hungry.

Reynolds and Alma close together...Cyril arrives to join them, talks over some business with Reynolds. (Barbara Rose's marriage stuff here, new collection details, dates,etc) CAMERA PUSHING IN ON ALMA, watching them..

CUT TO:

INT. APARTMENT - COMING HOME FROM NIGHT ON TOWN.

They walk up the staircase, arrive at second floor landing. he takes her past his room, to a guest bedroom, simply appointed.

REYNOLDS

This can be yours. That's my room.
get your rest here and we will start early.

ALMA

what time?

REYNOLDS

I'll wake you.

He walks away, she watches him go..

ALMA

what's wrong with me?

REYNOLDS

absolutely nothing so far.

CUT TO:

INT. APARTMENT/ATELIER - EARLY MORNING.

The sun is rising and Reynolds is working on dresses with Alma. They are alone. He is at her feet and under the dress...

ALMA (VO)

Sometimes we get up at four in the morning having got to bed at midnight and he is ready to start again...

I can stand endlessly...no one else can stand as long as I can...

CUT TO:

INT. APARTMENT/ATELIER - DAY

Cyril, Reynolds, Full Staff at work. A variety of images showing how he works. He utilizes Alma to wear toiles, or draping fabric on her to start an idea... Seeing Sketches alongside swatches of fabric, wools, tweeds, silks, satins, the basis of a Spring Collection.

ALMA (VO)

I am his, and his alone...I was not distracted, I was not late, or somewhere else...I'm not just a mannequin...I give what's asked and then more to help keep his fire burning...

ANGLE, FITTING A DRESS.

ALMA is fidgety. NANA & BIDDY are working on her, Reynolds is taking a break, off to the side, watching...

REYNOLDS

what is it?

ALMA

I think this makes me look wider than I am tall and anyway - maybe black is better for this...

REYNOLDS

Black is always nice, isn't it? it's easy.

ALMA

no, no, it's not. not anyone can make a black dress.

INT. APARTMENT/ATELIER - LATER

She is in another dress with a floral pattern.

REYNOLDS
you don't like this one either do you?

ALMA
well...I don't like the fabric and I don't like the straps.

CYRIL
This fabric is adored by the women who wear our design. It's perfect for this dress.

Reynolds keeps working, his head down, says:

REYNOLDS
Cyril is right. Cyril is always right.

And it's not because the fabric is adored by our clients that makes Cyril right.

It's right just because it's right. Because it's beautiful. Perhaps your taste will change over time, Alma?

ALMA
maybe not.

REYNOLDS
Perhaps you have no taste.

ALMA
perhaps I don't need taste.

REYNOLDS
Enough taste to get yourself into trouble...

ALMA
maybe I want trouble

REYNOLDS
disagreeable child
willful, insolent little girl...
determined, determined girl...

He pokes her with a needle. They look at each other.

ALMA
You'll have to do better than that.....

CUT TO:

INT. DINNER SPOT - NIGHT.

Reynolds, Cyril and Alma out to Dinner with financial investor and old friend NIGEL CHEDDAR-GOODE (60s) Alma wearing a lovely dress, Nigel telling funny stories..

Two Young Women approach the table.

YOUNG WOMAN
Excuse me, Mr. Woodcock?

REYNOLDS
Yes.

They curtsy, nervous, not knowing what to do.

YOUNG WOMAN
I would like to say that I hope one day
I can wear one of your dresses.

REYNOLDS
I hope that is true for you,
if it's what you wish.

YOUNG WOMAN FRIEND
She really means it - she told me she wants to
be buried in a dress that you make..

CYRIL
Thank you for you kind words, Good Night.

REYNOLDS
thank you.

YOUNG WOMAN
Thank you, good night...

Nigel and Cyril talk, Alma leans into Reynolds, she's been watching him the whole time with a fire in her eyes:

ALMA
have you had enough to eat? you seem thirsty...

Off Reynolds... (she can poke him under the table with her fork...)

CUT TO:

CU. ALMA - DRIVING IN THE BENTLEY - NIGHT

Being thrown around, driving super fast, smiling.

CUT TO:

INT. HALLWAY TO ALMA'S ROOM - NIGHT

They walk down the hall towards her room and close the door.

CUT TO:

INT. BREAKFAST - NEXT MORNING

Cyril and Reynolds are here in their quiet morning breakfast session. Alma enters..

ALMA

Good Morning Reynolds, Good Morning Cyril..

Silence from them both. She sits down and begins to make herself some toast, pour coffee.

REYNOLDS

please don't move so much, Alma.

ALMA

I'm buttering my toast, I'm not moving too much.

REYNOLDS

It's too much, it's a distraction. it's very distracting.

ALMA

you're paying too much attention to it, then -

REYNOLDS

It's hard to ignore, it's like you've just ridden a horse through the room. it's too much movement. it's entirely too much movement at breakfast.

ALMA

...

Reynolds finishes up quickly and exits. Alma looks to Cyril.

CYRIL

Perhaps you should take your breakfast after him or in your room.

ALMA

He's being fussy.

CYRIL

His routine, when he is in it, is better not shaken.

ALMA

yes...well...

CYRIL

It's a quiet time not to be misused. If breakfast isn't right, it's hard for him to recover the rest of the day...

ALMA

Well...I didn't know.

CYRIL

That's alright.

ALMA

But it seems a bit too fussy to me.

CYRIL

well, yes, it may

Cyril collects herself and leaves the room.

CUT TO:

INT. STORAGE ROOM/COUNTRY HOUSE - NIGHT.

Alma and Reynolds together. He finds some old boxes, stored deep in a safe, hidden place. The boxes are worn and have writing in French. He opens boxes containing long sheets of beautiful satin / lace.

REYNOLDS

This is Satin from Colcombet of St. Étienne -
 (OR - This is Flemish Bobbin Lace from the
 Late sixteen hundreds. It's very rare,
 Very precious. I rescued it from Antwerp
 During the war, during my time in the army.
 I've been waiting for the right moment to
 Make something with it.)

He lays different colors of the satin out...mapping a dress,
 loosely..

REYNOLDS

this is beautiful, the lavender and the
 yellow...perhaps...like this...shaped, thin through
 the waist..and falling...what would happen...
 is to keep it uncut from hem to shoulder..

Alma touches it.

ALMA

Where did you get these?

REYNOLDS

They are rescued from the war.

From my time in the service. This is
 from Lyon.

But, these, each piece that you use
 in making a dress like this one,
 will be a living thing...this one
 will feel sacred hopeful

CUT TO:

INT. APARTMENT/WORKROOM - DAY/EVENING.

CAMERA watches some detail work on This New Dress being made by Bidy and Nana and Reynolds.

Alma is with Irma & Elsa as her teachers...working on something.

Reynolds is doing some needle work on the dress with very thick magnifying glasses on...CU. his face as he works.

ECU. INSIDE OF THE DRESS.

a hand sewn note reads, simply her name 'Alma'

He looks up and sees her across the room, sewing...

CUT TO:

INT. SOME GRAND LOCATION - DAY

A photo shoot in progress. Alma is wearing the finished dress. Lights on her, Reynolds standing next to a photographer, giving directions. He comes to Alma;

REYNOLDS

I have never had a dress come together so agreeably.

ALMA (VO)

He avoids the press and the more he does the more they clamor to see his creations. He thinks publicity is dark and sinister.

CUT TO:

INT. APARTMENT/2nd FLOOR LANDING - NIGHT.

Late one night, Alma, in a lovely nightgown, comes out of her room, sees the light on under his door and walks to it...

She wants to go in...

She listens, she knocks...

REYNOLDS (OC)

I'm working...

ALMA

Do you need anything?

REYNOLDS (OC)

...

She waits for a reply that never comes.....

...up the stairs, comes Cyril, bringing some tea, she nods to Alma, who nods back...Cyril enters the studio and closes the door. Alma goes back downstairs.....

CUT TO:

INT. APARTMENT / SALON - PRESENTATION OF COLLECTION - DAY

REYNOLDS is perfectly calm in the backstage hustle to present a new Collection. He is very still, working like a surgeon.

ALMA along with five other Mannequins present the Collection to clients who are sitting in the Salon.

CYRIL is icy-nerve and quiet movements.

VARIOUS IMAGES following this process.

Alma wearing a few different dresses, suits, etc, holding up a NUMBER CARD for each dress, once back to the workroom, she changes into another piece.

CU. REYNOLDS

spying like a secret-agent, watching reactions, but watching Alma above all. She catches his eye in the curtain hole...smiles.

CUT TO:

EXT. TOWNHOUSE - STREET

After the collection, Alma and Reynolds walking to the car, getting in the car. He just sits, unable to move. zoom in on Alma.

ALMA

let me do it...

aka

.....would you like me to drive?

CUT TO:

INT. COUNTRY HOUSE KITCHEN - DAY

Back to Alma and Dr. Hardy together..

DR. HARDY

how often does he fall ill?

ALMA

he doesn't.

DR. HARDY

...?....

ALMA

sometimes he just loses his appetite for a few days and then he is well again..

You see, when you... When you love your work, and you can give like he does...

you need to come down, again.

And then he's... he's a baby.

He's like a spoiled little baby.

When he's like this, he's very tender, open.

DR. HARDY

How long will these episodes last?

ALMA

Only a few days and then he's well again.

CUT TO:

INT. CAR — MOVING — DAY

Alma is driving the big Bentley, Reynolds in the passenger seat.

REYNOLDS

you're doing a lovely job driving, Alma.
thank you. thank you.

ALMA

you can close your eyes.

CUT TO:

INT. COUNTRY HOUSE — BEDROOM.

He is in bed, half asleep. Alma coming in and out, taking care of him... She is very happy and takes to this role quite well.

She crawls into bed with him, he pulls the sheets back for her...they lay together.

CUT TO:

INT. COUNTRY HOUSE — WORKROOM — DAWN

Reynolds working alone, Alma comes in with a tray of tea...

REYNOLDS

No, Alma, what are you doing?

ALMA

Some Lindenblüten tea for you...

REYNOLDS

No, no, I don't want any tea. take it out.

ALMA

O you must be joking.

REYNOLDS

Take it out.

ALMA

I'm taking it out.

REYNOLDS

yes, but it's too late, please,
can't you see...

ALMA

oh hush it's going out -

REYNOLDS

yes but it's too late - you never should
have brought it in the first place -

you can take the tea away, but the interruption
stays right here with me, doesn't it?

ALMA

bluchhhh

CUT TO:

INT. WOODS/GARDEN - BEHIND COUNTRY HOUSE - SPRING TIME

Alma is walking with Minetta, picking mushrooms. Reynolds is
gardening/walking ahead. CAMERA with MINETTEA & ALMA.

CUT TO:

INT. KITCHEN/COUNTRY HOUSE - DAY.

Alma and Minetta sorting through mushrooms, preparing dinner..

Minetta shows Alma how to tell the POISON MUSHROOMS from the
EDIBLE MUSHROOMS. They look quite similar and you must consult
an old book, which is in the kitchen, that has illustrations
showing the differences.

MINETTA

...the poison buds have gills, like this...see?
the ginger color...scrub them, never wash...

wash your hands well...fold them up in here
(put into paper bag) not too much butter.
mr. woodcock detests too much butter.

CUT TO:

INT. SITTING ROOM/COUNTRY HOUSE - NIGHT.

By the fire, Reynolds and Alma..

CUT TO:

INT. APARTMENT/BREAKFAST - MORNING

Cyril, Reynolds and Alma eating. After some silence, Cyril speaks:

CYRIL

There is a very good chance that
Barbara will wish you to be there tonight --

REYNOLDS

and what shall I do with that?

CYRIL

Accept her invitation if you can stomach it.

REYNOLDS

I really wish I hadn't heard this
news until later...this is very unsettling...

CYRIL

well.....chin up -

REYNOLDS

.....?

CYRIL

Barbara Rose pays for this house...

CUT TO:

INT. APARTMENT SALON/FITTING ROOM - AFTERNOON

A tragic American Heiress named BARBARA ROSE-enters into the studio, everyone standing at attention. Barbara's nanny is an older woman named TIPPY (60s) and her unfortunate young son CAL (18) Barbara is clearly drunk/pilled-up mess.

BARBARA

Reynolds.

REYNOLDS

Barbara. Let's get started.

CUT TO:

INT. SALON - LATER

Reynolds is off to the side, allowing Nana & Biddy to do the dressing. It's awkward and uncomfortable and a little funny from time to time. Finally Barbara manages to get in the Black Taffeta Dress. Reynolds comes around for some final touches to it...She smiles at him in a painful way, he smiles back at her. They're face to face;

BARBARA

I know you're doing the best you can...but I'm still so ugly. Please...Reynolds...Will you come tonight?

REYNOLDS

No, Barbara. It's really not my place. This is what I do. This is my place, here.

BARBARA

I'm afraid I must insist that you come.

REYNOLDS

as long as you don't insist, I will be there. of course I will.

CUT TO:

INT. APARTMENT - NIGHT

SPACE for a scene of getting ready, heading out, Cyril seeing Alma and Reynolds off. Reynolds being cranky and nervous stepping from his routine...Alma actually saying a few words to settle him down.

Cyril sees this...

CUT TO:

INT. BARBARA'S HOTEL SUITE - DORCHESTER - NIGHT

In the gigantic suite of her hotel-residence...This is a small PRESS CONFERENCE for ten Reporters/Photographers.

Barbara is sitting with Cal on a couch. She's in the black taffeta dress, wasted, diamonds dripping off her. A LAWYER for Barbara runs the proceedings...

Reynolds and Alma, off to the side, watching.

Enter RUBIO GURRERRO (30s) He's a polo-playing, playboy groom on his 5th marriage.

RUBIO

I'm here! Here Barbaral my love...

BARBARA

Rubi, darling, here we are.

He comes over, kisses her hand, takes his place on the couch, pushing the son Cal to the edge.

REPORTER

Who will be the attendant at the Wedding?

BARBARA

My son. Cal. My Cal. My son is so wonderful. He's so in favor of the marriage.

REPORTER 2

And what of your holdings, Miss Rose? Do they become Dominican property?

BARBARA

I don't know. I don't think so.

RUBIO

May I say: We are being married under Dominican law. But in my country, her money belongs to her and my money belongs to me. Anyway, I don't need her money. I have enough of my own.

REPORTER

Do you think the marriage will work?

RUBIO

I wouldn't be doing it if I didn't know it would work.

CU. REYNOLDS & ALMA

watching all this. Alma looks at Reynolds, who does not make eye contact, he stands stoic. Alma is starting to boil.

REPORTER

What has Barbara brought into your life? We understand she bought you a twin engine B-25 airplane for a wedding gift?

RUBIO

She knows my love of flying and gave me a wonderful wedding gift - we'll be flying to Florida on our honeymoon --

BARBARA

-- I brought *sincerity* to his life. The answer to the question is...*sincerity*.

Barbara stumbles as she gets off the couch, caught by Reporters and her Son - a drink spills on the dress.

CUT TO:

INT. DOMINICAN EMBASSY - NIGHT

The wedding party is in full swing but Barbara is passed out. She is carried off by handlers but Rubio keeps the party alive and dances with female guests. Alma sees him, the scene and boils. Her face is red, emotional:

ALMA

She doesn't deserve that dress.

REYNOLDS

Don't start crying.

ALMA

I'm not crying, I'm angry.

REYNOLDS

don't start blubbering.

ALMA

I'm not blubbering. she doesn't deserve it. it's your Work. it's not a napkin.

CU. REYNOLDS. looking at her.....she looks at him right back and says:

ALMA

Go and get it.....it's not to be treated like that..

Reynolds grabs her by the hand and they walk across the ballroom quickly - heading off -

CUT TO:

INT. HOTEL SUITE - HALLWAY - NIGHT

They march down the hotel hallway, Reynolds and Alma. He pounds on the door to the suite. The nanny Tippy answers the door;

TIPPY

Hello, Mr. Woodcock. What is it?

REYNOLDS

Tippy, I would like the dress back.

TIPPY

Ms. Rose is sleeping.

REYNOLDS

That's nothing to do with the dress. Can you please go and get it for me?

TIPPY

She's sleeping.

REYNOLDS

In the dress?

TIPPY

Well yes.

REYNOLDS

Get her out of that dress and bring it to me straight away.

TIPPY

I beg your pardon. I don't think -

REYNOLDS
 TAKE THE FUCKING DRESS OFF BARBARA AND BRING IT
 TO ME OR I'LL DO IT MYSELF.

ALMA..

Alma heads down the hall to get the dress, following Tippy.

CUT TO:

INT. BEDROOM - THAT MOMENT

Alma and Tippy finish taking the dress off Barbara Rose,
 Alma says to Tippy:

ALMA
 It's no business of ours what Mrs. Rose
 wishes to do with her life..

...but she can no longer behave like this
 dressed by The House Of Woodcock.

CUT TO:

EXT. STREETS - MOMENTS LATER

They walk/run down the street with the dress. High from
 adrenaline. They look at each other, like Lovers who've
 robbed a bank -

REYNOLDS
 thank you.

ALMA
 I love you.

CUT TO:

CU. ALMA

she stands up smiling and radiant...

WIDER ANGLE, THE ENTIRE STAFF IN THE APARTMENT – MORNING
stands to attention.

Cyril is opening the door and welcoming in the most elegant and beautiful woman so far:

PRINCESS MONA BRAGANZA (late 20s) She is BELGIAN ROYALTY..she has three or four handlers and HER MOTHER (50s)

Alma cannot help but melt at Mona's long, slim beauty and grace and her family...

Reynolds appears, greets the Princess warmly, as if they've known each other for a long time, they walk right past Alma and into his office, closing the door.

Whispers and excitement amongst the Staff...

CU. ALMA with a look of jealousy for the first time...

CUT TO:

INT. CYRIL'S OFFICE – DAY.

Princess Mona, her Mother, Reynolds and Cyril.

REYNOLDS

When you dream of your Wedding Dress,
what is it that you dream?

PRINCESS MONA

I dream.....that it's the most beautiful
Wedding dress in the world.....

REYNOLDS

That goes without saying.
...and to take it just a little bit
further, perhaps the only dress in the world.

PRINCESS MONA

...yes...

REYNOLDS

Is Your Highness a gold person or a silver one?

PRINCESS MONA

What do you think?

REYNOLDS

I want to know what you think.

PRINCESS MONA

Silver.

REYNOLDS

Lace or a pearl?

PRINCESS MONA

Lace.

REYNOLDS

yes, that's very good.

CUT TO:

INT. SALON — DAY

Princess Mona and Reynolds and Cyril step out of the office, speaking French to each other and being very intimate. Nana & Bidy receive her and start measuring her. Irma and Elsa start to measure all the Handlers (Bridesmaids)...Alma is asked to help with this...

Alma can't help herself staring at Mona...Cyril notices the look in Alma's eyes.

LATER.

As the Princess is leaving, led out by Reynolds...Alma finds a moment to be in her path...and look her in the eye...

ALMA

Hello. I'm Alma

PRINCESS

Mona. Nice to meet you.

ALMA

Nice to meet you.

ALMA

I live here...

The Princess moves away, Reynolds taking her off to the exit...

CUT TO:

INT. CYRIL'S ROOM - DOWNSTAIRS - LATER

Alma comes in to see Cyril.

ALMA

Cyril, I wanted to ask your help in a gift
I want to give for Reynolds...

CYRIL

...

ALMA

I want to give him a surprise.

If everyone left the house when he takes his
walk on Thursday, I will prepare dinner for
him.

When he returns I will be waiting for him.

No one will be here but me...waiting for him.
I can surprise him and we will have a dinner
together. just for us. do you like this idea?
can you help me?

CYRIL

It's not his birthday.

ALMA

I know that.

CYRIL

I would advise you against this, Alma.

ALMA

Why?

CYRIL

Because he doesn't like surprises.

ALMA

He does...

CYRIL

he won't like this one.

ALMA

I'm trying to surprise him...and love him
the way that I want to...

CYRIL

If you're looking for something kind to do,
perhaps you can think of something else.
This may be disruptive, no matter what you're
intentions are.

ALMA

..... (smiles)

CYRIL

.....I really must advise you against this, Alma.
I don't think there could be a more
inappropriate time to try something new --

ALMA

But I want to do this and I think it will
be very nice.

CYRIL

.....If I agree to this...I may be giving you
enough rope to hang yourself...do you understand?

ALMA

No, I don't understand..

CYRIL

You're not hearing me or you're looking for
a confrontation with him - either way, this
mightn't end well for you..

ALMA

No. No I'm not looking for a fight.

CYRIL

Alma, this is, this is a mistake in
your...this isn't what I thought we understood --
you're not listening to me.

ALMA

I respect your advice, Cyril. But I have to
know him in my own way. This is what I want
to do to/for him.

CYRIL
.....very well.

ALMA
Don't spoil the surprise.

CYRIL
oh No I won't.

CUT TO:

INT. APARTMENT/ATELLIER - DUSK

Everyone leaves, the entire staff packing up and leaving. Cyril seeing them leave.

CUT TO:

INT. FRONT FOYER - DUSK

Cyril and Alma in the front hallway...Cyril about to leave:

CYRIL
Good luck.

She leaves. Alma closes the door, rushes upstairs...

CUT TO:

INT. APARTMENT - EVENING.

Alma is dressed up nice and pretty, wearing a DRESS that she has made.

She checks on her meal, which is almost finished cooking, sets the table, etc..

She waits for him...in the Salon window, looking down across the square...finally sees him walking towards the house...she exits
FRAME.

CUT TO:

INT. APARTMENT — FRONT DOOR — THAT MOMENT

Reynolds comes in and it takes only a few steps, getting his hat and coat off to feel that something isn't right...

He looks into Cyril's office.....he turns up the staircase, looks up and sees Alma on the first floor landing, waiting for him..

REYNOLDS

What is this?

ALMA

I love you, Reynolds.

REYNOLDS

yes, but what is this?

ALMA

A surprise for you, darling.
are you hungry?

REYNOLDS

Where is Cyril?

ALMA

I've sent everyone home.

REYNOLDS

Where is Cyril?

ALMA

She's left.

REYNOLDS

...when did they leave?

ALMA

This afternoon.

He collects himself, comes to her...

ALMA

I've made us dinner.

REYNOLDS

Let me collect myself...
I'll just have a bath.

This is very kind of you, Alma.

ALMA

would you like a Martini or
Champagne?

REYNOLDS

No thank you. (re:her dress) is this finished?
it's quite wonderful. look at it,
let's see...

She turns around, he looks at the dress, takes it in...

REYNOLDS

it really is very good, Alma.
very well done.

The Dress is very well done. HOLD, THEN:

REYNOLDS

I'll just have my bath now.
when will Cyril be back?

ALMA

tonight.

CUT TO:

INT. SCULLERY/DINING ROOM - NIGHT.

He comes in, he's putting on a good face, he goes to make
himself a Martini. candle light dinner...

ALMA

Let me do it for you...

They drink cocktails.

ALMA

How was your appointment with the Princess?

REYNOLDS

.....

ALMA

She's like a Statue of some kind.
very beautiful.

REYNOLDS

yes.

ALMA

Will you make her wedding gown?

REYNOLDS

...what do you mean?

ALMA

I thought there were so many superstitions
that came along with it - that maybe
it wouldn't be something you would take on...

REYNOLDS

I have made her Baptism, First Communion
and Confirmation dresses. I made the dress
for her presentation at Court - indeed, the
entire wardrobe for her coming out season -
it's only right that I should make her Wedding
Dress.

And I am very much at ease with my
superstitions.

another pause, then;

ALMA

I'm scared.

REYNOLDS

...of what...?

ALMA

I'm frightened that any moment
you will ask me to leave --

REYNOLDS

(no, no - not this)

ALMA

no, no - I don't know what I'm saying -
suddenly I'm saying things I don't want to say
- no - this is meant to be a nice evening - I'm
sorry - come, let me serve you.

ALMA

Anyway – she's lovely and you should make her a spectacular wedding dress.

CU. REYNOLDS
his reaction.

CU. DINNER IS SERVED, LATER.
images of the food she's prepared.

ALMA

Lamb Chops, Asparagus and Chocolate Cake for pudding.

REYNOLDS

Beautiful.

ANGLE, LATER.

They're eating. He finishes his Martini and shovels food in his mouth. Long, awkward pause, then:

ALMA

Do you like it?

REYNOLDS

I do.

They eat some more in silence. Alma can't help but say:

ALMA

No you don't. You don't like it at all. and you always tell me what you think.

REYNOLDS

What is this?

ALMA

you're lying to me.

He puts his napkin down.

REYNOLDS

As I think you know, Alma, I like Asparagus served with oil and salt. And knowing this, you have prepared this Asparagus with butter.

I can imagine, in certain circumstances, being able to *pretend* that I like it cooked with butter. But right now I'm just admiring my own gallantry for eating it the way you've prepared it.

ALMA

don't be mean.

REYNOLDS

That's not being mean. Not by a great distance.

ALMA

why are you speaking to me like that?

REYNOLDS

don't look for my approval. Of your fucking asparagus. what is going on here??

ALMA

I shouldn't have done this.

REYNOLDS

This was an ambush, Alma...for what reason?

ALMA

I know, it's not going as I expected. I didn't mean these things to come out of me.

REYNOLDS

what did you expect?

ALMA

I don't know — just to have you. just to have you to myself.

REYNOLDS

you have me all the time, what are you talking about?

ALMA

There's always ...there's always something
between us -

REYNOLDS

Something between us?

ALMA

yes.

REYNOLDS

what?

ALMA

some distance...something, I don't know...

REYNOLDS

well maybe we don't go together, Alma.....

ALMA

No, darling, don't say that.

REYNOLDS

No, I've said it. and that's it,
it's been said.

ALMA

yes, but we do go together. I know we do and
you know we do too.

REYNOLDS

In the end - nothing goes with anything.
it's just choice that puts it together.
And evidently we're not well suited to each
other.

ALMA

That's right. It's your choice that
puts it together. that's right.

REYNOLDS

that's exactly right.

ALMA

and we've been put together. you put us
together. I want to be the one you tell
everything too. I want your secrets and
I want to keep them.

REYNOLDS

secrets. ?

ALMA

anything you want to tell me ... anything -
...there's nothing I won't understand..

REYNOLDS

Is there some mystery you're referring to?
what secrets?

ALMA

I don't know...whatever it is that's
happened to you in your life to make
you feel cursed...or hurt...whatever you
have inside you that you want to get out.....tell
me everything so that we can be close together

REYNOLDS

when did this happen? what's happened to
make you behave like this ?

ALMA

...you're not cursed. There's no curse
on you that can't be broken - you can
love you know...I know you have generous love -
if you'd let me help you.

REYNOLDS

There's only one Curse I'm currently
struggling with, Alma.

He stares her down. He is angry.

REYNOLDS

Is it because you think I don't need you?

ALMA

yes.

REYNOLDS

I don't, Alma --

ALMA

That's very predictable of you. why do
you act so tough? I know you're not.

REYNOLDS

You're right. you're right. if I don't protect myself - intruders will come in the middle of the night and take over my corner of the room and ask me about their fucking Asparagus.

ALMA

Don't be a bully. you're a bully. and you're loved by me, not cursed.

REYNOLDS

ENOUGH OF THE FUCKING CURSE. who put this in your head?!? I have other things I'd like to do with my time. it's my time. my TIME.

ALMA

I don't know what I'm doing here. I'm standing around like an idiot waiting for you...

REYNOLDS

Waiting for what?

ALMA

waiting for you...

REYNOLDS

waiting for what?

ALMA

to get rid of me. why don't you just tell me so I don't stand around like a fool.

REYNOLDS

Asparagus. Is this all about your Asparagus?!?!?

ALMA

It's not about Asparagus

REYNOLDS

what's it about then? Are you're a special agent sent here to ruin my evening? And possibly my life...?

ALMA

Don't be rude to me. don't speak to me
Like that.

REYNOLDS

Is this my house? This is my house, isn't it?
Is this is my house...

ALMA

don't speak to me like that!! you brought
me here

REYNOLDS

...or did someone drop me behind enemy lines,
surrounded on all sides, I'm on foreign soil.

ALMA

oh stop talking like a child. stop -

REYNOLDS

- when the hell did this happen?!?!?!
WHO ARE YOU ?? do you have a Gun? are
you here to kill me?

ALMA

You're a Baby. you're a stupid baby

you are cursed! you're cursed and you deserve
to be - YOU BABY.

She leaves. He sits there on his own, eating.

CUT TO:

POISON SEQUENCE.

CU. ALMA

looks down, flipping pages of...

CU. THE MUSHROOM BOOK

she checks a poison mushroom she's picked to the pictures in the
book...

CU. GRATER

she grates it down to a fine powder.

CU. THIMBLE.

She places it in a thimble.

INT. TEA POT. - TOWNHOUSE

CAMERA inside, looking up and she removes the lid, drops a few little bits of mushroom into the lapsang...

just enough for a nice good stomach ache, hopefully...

CUT TO:

INT. BREAKFAST - NEXT MORNING.

Cyril and Reynolds at their usual spots. Reynolds is in a mood. It's quiet and then:

CYRIL

Would you like me to ask Alma to leave?

REYNOLDS

No. Why?

CYRIL

If you're going to make her a ghost, go ahead and do it, don't let her sit around here waiting for you.

He eats, doesn't answer.....

CYRIL

I'm very fond of her.

REYNOLDS

you can keep your feelings to yourself.

CYRIL

Don't turn it on me, whatever it is, I don't want your cloud on my head.

REYNOLDS

Oh, shut up.

CYRIL

You can shut right up. Don't pick a fight with me - you certainly won't come out alive. I'll go right through you and it'll be you on the floor, understand??

They eat some more. ("We will finish the wedding dress and then she'll leave." "One more collection, and then she'll leave")

CUT TO:

INT. WORKROOM - DAY.

VARIOUS IMAGES showing a few weeks of work and mood around the House of Woodcock. Sketches, toiles, finished Garments, fit on Alma. Silence between Alma and Reynolds. Silence between Reynolds and Cyril.

The Staff are on needles, feeling like Mom and Dad are fighting.

The Wedding Dress takes up half the work space, laying on every square inch of table, a long train attached to a form...extra Women have been brought in to help.

CU. REYNOLDS.

thick glasses, sewing into a secret section of the dress, a message of good will to the Princess. *"Never Cursed"*

He coughs. Nana is with him;

NANA
you don't sound well.

REYNOLDS
I have a tickle in my throat...nothing.

NANA
can I get you cough sweet?

REYNOLDS
no thank you.

CUT TO:

INT. REYNOLDS' BEDROOM - NEXT MORNING.

CU. REYNOLDS wakes up. and something isn't right with him.

He sits on the edge of his bed. He is extremely still, with his eyes closed. He coughs.

CUT TO:

INT. ATELIER - NEXT MORNING

The FINISHED WEDDING DRESS is ready for final touches and looks. It hangs on a form. Everyone wears white gloves.

Reynolds steps into the workroom, everyone stands and says hello. He's sweating and trying to act normal but it's very obvious he's ill.

Reynolds walks along the train, inspecting, making small notes and approvals. Everyone notices his condition...he is sweating, and it is soaking his shirt...

ANGLE, LATER.

He's looking over the sleeve of the dress.

REYNOLDS

This is not right, what is this?

Nana and Bidy watching him struggling to keep it together.

BIDDY

You're burning up.

REYNOLDS

I'm not.

CU. Sweat drips from his forehead and stains the dress...Nana sees this and is in horror/shock...

REYNOLDS

Someone should write a book about how bad this dress is...This is absolutely the worst fucking dress I have ever seen in my life...I will not put my name to it -

He starts taking a seam open...dismantling the dress in some way...

He is stopped by Nana & Bidy...they push him out of the way...

He heads out of the room -- Alma follows him out --

ANGLE, STAIRWELL.

He heads upstairs, to his bedroom, Alma behind him...

He slams the door shut to his room. Alma stands outside...we can hear *the sound of heaving, very very faint...*

She enters the bedroom door, crosses to the bathroom, listens at the door. He stops heaving.

ALMA

Reynolds, what can I do?

REYNOLDS (OC)

I'll be out in a moment. I'm just fine.

ALMA

darling, please let me in...I can help you.
I can help you if you'd let me.

CUT TO:

INT. BATHROOM - THAT MOMENT.

Reynolds is holding the sink to gain balance.

REYNOLDS

leave me alone and don't fuss.

CUT TO:

INT. BEDROOM - THAT MOMENT.

Back to Alma. She leaves the room quickly.....

CUT TO:

INT. HALLWAY - THAT MOMENT.

Alma goes to a linen closet and gathers some towels and blankets, heads back to the room --

CUT TO:

INT. BEDROOM - THAT MOMENT

She enters and waits quietly. CAMERA HOLDS ON HER. PUSH IN SLOWY TO AN EXTREME CLOSE UP. He steps out of the bathroom...she's careful not to crowd him, but moves quickly and guides him toward the bed.

REYNOLDS

I'm alright now, must've been something
I ate -

ALMA

let me put you to the bed.

REYNOLDS

ALMA

yes, but we'll just get you settled --

REYNOLDS

don't fuss. don't fuss. whatever it
is. don't fuss - I'll die right here
if you make a fuss.

She keeps quiet and hovers near...he's cold shivers...she
grabs a BLANKET and covers him.....

He's closing his eyes and laying still.....

CUT TO:

INT. CYRIL'S OFFICE - THAT MOMENT

Nana & Biddy have reported to Cyril what's happened.
Dial.

BIDDY

Mr. Woodcock seems to be ill.

CYRIL

who seems to be ill?

BIDDY

Mr. Woodcock.
he's fallen down and he's
damaged the dress.

CYRIL

I'm sorry, Tippy, who has fallen?

BIDDY

Mr. Woodcock.

CYRIL

and what's happened to the dress?

BIDDY

There's water damage to the skirt
on the front two panels.

There's a lace tear on the bodice

and there's shoe polish stains.

CYRIL
shoe polish from what?

BIDDY
From his shoe.

CYRIL
Where is Mr. Woodcock right now?

BIDDY
He's gone to his room.
I think to be sick.
There's a terrible noise coming from there.

CYRIL
What does this mean for the dress?

BIDDY
We have to start over...

CUT TO:

INT. STAIRWELL — MOMENTS LATER

Cyril heads up the stairs...

CUT TO:

INT. BEDROM — THAT MOMENT

Alma hears the footsteps and heads towards the door —

AT THE DOOR.

Alma gets to the door as Cyril arrives, she knocks...Alma opens up and Cyril moves past her to the bedside --

CYRIL
what is it?

REYNOLDS
I'm alright, just something's come
over me — / something I ate.

CYRIL
Where does it hurt?

REYNOLDS

It doesn't hurt, leave me alone,
it's all over, it'll be gone quickly.

CYRIL

Is it in your stomach?

REYNOLDS

leave me alone.

CYRIL

Do you think it's something you ate?

Alma places the cold towel to his head.

REYNOLDS (to Alma)

I don't know what this is.
I've never had a feeling like this before.

ALMA

I'm here.

REYNOLDS

just give me silence.

He's closing his eyes and laying still.

Cyril moves to exit, Alma behind her – Cyril goes through the door and Alma closes it behind her, staying inside the room.....

She stays very quiet. She sits still on the couch and watches over Reynolds...HOLD HER FACE.

CU. ALMA.

a couple hours later...Reynolds is back in the bathroom getting sick – Alma has a fire started in the fireplace.

She changes the sheets which are soaking wet.....

Reynolds emerges from the bathroom, shivering and cold, he makes his way to the bed...laying down and still.

ALMA

You're soaked, we need to change you
before you lay down.

She gently, slowly removes his wet clothes. The two of them work together in this. CU. ALMA FACE as she gets him into fresh pajamas and back into bed.

REYNOLDS

I'm scared this will never go away.

ALMA

Yes of course you are but this is nothing to fear. you're simply sick and I will take care of you...

Reynolds looking with deep need at Alma and Alma looking at him with a deep mission to take care of him...she also seems aroused.

REYNOLDS

am I ever going to get better?

ALMA

yes, darling, yes. I will take care of you.

REYNOLDS

my love...

He finally closes his eyes for some rest.

CUT TO:

INT. SAME - A LITTLE LATER.

Alma is nodding off, watching over him. There's a small knock at the door. She cracks it open, looks out to Cyril, they whisper:

ALMA

he's settled now and sleeping.

CYRIL

The Doctor is here.

ALMA

What Doctor?

CYRIL

the doctor I've sent for -

ALMA

yes but he's sick. I don't think he needs a doctor for being sick.

CYRIL

he needs to be examined.

ALMA
there's no need, he's not dying,
he's just sleeping now.

CYRIL
Come out of the room and immediately
down the stairs to greet him.

ALMA
Yes, of course.

Cyril leaves...Alma comes out and down...

CUT TO:

INT. DINING ROOM - MOMENTS LATER

Alma comes into the dining room. Cyril is here, with Dr.
Hardy...this is the first time Alma meets him.....

CYRIL
Alma, this is Dr. Hardy...

DR. ROBERT
How'd you do, Mrs. Woodcock.

ALMA
How'd you do.

DR. ROBERT
How is he feeling?

ALMA
He's much better. He's sleeping.

DR. ROBERT
Is he able to keep anything down yet?

ALMA
well..no he hasn't tried ...just sipping water...
I was going to make him some soup.

DR. ROBERT
and his fever?

ALMA
...yes. he has a fever.
he has the shivers as well...

DR. ROBERT
would you like me to see him?

CYRIL
yes, why don't we go upstairs.

ALMA
yes of course why don't we go...

Cyril leads the group going upstairs.

CUT TO:

INT. BEDROOM — MOMENTS LATER.

Alma, Cyril and Dr. Robert come into the bedroom.
Cyril sits bedside.

CYRIL
Mr. Woodcock, Mr. Woodcock. Lady Baltimore
has sent her Doctor...

He opens his eyes. He's completely out of it. half
asleep/drained. Dr. Robert places his hand on him — he's
burning up.

DR. ROBERT
Hello Reynolds. (I'm just going to touch you
gently.....)

REYNOLDS
Keep your hands off me.

DR ROBERT
I'd just like to take your temperature
if I can.

REYNOLDS
where is Alma?

ALMA
I'm right here.

REYNOLDS
There's a strange child touching me...Make
this boy go away

DR. ROBERT

I admit I do look young, but I am here
to help you...

REYNOLDS

fuck off

ALMA

I think that makes it clear,
he wants you to fuck off.

CUT TO:

INT. FRONT HALLWAY - MOMENTS LATER

Alma and Cyril walking the Doctor to the door --

DR. ROBERT

I will drop by tomorrow in the morning
to see how he's coming along -

ALMA

It's not necessary.

DR. ROBERT

at 9am ?

ALMA

yes, alright

DR. ROBERT

I can have a Nurse come over this evening and
watch him through the night - so you can have
some relief and get some rest.

ALMA

no. I can manage.

DR. ROBERT

A Registered Nurse may be more helpful
for you and allow you some rest -

ALMA

I can manage.

DR. ROBERT

Yes of course, but why not -

ALMA

He's not dying, this is nothing to worry about.

Thank you for coming.

DR. ROBERT

yes, of course. Do please let me know
if you need anything else. Good night.

ALMA

Thank You, Good Night, Dr.

CYRIL

good night, Dr.

He leaves. Cyril and Alma stand together.

ALMA

what about the dress?

CYRIL

I'll take care of that.
come with me to see the Dress.

CUT TO:

INT. WORKROOM - NIGHT.

CAMERA pushes in on a team of sewers around the WEDDING DRESS,
re-attaching the front and fixing all the rest that's been
damaged...

CYRIL

how long will this take?

NANA

I don't know.

CYRIL

Let me put it another way: This work will be
done by 9am because that's when it leaves for
Belgium.

Nana instructs a collection of six hands...to come to the dress,
doing incredibly small, sensitive work.....

CU. Alma comes over, gets her assignment and puts her hand on the Wedding Dress...as if she's breaking some spell or superstition.....They work all night to fix the dress...

CUT TO:

INT. REYNOLDS BEDROOM - NIGHT.

Reynolds is sweating, tossing, turning. Fire place is making shapes on the wall...

He looks and sees his MOTHER IN HER WEDDING DRESS. She sits across the room and looks at him.

REYNOLDS

are you here? are you always here?

I miss you. I think about you all the time.
I hear your voice say my name when I dream
and then I wake up and I have tears down
my face.

I just miss you. I want to tell
you everything.

I don't understand what you're
saying. I can't hear your voice.....

CU. his face...breathing heavy....

CUT TO:

INT. APARTMENT - DAWN

The next morning. It's quiet. Reynolds comes down the staircase, dressed, cleaned up..

CUT TO:

INT. WORKROOM or SALON — DAWN

Alma is asleep in the atelier, alone, the Wedding Dress is finished and on the form..

...Reynolds crosses the room and comes to her. She wakes up;

REYNOLDS

I love you, Alma.

I don't ever want to be without you.

ALMA

I love you too

REYNOLDS

I have things I want to do.

I had thought my days were unlimited.

The mistakes I've made and made again can no longer be ignored.

There are things nagging at me. Things that now must be done.

Things that I simply cannot do without you, to keep my sour heart from choking.

To break a curse.

A house that doesn't change, is a dead house.

Alma. Will You Marry Me?

ALMA

(she says nothing...)

REYNOLDS

...Will You Marry Me...?

ALMA

REYNOLDS

what the fuck are you silent/thinking about?
Will you Marry Me?

ALMA

Yes. ...will you marry me?

REYNOLDS

Yes, I will.

CUT TO:

INT. LONDON REGISTRAR'S OFFICE - DAY

Reynolds, Alma, Cyril, Nigel Cheddar-Goode and Alma's sister Steff are here for a ceremony. Signatures, rings, kiss and then they're done.....

Alma looks beautiful in a new dress made by Reynolds.

CUT TO:

INT. DINNER SPOT/CLUB - NIGHT

A dinner celebration for the wedding. Various Images. Reynolds stage managing and over-specific about how Wedding Photo's should be taken. Staff is here as well, seen for the first time outside of the atelier.

Cyril looks at her with sweet eyes...Cyril and Reynolds have quiet moment together, she looks at him.

CUT TO BLACK, FADE UP:

INT. HOTEL/MOUNTAINS. GSTAAD, SWISS ALPS.

They are on their honeymoon in the Swiss Alps. Stunning scenery and hotel rooms. Breakfast on a balcony overlooking a majestic lake. Alma suggests they go hiking, Reynolds suggests perhaps not...

After lunch, Reynolds sitting out on the deck, bundled up and staying put doing some sketching as Alma heads off to climb a mountain with some other young vacationers.

CU. REYNOLDS

watching her through binoculars as she ascends the side of a mountain.

CUT TO:

EXT. BALTIMORE - ESTATE - DAY

Alma and Reynolds come to visit the Estate of LADY OPAL BALTIMORE (50s) and her daughter MINI-LADY BALTIMORE (16)

They are staying in a luxurious room, come down for a dinner, greet other weekend guests (TBD Guest List), they come across: DR. ROBERT HARDY, who is here...he approaches them;

DR. ROBERT

Good evening, Mr. and Mrs. Woodcock

ALMA

How do you do, Dr. - Reynolds, do you remember Dr. Hardy?

DR. ROBERT

How do you do, Mr. Woodcock,
how are you feeling?

REYNOLDS

I beg your pardon, I think I owe you an apology - we have met in a puddle of sweat, haven't we?

DR. ROBERT

Yes. that's right.

REYNOLDS

Please forgive me. I can only imagine what I must have seemed like. I remember barking at you -

DR. ROBERT

There's no need, I've been laid siege by much worse...

REYNOLDS

have you?

DR. ROBERT

You look very healthy. How are you feeling?

REYNOLDS

did I tell you to Fuck Off?

DR. ROBERT

...yes...you did...

Lady Baltimore comes over to ask everyone to sit for dinner...she has her sights set on Reynolds and takes him to the table.....

CUT TO:

INT. ESTATE - DINNING ROOM - NIGHT.

Dinner is at a long table. Reynolds is at one end with Lady Baltimore and some other boring people. Alma is seated at the other end of the table, next to Dr. Robert and the young Daughter Baltimore (18)...

Reynolds watching. Alma looks at him, he SMILES WIDELY, she looks away...his face drops...

Lady Baltimore engaging and distracting Reynolds..

LADY BALTIMORE

It's such a pleasure to have you dine with us.

REYNOLDS

I wasn't aware I had a choice.

LADY BALTIMORE

I love your humour. It seems you were blessed in all departments.

They eat the Lamb that has been served..

LADY BALTIMORE

Mutton can be rich...but so much more flavoursome than lamb don't you think?

REYNOLDS

mmm. I enjoy more delicate flavors.

LADY BALTIMORE

Do not become beige in your Autumn years, Reynolds.

REYNOLDS

Better beige than florid.

LADY BALTIMORE

that humour again! who am I to argue
colour with you ?

DR.ROBERT & ALMA. He chats her up, sweetly and innocent enough:

DR ROBERT

what are your plans for New Year's Eve?

ALMA

We don't have any. We'll stay in.

DR ROBERT

You should come out to for the Chelsea Arts
Club Ball.

ALMA

I don't know what that is.

DR ROBERT

It's not something I'd suggest if I didn't
think that you'd have a wonderful time. It's
really something to be seen.

ALMA

It's a very nice invitation, I will
pass it along to Reynolds but I
imagine we will stay in...

DR ROBERT

Change your mind. Or get him to change
his mind. Or whatever it takes.

please come. I promise you the time
of your life...

BEAT, THEN:

ALMA

How do you know what my life has been?

DR. ROBERT

No, I don't. You're right. I think
this will be quite a fine time if
you'd like to come...

ALMA

Maybe I've had all the fun I'll ever have.
Maybe I've already had the greatest time...

He looks at her.....she looks up at him.

ALMA

Where is it?

DR. ROBERT

The Devonshire Hall.

ALMA

Thank you for inviting us...

She looks back at Reynolds...

...who is looking at her...then he turns to listen to Lady
Baltimore.

CUT TO:

INT. BADMINTON ESTATE -LIVING/GAME ROOM - LATER.

It's evening and the guests are by the fire in a large sitting
room playing in a Backgammon Match round robin. Alma and
Reynolds play against each other in a first round. It's tense.

REYNOLDS

No. no. you can't move there.

ALMA

I rolled a three.

REYNOLDS

yes you did - and that's four...you go here.

ALMA

...

REYNOLDS

let's not start cheating, Alma.

ALMA

I don't need to cheat.

REYNOLDS

Then don't. But you do need to
count. This is where you go...

ALMA
it's your turn.

They roll back and forth. Alma counting out her moves...

REYNOLDS
Must you count your moves out loud?

ALMA
You snap your tongue together as you roll, must you do that each time?

REYNOLDS
oh quiet down. I don't do that.

ALMA
You quiet down. don't be so cranky about a game. it's a stupid game.

REYNOLDS
I'm sure it's stupid as long as you're losing at it, but if you happen to be victorious I'm sure you'd see it a different way --

Reynolds rolls, clicks his teeth, wins the Backgammon game and gloats about it...makes her feel bad.

REYNOLDS
Gammon! And I've received twice the value of the Doubling Cube! because you haven't borne off any checkers! Ha! Next opponent!

CUT TO:

INT. TOWNHOUSE/DINING ROOM - LATER.

Eating dinner. New Year's Eve program playing on the radio. Reynolds is sketching and eating and not talking. She looks for conversation that never comes.

ALMA

I want to go dancing.

REYNOLDS

When?

ALMA

Right now.

REYNOLDS

...you're joking.

ALMA

No I'm not.

REYNOLDS

I'm not going dancing.

ALMA

I'm going dancing.

There's a party at Devonshire Hall to celebrate the New Year and I want to go. We need to go dancing. So what are you going to do?

REYNOLDS

I'm going to stay right here
and I'm going to work.

She gets up and heads downstairs. HOLD with him...to see if she's bluffing...he stands up, looks down the stairs...

.....she's called his bluff and she's out the door.

CUT TO:

INT. UPSTAIRS ATELIER - NIGHT.

Reynolds is working on a toile. Silent, can't focus.
He leaves the room..

CUT TO:

INT. ALBERT/DEVONSHIRE HALL - NIGHT.

It's New Years Eve madness at the Chelsea Arts Club Ball. People dressed in insane costumes under the theme "Huntin' Shootin' Fishin'" People dressed as cowboys, indians, aliens (see research footage for this) The crowd is young Art Students, Alma's age, who are all very very drunk, rowdy and looking for trouble.

Reynolds, not in costume for the occasion, comes around looking for her...He finds her. She's off to the side. She's been crying.

"Auld Lang Syne" is playing, people kissing, dancing. Reynolds and Alma face to face, he takes her by the wrist and out of there...

CUT TO:

INT. APARTMENT - SALON - MORNING

A Wealthy Client, MRS. VAUGHAN (50s, american?), in a dress. It doesn't quite look right or fit right. Reynolds is standing off to the side.

MRS. VAUGHAN

I'm just not sure about the flower...

REYNOLDS

You're not sure about it because you don't know. It's just right how it is.

MRS. VAUGHAN

could we bring it in a little?

REYNOLDS

No I don't think we'll do that. This is the dress, it looks as it should.
Good luck this evening.

He leaves. The workroom stands quiet for a moment.
Mrs. Vaughan awkwardly standing.

MRS. VAUGHAN
 don't I look a little fat?

Alma walks over.

ALMA
 Where is it that you feel like that?

MRS. VAUGHAN
 Here, around here...

ALMA
 what if we did this...do you think that
 would help?

She squeezes some fabric together, slimming the silhouette...

MRS. VAUGHAN
 Yes, I do.

CUT TO:

INT. CYRIL'S OFFICE - AFTERNOON.

Cyril is at her desk. Reynolds comes in and sits down:

REYNOLDS
 Where has Henrietta Harding been?

CYRIL
 She's been to another house.

REYNOLDS
 You didn't tell me...

CYRIL
 because I didn't want to.

REYNOLDS
 is it something I'm unaware of ?
 I've done nothing but dress her well.

CYRIL
 I don't think that matters to some.
 I think they want what is fashionable.
 and chic.

REYNOLDS

Chic? that's a dirty word. Chic. Whoever invented it should be spanked publicly. I don't even know what that word means. what is that word? Chic. Fucking chic.

they should be hung, drawn and quartered for that word. fucking chic.

CYRIL

It shouldn't concern you.

REYNOLDS

But it does, Cyril. It does. It hurts my feelings. My feelings are hurt.

CYRIL

so what's all this moaning about?

REYNOLDS

I'm not moaning. I don't want to be ignored.

CYRIL

No one does. but I don't want to hear about it because it hurts my ears.

REYNOLDS

I've made a terrible mistake with my life, I've made a mistake and I need your help.....

CYRIL

.....what do you want me to do?

CUT TO:

INT. APARTMENT - STAIRWELL - THAT MOMENT

Alma, says goodbye to the satisfied Rich Lady Client Mrs. Vaughan and she backs down the stairs...towards Cyril's office...

CUT TO:

INT. CYRIL'S OFFICE - THAT MOMENT

Reynolds looking at Cyril, lowers tone appeals to her:

REYNOLDS

I can't work. I can't concentrate. I have no confidence.

you need to help me with this... I can't do this with her...

Behind Reynolds, Alma walks into the room, quietly

CU. CYRIL

doesn't move her eyes from Reynolds, allowing Alma in to hear everything...

REYNOLDS

we built this house. the two of us.

things casting a long shadow...

her arrival has cast a very long shadow, Cyril...

ALMA (to Cyril)

Mrs. Vaughan is satisfied with the dress.

Reynolds doesn't miss a beat, swings around to see Alma:

REYNOLDS

NO ONE GIVES A TINKER'S FUCKING CURSE ABOUT MRS. VAUGHAN'S SAISFACTION!!!

CYRIL

Thank you, Alma.

She leaves. Reynolds looks to Cyril.

REYNOLDS

There is an air of quiet death around this house. and I do not like the way it smells!

CUT TO:

INT. COUNTRY HOUSE - KITCHEN - AFTERNOON.

CU. ALMA.

she is sorting mushrooms. the poison ones from the good ones.

CU. REYNOLDS

he is sketching.

Gloomy silence between them.

CU. ALMA

she's about to throw away the bad mushrooms...

SLOW ZOOM IN ON HER FACE.

CU, REYNOLDS

he is deep in his sketchbook.

She discards the mushrooms, into a CUP. And then she takes the cup and she places them on a high shelf...she turns around. He's sketching.

ALMA

did you hear what I said?

REYNOLDS

yes...

ALMA

I didn't say anything.

REYNOLDS

Yes, I heard the silence. It was music to my ears.

CUT TO:

INT. COUNTRY HOUSE - KITCHEN - AFTERNOON.

CU. ALMA.

she is cooking dinner again.

CU. REYNOLDS

he is sketching. he looks up and watches her..

CU. ALMA.

cooking.....she looks up on a shelf.

CU. THE CUP OF POISON MUSHROOMS.

her hand reaches up to the shelf and takes them down...

CU. ALMA

she turns and looks at Reynolds.

SLOW ZOOM IN ON HER FACE.

SLOW ZOOM IN ON REYNOLDS.

They look at each other.

She turns around, pours the poison mushrooms into the pan and sautés them with some butter.....

REYNOLDS

When is dinner?

ALMA

Eight o'clock.

REYNOLDS

I'll get dressed.

CUT TO:

INT. BEDROOM - EVENING

Reynolds gets dressed.

CUT TO:

INT. ATELIER - EVENING

Alma gets dressed. She wears the early 20s DRESS that Reynolds worked as an apprentice on.....

She looks in the mirror...she takes on strength from the dress.

CUT TO:

INT. DINING ROOM/COUNTRY HOUSE - NIGHT

The food is on the table. Reynolds enters, sits down.
Alma enters...

ALMA

Wine?

REYNOLDS

no thank you.

ALMA

can I make you a martini?

REYNOLDS

nothing for me.

She sits. He looks in his book and starts to sketch...he reaches for his fork and knife... He reads as he cuts into the Mushroom Crepe.....He lifts it to his mouth.....

CU. ALMA.

watching him.

CU. REYNOLDS.

he looks over at her...he puts the Mushroom Crepe in his mouth.

He starts to slowly chew...waiting for her to say something..

She says nothing...He chews.....and then:

ALMA

I want you flat on your back.

I want you helpless, with only me to help.

And then I want you strong again.

He looks at her with loving eyes...chewing slowly...

ALMA

...you're not going to die...You might wish you were going to die, but you're not going to. You Just Need To Settle Down.

He swallows.

REYNOLDS

Kiss me my girl, before I'm sick.

ANGLE, CU. ALMA AND REYNOLDS

they kiss. And smile at each other. Reynolds couldn't be more excited at the sight of her...

CUT TO:

CU. ALMA

petting his head, and keeping him safe.

REYNOLDS

should we call that Boy Doctor...just in case...?

ALMA

you don't trust me?

REYNOLDS

well yes, of course I do, darling, just..

ALMA

if you'd like.....
But I'm going to make you well again.

ALMA (VO)

If he didn't wake up from this? if he wasn't here tomorrow... No matter

well...even with the mystery of what may happen next - no matter. For I know he'd be there for me, in some safe celestial place.....

CUT TO:

INT. COUNTRY HOUSE - MORNING

Dr. Robert arrives. Alma opens the door for him..

ALMA (VO)

In this life and the next and the next after that and for whatever there is on the road that follows from here...It would only require my patience that I would get to him again.

Alma greets him:

ALMA

thank you for coming, Dr..

DR. ROBERT

Of course, Mrs. Woodcock..

CUT TO:

INT. BEDROOM - MORNING

CU. REYNOLDS

being checked on by Dr. Robert...he flashes a light in his eyes, checks his vitals, etc.

Alma stands nearby.

Reynolds looks at Alma.....they smile at each other. Complicit.

ALMA (VO)

you see, to be in love with him makes life
No Great Mystery.

CUT TO:

INT. KITCHEN/COUNTRY HOUSE - NIGHT

Alma, talking with the Dr. Robert, finishing their tea.

DR. ROBERT

He's very lucky to have you, Alma.

ALMA

Sometimes it's good for him to slow his
steps down a little.....

CUT TO:

EXT. LONDON/PARK - DUSK

Reynolds and Alma, walking together in the park, winter. She's wearing the TWEED COAT from earlier.....they are talking about their work.

CUT TO:

INT. SALON/PETIT SALON - DAY

Alma, fitting a fashionable Young Woman (20s) for a dress of her design. Cyril working with Steff, who shadows her...

CUT TO:

INT. COUNTRY HOUSE - LIVING ROOM - NIGHT

It's months later, sitting by a fire, Alma and Reynolds together on the couch.

ALMA

Sometimes I jump ahead in our life together and I see a time, near the end...I can predict the future...and everything has settled.

All our lovers and children come back and are welcome and the gatherings are large and everyone is laughing or playing games...

I am older and I see things differently.

I finally understand you -

And I care for your dresses, keeping them from dust and ghosts and time.

CUT TO:

INT. ALBERT/DEVONSHIRE HALL - NIGHT

IMAGE OF THEM BACK AT THE ROYAL ALBERT/DEVONSHIRE HALL, ON NEW YEARS EVE, THIS TIME DANCING TOGETHER.....

CUT TO:

INT. COUNTRY HOUSE - LIVING ROOM - NIGHT

Back to them sitting by the fire together.

REYNOLDS

but right now we're here.

ALMA

yes of course we are.

REYNOLDS

and I'm getting hungry

THE END.