

Always Something there  
to Remind Me

Written By

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FADE IN:

EXT. GEORGE WASHINGTON HIGHWAY - DAY (1984)

MAGGIE LEWIS - sweet, fresh, and 20-years-old - drives her 1980 red Dodge Omni along a wooded section of the highway on an August evening. The Potomac River peaks through, revealing the Washington Monument in the distance.

Maggie cruises with the windows down. The radio blasts pop music.

EXT. APARTMENT COMPLEX - DAY

Maggie turns into a garden apartment complex. Reagan/Bush and Mondale/Ferraro signs dot the grounds. She pulls in to a parking space just as the sun sets.

The apartments are new construction - one of the many pre-fab, pressed-wood-and-concrete complexes that went up in the boom of the 1980's.

INT. MAGGIE'S CAR - DAY

Maggie sings along with the radio. She checks her makeup in the rear-view mirror and scrunches her hair with her fingers, poofing it out. Sexy lingerie peaks from beneath the lapel of her trench coat.

A Washington, D.C. map-book lays open on the passenger seat. A fast food bag litters the floor.

Maggie kisses her hand, then places the kiss on a photo of TREVOR attached to the dashboard.

She reaches below the passenger seat, pulls out a bottle of wine, and hops out of the car.

EXT. APARTMENT BUILDING - DAY

Maggie checks the apartment numbers on the second floor. She finds 2B, flashes a luminous smile, and knocks.

TREVOR (O.S.)

I'll get it.

Trevor, a 22-year-old yuppy, opens the door. He wears a plain t-shirt and sweatpants.

TREVOR

Maggie?

MAGGIE

Surprise!

Behind Trevor, a beautiful BRUNETTE slips out of his bedroom. She wears a revealing t-shirt and panties.

BRUNETTE

Trev, is that the Chinese food?

Blood drains from Maggie's face. She drops the wine. It explodes on the concrete floor.

Maggie flees to the steps. Trevor runs after her.

TREVOR

Maggie!

EXT. APARTMENT PARKING LOT - DAY

Maggie tears through the parking lot, tears streaming down her face. She fumbles into her car and starts the ignition.

Trevor calls out from the top railing.

TREVOR

Maggie!

INT. MAGGIE'S CAR - DAY

Maggie weeps deeply as she speeds away from Trevor. She rips the photo from her dashboard and throws it out the window.

Trevor's photo flutters into a nearby sewer.

"Always Something There to Remind Me," by Naked Eyes plays on the radio. Maggie cranks the volume to full.

DISSOLVE TO:

INT. MAGGIE'S CAR - DAY (PRESENT)

Maggie, now 53, drives her gray Lexus sedan across a bridge that spans the James River in RICHMOND, VIRGINIA. The past thirty years have softened Maggie's features, but her eyes still hold the sweetness of her youth. She wears neatly cropped hair and a classic but feminine navy suit.

It's a hot and humid day in mid-August. The air conditioning blasts as she drives past the Carillon, Byrd Park, and past the Arthur Ashe Monument to reach her home in the Fan District.

She hums along with "Always Something There to Remind Me" on a pop station, playing 80's, 90's and today.

EXT. MAGGIE'S HOUSE - DAY

Maggie pulls to the curb in front of her 19th century, three-story Fan home.

SARAH WILLIAMS, Maggie's spirited, 26 year-old daughter, hops into the car. Maggie drives away.

EXT. AIRPORT - DAY

HUGH FORD-TAYLOR - 27, bookish and British - waits with his luggage by the curb of Richmond International Airport.

Maggie pulls her Lexus in front of Hugh. Sarah bursts from the car, embracing Hugh in a passionate kiss.

Maggie pops the trunk.

MUSIC ends and a DJ AD LIBS in the background.

Maggie steps from the car and offers Hugh a hug.

MAGGIE

Hugh. How was the flight?

Hugh hefts his bags into the truck.

HUGH

Horrid. There has to be a safe way to render small children unconscious.

Sarah entwines her arm through Hugh's.

SARAH

How many?

HUGH

Three. After four hours of stereophonic wailing, I finally managed to doze off, only to wake with one of the little buggers munching on my shoulder.

SARAH

Ew. It's still wet.

HUGH

There's bits of mashed banana as well.

MAGGIE

It's different when they're your own.

HUGH

That's a lie perpetuated by  
sleep-deprived parents desperate  
for someone to share in their  
misery.

SARAH

Cancel the wedding.

MAGGIE

Not on your life. If you don't  
walk down that aisle on Saturday,  
I'll never hear the end of it.

HUGH

Looks like you're stuck with a  
misanthropic Englishman.

SARAH

At least you have your looks.

They kiss.

The three get into the car and Maggie pulls away.

INT. MAGGIE'S CAR - DAY

Hugh stretches out in the back seat and closes his eyes.  
Sarah turns to him from the front seat, energetic and  
focused.

SARAH

When are your dad and Aryana  
getting here?

HUGH

Tomorrow morning. We need to pick  
them up.

"Melt with You" by Modern English begins on the radio.  
Maggie abruptly changes the station.

Hugh and Sarah stop their conversation and turn to her.

MAGGIE

What?

HUGH

What kind of person turns off "Melt  
with You?"

SARAH

A misanthrope, such as you are,  
(MORE)

SARAH (CONT'D)  
 shouldn't judge. Did you bring it?

HUGH  
 It wasn't ready. Dad's bringing  
 it.

MAGGIE  
 What?

SARAH  
 My ring.

HUGH  
 We're getting it resized.

SARAH  
 He won't forget?

HUGH  
 Dad remembers everything.

Hugh collapses and closes his eyes, once more.

INT. MAGGIE'S HOUSE - DAY

Hugh stumbles into the foyer with a shoulder bag. Maggie and Sarah carry the remainder of his luggage inside.

Maggie's house brims with rich, saturated colors in blue, green, and red. It is comfortable, with plump chairs, wood floors, and contemporary art.

MAGGIE  
 Sarah, I need to get back to  
 school. We can get Hugh caught up  
 with the wedding later.

Hugh tromps up the stairs, as if sleepwalking.

MAGGIE (CONT'D)  
 I'll be back around five. Until  
 then, you have the house to  
 yourself.

Sarah picks up on Maggie's innuendo.

SARAH  
 Mom, you're the best.

MAGGIE  
 Your dad and Michael will be over  
 at seven. Make sure Hugh gets some  
 rest, okay?

SARAH  
 Maybe a little.

Sarah kisses Maggie on the cheek. Maggie leaves.

EXT. ACADEMIC BUILDING - DAY

A few COLLEGE STAFF walk in front of a brick and ivied academic building on the campus of the University of Richmond - a well-maintained, venerable college on the outskirts of the city.

The campus has a deserted feel in August.

INT. MAGGIE'S OFFICE - DAY

Maggie sits at her sleek, mahogany desk near a wide window with glittering sun catchers casting colors about her office.

Her space is neat and orderly, with one wall as a bookcase, filled with old and contemporary philosophy books. The walls and surfaces show family photos, European art, and academic awards.

Maggie softly sings "Melt with You" as she types on her up-to-date computer.

She stops, annoyed at the ear worm.

MAGGIE  
 Damn it.

QUICK FLASHBACKS - 1984 & 1985

-- INT. DANCE CLUB - NIGHT: "Melt with You" starts. A young Englishman, WINSTON (21), dressed as Winston Churchill for Halloween, bows to Maggie, dressed as Margaret Thatcher. He offers his hand and they run to the dance floor.

-- EXT. COLLEGE CAMPUS - NIGHT: Winston and Maggie kiss beneath an old street lamp.

-- INT. COLLEGE DORM - NIGHT: Winston winds a music box with the words "Meant to Be" painted on the bottom. It plays "Melt with You."

-- INT. CAMBRIDGE, UK BEDROOM - DAY: Maggie walks in on Winston asleep next to a BLONDE WOMAN (25).

BACK TO PRESENT DAY

SHANELLE, a 20-year-old intern, knocks on Maggie's door.

SHANELLE

Dr. Lewis?

Maggie shakes off the memory.

MAGGIE

Shannelle. What can I do for you?

SHANELLE

Your new book just came in to the bookstore. I thought I'd bring you a copy.

Shannelle hands her a copy of "Nothing is Meant to Be" by Dr. Margaret E. Lewis.

MAGGIE

Perfect - just in time for fall semester.

SHANELLE

Is everyone ready for the big day?

MAGGIE

We better be. Sarah flew in last week. We just picked up Hugh. All that's left is to meet his family and walk down the aisle.

INT. MAGGIE'S KITCHEN - NIGHT

Maggie prepares dinner in her open, airy kitchen. The kitchen boasts antique cabinets and moulding, but it sports modern appliances and sleek lighting.

Sarah assembles wedding favor bundles at the kitchen table with her father, PETER WILLIAMS, a 55 year-old Episcopal priest, and his husband, MICHAEL COOK, 54.

Peter is an old soul, while Michael is easily distracted by anything shiny.

MICHAEL

What time tomorrow?

SARAH

Ten-thirty.

MICHAEL

I get to see the dress.

Maggie pours wine into Michael's glass.



MAGGIE  
My sister will be there.

Michael hisses.

PETER  
Michael.

MICHAEL  
Oh, alright. For a first look at  
you in a wedding dress, sweet  
Sarah, I'll brave Katherine the  
Terrible.

MAGGIE  
No posting on Facebook or Twitter.

MICHAEL  
(Fibbing)  
Of course not.

SARAH  
Or Snap Chat or Instagram.

MICHAEL  
You suck all the joy from my life.

MAGGIE  
Get plates out, okay? I'll get  
Hugh.

Maggie bustles out of the kitchen.

INT. UPSTAIRS, MAGGIE'S HOUSE - NIGHT

Maggie climbs the stairs to Sarah & Hugh's room.

She hears Hugh through the bedroom door talking with his  
father.

HUGH (O.S.)  
When's mum coming in?

WINSTON (O.S.)  
Friday, I believe.

Maggie stops, listens to Winston's voice as if she hears a  
ghost. She shakes it off, then knocks and calls to Hugh.

MAGGIE  
Hugh. Dinner's ready.

HUGH (O.S.)  
Thanks. Be down in a sec.

Maggie heads downstairs.

INT. SARAH'S BEDROOM - NIGHT

ON HUGH'S LAPTOP SCREEN

WINSTON TAYLOR, 54, looks befuddled. He is an English barrister who carries a haunted, dignified air.

WINSTON

Who was that?

HUGH

Just Sarah's mum. Text me when you leave Heathrow, Dad.

WINSTON

Right-O. See you tomorrow.

INT. MAGGIE'S KITCHEN - NIGHT

A much-rested Hugh steps into the kitchen, where Maggie, Peter, Michael, and Sarah pass food amongst themselves.

HUGH

I'm starved.

Hugh takes a seat and loads his plate with food.

SARAH

Did you get your dad?

HUGH

Yeah - flight's cancelled. They won't be here tomorrow until two.

Maggie spies Hugh smashing his food up against his fork, as they do in Britain. Maggie stares, remembering.

INT. COLLEGE DINING HALL - DAY (1984)

Maggie and her roommate, LISA (21), eat lunch with Winston at the dining hall at James Madison University - a mid-sized college in the Shenandoah Valley.

Winston smashes his food against his fork, then lifts it to his mouth. Maggie and Lisa stare at the cultural oddity. Winston eats enthusiastically, blind to their notice.

INT. MAGGIE'S KITCHEN - NIGHT (PRESENT)

The family looks to Maggie, waiting for her to respond to a question she missed. Maggie refocuses.

MAGGIE

What?

SARAH

What do you use your iPhone for?

MAGGIE

To make phone calls.

Everyone laughs.

MAGGIE (CONT'D)

I text, too.

MICHAEL

Ooooo- texting.

PETER

The iPad we got you is still in  
it's box.

MAGGIE

How did we get on this subject?

SARAH

Hugh's dad just joined FaceBook.

Maggie rolls her eyes for everyone to see.

SARAH (CONT'D)

Mom says conversation is the last  
bastion of civility.

PETER

I found people I thought were lost  
forever.

MAGGIE

Some people should stay lost.

The odd comment creates an awkward pause. Maggie recovers.

MAGGIE (CONT'D)

I know it's old fashioned, but I  
don't Facebook or Tweet or Snap or  
Chat. Okay? More potatoes?

INT. BRIDAL SHOP - DAY

Maggie and her younger sister, KATHY (49), sit on a  
plumped-up sofa in a high-end bridal store, waiting on Sarah  
to emerge from the dressing room.

Kathy's naturally unruly hair frames her sun-kissed face.

She moves easily in loose-fitting clothing, funky-fun jewelry, and clogs.

Michael pretends to browse around the store, eavesdropping on their conversation.

KATHY

How can you have never met them?

MAGGIE

They never came to the U.S. and I never went to England.

KATHY

Of course you didn't. For six years she's been living there.

MAGGIE

I trust Sarah and I love Hugh. I'm sure his parents are lovely.

KATHY

It's weird.

MAGGIE

It's not weird.

KATHY

A mother and a daughter. Two Englishmen.

Maggie remains silent.

KATHY (CONT'D)

It's karmic.

MAGGIE

I don't believe in karma.

KATHY

Just because you don't believe it, doesn't mean it's not true.

Michael sandwiches himself between Kathy and Maggie.

MICHAEL

Karma and Englishmen? Sounds juicy.

MAGGIE

Ancient history, Michael.

KATHY

He wasn't your type - he wasn't married to my sister.

MICHAEL

Soggy old bitch.

KATHY

Stale Hostess Twinkie.

Sarah enters the room in her wedding dress, stunningly beautiful. A small, dotty DRESSER carries Sarah's train behind her.

Teary-eyed, Maggie, Kathy, and Michael fawn over Sarah.

KATHY

Oh, my beautiful Sarah.

MICHAEL

You are an absolute dream, sweetie.

MAGGIE

It's perfect, sweetheart.

Kathy and Michael shift into "wedding mode." They circle the dress with a critical eye, speaking on top of each other.

KATHY

The hem seems short.

MICHAEL

How high are your heels?

Michael grabs the bodice and pulls.

MICHAEL (CONT'D)

The bodice is loose.

KATHY

Well, she's a stick, bless her heart.

MICHAEL

Two more pounds would help those boobs.

Kathy pushes up Sarah's breasts.

KATHY

You do have a push-up bra, right?

Michael grabs fabric from behind Sarah's waist.

MICHAEL  
Do you see it?

KATHY  
A pucker.

Sarah and the dresser look alarmed.

DRESSER  
It's not a pucker. It's a gather.

MICHAEL & KATHY  
It's a pucker.

DRESSER  
A gather.

MICHAEL & KATHY  
Pucker. Pucker. Pucker.

Sarah looks distraught. Maggie raises her voice.

MAGGIE  
Stop.

Everyone stops.

MAGGIE (CONT'D)  
The dress is perfect.

Kathy and Michael start to speak. Maggie cuts them off, enunciating.

MAGGIE (CONT'D)  
Perfect.

EXT. BRIDAL SHOP - DAY

Maggie carries Sarah's dress to her car. Kathy, Michael, and Sarah walk with her.

KATHY  
I wish I could be there tonight.

MICHAEL  
Who's your date? Ben or Jerry?

KATHY  
Careful. I'm taking you home.

MAGGIE  
Could you take Sarah, too? I've got some errands to run, and she needs to pick up Hugh's parents.

SARAH

His dad and his dad's fiancée. His mom doesn't arrive until Friday.

MAGGIE

Right. Sorry.

SARAH

Please don't mix them up.

MICHAEL

A fiancée and an ex-wife? That should be fun.

KATHY

Not as much fun as an ex-husband and his flaming Friend of Dorothy.

MICHAEL

Do you hear how she treats me?

KATHY

Said the man with no comeback.

MICHAEL

Said the woman with no boy toy.

KATHY

Said the "Love Actually" junkie.

MICHAEL

It's a brilliant movie!

KATHY

That movie has so much estrogen, I need a Tampax.

Kathy and Michael get in the car.

MAGGIE

(to Sarah)

Are you sure about driving?

SARAH

Someone has to referee. Love you.

Sarah kisses her mother goodbye.

EXT. MAGGIE'S HOUSE - DAY

Maggie parks her car in the street. She checks her watch, then looks warily at the darkening sky.

Maggie grabs the wedding dress and other wedding

paraphernalia from the car, then hurries to the front door. She fumbles with the key.

INT. MAGGIE'S HOUSE - DAY

Maggie shuffles into the house with her full load. Her cell phone RINGS.

She drops the dress and other wedding paraphernalia, rummages through her purse, and answers just in time.

MAGGIE

Hello?

(listening)

Yes, this is she.

(listening)

No crab? In all the Chesapeake Bay?

(listening)

Can't we just go with something else?

(sighing)

Okay. I'll there in twenty minutes.

(urgently)

Right. I'll be there in ten.

Maggie hangs up.

She texts Sarah: "Caterer called. I'll be late. Order something."

Maggie runs out the door. A loud THUNDERCLAP sounds.

EXT. URBAN RESTAURANT - DAY

Rain comes down in sheets as Maggie parks on the street in front of a downtown, upscale-but-casual restaurant early in the evening.

INT. URBAN RESTAURANT - DAY

The Sarah and Hugh sit with family around a large table in front of a picture window. Formerly a warehouse, the restaurant's decor is understated and classy, with exposed beams and antique brick. Cheery tea-light candles give the space a warm glow.

Sarah sees Maggie negotiating the rain with only a plastic bag to cover her head. She hopes up to meet her at the entrance, where a HOSTESS attends waiting CUSTOMERS.

Maggie runs into the restaurant, tired, wet, and bedraggled.



SARAH  
(to the Hostess)  
She's with us.

The Hostess waves them through.

MAGGIE  
I didn't even get to wear my new  
dress.

Sarah and Maggie walk toward their table.

SARAH  
How's the crab?

MAGGIE  
Not worth the extra five hundred  
dollars.

SARAH  
Yeesh. Oh - hey. Look.

Sarah thrusts her hand out showing an emerald engagement  
ring. Maggie stares at it.

MAGGIE  
It's beautiful.

SARAH  
It's antique - special-made for  
Hugh's great-great-grandmother.

Maggie stops short. Her back is to the table.

MAGGIE  
What?

SARAH  
On the Taylor side.

MAGGIE  
Not that Taylor.

SARAH  
What's wrong, Mom? You look sick.

MAGGIE  
It can't be.

WINSTON  
Margaret?

Maggie spins at the sound of Winston's voice to see the man  
himself, standing at the table.

MAGGIE

Winston?

Maggie and Winston take in each other's face, gently erasing thirty years apart. Suddenly the younger Winston and Maggie stand in the place of the older Winston and Maggie.

Just as suddenly, they become present-day Winston and Maggie, again.

The family awkwardly stands around the table, waiting for Maggie or Winston to say something. Michael breaks the silence.

MICHAEL

You two know each other?

ARYANA (33), Winston's beautiful, Spanish, bombshell-of-a-fiancee interrupts by offering her hand.

ARYANA

I'm Aryana, Winston's fiancée.

Maggie tears her eyes away from Winston to focus on Aryana's outstretched hand. In a daze, Maggie shakes it.

MAGGIE

Nice to meet you.

ARYANA

You know Winnie?

MAGGIE

Yes. We, um -

WINSTON

College. The year I was in the states.

ARYANA

What a funny coincidence. I should love to hear more.

Peter takes Maggie gently by the shoulder and directs her to her seat.

PETER

Maggie, sweetheart, you're next to me.

Peter whispers to Maggie.

PETER (CONT'D)  
Is that who I think it is?

MAGGIE  
Uh-huh.

PETER  
Christ on a bike.

Everyone takes their seats.

Hugh and Sarah gape at Maggie. Sarah gives her a "What's going on?" look. Maggie shakes her head.

PETER  
So - we were just chatting about  
the rivalry between Cambridge and  
Oxford.

HUGH  
Yes, Dad wanted me to go to his  
alma mater, but I insisted on  
Oxford. Rebel to the core, am I.

Everyone laughs, except Maggie and Winston.

SARAH  
Mom applied to Cambridge for grad  
school. Didn't you, Mom?

Maggie nods and takes a large drink of water.

SARAH (CONT'D)  
I think she still holds a grudge.  
That's how I ended up at Oxford.  
Can you imagine if she had gone to  
Cambridge?

WINSTON  
I guess it was meant to be.

Maggie nearly chokes on the water.

ARYANA  
(to Maggie)  
Do you work?

Peter answers while Maggie tries to regain her breath.

PETER  
Maggie's a Philosophy professor.

ARYANA

Sarah said you are divorced?

PETER

Yes. You met my husband, Michael.

Peter places a loving hand on Michael's. Michael gives a little wave.

ARYANA

And you are a priest?

PETER

Episcopal. Not Catholic. All the tradition and half the guilt.

Peter gives a half-hearted laugh, as his joke falls flat.

MAGGIE

Excuse me.

Maggie bolts from the table.

INT. LADIES' ROOM - DAY

Maggie bursts into the bathroom, hyperventilating. She breathes deeply, regaining control, then steps to the sink.

In the mirror, Maggie surveys her face beneath the plastered hair and streaked makeup. Tears well in her eyes.

An inner strength steels her and she puts on her big-girl pants.

Maggie wipes away the tears and the smudged makeup, then reapplies lipstick from her purse.

INT. HALLWAY - DAY

Peter waits for Maggie as she steps out of the ladies' room.

PETER

You okay?

MAGGIE

No, I'm not okay. The man I almost married is here with his gorgeous, Mediterranean fiancée and my ex is here with his husband.

PETER

It is a bit awkward.

MAGGIE  
Awkward? Jesus Christ, Peter. I'm wearing mommy jeans and my mascara is floating down the James. Where is the fucking wine?

Peter gently touches Maggie's face. She calms a bit.

PETER  
You're beautiful. Mommy jeans and all.

MAGGIE  
You're gay. It doesn't count.

PETER  
I'm gay, but I'm not blind.

Maggie chokes back tears. Peter catches them with his napkin, then makes her blot her lips.

PETER (CONT'D)  
You always overdo the lipstick. That's better. I'll get more wine. You go back to the table.

MAGGIE  
No - no - no - no -

PETER  
For Sarah.

MAGGIE  
You remember the Bible story where the ground opened up and swallowed everyone?

PETER  
Yeah?

MAGGIE  
Can you pull some strings?

Peter kisses her on the forehead and points her in the direction of the table. She squares her shoulders and marches.

INT. URBAN RESTAURANT - DAY

Maggie approaches the table, where Aryana holds court.

ARYANA  
He was so serious. I couldn't stop  
(MORE)

ARYANA (CONT'D)

looking at him. I followed him  
into the courtroom and sat through  
the trial just to watch him talk.

Winston's looks uncomfortable. Aryana reaches for his hand.

ARYANA (CONT'D)

Look at that sweet face. What did  
I do then, Winnie?

WINSTON

You asked me to lunch.

ARYANA

We talked for two hours. Then he  
took me home. And then -

WINSTON

Aryana.

ARYANA

We didn't talk for two more hours.

Winston stares into his napkin, beet-red. Maggie averts her  
attention.

Peter returns to the table, with a bottle of wine. Maggie  
grabs the bottle, pours an hefty glass, and takes an  
enormous swallow.

The waitress arrives with dinner. Maggie and Winston look  
unenthusiastically at their plates. They look up at each  
other, then quickly away.

DISSOLVE TO:

AFTER DINNER - NIGHT

Empty plates and glasses litter the table.

An overly-inebriated Maggie checks an empty wine bottle for  
another swallow. She stands and sways a bit, trying to  
maintain her dignity.

Peter quietly talks MOS with Sarah and Michael. Winston  
comes to Maggie to chat privately.

WINSTON

We should talk. Will you be home  
tomorrow?

MAGGIE

Peter?

Peter trots over to Maggie.

PETER

I'm here.

MAGGIE

Will I be home tomorrow?

PETER

No. You'll be at your office, doing last minute work before the wedding.

MAGGIE

I'll be officiating at my work for the last minute wedding.

WINSTON

I can meet you there. Tomorrow around ten?

MAGGIE

Ten is fabulous. Bring your fiancée. She can play with her Barbies on my couch.

PETER

I think it's time we go.

Peter directs Maggie toward the door. Maggie calls out.

MAGGIE

After, we'll all go out for a Happy Meal.

Peter pulls Maggie out the door.

INT. MAGGIE'S CAR - NIGHT

Maggie sits in the passenger seat of Peter's car. Peter enters the driver's side.

He surveys the wreck that is Maggie, then tenderly places his hand over hers. Maggie closes her eyes and cries.

INT. SARAH'S CAR - NIGHT

From the back seat of Sarah's rental sedan, Winston contemplates the lights reflecting off the raindrops clinging to his window.

INT. COLLEGE CLASSROOM - DAY (1984)

Winston - 21, lanky, with white-blond hair piled high like

Brian Setzer - ambles into Philosophy class. He wears a black leather jacket and spike earrings.

Every student in the class gapes at Winston. Only Maggie offers him a welcoming smile.

INT. SARAH'S CAR - NIGHT (PRESENT)

Aryana slides close to Winston in the back seat, shaking him from his memory.

ARYANA  
College girlfriend?

WINSTON  
Yes.

ARYANA  
Should I worry?

WINSTON  
Not at all.

Winston puts his arm around Aryana and kisses the top of her head.

INT. MAGGIE'S BEDROOM - NIGHT

Peter eases Maggie into bed. He places a big glass of water and a bottle of Excedrin by her bedside. Maggie looks up at him and he gently kisses her good night. She closes her eyes.

Peter clicks off the light and slips out of the room.

UPSTAIRS, MAGGIE'S HOUSE - NIGHT

Peter steps into the hallway, where Michael, Hugh, and Sarah await with a "tell all" look.

INT. MAGGIE'S BEDROOM - NIGHT

Maggie sleeps restlessly, dreaming.

INT. COLLEGE CLASSROOM - DAY (1984)

Students chat between desks in an a classroom at James Madison University. Most wear conservative, preppy clothing, including Maggie.

The classroom is old-school, with a blackboard and wooden desks. A small lectern sits in the front corner. Early 20th century blue-stone buildings peek through the window.



Maggie walks into the classroom. She sees her friend, JEN, a couple of rows back. Jen waves her over.

Maggie sits in the desk next to Jen.

JEN  
I heard about you and Trevor.

MAGGIE  
So has everyone.

JEN  
What happened?

MAGGIE  
He was in D.C. I was in Richmond.  
It didn't work out.

JEN  
I thought for sure you two were  
forever.

MAGGIE  
Yeah. Me, too.

Winston ambles into the classroom. He stands like a kid hoping to be picked for kick-ball, looking for a seat.

Maggie takes interest.

MAGGIE (CONT'D)  
Who's that?

JEN  
Special student from England.

MAGGIE  
He's cute.

Maggie smiles at Winston and he smiles back.

JEN  
Ew. Too much leather. You know  
they don't shower or brush their  
teeth.

Winston abandons hope and takes a seat in the front.

MAGGIE  
That's not true.

JEN  
His hair sure looks it.

(MORE)

JEN (CONT'D)

You going to Alpha Sig on Saturday?

MAGGIE

I don't know.

JEN

Don't let Trevor steal your fun.

MAGGIE

I'll think about it.

DR. CARROLL (42), wearing his grey hair in a wild shag, strides into the room, carrying papers and books.

DR. CARROLL

Welcome to Philosophy of Metaphysics. I'm Dr. Carroll. This semester we'll be tackling such thrilling topics as free will and fate, space and time, truth and reality, and of course, the meaning of life. When I call your name, please answer in the affirmative. Jeremy Adams?

JEREMY

Here.

Winston looks around as Dr. Carroll calls out names. Maggie steals looks at Winston, more than intrigued.

INT. FRATERNITY HOUSE - NIGHT

Maggie watches the Alpha Sig party from a secluded corner, sipping purple passion from a stadium cup. Jen leans against a wall next to her, nursing a beer.

The furniture is pushed up against the walls for the party. Posters of Def Leppard, Van Halen, and scantily clad women decorate the dimly lit room. A beer keg and a trash can filled with purple passion sit next to the bar.

Heavy-metal and macho rock play loudly. A few DRUNK GIRLS dance in the middle of the room. YOUNG MEN and YOUNG WOMEN line the perimeter, chatting and flirting.

JEN

Would kill them to ask us to dance?

MAGGIE

I don't know why I'm here.

KEVIN, 21, soft from too much beer and entitlement, saunters

over to Maggie. He wears a Panama Jack shirt with a popped-up collar.

Winston strolls into the party sporting eyeliner and a long earring. He notices the sticky floor. Maggie's eyes him from her corner.

JEN

I'm going to get some more beer.  
You want something?

MAGGIE

No, thanks.

Maggie turns and Kevin is at her arm. Startled, she spills purple passion on her shirt.

MAGGIE (CONT'D)

Shit.

Kevin grabs a napkin and blots her chest.

KEVIN

Let me help.

Maggie takes the napkin and pointedly cleans herself.

MAGGIE

I've got it, thanks.

KEVIN

I heard about you and Trevor.

MAGGIE

Yeah.

Maggie's eyes follows Winston as she speaks with Kevin.

Winston pours a beer from the keg. He sips it and is repulsed.

KEVIN

He's an idiot.

MAGGIE

You were brothers.

KEVIN

Which is why I can call him an  
idiot. He should never have let you  
go.

Kevin moves closer to Maggie. She backs away.

MAGGIE

I let him go.

KEVIN

No need to get mad. I was thinking maybe we could go out sometime.

MAGGIE

I don't think so.

KEVIN

You aren't dating anyone, so what's the problem?

Maggie sees a posse of FRATERNITY BROTHERS making a beeline toward Winston.

MAGGIE

You are.

Maggie pushes past Kevin and toward the confrontation.

Winston sniffs at the purple passion. The fraternity brothers call him out.

BROTHER ONE

Hey, Boy George. I think you're at the wrong party.

WINSTON

I don't look at all like Boy George.

BROTHER TWO

(mimicking)

"I don't look at all like Boy George."

The fraternity brothers laugh.

BROTHER ONE

Get your pansy-ass outta here.

Winston sizes up the situation. He backs away.

Maggie steps in to save him.

MAGGIE

So glad you came.

Winston tries to place her face.

BROTHER ONE

You know this guy?

MAGGIE

Yeah - we've got Philosophy together. I invited him.

BROTHER ONE

Mags - he's wearing eyeliner.

MAGGIE

It's an open party. There were flyers all over school.

WINSTON

I don't want to cause any trouble.

MAGGIE

You're no trouble at all.

Maggie dips a cup into the trash can and puts it in Winston's hand.

MAGGIE (CONT'D)

You're with me.

Maggie looks defiantly at the brothers, then leads Winston to the back room.

INT. BACK ROOM, FRATERNITY HOUSE - NIGHT

Maggie and Winston slip into the back room, away from the crowd.

WINSTON

Thank you for that - but I think I should go.

MAGGIE

What's your name?

WINSTON

Winston.

MAGGIE

Like Churchill?

WINSTON

(deadpan)

Yeah. Like Churchill.

MAGGIE

I'm Margaret, but I go by Maggie.

Winston can't help but grin at her earnest hospitality.

WINSTON  
Margaret? Like Thatcher?

MAGGIE  
Yeah. That's funny.

Awkward pause.

MAGGIE (CONT'D)  
How do you like Philosophy?

WINSTON  
It's alright, I suppose.

MAGGIE  
Meaning of life, and all that?

WINSTON  
Right.

Awkward pause, number two.

MAGGIE  
Is this your first time in the  
U.S.?

WINSTON  
Yeah. Margaret, um, Maggie - I  
appreciate you saving me and all,  
but this music is wank and the beer  
is worse. I don't even know what  
this purple shite is.

MAGGIE  
Purple Passion.

WINSTON  
It's horrid.

MAGGIE  
Do you want to leave?

WINSTON  
Do you?

Maggie grabs Winston's hand and leads him out of the party.

EXT. COLLEGE CAMPUS - NIGHT

Winston and Maggie meander back to her dorm, stretching  
their time together.

WINSTON  
Dead Kennedy's? Sex Pistols?

MAGGIE

High school - along with the Vapors  
and the B52's.

WINSTON

And now?

MAGGIE

My ex listened to his music when we  
were together. We were together  
all the time.

WINSTON

It's your music.

MAGGIE

I know. Kind of stupid, right?

WINSTON

Bad music is reason enough to  
leave.

MAGGIE

I caught him with someone else. I  
went to his apartment and I saw  
them.

WINSTON

He's rubbish. Be glad he's gone.

MAGGIE

He said she was just a friend -  
that I jumped to the wrong  
conclusion.

WINSTON

Anything to keep the girl.

MAGGIE

Everybody at the party knew. I  
looked like leftovers.

WINSTON

(earnestly)

You look fresh-from-the-oven to me.

Maggie bursts into a laugh.

WINSTON (CONT'D)

God, that didn't come out right.

They arrive at her dorm.

MAGGIE

This is me. Thanks for walking me back. And listening.

WINSTON

It's the first real conversation I've had since I've been here.

They gaze at each other for a moment in expectation. Maggie takes a step back. Winston recognizes the "friend zone."

MAGGIE

See you in Philosophy?

WINSTON

Right you are.

Maggie runs up the steps to the door. Winston turns to go. Maggie calls out to him.

MAGGIE

Hey, Churchill.

Winston turns to her.

MAGGIE (CONT'D)

Make a list of music. I've been gone too long.

Maggie steps into her dorm, leaving Winston with a love-struck grin on his face.

INT. MAGGIE'S BEDROOM - NIGHT (PRESENT)

Maggie wakes with a start from her dream. She rolls out of bed, staggers to the bathroom, and heaves into the toilet.

INT. HOTEL ROOM - NIGHT

Winston lies awake in bed. Aryana snores softly next to him.

Winston slips out of bed and pads into his high-end suite, overlooking downtown Richmond. He pours himself a drink and sits on the sofa, staring at the lights of the city.

INT. MAGGIE'S DORM ROOM - DAY (1984)

Maggie and Lisa's dorm room is early 20th century with vaulted ceilings and full-length, double-hung windows. A shared sleeping loft takes up three-quarters of the space.

Posters of Duran Duran, The Beatles, and Harrison Ford decorate the walls. A cast-off sofa, shag rug, and a



kick-ass stereo complete the room.

Lisa studies at her desk. Maggie's books and papers are strewn across the sofa.

A knock comes to the door. Lisa answers it to find Winston waiting in the hall.

WINSTON  
Does Maggie live here?

LISA  
Mags. It's for you.

Lisa walks away, leaving Winston standing in the door frame.

Maggie walks in from the bathroom. She sees Winston and smiles.

MAGGIE  
Churchill. What are you doing here?

WINSTON  
I brought you that list.

Maggie gives him a blank look.

WINSTON (CONT'D)  
Of music.

MAGGIE  
Oh, yeah. Come in.

Winston steps inside. He pulls the list from his pocket and hands it to her.

MAGGIE (CONT'D)  
Winston, this is my roommate, Lisa.  
Lisa, this is Winston - like Churchill.

LISA  
Hey, Winston.

WINSTON  
Hello.

MAGGIE  
You want some tea?

WINSTON  
I'd love a cuppa.

Maggie opens their small refrigerator to get iced tea.

LISA  
You're from England?

WINSTON  
Yeah - Colchester.

Lisa shrugs.

WINSTON (CONT'D)  
East of London.

Maggie hands Winston a glass of iced tea.

MAGGIE  
Here you go.

WINSTON  
Thanks.

Winston looks warily at the iced tea. He takes a sip to be polite. Maggie reads from the list.

MAGGIE  
Depeche Mode, The Cure, Siouxsie  
and the Banshees?

LISA  
What's that?

MAGGIE  
Music Churchill thought I'd like.

Maggie notices Winston unsure of the tea.

MAGGIE (CONT'D)  
It's sweet tea. Is that okay?

WINSTON  
Of course. I just - there's ice in  
it.

MAGGIE  
And?

WINSTON  
It's not awful.

Maggie and Lisa burst out laughing. Winston joins them.

INT. DINING HALL - DAY

Winston, Maggie, and Lisa stand in front the lunch menu for

"Taco Bar."

WINSTON  
 (pronouncing ta-co)  
 What is a taco?

MAGGIE  
 Tah-co. I'll show you.

INT. DINING HALL - DAY

Maggie escorts Winston through the taco bar MOS, showing him the finer points of making a taco. They join Lisa at a table to eat their lunch.

Maggie and Lisa pick up their tacos to eat them. Winston dives into his with a fork and knife, smashing the food to the back of his fork.

Maggie and Lisa giggle. Winston looks up.

WINSTON  
 What?

INT. COLLEGE CLASSROOM - DAY

Dr. Carroll passes out assignment sheets.

DR. CARROLL  
 I've divided the class into groups of four. Next Friday, you will present a debate on free will verses determinism, centering your argument around an important current issue listed on the back of this assignment sheet. Choose only one.

He finishes the stack.

DR. CARROLL (CONT'D)  
 It's time for our break. I'll give out group assignments when you return. Be back in ten.

EXT. ACADEMIC BUILDING - DAY

It's a bright, crisp October day. Maple and poplar trees are a riot of red, yellow, and orange.

Winston steps outside to find Dr. Carroll having a smoke.

DR. CARROLL  
Mr. Taylor. How are you adjusting  
to the States?

WINSTON  
I'm getting the hang of it.

DR. CARROLL  
You miss home?

WINSTON  
(nodding)  
The food - especially the beer.

DR. CARROLL  
The Brits make some mighty fine  
beer.

WINSTON  
As do the Irish. My dad sent me  
six pints of Guinness.

DR. CARROLL  
That's probably not legal.

WINSTON  
Probably. It's the real deal,  
though. Straight from home.

Dr. Carroll waits to see where Winston goes with this.

WINSTON (CONT'D)  
Put me in the same group as  
Margaret Lewis and all six pints  
are yours.

Winston turns and leaves Dr. Carroll in a cloud of smoke.

INT. HOTEL ROOM - NIGHT (PRESENT)

Aryana's loud snore interrupts Winston's memory.

He grabs a blanket, lays down on the sofa, and closes his  
eyes.

INT. MAGGIE'S KITCHEN - DAY

The morning sun streams into the room, as Maggie sits at the  
kitchen table with her eyes shut, head in her hands. A mug  
of coffee steams nearby.

Sarah enters. She notices her mother's state.

SARAH  
Good morning. You okay?

MAGGIE  
My hair hurts.

SARAH  
You were fairly toasted.

MAGGIE  
I'm so sorry, Sarah.

SARAH  
Dad told us.

MAGGIE  
Dad told who what?

SARAH  
You were engaged to Mr. Taylor.  
With my ring.

Maggie nods.

SARAH (CONT'D)  
It ended badly.

Maggie hangs her head.

SARAH (CONT'D)  
What are the odds?

MAGGIE  
Astronomical.

Maggie's head drops to the table.

SARAH  
Don't you see how amazing this is?

MAGGIE  
The only thing I see is a dark red  
nerve, pulsing behind my eyes.

SARAH  
It's kizmet, Mom.

Maggie lifts her head.

MAGGIE  
Look at me, honey. There is no  
kizmet. We are in control of our  
own lives. We make choices and we  
have to live with those choices.

Sarah weighs telling Maggie a secret.

SARAH

Do you have a second to talk?

INT. HOTEL RESTAURANT - DAY

Winston and Aryana finish breakfast. Winston looks tired and sullen from powerful memories and little sleep.

ARYANA

Let's go to the art museum this morning. I hear it's very good.

WINSTON

I can't. I have an appointment.

ARYANA

With Sarah's mother?

WINSTON

It was a bad break-up, Aryana. I don't want the wedding to be awkward.

ARYANA

Fine. I'll go by myself. I'll need the credit card for lunch.

Winston extracts his wallet, chooses a card, and lays it on the table. Aryana picks it up.

ARYANA (CONT'D)

You will tell me if there's anything to this, right?

WINSTON

There isn't.

Aryana kisses Winston a little too long, gathers herself and strolls out of the restaurant.

A WAITRESS breezes by and pours more coffee in Winston's cup.

INT. WINTSON'S DORM ROOM - NIGHT (1984)

Philosophy classmates, LYDSEY and JEFF, meet with Winston and Maggie to discuss the assignment.

LYNDSEY

So everyone in Ethiopia is destined to starve?

MAGGIE

Yes - no - it's hard to explain.

JEFF

I'm confused.

MAGGIE

Whatever is out there wants what's best for us, but we screw things up and there are natural consequences - like the famine.

LYNDSEY

But the people who are screwing up aren't the people starving.

MAGGIE

Which is why we are supposed to help. We give money and food to fulfill a greater plan.

JEFF

So God planned for them to starve?

MAGGIE

No, no. We make bad choices on our own. God knows what we'll choose because God knows everything.

JEFF

Then why bother at all?

MAGGIE

Because it's meant to be.

LYNDSEY

This is bullshit.

MAGGIE

It's not bullshit. The universe is under control. Everything works out for the best.

LYNDSEY

Bullshit, bullshit, bullshit. Things are not working out for the best in Africa, or in Russia, or in the Middle East.

JEFF

Wait. I think I understand what she's saying.

LYNDSEY

I'm glad you do, because I'm not arguing this. You with me Winston?

WINSTON

Yeah. I'm with you.

A brief flare of jealousy flashes in Maggie's eyes.

MAGGIE

Et tu, Churchill?

WINSTON

Et me, Thatcher.

LYNDSEY

Battle lines are drawn. Me and Winnie will argue Free Will. Maggie and Jeff will argue Determinism. Want to get back together Sunday?

WINSTON

Sounds good.

Lyndsey, Jeff, and Maggie stand and reach for jackets and books.

LYNDSEY

There's a party at TKE if anyone wants to come.

JEFF

I'll walk with you.

LYNDSEY

Thanks. See y'all Sunday.

Lyndsey and Jeff leave. Maggie throws her bookbag over her shoulder and opens the door.

WINSTON

Thatcher - hold up. I pulled some music for you. Unless you're going to the party.

Maggie drops her bag on a chair.

MAGGIE

No. I can stay.

Winston lays out ten New Wave albums on his bed.



WINSTON

Where do you want to start?

MAGGIE

Why don't you believe things work out for the best?

WINSTON

I meant music.

MAGGIE

I know. Why aren't we on the same team?

WINSTON

Sometimes, bad things just happen and there's no good reason.

MAGGIE

But, there's a reason for everything.

WINSTON

My mum got sick. I prayed and prayed, tried to keep a smile for her, you know. I thought if she believed, maybe she'd get better. But she died. Nothing I said or did mattered.

MAGGIE

I didn't know.

WINSTON

It's alright. I know you didn't mean it that way. It's why I'm here, actually. I took off my last year of university to help with Mum. All my chums graduated, and I figured - I got one more year, so why not do something completely different?

Maggie lays a hand on his arm.

MAGGIE

I'm sorry about your Mom, Churchill. But, I'm really glad you're here.

Their eyes catch and they move closer, the deep longing between them palpable and confusing.

Winston breaks the tension.

WINSTON

So what about these albums, eh?  
I've got Roxy Music, Depeche Mode,  
Echo and the Bunnymen.

Maggie catches her breath.

MAGGIE

Gentleman's choice.

WINSTON

Roxy Music.

Winston places "Avalon" by Roxy Music on the turntable. Strands of "More than This" float through the room, creating an enormous space between Winston and Maggie.

Maggie smiles dreamily at the music, closes her eyes, and sways to the rhythm. The air in the room fills with electricity.

As if under a spell, Winston is drawn to Maggie. He moves to kiss her and Maggie's eyes open.

Winston fakes right and recovers.

WINSTON

What are you doing for Halloween?

INT. STUDENT UNION - NIGHT

STUDENTS decked out in homemade costumes for Halloween pack the second floor of the campus student union. Colorful lights, fake spider webs, and cheesy paper monsters add to the ambiance. A DEEJAY spins tunes in the back.

Winston and Maggie walk into the party dressed as Winston Churchill and Margaret Thatcher. "Melt with You" by Modern English starts. Winston bows to Maggie and offers her his hand. Maggie accepts and they run to the dance floor.

During the dance, the room takes on a magical quality. Maggie sees Winston quite literally in a different light. The music, the atmosphere, the movement heighten Maggie's emotion. She falls for Winston completely.

The dance finishes, another song begins, and Maggie motions that she is going to the ladies' room.

INT. LADIES' ROOM, NIGHT

Maggie catches her breath from the excitement. COSTUMED WOMEN stream in and out of the bathroom as Maggie checks her hair and makeup before she returns to Winston.

INT. STUDENT UNION HALLWAY - NIGHT

Maggie exits the ladies' room. Trevor waits for her in the hallway.

They see each other. Maggie turns to leave and Trevor blocks her.

TREVOR  
C'mon Maggie.

MAGGIE  
I have nothing to say to you.

TREVOR  
I'm sorry. Okay, Mags? I'm sorry.

MAGGIE  
Okay.

Maggie again turns to leave.

TREVOR  
Wait. Maggie.

Trevor grabs Maggie and turns her around to face him.

TREVOR (CONT'D)  
I came here to see you. I said I was sorry.

MAGGIE  
You should be. I have someone waiting.

Maggie moves toward the party, but Trevor blocks her, again.

TREVOR  
Who? That English faggot? You know he's gay, right?

MAGGIE  
I know he's the the best person at this party and only one I want to be with.

TREVOR  
You can't be serious.

MAGGIE  
Go home, Trevor.

TREVOR  
Maggie -

Maggie leaves Trevor in the dust.

INT. STUDENT UNION - NIGHT

Maggie finds Winston standing with two cups of soda. She takes the cups, sets them on a nearby table, and pulls him out to dance.

EXT. COLLEGE CAMPUS - NIGHT

Winston strolls with Maggie, wearing the remnants of their costumes. Winston's jacket is draped around Maggie's shoulders.

Students in costume continue to carouse campus, crowding the sidewalks and quad.

Winston and Maggie veer away from the crowd, down a little-used path next to a darkened administration building. An old street lamp casts a yellow glow in the darkness.

Winston and Maggie step into the pool of amber light. It spills on the sidewalk and reaches into the bare trees.

Maggie stops.

MAGGIE  
Churchill?

Winston stops and steps into the pool of light with her.

WINSTON  
Yeah, Thatcher?

MAGGIE  
Have you ever wanted - I mean have you ever thought about kissing me?

WINSTON  
It's come up, now and again. Like every time I see you. And every time I don't.

MAGGIE  
Why haven't you tried?

WINSTON  
A gentleman waits until a lady is  
(MORE)

WINSTON (CONT'D)

ready.

The amber light surrounding them fills with glitter, as the moment takes on a magical quality. Their movement trails sparkles through the air and into the moon beams.

MAGGIE

The lady is ever-so ready.

Maggie's eyes glimmer in the golden light. Tentatively, they move closer, until Winston's mouth is upon hers.

A cold wind whips around them, holding them in a shimmer. They deepen their kiss without concern for the cold.

INT. MAGGIE'S KITCHEN - DAY (PRESENT)

Maggie holds a letter from Johns Hopkins. Sarah stands, nervously fidgeting with her hands.

MAGGIE

You're moving back to the States?

SARAH

Baltimore.

MAGGIE

That's only a few hours away.

SARAH

I don't know what to do about Hugh.

MAGGIE

I'm sure he's thrilled. Right?

Sarah looks uneasy.

SARAH

He re-upped his teaching contract in England.

MAGGIE

His parents are lawyers. He'll get out of the teaching contract. What's the research?

SARAH

The genome for ovarian cancer. This could be my Ph.D.

MAGGIE

You should be proud, Sarah. Does dad know?

SARAH

Not yet. I'd like to keep this close - until we tell Hugh's family.

MAGGIE

Of course, sweetie. My little girl's coming home!

EXT. LOCAL UNIVERSITY - DAY

Maggie exits her car and walks to her campus office building, the hang-over still clinging to her.

Her cell phone RINGS. It's Kathy.

INT. POSH OFFICE SUITE - SAME

Kathy sits in her executive office overlooking the city.

INTERCUT - TELEPHONE CONVERSATION

KATHY

Oh. My. God. Winston?

Maggie walks into her campus office building. She notices that she buttoned her top wrong.

INT. MAGGIE'S OFFICE HALLWAY - CONTINUOUS

KATHY (CONT'D)

Of all the gin joints in all the world -

MAGGIE

Don't even start.

Maggie tries unsuccessfully to re-button her blouse as she walks.

KATHY

Michael said he couldn't keep his eyes off you.

MAGGIE

Since when do you speak to Michael?

KATHY

Since he serves up a dish like this. He said you got looped.

MAGGIE

Did he really say that?

KATHY

Hey - no judgement. I'd be drinking  
from the bottle.

MAGGIE

No - Winston and the eyes.

Maggie walks into her office in time to see -

INT. MAGGIE'S OFFICE - CONTINUOUS

- Winston turn as Maggie enters with her blouse half  
buttoned.

MAGGIE (CONT'D)

Nevermind. I've got to go.

Maggie clicks her cell phone off and quickly buttons her  
blouse

MAGGIE (CONT'D)

Winston. What brings you here?

WINSTON

We arranged to meet?

MAGGIE

Right. Sorry to keep you waiting.

WINSTON

Not at all.

MAGGIE

Can I get you tea or something?

WINSTON

Tea would be lovely.

Maggie goes to a small table set up with an electric kettle,  
a tin of loose tea, and a china teapot. She makes hot tea  
for the both of them.

Winston looks down at Maggie's desk and picks up her book  
"Nothing is Meant to Be."

WINSTON

I see you've changed your stance  
since our debate.

MAGGIE

A lot changes in thirty years.

Maggie hands Winston his tea. She steps behind her desk.  
They pause to sip from steaming cups.

WINSTON  
How are your parents?

MAGGIE  
Dad died of a heart attack in '94,  
and Mom passed five years ago.  
Cancer. Your dad?

WINSTON  
Alzheimer's. Two years ago.

MAGGIE  
I'm sorry. I was always fond of  
your dad.

They both hold back surprising emotions.

MAGGIE (CONT'D)  
Please take a seat.

Maggie sits in her desk chair. Winston sits on the other  
side of the desk.

MAGGIE (CONT'D)  
So.

WINSTON  
So. It would appear that Sarah  
favors her father.

Maggie offers a small, but grateful laugh.

MAGGIE  
Yes. I assume Hugh favors his  
mother?

WINSTON  
Quite right. Had I realized -

MAGGIE  
Or I -

WINSTON  
I would have contacted you sooner.

MAGGIE  
Same here.

WINSTON  
So this wouldn't have been so  
awkward.



MAGGIE  
(overlapping)  
Awkward. Right.

Awkward pause.

WINSTON  
Perhaps we could -

MAGGIE  
(overlapping)  
How would you like to -

They laugh.

WINSTON  
In a few days we'll be family, and  
it's possible we'll see each other  
more than once every thirty years.  
So how about a clean slate, eh?

MAGGIE  
It was a long time ago and we were  
young.

WINSTON  
We were very young.

MAGGIE  
We were a long way away from each  
other.

WINSTON  
We were.

MAGGIE  
People get lonely. Things happen.

WINSTON  
They do.

MAGGIE  
I want you to know I forgave you a  
long time ago.

A dull silence descends.

WINSTON  
Pardon?

MAGGIE  
It was hard, but I put it behind  
me. I wish nothing but the best  
(MORE)

MAGGIE (CONT'D)

for you and Aryana.

WINSTON

Put what behind you?

MAGGIE

The blonde.

WINSTON

What blonde?

MAGGIE

The blonde in your bed.

WINSTON

I have never had a blonde in my bed  
in my life.

MAGGIE

Of course.

WINSTON

I haven't.

MAGGIE

They always deny it.

WINSTON

Is that why you broke up with me?

MAGGIE

Why else would I break up with you?

WINSTON

Because you were seeing someone  
else.

MAGGIE

Who told you that?

WINSTON

Your sister.

INT. CRAFT STORE - DAY

Kathy browses the frame section as Maggie walks up to her in  
a huff. Kathy shows Maggie a large, empty frame.

KATHY

What do you think of this for the  
couples' table?

MAGGIE

Did you tell Winston I was seeing

(MORE)

MAGGIE (CONT'D)

someone else?

KATHY

What?

MAGGIE

Did you tell him I was dating  
someone else?

KATHY

That was a long time ago, Maggie.

MAGGIE

Did you?

KATHY

Maybe.

MAGGIE

Why would you tell him that?

KATHY

He called every day.

MAGGIE

I am not the bad guy here.

KATHY

That little shit denied it, didn't  
he?

Kathy takes out her phone.

KATHY (CONT'D)

I'm calling Michael. You need eye  
candy for the wedding.

MAGGIE

No, no, no -

KATHY

If you'd date someone once in a  
while, I wouldn't have to resort to  
extreme measures.

MAGGIE

I date.

KATHY

In this calendar year?

MAGGIE

No.

KATHY

Michael knows a lot of pretty men!

MAGGIE

Michael's pretty men aren't interested in women.

KATHY

You need to piss off the tea bag and his pet Kardashian.

MAGGIE

She's not like that. She's actually lovely.

KATHY

Don't ruin my hate buzz.

MAGGIE

I don't need a date to piss him off. Sarah and Hugh are moving back to the States.

KATHY

What? All the deets. Now.

INT. TUXEDO SHOP - DAY

A TAILOR fits Hugh and Winston in their tuxedos.

WINSTON

She thought I was sleeping with some blonde.

HUGH

Were you?

WINSTON

I've never slept with a blonde in my life.

The tailor looks at Winston with sad eyes.

WINSTON (CONT'D)

Don't give me sad eyes. I'm not deficient. I'm just not attracted to blondes.

HUGH

A blonde in your bed is pretty specific, Dad.

WINSTON

There is no "blonde." This is a ruse. Her sister told me she was seeing someone else.

HUGH

Who?

WINSTON

How the bloody hell should I know?

HUGH

If she was playing you, Dad, why did she mail back the ring?

TAILOR

She'd have kept the ring. Bitches be cold.

INT. MAGGIE'S ATTIC - NIGHT

Maggie looks through photos for the couple's table. She sets aside images of Sarah growing up.

Maggie comes across her own college photo album. She opens it. Photos of Maggie and Winston together line the pages.

MONTAGE - MAGGIE AND WINSTON FALL IN LOVE (1984)

- Maggie and Winston go to the movies.
- Maggie and Winston walk hand-in-hand on campus.
- Maggie and Winston study and eat pizza in his dorm room.
- Maggie and Winston make out in her dorm room. Lisa walks through the door, surprising them.

INT. LEWIS' HOUSE - NIGHT (1984)

The Lewis' house is new suburban construction from the 1970's. Wallpaper in rust, golden rod, and avocado punctuate the tasteful furnishings.

Winston sits next to Maggie for Thanksgiving dinner. MR. LEWIS, 48, heads the table, with his wife, MRS. LEWIS, 45, at the other end.

Kathy, 16 years-old, with big 80's hair a la The Cure, glowers at Winston from across the table. He smiles back.

All clasp hands as Mr. Lewis says grace.

MR. LEWIS

Good Lord, make us thankful for  
what we are about to receive. We  
humbly beg, for Christ's grace,  
Amen.

Maggie and Winston lift their heads and catch each other's  
eyes, deeply in love.

Kathy fake gags.

INT. MAGGIE'S DORM ROOM - NIGHT

A blanket fort covers the room. Colorful Christmas lights  
blink in the window, setting a warm, romantic tone. A few  
ornaments hang from a small plant substituting for a  
Christmas tree.

Maggie's and Winston's shadows appear on the sheets and  
blankets.

INT. BLANKET FORT - NIGHT

Pillows and cushions line the floor. Soft colors blink  
through the blankets. It's cozy and secluded - another  
world.

Maggie and Winston are very close in the cramped space.

WINSTON

Are these's Lisa's sheets?

MAGGIE

She won't mind. She's already  
gone.

Winston looks into Maggie's excited eyes and is disarmed by  
her beauty.

WINSTON

I got you a Christmas present.

Winston hands her a small present.

Maggie reaches across Winston to retrieve her present for  
him. She brushes her body next to his in the tight space.  
He swallows hard, his desire evident.

MAGGIE

I got you one, too.

Maggie hands a slightly larger present to Winston.

WINSTON  
Open yours first.

Maggie opens a mixed tape. She looks at the titles.

MAGGIE  
Oh, my God. This is awesome,  
Churchill.

WINSTON  
Some of it's new, some of it's not.

Maggie scurries on all fours outside the blanket fort, puts the mixed tape in the stereo, and hits play. New Wave music plays in the background. Maggie scurries back.

MAGGIE  
I love it. Now open yours.

Winston opens his present to find a small, wooden music box, with the words "Churchill + Thatcher" painted on top. He winds it up. It plays "Melt with You" by Modern English.

WINSTON  
How did you -

MAGGIE  
I found a place in town that makes  
music boxes. I did the painting.

Winston turns over the music box to see "Meant to Be" painted on the bottom.

WINSTON  
It's brilliant, Thatcher.

They are caught in each others gaze, listening to the music.

MAGGIE  
You have a ride tomorrow?

WINSTON  
Yeah - first thing in the morning.

MAGGIE  
Great.

WINSTON  
Thatcher - um, Maggie. Margaret.

Winston struggles with his words.

WINSTON (CONT'D)  
It's my dad's first Christmas  
(MORE)

WINSTON (CONT'D)

without Mum, and Rhys is away in navy.

MAGGIE

You should be there.

WINSTON

I don't want to be there, though.  
I want to be here with you.

Winston takes a moment to gather his courage.

WINSTON (CONT'D)

I love my dad a lot, but - it turns out that I love you, too. Not in the same way, of course.

Maggie eyes shine. Winston can barely look at her, waiting for her reply.

WINSTON (CONT'D)

Oh, God. Please say something.

Maggie reaches for Winston and kisses him deeply.

MAGGIE

I love you, too, Churchill. Merry Christmas.

They embrace, shedding clothes beneath the blanket fort. The mixed tape plays, as they make love for the first time.

INT. MAGGIE'S ATTIC - NIGHT (PRESENT)

Maggie cries openly.

Peter walks up the attic stairs, carrying Chinese food. Maggie wipes away her tears, so Peter won't notice.

PETER

Kathy said you'd be up here. I have lo mein.

Peter sees Maggie's tears.

PETER (CONT'D)

Oh, hey. If you'd rather have fried rice--

Maggie tries to laugh but can't.

PETER

You alright?



MAGGIE

Just going through some old photos  
for the reception.

Peter sees the album, picks up a photo of Maggie and Winston as a happy couple. "Churchill + Thatcher 4ever" is written beneath it.

PETER

I don't think Aryana will be too  
keen for this.

Maggie laughs until she starts crying again. Peter sets down the lo mein and holds her.

PETER (CONT'D)

There I go again, making the girl  
cry.

MAGGIE

It's been thirty years, Peter, and  
it still feels like my heart's been  
ripped from my chest.

PETER

Because it has. He still holds it.

MAGGIE

No.

PETER

I've always known. It's not like I  
wasn't hiding anything.

Peter looks into Maggie's eyes.

PETER (CONT'D)

Sometimes the universe conspires to  
save us.

Maggie looks away.

PETER (CONT'D)

I know you don't believe me. Let's  
just consider this coincidence an  
opportunity to finally put  
everything to rest.

MAGGIE

I thought I had.

PETER

Nope. Neither has he.

Maggie looks up at Peter, with questions in her eyes.

PETER (CONT'D)

Trust me. Reading emotions is one of the gay arts.

Maggie laughs and lays her head on Peter's shoulder.

PAN TO PHOTO of Maggie's birthday party - March, 1985.

DISSOLVE TO:

INT. JEN'S COLLEGE APARTMENT - NIGHT (1985)

LIVE ACTION at Maggie's birthday party.

Maggie blows out her birthday candles, surrounded by Winston, Lisa, Jen, and three OTHER FRIENDS. The apartment is new construction, with This End Up furniture and hand-me-down furnishings. Winston's hair is green.

Maggie reaches for a small gift from Winston. The friends oo- and ahh-, expecting a ring.

Maggie opens the box to reveal a small pin that reads "Never, never, never give up" quoted from Winston Churchill.

Maggie smiles, hiding her disappointment.

MAGGIE

Thank you, Winston. It's perfect.

INT. BEDROOM, JEN'S APARTMENT - NIGHT

Maggie walks by a dark bedroom toward the living room where the rest of the party plays Trivial Pursuit.

Winston pulls Maggie into the bedroom. He kisses her. Light softly streams in from the hallway.

WINSTON

I got you another present.

He hands her a small rectangular box. Maggie opens it to find plane tickets.

WINSTON (CONT'D)

They're tickets to London - open tickets. You can come anytime over the summer and leave before school starts. Say you'll come to Cambridge.

Maggie nods her head yes. She starts to cry.

MAGGIE  
How could you afford this?

WINSTON  
My birthday's in July. I asked Dad  
for one thing. You.

They embrace in a kiss.

INT. WINSTON'S HOTEL ROOM - NIGHT (PRESENT)

Winston and Aryana return from dinner. Aryana wears a revealing dress. She is more-than-slightly drunk.

ARYANA  
That elevator ride made me loopy.

WINSTON  
The two Drambui's you had with  
dessert helped.

Aryana turns her back to Winston.

ARYANA  
Unzip me.

Winston unzips Aryana's dress. It puddles to the floor around her feet. Aryana looks like sweet sin in a bra and panties.

Winston swallows.

WINSTON  
I think I'll grab a drink at the  
bar.

Aryana lays out on their bed, invitingly.

ARYANA  
You don't want to do that.

WINSTON  
Yes, Aryana. I do.

Aryana sits up in bed, angry at the rejection.

ARYANA  
What's going on?

WINSTON  
We were engaged, Aryana.

ARYANA  
You said I didn't need to worry.

WINSTON

It was a long time ago. We were very young and I was very foolish.

ARYANA

Do you still have feelings for her?

WINSTON

(lying)

No. But seeing her brings back a lot of difficult memories.

Aryana comes to Winston. She presses her body against his and strokes his hair.

ARYANA

Let me help you forget.

Aryana kisses Winston deeply, but he pulls away. Winston gently removes her arms.

WINSTON

I won't be long.

Winston leaves Aryana standing alone in their hotel suite.

INT. HOTEL BAR - NIGHT

Winston sits at the bar.

BARTENDER

What'll it be.

WINSTON

Scotch. Neat.

The bartender pours Winston two fingers.

INT. HEATHROW AIRPORT - DAY (1985)

Winston and his father, MR. TAYLOR (50), wait for Maggie to disembark from her flight to England.

Winston holds a poster with a drawing of Maggie and the name "Margaret Thatcher" beneath it. He sports pink, spiky hair.

Maggie arrives. Winston sees her and yells.

WINSTON

Thatcher!

They run to each other and embrace in a passionate kiss. Mr. Taylor doesn't know where to put his eyes.

INT. KITCHEN, MR. TAYLOR'S HOUSE - NIGHT

The Taylor house is an early 19th century cottage. Uneven floors and various upgrades over the past century give it a homey, jumbled feel.

Mr. Taylor serves Bubble and Squeak for dinner. Maggie inspects the dish, not knowing what to make of it.

MR. TAYLOR

Looks like your brother's getting  
leave this Christmas.

WINSTON

Yeah?

MR. TAYLOR

He's got two weeks. You'll be here?

WINSTON

Should be.

MR. TAYLOR

How you doing with the Bubble and  
Squeak, then Maggie?

MAGGIE

Great, Mr. Taylor.

(quietly to Winston)

Are the Brussels sprouts supposed  
to be mixed in like that?

WINSTON

Yeah. That's the squeak.

Maggie looks doubtful. She eats a bit, and smiles.

MAGGIE

(to Mr. Taylor)

It's delicious.

INT. RHYS' BEDROOM - NIGHT

Winston shows Maggie to his brother's bedroom, where a small twin bed dominates the room.

WINSTON

It's Rhys'. Dad made sure you had  
a room of your own.

MAGGIE

My parents were concerned.

WINSTON

He told me. Nothing untoward will happen on his watch.

MAGGIE

He can't watch all the time.

Maggie pulls him into a dark closet and closes the door as they kiss.

MONTAGE - WINSTON AND MAGGIE EXPLORE ENGLAND AND EACH OTHER

-- They drive along the English countryside. Maggie sticks her head out of the window to catch the breeze.

-- They visit a historic, rural parish. Winston pulls Maggie into a hidden corner to kiss.

-- They take a picnic to a secluded hillside, abandon the food, and roll in the grass, kissing.

-- Mr. Taylor cuts the color from Winston's hair, leaving it cropped and natural for law school. Maggie approves.

-- Winston and Maggie cuddle in Mr. Taylor's softly lit den. Winston takes Maggie into his arms and kisses her deeply. Mr. Taylor clears his throat just outside the room. They separate, smiling. Mr. Taylor smiles to himself.

INT. WINSTON'S FLAT, CAMBRIDGE - DAY

Winston's flat is the second floor of an ancient duplex. It's crowded with items that haven't found their place yet. The living room sports an old coal fireplace and second-hand furniture. Two bedrooms shoot off from the living room.

Mr. Taylor, Winston, and Maggie bring the last of Winston's boxes into his new flat. Winston's flatmate, DUNCAN (23), helps with the move.

MR. TAYLOR

Well, then, Winnie - you're all set. Where will you be, Maggie?

MAGGIE

Winston's friend Emily - just two streets over.

MR. TAYLOR

That's all done well, then. Good luck, son.

WINSTON

Bye, Dad.

They hug, man-like. Mr. Taylor ruffles Winston's conservative hair. He shakes Duncan's hand.

MR. TAYLOR

Nice seeing you again, Duncan.  
Good luck in law school.

DUNCAN

Thanks, Mr. Taylor. I'll keep an eye on them for you.

Mr. Taylor gives Winston one last look, turns and leaves.

Winston whispers to Maggie.

WINSTON

I don't know an Emily.

MAGGIE

Neither do I.

Maggie sashays into the Winston's bedroom. He follows as if he's on a lead.

INT. WINSTON'S BEDROOM - DAY

Maggie and Winston sleep naked in bed together. Maggie awakes and gently nudges Winston awake.

MAGGIE

Happy birthday.

WINSTON

Thanks. Where's my present?

Winston peeks at her body beneath the sheet.

WINSTON (CONT'D)

Oh, good - it's unwrapped.

Maggie hands him an envelope with a bow on it. Winston frowns.

WINSTON (CONT'D)

Alright - but I will demand an exchange.

Winston opens the envelope to find Maggie's application for Cambridge.

WINSTON  
You applied?

MAGGIE  
If everything goes right, I move  
here next June.

Winston looks into her eyes, then takes her and kisses her thoroughly.

INT. SARAH'S BEDROOM - DAY (PRESENT)

Maggie knocks and peeks her head in, waking Sarah.

MAGGIE  
Hugh just left.

Sarah nods and rouses out of bed.

MAGGIE (CONT'D)  
Has he told his dad about Johns  
Hopkins?

SARAH  
Not yet.

MAGGIE  
It might be awkward tonight if we  
knew and they didn't.

SARAH  
I'd hate for things to get awkward.

MAGGIE  
Point taken.

EXT. JAMES RIVER - DAY

Hugh and Winston raft gently down the James River.

HUGH  
This is the part where you give me  
advice.

WINSTON  
Advice on what?

HUGH  
Marriage.

WINSTON  
I hardly think I'm qualified.



HUGH  
You speak from experience.

WINSTON  
Yes. A lot of bad experience.

HUGH  
Why don't you tell me what your dad told you?

INT. MR. TAYLOR'S HOUSE - NIGHT (1985)

Mr. Taylor shows the emerald ring to Winston.

MR. TAYLOR  
I gave it to your mother, and God bless her, she took it.

He gives the ring to Winston.

MR. TAYLOR (CONT'D)  
She's a fine girl, that Maggie.  
You're sure?

WINSTON  
Never been surer.

MR. TAYLOR  
That's done then. Treat her well.  
Best of luck, son.

INT. HEATHROW AIRPORT - DAY

Winston totes Maggie's carry-on as he walks with her to the departure gate.

Maggie barely holds back tears.

MAGGIE  
I'll let you know when I hear from Cambridge.

Anxiety fills Maggie's eyes as she looks at the plane through the window. She puts on a brave face for Winston.

WINSTON  
Thatcher?

MAGGIE  
Yes, Churchill?

WINSTON  
You'll come back, right? Whether you get into Cambridge or not,  
(MORE)

WINSTON (CONT'D)  
 you'll come back. Right?

MAGGIE  
 I'll come back, Churchill. I  
 promise.

The intercom announces boarding for Maggie's flight.

Winston kneels with the emerald ring in his hand.

WINSTON  
 Thatcher - I mean, Maggie - I  
 mean-- Damn it.

Winston takes a breath to get his bearings.

WINSTON (CONT'D)  
 Margaret Elizabeth Lewis, would you  
 do me the honor of being my wife?

Maggie stands completely still, frozen in the moment. Her  
 body shakes with ecstatic laughter. Tears break through,  
 streaming down her face.

MAGGIE  
 Yes. Yes. Yes.

Maggie reaches for Winston's face, pulling him into a kiss.

EXT. JAMES RIVER - DAY (PRESENT)

Winston has a dazed look on his face as he and Hugh float  
 down the river.

HUGH  
 Treat her well? That's it?

WINSTON  
 You need more than that?

HUGH  
 No. I'm good.

INT. FOYER, MAGGIE'S HOUSE - DAY

Maggie places wedding decorations into boxes and bags by the  
 door in the front hallway.

A bridal magazine falls out of a box.

INT. MAGGIE'S DORM ROOM - DAY (1985)

Maggie reads a bridal magazine on the sofa.

Lisa enters carrying mail and a package.

LISA  
It's getting cold out there.

Lisa sets down the mail and takes off her winter coat and hat.

LISA (CONT'D)  
I got your mail.

MAGGIE  
Thanks, Lis - just put it on the desk.

LISA  
You're not going to look?

MAGGIE  
I got a letter from Winston yesterday.

LISA  
Okay.

Lisa tosses the mail on Maggie's desk. Maggie continues to read her magazine.

Lisa opens the package.

LISA  
Score. Hot chocolate, banana bread, Oreos - and a compact disc? We don't have a player.

MAGGIE  
I know what you're getting for Christmas.

Lisa opens the Oreos and pops one in her mouth.

LISA  
I know what you're getting, too.

Maggie looks up. Lisa indicates to look at the mail.

Maggie jumps up and grabs the pile. She sorts through it while Lisa gives an Oreo smile. She stops at one of the letters and pulls it out.

MAGGIE  
It's from Cambridge.

LISA

Don't flap it around - open it.

Maggie opens the letter, reads it, and screams excitedly.

MAGGIE

Final interview! I'm going to  
London for Christmas!

LISA

Call Winston.

Maggie picks up the phone. She stops.

MAGGIE

No. It'll be a surprise.

LISA

Remember the last time you  
surprised your boyfriend?

MAGGIE

This time is different. This time,  
we're meant to be.

INT. FOYER, MAGGIE'S HOUSE - DAY (PRESENT)

The doorbell rings.

Maggie places the bridal magazine back in its box and opens  
the door. Kathy waits on the stoop.

KATHY

Ready?

INT. CHURCH SANCTUARY - DAY

St. Stephen's Episcopal Church is early 20th century stone  
with classic stained glass and a white interior.

Peter reads through the Book of Common Prayer.

Maggie and Kathy carry boxes of decorations into the  
sanctuary. Michael takes a box from Maggie.

Winston, Aryana, Hugh, and Sarah rush into the sanctuary.

HUGH

Sorry we're late. Mum's plane is  
still circling Richmond.

ARYANA

Like a vulture.

WINSTON  
Aryana, please.

ARYANA  
I've been nothing but nice to her  
and she hates me. Now she makes us  
wait.

Peter walks up to greet them.

PETER  
We'll carry on without her, but  
tomorrow someone needs to make sure  
she knows where to go.

ARYANA  
I'll tell her where to go.

Winston gives Aryana a withering look.

ARYANA (CONT'D)  
I am quiet, now.

KATHY  
Hey, Winston. Long time.

WINSTON  
Hello, Kathy. Yes. Can we start?

PETER  
Of course. Follow me.

Peter leads the group to the altar. Maggie pulls Sarah  
aside.

MAGGIE  
Did Hugh tell his father?

SARAH  
About what?

MAGGIE  
Johns Hopkins.

SARAH  
I don't know.

Peter interrupts their conversation.

PETER  
Sarah! We can't do this without  
you, sweetheart.

Sarah heads to the altar, followed by Maggie. Peter leads

the wedding party through the service MOS.

Kathy sits in front of Aryana on a back pew. She turns to introduce herself.

KATHY  
You must be Winston's fiancée. I'm  
Maggie's sister, Kathy.

ARYANA  
Nice to meet you.

KATHY  
So tell me about the ex-wife.

Aryana gives Kathy a devilish smile.

Peter continues explaining the wedding service.

PETER  
Then there's a prayer. I'll start  
with "The Lord be with you."

Aryana stands up, and screeches.

ARYANA  
What?

MAGGIE, WINSTON, SARAH, & HUGH  
And also with you.

KATHY  
(to Aryana)  
You didn't know?

Aryana marches to the front of the sanctuary, gleefully  
furious. Kathy runs after her, confused.

ARYANA  
(to Sarah)  
You sneaky little -

WINTSON  
See here.

HUGH  
(overlapping)  
What's going on?

ARYANA  
(to Sarah)  
What's in Baltimore?

SARAH  
(to Maggie)  
You told Aunt Kathy?

MAGGIE  
Of course I told Aunt Kathy.

PETER  
Told her what?

MAGGIE  
(to Peter)  
I haven't had a chance to tell you.

WINSTON  
Tell him what?

ARYANA  
(to Winston)  
Of course, she didn't tell you.

MAGGIE  
(to Kathy)  
You told Aryana?

KATHY  
I didn't know she didn't know.

MICHAEL  
Didn't know what?

ARYANA  
Nobody knows but me.

MAGGIE, SARAH, & KATHY  
We know.

Hugh speaks over the argument.

HUGH  
Would someone please tell me what  
is going on?

Everything stops. Maggie turns to Sarah, horrified.

MAGGIE  
You haven't told Hugh?

Sarah slowly shakes her head.

INT. CHURCH PARLOR - DAY

The wedding party waits on pins and needles in the church parlor, while Peter works with Hugh and Sarah O.S. in his

office. Everyone looks as if they might spring apart.

Raised muffled voices seep through closed doors as Peter moderates the argument.

Winston stands and paces.

WINSTON

Your ex-husband shouldn't be mediator.

MICHAEL

My husband is trained in counseling.

WINSTON

He has a conflict of interest.

MAGGIE

He's the fairest man I know.

WINSTON

He wants his daughter in Baltimore.

MAGGIE

She's been in England for six years.

ARYANA

Go check on them, Winnie.

WINSTON

Excellent idea.

Winston knocks on the door. Peter opens it a crack.

PETER

Yes?

WINSTON

I'd like to offer my help.

PETER

We're working through it.

WINSTON

It's been an hour.

PETER

There's a lot to work through.

WINSTON

I think it best if I were in there. Hugh needs an advocate.



PETER  
 (to Hugh, OFF-CAMERA)  
 Do you want your dad in here?

HUGH (O.S.)  
 No.

PETER  
 (to Winston)  
 I know you are anxious. But let us  
 finish this, uninterrupted, please.  
 They're under enough pressure as it  
 is.

Peter closes the door on Winston.

Maggie looks smug. Aryana looks sour.

An awkward silence descends.

MICHAEL  
 Anyone for tea?

MAGGIE  
 Yes.

WINSTON & ARYANA  
 (overlapping)  
 No.

MICHAEL  
 One tea. Thank God.

Michael escapes the room.

WINSTON  
 Well, the apple doesn't fall far  
 from the tree, does it?

MAGGIE  
 Excuse me?

WINSTON  
 Had she talked with him, they might  
 have been able to resolve this mess  
 before the bloody wedding.

MAGGIE  
 What does that mean?

WINSTON  
 Well, he's not moving here.

MAGGIE

Why wouldn't he move here?

WINSTON

She all but lied to him. Like mother - like daughter.

MAGGIE

I never lied to you.

WINSTON

So, the bloke you were dating while we were engaged just slipped your mind?

KATHY

About that.

MAGGIE

Not now, Kathy.

KATHY

I made that up.

WINSTON

What?

KATHY

You called too much.

WINSTON

Is your entire family genetically incapable of communication?

MAGGIE

Don't make this about us.

WINSTON

You think what's happening in there has nothing to do with us?

MAGGIE

Did you every stop to think about why she didn't tell Hugh? Or why I wouldn't talk to you?

ARYANA

I thought this wasn't about you two.

WINSTON

Tell me. I want to hear, once and for all, why - why you mailed back

(MORE)

WINSTON (CONT'D)

my mother's ring without even a note.

ARYANA

Winnie.

WINSTON

I thought it was a Christmas present. I opened it in front of my family. You broke up with me in front of my father.

MAGGIE

You were sleeping with someone else.

WINSTON

How many times do I have to tell you I was not sleeping with anyone but you.

MAGGIE

Of course you deny it, just like -

WINSTON

Don't say it.

MAGGIE

Trevor.

ARYANA

Who is Trevor?

KATHY

Old boyfriend.

ARYANA

Another one?

WINSTON

I. Am. Not. Trevor.

OFF CAMERA - Someone BANGS at the church door.

MICHAEL (O.S.)

I'll get it.

MAGGIE

You were the one who lied to me.

WINSTON

I did not then, nor have I ever, lied to you.

KATHY

Dude. Give it up. She saw you.

WINSTON

How is that even possible?

KATHY

She walked in on you and the blonde. In Cambridge.

EXT. WINSTON'S FLAT - DAY (1985)

Maggie exits a cab mid-morning in mid-December, carrying a wine bottle. Sexy lingerie peaks from beneath her lapel.

She rings the bell at Winston's doorstep.

A very sleepy Duncan opens the door.

MAGGIE

Hey Duncan. Is Winston -

Duncan mumbles something incoherent and wanders back inside. He leaves the door open.

INT. WINSTON'S FLAT - DAY

Maggie enters the flat and closes the door. She climbs the stairs to the central room.

Maggie looks around, then walks gingerly to Winston's bedroom door. She turns the knob and peeks her head in the room.

MAGGIE

Hey, Churchill.

Her words still hang in the air, as the breath evaporates from her lungs.

"Winston" lies in bed next to a peroxide blonde. Maggie sees the back of "Winston's" head and half of his face turned away from the door.

The blonde stirs. She sits up. Enormous bags hang below her eyes and her bleached hair sticks out from her head, revealing two inches of roots. She sees Maggie frozen in the doorway.

BLONDE

Sorry, dearie, am I in your spot?

The blonde laughs, sounding like a sputtering engine.

Maggie tears from the room and out of the flat.

INT. AIRPORT, RICHMOND, VA - DAY

Maggie, eyes swollen and red from crying, arrives in Richmond to a concerned Mr. and Mrs. Lewis.

They embrace her and lead her out of the airport.

INT. LEWIS' HOUSE - DAY

Mr. & Mrs. Lewis look in on Maggie, lying in her bed. She cries, staring emptily at her wall.

Kathy peeks in the room, anger and disgust filling her face.

INT. CHURCH PARLOR - DAY (PRESENT)

Winston stares at Kathy with a mingled look of horror and pain.

Winston turns to Maggie. She has tears in her eyes.

WINSTON

You were in Cambridge?

MAGGIE

Surprise.

Hugh's mother, CERYS, enters the room with Michael. Like Winston, Cerys, 56, is a lawyer. She is every inch the dragon-lady.

CERYS

Surprise!

WINSTON

Cerys! Oh, God. The airport.

CERYS

Yes. The airport. After an hour waiting, I figured no one was coming, so I took a cab. You must be the infamous Maggie. Hugh told me everything.

WINSTON

Maggie, this is Cerys, Hugh's mother.

Maggie manages a smile for Cerys.

ARYANA

Hello, Cerys.

Aryana and Cerys exchange mock kisses on each cheek.

CERYS

Aryana, how lovely you look. Did you file your teeth for the occasion? They're so nice and pointy.

ARYANA

All the better to bite you with, Cerys.

MICHAEL

(to Cerys)

Would you like some tea?

CERYS

If by tea, you mean Kentucky Straight Bourbon, then yes.

MICHAEL

Where two or three are gathered, there's bound to be a fifth.

Michael leaves in search of bourbon. Cerys observes the tenor of the group.

CERYS

You all look as if someone died. Where is the happy couple?

Sarah opens the door and runs out, crying. Maggie goes after her. Hugh steps into the parlor.

HUGH

Dad, is it okay I bunk with you?

WINSTON

Of course.

HUGH

Oh, hey mum.

CERYS

Hello, darling. What is going on?

Peter walks out, looking very tired. Michael comes into the room with a bottle of bourbon.

PETER

They are sleeping on it.

CERYS  
Sleeping on what?

PETER  
The wedding is on hold for the moment.

ARYANA  
Good.

CERYS  
(to Aryana)  
You - shut it.  
(to everyone else)  
Will someone please tell me what's going on.

WINSTON  
Sarah got a research fellowship in Baltimore.

CERYS  
That's wonderful.

Everyone looks at her intently.

KATHY  
She failed to tell Hugh she applied.

CERYS  
Oh. Well, that is a pickle.

PETER  
Under the circumstances, I think it best to cancel dinner tonight.

WINSTON  
Right.

PETER  
Michael, could you take Hugh and his family back to the hotel?

MICHAEL  
Sure, sweetie.

PETER  
Kathy, could you check in with Maggie and Sarah?

KATHY  
You got it.

PETER

I'm going home to get some rest.

There is a resigned silence.

Cerys grabs the bourbon.

CERYS

Bugger this. I didn't come all the way over the bleeding ocean to mope about a tiff between Hugh and Sarah. That'll mend itself.

(pointing to Michael,  
Peter, and Kathy)

You, you, and you are coming with me so I can get to know my new family better.

(pointing to Winston)

You will refrain from brooding. It isn't attractive and it never helps.

(pointing to Hugh)

You will find your way back to Sarah.

(pointing to Aryana)

And you will stop speaking. Your moustache distracts me.

Cerys takes a large slug of bourbon.

CERYS (CONT'D)

Onward. March.

Cerys leads the charge out the door.

MICHAEL

I think I found my new favorite person.

INT. MICHAEL'S CAR - DAY

Michael drives Peter, Hugh, and Aryana to the hotel in his lime green, late-model VW Bug.

ARYANA

This is bullshit. I should be with Winston.

PETER

Winston asked you ride with us.

ARYANA

No, Cerys did.



PETER

All the more reason to ride with us.

ARYANA

I could take that old cow.

MICHAEL

I would give my autographed Celine Dion throw pillow to see that.

INT. KATHY'S CAR - DAY

Kathy drives Winston and Cerys to the hotel in her yellow Mini Cooper.

CERYS

She saw you?

WINSTON

I don't know how. I wasn't there.

KATHY

So says you.

WINSTON

I wasn't.

CERYS

I believe you, Winnie. You aren't at all capable of the treachery I am.

KATHY

She saw your face.

CERYS

Could it have been a friend of Duncan's?

WINSTON

None of them looked like me.

CERYS

Oh, wait. Of course - Rhys.

KATHY

Who?

WINSTON

Older brother.

CERYS  
Barely. Back then you were nearly identical.

WINSTON  
He was serving in the Falklands.

CERYS  
Did he take leave?

WINSTON  
Yes - once over Christmas. Dad and I went to Aunt Tilly's and got stuck there the whole weekend because the car wouldn't start. Rhys got into town and bunked in my flat until we picked him up.

KATHY  
What year?

INT. MR. TAYLOR'S KITCHEN - DAY (1985)

Rhys, 24, with natural, cropped hair, watches television in the den. Mr. Taylor walks in with the mail. He calls for Winston.

MR. TAYLOR  
Winnie. Package from America.

Winston, sporting blue hair, runs downstairs. Rhys abandons his show to watch Winston open his package.

Winston pulls out the engagement ring.

MR. TAYLOR  
What'd she send that back for?

WINSTON  
There's no note.

RHYS  
So much for your fiancée.

Rhys turns back to the telly.

MONTAGE: WINSTON CALLS MAGGIE

-- INT. TAYLOR'S KITCHEN - NIGHT -- Winston calls the Lewis residence. No answer.

-- INT. TAYLOR'S DEN - DAY -- Winston calls the Lewis residence. He gets the answering machine.

-- INT. LEWIS' DEN - DAY -- Mrs. Lewis listens to Winston's message. Maggie enters, erases it, and leaves.

-- INT. WINSTON'S FLAT - DAY -- Winston places another call to Maggie.

-- INT. WINSTON'S FLAT - NIGHT -- Winston calls the Lewis residence. He gets the answering machine.

-- INT. LEWIS' DEN - DAY -- The phone rings. Maggie screens the call. Kathy does her homework nearby. Winston's voice comes over the machine. Maggie runs from the room. Kathy scowls.

INT. LEWIS' DEN - DAY (1986)

The telephone rings. Several letters from Winston are scattered around it.

Mrs. Lewis picks up the receiver.

MRS. LEWIS

Hello?

INT. WINSTON'S FLAT - SAME

INTERCUT - TELEPHONE CONVERSATION

WINSTON

Maggie?

MRS. LEWIS

No, Winston, it's her mother.  
Maggie's at school.

WINSTON

Will you please tell me what's  
going on?

MRS. LEWIS

Maggie broke up with you, Winston.

Kathy walks into the kitchen.

WINSTON

Why?

Kathy motions for her mother to give her the phone.

MRS. LEWIS

You need to talk with Maggie.

Mrs. Lewis passes the phone to Kathy.

KATHY  
Winston?

WINSTON  
Maggie?

KATHY  
It's Kathy, Winston. You've got to  
stop calling. You're pissing  
everybody off.

WINSTON  
If she'd just talk to me -

KATHY  
She's moved on, Winston. You  
should, too.

WINSTON  
What? Is she with someone else?

KATHY  
Sure. Yes. Someone else. Stop  
calling, okay?

Kathy hangs up. Winston starts to cry.

KATHY  
Good riddance.

INT. KATHY'S CAR - DAY (PRESENT)

WINSTON  
It was the same year.

CERYS  
Rhys must have gone to pub and did  
what he did best - get drunk and  
shag.

Cerys smiles to herself. Winston stares at her.

WINSTON  
My brother, too?

CERYS  
What can I say? The Taylor boys  
are rather yummy. At least our  
mystery's solved.

WINSTON  
Maggie must have been devastated.

KATHY

She didn't come out of her room for a week.

CERYS

You have to set this right.

WINSTON

She won't believe me.

CERYS

Where's Rhys?

WINSTON

Rehab.

CERYS

Again? Nevermind, I'll handle Rhys. You still have those old family albums?

WINSTON

Yes. In the attic.

Cerys pushes a number on her cell phone.

CERYS

Good. Leave everything to me.  
(into the phone)  
McKinley. I have job for you.

INT. SARAH'S BEDROOM - NIGHT

Sarah curls up in bed. Her face is red and splotchy from crying heavily.

Maggie steps into her room with a cup of tea. She sets it on Sarah's bedside table and sits on the bed.

MAGGIE

Why, honey?

SARAH

I don't know. I guess I was afraid that if he didn't want to move, I wouldn't apply. Mom, what if he says no?

MAGGIE

Honey, this fellowship is the opportunity of a lifetime. It's the whole reason you went into science. You can't let this go.

SARAH

But I can't let him go either.

MAGGIE

If the roles were reversed, you'd want him to have this, right?

Sarah nods.

MAGGIE (CONT'D)

I know this is hard, but if he loves you, he'll want what's best for you.

SARAH

Like you and Dad?

MAGGIE

Like me and Dad. It hurt like hell - but now I can't imagine our family any other way. Peter is happier with Michael than he ever was with me.

SARAH

When do you get to be happy?

MAGGIE

I am happy, Sarah. I'm not so bereft that I'd take any man.

SARAH

And Mr. Taylor?

MAGGIE

What happened between Winston and I has nothing to do with you and Hugh. You need to trust him, Sarah - trust that if he loves you enough to marry you, he loves you enough to make room for your career.

INT. UPSTAIRS, MAGGIE'S HOUSE - NIGHT

Maggie quietly leaves Sarah's room and closes the door.

FLASHBACK MONTAGE: MAGGIE GRIEVES (1986)

-- Maggie studies at the library. She looks thin, haggard, and joyless.

-- Lisa walks into the dorm room. She hands Maggie a large stack of letters and packages from Winston. Maggie looks

through the pile and drops it all in the trash.

-- Maggie sits in the dining hall, not eating.

-- Maggie sits through a lecture, takes a few notes, then stares out the window, unfocused.

INT. MAGGIE'S DORM ROOM - DAY (1986)

Maggie walks into in her dorm room.

The phone rings and she lets the answering machine pick it up. Winston's voice comes over the machine.

WINSTON (V.O.)

Maggie, it's Winston. I promise this is my last call. I don't know what I did, but I think we could straighten it all out if I could just talk with you.

(a haggard breath)

I understand you've moved on. If I thought I could make you listen, I'd be on a flight tonight. But, you won't even answer, so.... I wish you the very best. I'll always love you, Thatcher, I mean Maggie. Margaret.

The phone clicks off. Maggie dissolves into tears.

INT. UPSTAIRS, MAGGIE'S HOUSE - NIGHT (PRESENT)

A small knock on the front door interrupts Maggie's memory. She steps down the stairs.

INT. FOYER, MAGGIE'S HOUSE - NIGHT

Maggie walks downstairs, just as the knock sounds again. She opens the door.

Winston stands on her stoop.

WINSTON

Am I disturbing you?

MAGGIE

How long have you been out here?

WINSTON

Ten minutes. Maybe twenty. The lights were on.

MAGGIE

Come in.

Winston steps in the foyer.

MAGGIE (CONT'D)

Can I get you anything? I'm having wine.

WINSTON

Scotch?

MAGGIE

Sure. I'll be right in.

Maggie goes to the kitchen. Winston steps into the den.

INT. MAGGIE'S LIVING ROOM - NIGHT

Winston looks at family photos of Maggie, Peter, and Sarah that cover the room.

Maggie enters the living room with the drinks. She hands the scotch to Winston.

MAGGIE

Please sit down.

Winston sits in a chair and Maggie sits opposite him on one end of the sofa.

MAGGIE (CONT'D)

How is Hugh?

WINSTON

Coping. And Sarah?

MAGGIE

The same. If I had known she hadn't told him -

WINSTON

I know. I'm sorry for what I said earlier. That's not why I'm here.

MAGGIE

Oh.

WINSTON

I came to say I'm sorry for all the pain you went through. If it was anything like what I went through, I wouldn't wish it on anyone - most

(MORE)



WINSTON (CONT'D)  
of all, you.

Tears shine in Maggie's eyes.

WINSTON (CONT'D)  
Cambridge - were you accepted?

Maggie nods.

WINSTON (CONT'D)  
Christ.

Painful silence.

MAGGIE  
Was it a one-time-thing?

WINSTON  
What?

MAGGIE  
The blonde.

WINSTON  
Maggie.

MAGGIE  
I'm not judging you.

WINSTON  
Maggie. Margaret. My mother's  
ring was my promise. I never broke  
that promise.

Maggie looks away.

WINSTON (CONT'D)  
Why is it easier to forgive me than  
it is to believe me?

MAGGIE  
It's been a long day. And we need  
to be ready for tomorrow.

Maggie stands. Winston stands with her. Their eyes  
register a deep longing to cross the expanse between them.

Winston takes a small step toward Maggie. She stops him  
with her words.

MAGGIE (CONT'D)  
Thank you for stopping by.

A light extinguishes in Winston's eyes. He turns and walks

from the room. Maggie follows.

INT. MAGGIE'S FOYER - NIGHT

Maggie opens the front door. With all his dignity, Winston turns to Maggie.

WINSTON

See you tomorrow, then?

MAGGIE

(nodding)

Good night, Winston.

Winston walks down the stoop and Maggie closes the door.

Maggie walks room to room, turning off lights.

EXT. MAGGIE'S HOUSE - NIGHT

Winston watches from the sidewalk, as each light become darkness.

INT. MICHAEL'S CAR - DAY

Michael drives Winston, Hugh, Aryana, and Cerys to Maggie's house the next morning. Everyone maintains a silent tension.

CERYS

Good Lord, you'd think we were on our way to a beheading.

Cerys' cell phone rings, startling everyone. She answers it.

CERYS (CONT'D)

Yes, McKinley. Text me his number and I'll call when I'm out of the morgue.

(listens)

No. Not really. Ta.

EXT. MAGGIE'S HOUSE - DAY

Michael's car arrives with Hugh and his family. Everyone gets out of the car and heads into the house.

INT. MAGGIE'S LIVING ROOM - DAY

Sarah waits nervously. Hugh and the family step into the living room.

Sarah and Hugh's eyes lock. As if an involuntary movement,

they run to each other and kiss passionately. They break apart, and rapidly talk over each other - Hugh agreeing to stay and support her, Sarah promising always to talk to him.

Maggie and Winston stand, frozen, side-by-side, watching their children reconcile. Cerys peeks her head between them.

CERYS

There now. You see? I told you it would work itself out. May I use your office for a phone call?

MAGGIE

Certainly. Upstairs and to the left.

CERYS

Thanks.

Cerys exits upstairs to the office.

Peter looks to Maggie and gives her a shrug. Michael comes up behind Peter, tears running down his cheeks. He wraps his arms around Peter, kissing him deeply.

PETER

The wedding is on?

Hugh and Sarah nod their heads enthusiastically.

Kathy runs into the room.

KATHY

What did I miss?

Michael runs to Kathy and hugs her tight, crying on her shoulder. She lets it happen, a bit confused.

Aryana sneaks out and up the stairs to spy on Cerys.

INT. UPSTAIRS HALLWAY - DAY

Aryana eavesdrops on Cerys from the hallway as she makes a phone call in Maggie's open office.

CERYS

Rhys, darling, how is rehab? Did they let you have your old room?

(listening)

Good. McKinley told you what was going on, right?

(nods)

(MORE)

CERY'S (CONT'D)

Excellent. I need you to Skype Maggie today, four o'clock, your time. Explain everything.

Cerys turns toward the noise in the hallway. She walks toward the door.

Aryana ducks into the nearby bathroom.

CERY'S (CONT'D)

I don't care if you have group therapy. When has that ever helped? Four o'clock, sharp.

(eying the hallway)

And Rhys, darling, should you not call, I'll cover your balls with catnip and handcuff you to a post in Peckham. Hugs and kisses. Ta.

Cerys clicks off the phone and heads downstairs.

When the coast is clear, Aryana carries a cup of water from the bathroom into the office.

INT. MAGGIE'S OFFICE - DAY

Aryana spies the computer and the router. She pours a thin stream of water onto the router. A puff of smoke comes up, frying the router and destroying any hope of a Skype call.

INT. MAGGIE'S KITCHEN - DAY

Cerys saunters in the kitchen. Maggie arranges pastries and fruit on a tray for the guests.

CERY'S

So you're Thatcher.

MAGGIE

I was.

CERY'S

I'm curious.

MAGGIE

About what?

CERY'S

Whether you love him as much as he still loves you.

Maggie looks up, taken off guard by the question.

CERYS (CONT'D)

Oh, there it is. I always hoped to love someone like that - particularly Winnie. Alas, I am not made for loyalty. Of course, Winston was loyal to a fault. I'm the one who filed for the divorce.

MAGGIE

What does this have to do with anything?

CERYS

If Winnie was loyal to the likes of me, I can only imagine how loyal he was to you.

Maggie turns back to arranging pastries.

CERYS (CONT'D)

It wasn't him, you know - with the blonde. It was his brother, Rhys, on leave from Royal Navy.

MAGGIE

I think I'd know the difference between Winston and his brother.

CERYS

Did you ever meet Rhys?

Maggie doesn't answer.

CERYS (CONT'D)

Same build, same eyes, same jaw-line. Even I had a hard time telling them apart. He's on FaceBook. You can see for yourself.

MAGGIE

I don't do FaceBook.

CERYS

Are you a neanderthal? Everyone does FaceBook.

MAGGIE

It's been thirty years. Winston's engaged.

CERYS

Yes - to Bitch-Faced Barbie.

MAGGIE

I don't break people up.

CERYS

I can't work with you if you've got scruples.

(stepping closer)

Rhys is Skyping you this morning after we leave. You need proof and he can give it to you.

MAGGIE

No.

CERYS

Look - I'm doing my damndest to make good. I owe Winston. Anything beautiful I have in my life is because of him: Hugh, my practice, your daughter. I'm not the sort to be sentimental, but I always pay my debts. And I owe him a great one. So do you.

MAGGIE

How do I owe Winston?

CERYS

What if I am right?

EXT. MRS. AMBERSUN'S HOUSE, LONDON SUBURB - DAY

Cerys' assistant, RUTH MCKINLEY, 24 and perpetually anxious, stands on the front porch of a quaint cottage. She knocks on the door.

Winston's neighbor, MRS. AMBERSUN - a dottering old woman with withering white hair and jiggling jowls - opens the door.

MRS. AMBERSUN

Yes?

MCKINLEY

Mrs. Ambersun?

MRS. AMBERSUN

Yes.

MCKINLEY

I'm Ruth McKinley, representing the law firm of Ford and Lockley. Do you house-sit for Mr. Winston

(MORE)

MCKINLEY (CONT'D)

Taylor?

MRS. AMBERSUN

Yes. I watch after the mail and the lights. And I keep care of his horrid, little dog. Nasty old thing, barks all the time and makes a mess.

(to the dog)

Don't you, you little ingrate.

A tiny, sweet, muppety MALTESE, with sad eyes and a lolling tongue, looks up at Mrs. Ambersun from the door jamb.

MCKINLEY

Mr. Taylor has photographs in his attic that are vital to a case. It would be a big help to Mr. Taylor while he's out of the country, if you could show me where those are.

MRS. AMBERSUN

How would I know where they are? I don't snoop in people's attics.

MCKINLEY

A hundred quid says you do.

MRS. AMBERSUN

I'll get the key.

INT. MAGGIE'S KITCHEN - DAY

Cerys entertains the family in the den.

CERYS

So I told the Prime Minister, "If you don't do something about that woman, I will." The next day, Camilla and Charles announced their wedding date.

Winston looks wistfully at Hugh and Sarah. He quietly steps out of the room and outside to Maggie's patio.

Maggie sees Winston go. She slips out of the room and follows him.

EXT. MAGGIE'S PATIO - DAY

Maggie steps out to the patio where she finds Winston alone by the fountain in her small courtyard.

MAGGIE

I'm sorry about Baltimore.

WINSTON

In a contest between losing my son to the States or losing Sarah completely, losing your daughter was the worst possible scenario.

MAGGIE

You can visit and stay here as long as you'd like - you and Aryana, of course. Holidays, vacations, grandchildren.

WINSTON

Oh, God. Grandchildren.

They laugh. Their eyes catch and hold for a moment too long. Maggie looks away.

MAGGIE

Have you set a date?

WINSTON

For what?

MAGGIE

Your wedding?

WINSTON

Oh, right. I've been so focused on Hugh's wedding, I've hardly thought about my own. It's next spring, I believe.

MAGGIE

You don't know?

WINSTON

I regret I've left all the details to Aryana. Would you care to attend?

MAGGIE

I don't think so.

WINSTON

Family is invited.

Maggie and Winston look at each other. Suddenly a young Maggie and Winston stand in their place.



Aryana steps onto the patio, interrupting.

ARYANA  
Winnie. We need to go change for  
the wedding.

The older Maggie and Winston return.

Hugh pops in.

HUGH  
And we need to pick up the tuxedos.  
Michael?

Michael & Kathy enter.

MICHAEL  
On it.

KATHY  
I'll get Sarah to the salon, if  
that's okay with you, Mags.

MAGGIE  
That's great.

KATHY  
Pick you up for church around  
three.

Cerys enters.

CERYS  
Church? Oh, dear. Aryana, did you  
bring gloves? I'd hate the smell  
of seared flesh.

ARYANA  
Smells better than seared silicon.

INT. MAGGIE'S HOME OFFICE - DAY

MONTAGE - MAGGIE WAITS FOR RHYS' CALL

-- Maggie wakes up her computer. She hovers over the Skype icon, hesitates, then opens it.

-- Maggie walks by the office door, brushing her teeth. She glances at the computer.

-- Maggie, in a robe and applying blush, strolls by the office door again to check on the computer.

-- Maggie puts on earrings as she walks by one more time and

checks the computer.

INT. MAGGIE'S OFFICE - DAY

Maggie marches into her office with her hair in rollers and wakes up the computer - no internet signal. She checks the router and sees water around it. She looks to the ceiling for a leak.

A muffled BUZZING comes from the desk.

Maggie looks for the source of the sound. She opens a desk drawer to find the iPad, still in its box, buzzing. She opens the box.

Skype is calling on the iPad. She presses the button to receive the call.

MAGGIE

Hello?

RHYS' face fills the iPad screen. Rhys, 56, has the same coloring as Winston, but carries thirty extra pounds and looks fifteen years older. A tattoo is visible on his right forearm.

RHYS

Hello? Is this Margaret Lewis?

MAGGIE

Yes. Who is this?

RHYS

I'm Winston's brother, Rhys. So glad to finally meet you, Maggie-girl.

MAGGIE

Likewise.

RHYS

Cerys just threatened to pin me by the short hairs if I didn't get through to you.

MAGGIE

Well, you have me.

RHYS

She made me call but what I've got to say is the absolute truth. As a part of my therapy, I need to be about making amends for the shitty

(MORE)

RHYS (CONT'D)

way I behaved whilst putrefied.

MAGGIE

Putrefied?

RHYS

Drunk, Maggie-girl. I'm at rehab.

MAGGIE

Oh.

RHYS

It won't Winnie you walked in on.  
It was me.

MAGGIE

I saw Winston's face.

RHYS

No, dearie, you saw mine. Back in the day we looked so much alike, Winnie dyed his hair so folks wouldn't get us confused. 'Course, he went all conservative for law school, but over Christmas break, he dyed it again. That year, my hair was Royal Navy regulation and Winnie's was royal blue. Said he'd be having a blue Christmas without you. Truer words were never spoke.

MAGGIE

How do you know it was the same Christmas?

RHYS

Because it was my first holiday leave. Winnie and Dad got stuck at Aunt Tilly's house. I got emulsified, and took some sweet package back to Winnie's flat. You don't forget a lucky night like that.

MAGGIE

You remember me walking in?

RHYS

Can't say as I do. I doubt I even registered it was morning.

MAGGIE

Right.

RHYS

Friend me on FaceBook and look through my Throwback Thursday album. I've got photos from that very leave.

MAGGIE

I'm not on Facebook.

RHYS

Everyone's on Facebook, luv.

MAGGIE

I'll see what I can do.

RHYS

Do it soon, my dear. Winnie comes back tomorrow.

MAGGIE

Right.

RHYS

Tell my nephew I'm sorry I can't be there. Your daughter is one lucky girl.

MAGGIE

Yes, she is. Thanks, Rhys.

Rhys signs off.

Maggie sits for a moment, considering this new information.

INT. SALON - DAY

A HAIR STYLIST put finishing touches Sarah's hair, as Kathy looks on. Kathy's cell phone DINGS.

It's a text from Maggie: "I need to join Facebook ASAP. Help!"

Kathy texts back: "On our way."

She dials Michael.

KATHY

Michael. Make-up emergency. You have friends.

MICHAEL (V.O.)  
Honey, you know I do.

INT. MAGGIE'S BEDROOM - DAY

Maggie sits on her bed, dressed for the wedding with her iPad in her lap. Kathy and Sarah look over her shoulder as Maggie types haltingly.

SARAH  
Favorite movie.

MAGGIE  
Why do they need to know this?

KATHY  
You have to create a profile or the account will be flagged.

MAGGIE  
What does that mean?

SARAH  
Just give it to me. I type faster.

Sarah takes the iPad from Maggie and begins typing.

MAGGIE  
Maybe we should do this after --

SARAH & KATHY  
No.

KATHY  
Favorite movie?

SARAH  
(typing)  
"When Harry Met Sally."

MAGGIE  
Oh, that's a good one.

KATHY  
You love "Sound of Music."

Sarah keeps typing.

SARAH  
One more.

MAGGIE  
"Twelve Monkeys."

SARAH & KATHY  
"Twelve Monkeys?"

MAGGIE  
Philosophical paradox surrounding  
free will and destiny.

Sarah and Kathy stare at Maggie.

MAGGIE (CONT'D)  
What?

Sarah types it.

SARAH  
Good enough. Now let's find Rhys.

Sarah searches the name. Maggie points to a profile.

MAGGIE  
That's him.

KATHY  
He doesn't look like Winston.

SARAH  
Sure - after thirty years of heavy  
drinking. I saw them together at  
their dad's funeral. They are  
definitely brothers. Friend  
request sent.

MAGGIE  
Now what?

SARAH  
We wait for him to accept it.

KATHY  
Did you get the photo stream from  
Cerys?

MAGGIE  
No - my internet's completely gone.  
I don't know how the iPad's  
working.

Kathy calls up the photo stream on her cell phone.

KATHY  
Take a look at this.

Kathy hands the phone to Maggie.

Maggie looks closely at a photo of Winston with Mr. Taylor at Aunt Tilly's house thirty years ago.

The photo shows Winston with blue hair. He and his father stand in front of a Christmas tree with AUNT TILLY (56) and a couple of COUSINS (mid-20's). A television behind them shows the date "December 19, 1985" on the evening news.

KATHY (CONT'D)

The TV in the back. Look at the date.

Maggie enlarges the photo to show the date. She looks doubtful.

SARAH

Let me see.

Maggie hands Sarah the phone. Sarah studies the picture.

KATHY

That's when you were in Cambridge, right?

Maggie nods. The iPad DINGS.

SARAH

Friend request accepted. Where are Rhys' photos?

MAGGIE

An album called "Thursday?"

SARAH

You mean Throwback Thursday?

MAGGIE

Yeah - that.

SARAH

Found it. There are at least a hundred photos here.

KATHY

Just start scrolling.

SARAH

(scrolling)

Nope. Nope. Nope. Nope. Nope.  
Nope. Nope.

MAGGIE

Wait. Go back.

SARAH  
Oh, my God. Is that Winston?

The iPad photo shows Young Rhys at a pub with a drink. All images from the pub have the date stamp "12-19-85."

KATHY  
Same date.

Maggie looks sick.

KATHY (CONT'D)  
You okay, Mags?

MAGGIE  
That's the pub up the street from his flat. I remember the boar's head.

KATHY  
Go to the next one.

Sarah brings up the next image, showing Young Rhys at the pub. His tattoo is visible.

MAGGIE  
That's Rhys. I saw that tattoo on his arm.

KATHY  
Next.

The next image shows Young Rhys at the pub with the blonde. They both look trashed.

MAGGIE  
Oh, my God. That's her.

SARAH  
You could get satellite reception on those earrings.

KATHY  
(to Sarah)  
Is there any way he could have faked these photos?

SARAH  
Sure. But he would have had to do it three years ago, when he posted them.

Maggie covers her mouth and cries uncontrollably.



KATHY  
(to Sarah)  
Go get your dress. I'll get her to  
the car.

INT. PETER'S OFFICE, CHURCH - DAY

Peter robes up for the wedding. His office is tasteful,  
with a large desk and picture window that looks out to the  
wing where the bridal room is.

Hugh, Winston, Cerys, and Aryana sit with their backs to the  
window.

PETER  
(to Cerys)  
Michael will cue you when to walk.

Peter steps around his desk, facing the window. He sits.

ARYANA  
Winnie walks me down the aisle.

Peter sees a car pull up to the other wing. Michael's  
friends, the GODFREY GIRLS - all drag queens - exit the car  
and go into the other wing. They wear feminine items such  
as fun and tasteful scarves, hats, and parasols.

Peter stands upon seeing the Godfrey Girls. He hides his  
alarm from Hugh and his family.

CERYS  
Yes, Aryana, you made that point  
two minutes ago.

ARYANA  
I want there to be no mistake.

CERYS  
Oh, there's a mistake, darling, but  
it isn't that.

Michael knocks on the door and peeks his head in.

MICHAEL  
Cerys? Can I see you for a second?

PETER  
Is everything okay?

MICHAEL  
(fibbing)  
Absolutely. I just need a second  
(MORE)

MICHAEL (CONT'D)

opinion on something.

ARYANA

I'm good with decorating.

CERYS

Yes - look at how festively adorned her face is. The lips double as a flotation device.

ARYANA

(standing)

That's it. I'm taking your frosted tips out by the roots, you dried up old prune.

Winston and Hugh grab Aryana to keep her from lunging at Cerys. During the commotion, Peter whispers to Michael.

PETER

What's going on?

MICHAEL

Come to the bridal room, when you can.

Cerys and Michael slip out the office door.

INT. KATHY'S CAR - DAY

Kathy drives to the church. Maggie cries inconsolably in the front seat. Sarah comforts her from the back seat.

MAGGIE

How could I have been so wrong?

SARAH

Mom. You didn't know.

MAGGIE

We could have been married.

SARAH

Kind of glad you weren't.

Maggie cries harder.

INT. CHURCH HALLWAY - DAY

Cerys and Michael speed-walk down the hallway.

CERYS

So Rhys pulled through after all.

MICHAEL  
I've got to finish the sanctuary  
and the photographer's getting  
antsy.

A PHOTOGRAPHER paces in the hallway.

MICHAEL (CONT'D)  
Can you do this?

CERYS  
Can I do this?

Cerys opens the door to the bridal room where the Godfrey Girls set up for make-up and hair. She steps in and spreads her arms like Eva Peron.

CERYS (CONT'D)  
My people.

EXT. CHURCH - DAY

Kathy pulls her car in front of Michael and a few Godfrey Girls waiting at the curb. She jumps out and runs to Michael.

MICHAEL  
All the Godfrey Girls are here.

Kathy kisses Michael square on the mouth.

KATHY  
You are the best husband to my  
former brother-in-law ever.

INT. PETER'S OFFICE, CHURCH - DAY

Peter, Hugh, Aryana, and Winston wait.

HUGH  
Shouldn't they be here by now?

Peter sees Kathy kiss Michael through the window.

PETER  
I'll be damned.

WINSTON  
What?

Winston, Aryana, and Hugh start to turn around. Peter stops them.

PETER  
Don't look.

The Godfrey Girls hold out shawls, jackets, and parasols to shield Maggie and Sarah from view.

PETER (CONT'D)  
They just pulled up.

Hugh goes to look.

PETER (CONT'D)  
I said don't look. It's bad luck.

HUGH  
I just saw her this morning.

PETER  
Let's not tempt fate. Excuse me.

Peter scoots out of the office and zips to the bridal room.

INT. BRIDAL ROOM, CHURCH - DAY

The Godfrey Girls escort the wedding party into the room. Cerys barks orders like a Marine Corp sergeant.

CERYS  
Michael - find Peter.

Michael runs out. Cerys calls out the Godfrey Girls.

CERYS (CONT'D)  
You - find tissues. You and you -  
dress Sarah - careful of the hair.

Cerys turns to one of the Godfrey Girls, THELMA.

CERYS (CONT'D)  
You - make up Sarah's face.

Cerys turns to another Godfrey Girl, KEESHA. She indicates Maggie, who continues her crying jag.

CERYS (CONT'D)  
You - take Maggie.

KEESHA  
She's snotting all over her face.

Kathy rummages through her purse.

KATHY (CONT'D)  
Where is that Xanax?

MAGGIE  
I don't need a Xanax.

KATHY  
It's not for you.

INT. CHURCH HALLWAY - DAY

Peter runs down the hallway. Michael turns the corner, nearly colliding with him.

Peter grabs Michael and dips him in a passionate kiss.

MICHAEL  
Oh. My.

PETER  
That's how it's done. Now - walk  
and talk.

They speed toward the bridal room.

INT. BRIDAL ROOM, CHURCH - DAY

Thelma works on Sarah's make-up. Kathy takes yoga breaths while holding Maggie's hand.

One of the Godfrey Girls zooms by, depositing a tissue box near Maggie. She grabs tissues by the handful and brings them to her face.

Peter and Michael burst in.

PETER  
(to Maggie)  
Follow me.

Maggie walks after Peter with a face full of tissues.

INT. SMALL CHAPEL, CHURCH - DAY

Maggie and Peter step into a small chapel adjacent to the bridal room. Peter closes the door.

A hush descends. They sit.

PETER  
Winston?

MAGGIE  
Oh, Peter. It was his brother,  
Rhys.

PETER

It was a mistake anyone could have made.

MAGGIE

But I didn't answer his calls. I threw away his letters. I sent back his ring.

PETER

Don't do this to yourself, Maggie. We can play "what if" all night but we are still here.

MAGGIE

I would have married him, Peter.

PETER

And now our daughter is marrying his son.

Peter laughs a bit.

MAGGIE

This isn't funny.

PETER

It's positively hysterical.

Peter looks at Maggie, they both crack up, breaking the tension.

PETER (CONT'D)

Can't you see how wonderfully ridiculous this is?

MAGGIE

It feels more cruel than anything.

PETER

Maggie, I'm a divorced, gay priest and father of one. I know a good joke when I see one.

Peter dries her eyes.

PETER (CONT'D)

I don't know how it all works. In all my years of ministry, I've come realize that life boils down to one thing: Shit happens. Sometimes we bring it on ourselves, and sometime we're just in the wrong place at

(MORE)

PETER (CONT'D)

the wrong time. But we're not alone. We have each other. And I personally believe that something else is with us. Something that cares.

MAGGIE

That's kind of random, don't you think?

PETER

Life's not random, Maggie, but it isn't a script, either. It's is an improvisation. We make stuff up as we go, creating our story together with the universe. Winston showing up, here and now, is a remarkable moment in your story. Now it's your turn.

MAGGIE

I don't know what to do.

PETER

Sure you do. Do you love Winston?

Maggie nods.

PETER (CONT'D)

What do you want?

MAGGIE

I want him to be happy.

PETER

No, Maggie. What do you want for you?

MAGGIE

He's engaged, Peter.

PETER

Then what will suffice?

Maggie doesn't answer.

PETER (CONT'D)

Talk to him. See what happens next. The best stories always have a little bit of redemption in them.

INT. BRIDAL ROOM, CHURCH - DAY

Peter and a much calmer Maggie emerge from the chapel.

Kathy is freaking out. She frantically grabs Maggie and sits her in front of Keesha and Thelma.

KATHY

(to Keesha)

We have fifteen minutes. Can you work a miracle?

KEESHA

Honey, I'm a queen working in a church. I am a miracle. Can I get an amen?

EVERYONE

Amen!

Keesha holds out her hand like a surgeon asking for a scalpel.

KEESHA

Cold compress.

INT. CHURCH SANCTUARY - DAY

Wedding guests fill the sanctuary in the late afternoon. Peter enters from the side with Hugh and Winston.

Processional music begins and everyone stands.

Maggie escorts Sarah down the aisle. Hugh cannot keep his eyes off Sarah. She is every bit the beautiful bride.

Winston is smitten by Maggie. She looks fresh and beautiful, like a clear day after a night of rain.

Sarah and Maggie reach the altar, the music stops, and the ceremony begins.

PETER

Dearly beloved: We have come together in the presence of God to witness and bless the joining together of this man and this woman in Holy Matrimony.

MONTAGE - WEDDING CEREMONY

-- Maggie gives a tearful Sarah away to Hugh.

-- Hugh and Sarah hold hands, looking deeply in each other's eyes as Peter recites the marriage rite.



- Hugh tears up as he says his vows.
- Winston and Maggie's eyes lock.
- Cerys is surprised by a stray tear in her eye.
- Michael boo-hoos as Kathy hands him tissues.
- The Godfrey Girls shed a few tears through happy faces.
- Aryana notices the glances between Maggie and Winston.
- Hugh and Sarah place rings on each others fingers.

INT. CHURCH SANCTUARY - DAY

Hugh and Sarah kiss.

PETER

I introduce to you, Mr. & Mrs.  
Williams-Taylor.

Everyone stands to cheer the newly married couple.

INT. CHURCH SANCTUARY - DAY

Winston sits alone as the sun sets through the stained glass. He sighs deeply, staring up at the altar.

From the back of the church, Aryana calls. Her voice is like nails on a chalkboard.

ARYANA

Winston. The limousines are  
leaving. We're going to miss the  
reception.

WINSTON

They'll wait.

Aryana walks to him.

ARYANA

You okay?

WINSTON

Yes, Aryana. I feel fine.

ARYANA

Good. Let's go.

Aryana turns to go.

WINSTON

Aryana.

Winston's tone stops Aryana. She turns to him.

Cerys eavesdrops from the opening to the narthex, joined by the Godfrey Girls.

WINSTON (CONT'D)

The vows Hugh and Sarah said to each other --

ARYANA

They were beautiful. We'll have them at our wedding. Now let's go.

WINSTON

I cannot say them to you.

ARYANA

We'll use different vows, then. I don't want to miss the first dance.

Aryana turns to leave. Cerys and the Godfrey Girls duck back out of view.

Winston stands and calls out.

WINSTON

Aryana.

She stops.

WINSTON (CONT'D)

My son stood at this altar a few moments ago and promised to love Sarah for a lifetime. I cannot promise the same to you.

ARYANA

Winston. It's been an emotional week. Let's just --

WINSTON

I do not love you, Aryana.

ARYANA

You loved me three days ago.

WINSTON

I'm not sure about that.

ARYANA

We'll sort this out when we get home.

WINSTON

When we get home, I want you to move out.

One of the Godfrey Girls lets out a cheer. Aryana turns, looking for the eavesdroppers.

ARYANA

(to Winston)

It was Maggie, wasn't it? And Cerys. Whatever they've told you, it's lies.

WINSTON

I came to this on my own, Aryana.

ARYANA

Listen to me, Winnie.

WINSTON

Goodbye, Aryana.

ARYANA

You'll regret this, Winston. I will make you regret this.

Aryana marches out.

INT. NARTHEX - DAY

Aryana sweeps into the narthex. Cerys calls for her.

CERYS

Aryana, darling. Going to the reception?

ARYANA

No. Back to the hotel.

CERYS

Before you go, I have a present for your upcoming nuptials.

Cerys hands her a thick manila envelope.

CEYRS (CONT'D)

My assistant, McKinley, found some lovely photos of you with three of you former husbands. Of course,

(MORE)

CEYRS (CONT'D)

she had some difficulty finding them, considering your name was different for all three.

Aryana blanches.

CERYS (CONT'D)

It appears each of your husbands had unfortunate accidents of some kind or another, leaving you widowed thrice-over - and the sole beneficiary, thrice-over.

ARYANA

What do you want?

CERYS

For you to disappear into the night, dear, never to return.

Cerys embraces Aryana in an insincere hug and whispers in her ear.

CERYS (CONT'D)

And if you try to hurt Winnie in any way, I will eat your spleen for breakfast.

Aryana pales. Cerys releases her.

CERYS (CONT'D)

Ta, Darling. Safe travels.

Aryana races from the room. The Godfrey Girls let out a victory shout.

INT. RECEPTION HALL - NIGHT

The reception is festively decorated with twinkle lights, flowers, and ribbon. A WEDDING DEEJAY plays tunes at a table in the back. All the wedding party, except Winston and Cerys, await to enter the dance floor.

Winston and Cerys enter and Kathy gives a signal to the deejay to play the first dance.

Winston's eyes find Maggie. Her eyes find his.

WEDDING DEEJAY

Please welcome to the dance floor,  
Hugh and Sarah Williams-Taylor.

Hugh and Sarah step to the floor and begin their dance. The

crowd watches.

WEDDING DEEJAY (CONT'D)

The parents of the Bride, Rev.  
Peter Williams and Ms. Margaret  
Lewis.

Peter and Maggie step to the dance floor and join in.

DEEJAY (CONT'D)

The parents of the Groom, Mr.  
Winston Taylor and Ms. Cerys Ford.

Winston and Cerys also dance.

CERYS

(to Winston)

I wonder where darling Aryana is.

WINSTON

You know damn well where she is.

CERYS

Are you accusing me of something?

WINSTON

No. I'm thanking you.

CERYS

Winnie, my love, someone has to  
save you.

Peter spins Maggie around the dance floor. He indicates Sarah and Hugh.

PETER

Look at them.

Maggie sees Sarah and Hugh fully immersed in each other.

PETER (CONT'D)

Thank you. For her.

MAGGIE

I love you, Peter.

PETER

I love you, too, Margaret. But  
don't get any ideas.

The first dance transitions into the next song.

WEDDING DEEJAY

Let's change partners: the bride  
(MORE)

## WEDDING DEEJAY (CONT'D)

with her father, and the groom with his mother.

Maggie and Winston stand awkwardly without a partner.

## WEDDING DEEJAY (CONT'D)

And the mother of the bride with the father of the groom.

Winston bows and offers his hand to Maggie, just as he did at the college dance. Maggie catches her breath and takes his hand. The touch is electric.

As they dance, Maggie and Winston change intermittently into the younger Maggie and Winston. Keeping each other at a painful distance, but holding each other in desperate longing, they cannot look into each others eyes for fear the dam would burst. It is beautiful agony.

Cerys and Peter maneuver to the deejay. Cerys whispers in his ear as the song ends.

## WEDDING DEEJAY (CONT'D)

And now a request for an eighty's favorite. Everybody on the dance floor.

The deejay plays "Melt with You" by Modern English.

Maggie and Winston go completely still, their emotional tide tipped. Maggie runs from the room. Winston stands, partnerless, as wedding guests pour onto the dance floor.

He backs away from the crowd and retreats into the adjacent garden. Peter and Cerys exhale in exasperation.

## EXT. RECEPTION HALL - NIGHT

A heart-broken Maggie cries in a dark corner outside the reception hall. She spies Winston entering the garden. Gathering her courage, she dries her eyes and goes to him.

## EXT. GARDEN, RECEPTION HALL - NIGHT

The garden is deeply blue, lit by torches and twinkle lights. Cicadas sing. MUSIC floats in the air as the reception rages through the window across the yard.

Winston sits alone on a bench and looks at the sky. Maggie steps next to him and stands, waiting to be recognized.

Winston speaks to Maggie without a glance.

WINSTON

I had forgotten how different the sky looks here. At home, Ursa Major is over there, and Pegasus is there. What makes that sound, again?

MAGGIE

Cicadas.

WINSTON

Right. I remember. It unnerved me at first. Now, I find it soothing.

MAGGIE

Winston?

WINSTON

I remember the gardenia and the jasmine. I remember how still it is in summer and how close the night feels when it's this warm. I remember the thunderstorms and the maple trees and the way you looked beneath a street lamp. I remember so much.

MAGGIE (CONT'D)

Winston?

WINSTON

Yes, Margaret.

MAGGIE

I spoke with Rhys today. It was him - with the blonde. I should have talked to you. I was so afraid of being made a fool again. It's no excuse. I'm so very sorry - for everything. I hope, someday, you can forgive me, and maybe, we can be friends.

In one deft movement, Winston rises, crosses to Maggie, and embraces her in a deep, passionate kiss. He pulls away, still holding her.

WINSTON

We could never be friends.

Maggie touches her hands to Winston's face.

MAGGIE

I guess we'll have to improvise.

She smiles and reaches for another kiss. The night magically glitters around them as they engulf each other.

SLOW PAN away from Winston and Maggie toward the reception hall. MUSIC swells.

A YOUNG WOMAN appears at the reception hall door.

YOUNG WOMAN

She's throwing the bouquet!

Through the door and into the reception hall, a BRIDE tosses the bouquet to a waiting group of WOMEN.

The bride turns to reveal it is Maggie, smiling widely, at her own wedding reception. The groom, Winston, embraces Maggie from behind.

Maggie and Winston move in front of a banner that says, "Churchill & Thatcher - Together 4ever."

The remaining family gather around Maggie and Winston in a tableau: Hugh and Sarah with their BABY GIRL, Peter and Michael cooing over the baby, Cerys and Kathy coming in for a hug.

A PHOTOGRAPHER snaps their photo.

Love is all around.

FADE OUT.

THE END.