

LEMONS

by

Richard Gibson

Episode 1

"The Real Thing"

EXT. GARDEN - DAY

A pleasing country garden in full summer bloom, beside an old barn. Above the door is a sign that reads: "NOLAN ANTIQUE RESTORATIONS". KIM, wearing elbow-length rubber gloves, is lifting a small pine chest out of an acid bath.

Her mobile rings on a table nearby.

KIM
(Shouts)
Typical!

She lowers the chest back into the bath and carefully starts to peel off the gloves, while trying to be quick.

Ow!

She runs over to the phone and pulls off her gloves. As she picks it up, it stops ringing. She pulls a face, waits a moment to see if it will ring again, then sets off back to her work. As she is putting her gloves on the phone rings again, and she races to answer it.

KIM
Hello?

CUT TO:

EXT. RICHARD'S GARDEN OFFICE - DAY

Richard is at a computer screen, typing busily. Around the walls are dummy layouts for a magazine entitled "Secrets of the Cosmos", with large pictures of galaxies and planets. He pauses and looks something up in a large astronomy book, then resumes typing. The phone rings. He ignores it for a moment, then as he goes to answer it, it rings off. He waits a moment then gets back to work. As he does so, the phone rings again.

RICHARD
Hello?

CUT TO:

TITLE SEQUENCE

Title comes up: "Lemons", and opening credits, to the soundtrack: "Rock Around Ze Clock" by Flick and Helga.

After the title, the following words appear:

This story is entirely fictional.

Any resemblance to real people or
events is purely coincidental.

Then:

Starring:
Kim Hartman

as

"Kim Hartman"

and

Richard Gibson

as

"Richard Gibson"

Richard and Kim walk along a busy shopping street. They stop three very different individuals or groups and conduct a brief, 'That's Life' style comic vox pop.

Richard is wearing a Flick and Helga T-shirt and Kim is carrying a photo of the pair of them in character. They show them to the people and elicit descriptions of who Flick and Helga are, and what 'Allo! 'Allo! is about. Kim has a copy of the Fallen Madonna, which the interviewees are asked to explain. Interviewees will be encouraged to do impressions of the characters.

INT. KITCHEN OF KIM'S HOUSE - DAY

Kim is on the phone.

KAREN

(V.O.)

Hello, is that Kim Hartford?

KIM

Hartman. Who's this, please?

CUT TO:

INT. KAREN'S OFFICE - DAY

Karen, a smartly dressed woman, is on the other end of the phone.

KAREN

Yes, hello, my name's Karen Newnham. I hope you don't mind me calling you direct - only your number was given to me by a mutual friend, Pru Armistead, who thought it would be ok to phone you - especially as it involves a bit of work.

CUT TO:

INT. KITCHEN OF KIM'S HOUSE - DAY

KIM

Yes, well that's always a good start to any conversation!

CUT TO:

INT. KAREN'S OFFICE - DAY

KAREN

The thing is, I run the Telebrity Agency, supplying lookalikes of TV celebrities, and I gather you used to be in Hello! Hello!

(She puts particular
emphasis on the "h" both
times.)

CUT TO:

INT. KITCHEN OF KIM'S HOUSE - DAY

KIM
'Allo! 'Allo!

CUT TO:

INT. KAREN'S OFFICE - DAY

KAREN
Hello?

CUT TO:

INT. KITCHEN OF KIM'S HOUSE - DAY

KIM
'Allo! 'Allo!

CUT TO:

INT. KAREN'S OFFICE - DAY

KAREN
Can you still hear me?

CUT TO:

INT. KITCHEN OF KIM'S HOUSE - DAY

KIM
'Allo! 'Allo! - that's the title
of the show.

CUT TO:

INT. KAREN'S OFFICE - DAY

KAREN

(There is a pause)

Yes. Anyway, it so happens that there's a big competition coming up to find the country's best lookalikes, including one for your character from Hello! Hello! - Olga, wasn't it?

CUT TO:

INT. KITCHEN OF KIM'S HOUSE - DAY

KIM

Helga.

CUT TO:

INT. KAREN'S OFFICE - DAY

KAREN

Holga. Ok. Anyway, we thought it would be lovely if you and the other one... you know - the feller who played von Frick -

CUT TO:

INT. KITCHEN OF KIM'S HOUSE - DAY

KIM

Herr Flick.

CUT TO:

INT. KAREN'S OFFICE - DAY

KAREN

Herr Frick. Richard Wilson.

CUT TO:

INT. KITCHEN OF KIM'S HOUSE - DAY

KIM
Gibson.

CUT TO:

INT. KAREN'S OFFICE - DAY

KAREN
Gibson? Are you sure? It says
here...

CUT TO:

INT. KITCHEN OF KIM'S HOUSE - DAY

KIM
Yes, positive. We worked together
for quite a few years...

CUT TO:

INT. KAREN'S OFFICE - DAY

KAREN
Oh, well, whatever... Anyway, the
thing is, it would be really nice
to get the two of you together to
help judge the lookalikes. Do you,
by any chance, have his number at
all?

CUT TO:

INT. KITCHEN OF KIM'S HOUSE - DAYS

KIM
Yes I do. But it might be better
if I talk to him first. If you
give me a number I can call you
back. Oh, um, what's the story
with it? As regards fees and so
on...

As she says this she looks around the kitchen. It shimmers for a moment and the walls change to a lush new colour, all the kitchen cabinets have been changed and there is a bright set of copper pots and pans hanging round a spanking new Aga.

KAREN

(V.O.) Fees? (Laughs) Oh, no
- there's not actually a fee
or anything. But it'll be
great fun!

The room shimmers again and goes back to normal.

KIM

Ah.

CUT TO:

INT. CAR - DAY

Kim and Richard in an estate car, with the back full of the paraphernalia for antiques auctions, including an upturned chair, boxes, removals cloths, etc. Kim is driving, and Richard is poring over a map.

RICHARD

This definitely doesn't look right
to me. I'm sure we should have
turned off at that petrol station.

KIM

We're not going to make it, you
know...

RICHARD

Oh, God, what are we doing? How
did we let ourselves get talked
into this?

KIM

It's your fault - you said it
would be fun. I was all for saying
no.

RICHARD

Oh yes, that's right - that's why
you phoned me and told me about
it. I remember now.

KIM

Oh well, we're doing it now - we might as well have a laugh. After all, it is my birthday.

RICHARD

(clutches his head)

Oh no... not again!

KIM

I don't know why you're talking like that - you've never remembered it. Ever.

RICHARD

True. Still, you've never remembered mine either.

KIM

Yeah, that's true too.

RICHARD

Oh well, Happy Birthday! And this year, it's going to be an extra special day!

KIM

And there is petrol money.

RICHARD

And sandwiches.

Kim does a sudden handbrake u-turn, and roars off in the direction that they came from.

CUT TO:

EXT. REMOTE COUNTRY ROAD - DAY

The car, seen from the rear, speeds off into the distance, accompanied by "Rock Around Ze Clock".

INT. CAR PARK. CONVENTION CENTRE - DAY

Kim's car careers into the car park, screeches to a halt, the doors open, and Richard and Kim scramble out, dragging an assortment of bags and cases. Richard has a black leather coat trailing under his arm and a walking stick

clenched between his teeth. Kim has a plastic carrier bag hanging from her mouth, and is clutching a wig block with a blonde Helga wig pinned to it. They point to a sign (eg "Gate C"), and attempt to speak.

KIM

Hnnngggg!

RICHARD

Mnggggggg!

They run in.

INT. CONVENTION CENTRE CORRIDOR - DAY

Kim and Richard, still clutching the bags and costumes, clatter along a neon-lit corridor. As they round a corner, a large, fat Herr Flick limps past them. They stop and watch him go, and as they turn to go again an extremely tall, thin Helga, wearing an exaggeratedly large yellow wig, with headphone plaits over her ears, almost bumps into them. She is DEBBIE MARTIN.

DEBBIE

(Giggles, then speaks in
an incongruous breathy
"Essex" voice)

Really sorry!

Kim and Richard look at each other, and move off. They pass an open door, and see a room full of people of all shapes and sizes in Flick and Helga costumes.

RICHARD

This looks promising.

A woman with a clipboard approaches them. She is Di.

DI

Names please?

KIM

Kim Hartman.

RICHARD

And, er, Richard Gibson.

Di stares at them coldly.

DI
Hilarious.

RICHARD
Sorry?

DI
Do you know how many people have
made that joke today?

She turns away.

Come this way. I'll get you to
sign in.

CUT TO:

INT. CONVENTION CENTRE CORRIDOR - DAY

Di, Richard and Kim walk along another endless corridor.

Coming towards them, they see a very convincing Flick and Helga, whose costumes are immaculate, their complexions positively glow, they carry themselves with poise and confidence, and they look uncannily like the real thing - only younger. They are HEATHER and IAN (these are played by the same actors). Di smiles at them deferentially. Kim and Richard turn to watch them as they pass. They exchange a glance.

RICHARD
Blimey. I think we've got some
competition there.

DI
I think you'll find they're the
real thing...

Kim and Richard exchange a quizzical look. The three come to a doorway, and Di stops.

DI
Right. You're in there.

She ushers Kim in.

And you're in the next one,

there. Start getting changed,
please.

Kim gives Richard a look - eg: "What are we going to do?".

Richard shrugs.

Quick as you can.

INT. WOMEN'S CHANGING ROOM - DAY

Kim enters with caution. All around are 'Allo! 'Allo!

female lookalikes. There are Helgas in various shapes and sizes, including a pair of black twins. Not far away, two are wrestling over a garter belt. The elastic snaps back on one of them and she bursts into tears.

KIM
(To herself)
Know how you feel, love.

A woman enters with a clipboard and starts counting heads.

Kim goes over to her.

KIM
I'm really sorry - I think there
might be some kind of mistake -

CLIPBOARD LADY
Quick! Quick! No time for
questions. You've got to get
ready.

KIM
I'm sure I'm in the wrong place.

CLIPBOARD LADY
Sorry?

KIM
I think I might be in the wrong
place.

CLIPBOARD LADY
(Looks her up and down)

Oh, I dunno. You should see some of 'em.

KIM

Look, I've got a feeling I'm supposed to be somewhere else - I'm Kim Hartman. I'm the real Helga.

CLIPBOARD LADY

(Stares at her coldly)

Look, love, do yourself a favour - save the jokes till you're up there. Don't waste your energy in the changing room.

Claps her hands.

Now, find a space and get dressed. Nice and quick please. She turns and starts to go, then turns back. Did I get your name, by the way?

KIM

(Through gritted teeth)

Kim Hartman.

CLIPBOARD LADY

(Mutters)

Gordon Bennett...

She looks at her clipboard.

There is only one left, so I guess that must be you. Heather Barrett. Good. Here's your backstage pass. Don't lose it.

Without waiting for a reply, she hands Kim a pass, ticks the list and stumps off.

(Under her breath)

Bloody Norah...

CUT TO:

INT. MEN'S CHANGING ROOM - DAY

Richard stands in the doorway, surveying the scene. The room is full of 'Allo! 'Allo! male lookalikes. Close by, a tall fat Herr Flick and a short skinny one - both dressed in basques and fishnets and large Homburg hats - are talking animatedly in Dutch. From somewhere, a voice shouts:

(VO)

Phwoar! Who's let off?

Another replies

(VO)

Yeah, Chris. Did you cut the cheese?

RICHARD

Dear God...

As the camera pulls out to take in the scene, in the background we see, but don't hear, a similar exchange between Richard and a man with a clipboard to the one between Kim and her Clipboard Lady.

CUT TO:

INT. MEN'S CHANGING ROOM - DAY

Richard has found a very cramped space at a long trestle table, lined with people getting ready. It has the look of a prison dining hall. He is crushed between two very camp Flickalikes, who are flipping each other above his head with the belts of their thin plastic coats, and talking across him as though he is not there.

VERY CAMP FLICKALIKE 1

I met him once.

VERY CAMP FLICKALIKE 2

Who?

VERY CAMP FLICKALIKE 1

Richard Gibson. The "real" Herr Flick. What a dork.

VERY CAMP FLICKALIKE 2

Yeah, I'd heard that...

CUT TO:

INT. WOMEN'S CHANGING ROOM - DAY

Kim is at a similar long table, sandwiched between two HELGALIKES, who talk across her.

HELGALIKE 1
I met her once, you know.

HELGALIKE 2
Who?

HELGALIKE 1
Kim Hartman.

HELGALIKE 2
Yeah? What's she like?

HELGALIKE 1
Bit of a nerd, to be honest.

HELGALIKE 2
I heard she once -

They notice KIM listening to them, and burst into giggles.

Helgalike 2 gets up and puts her mouth to Helgalike 1's ear.

HELGALIKE 2
I heard she once -
(whispers)

HELGALIKE 1
You're joking! You are joking,
aren't you?

HELGALIKE 2
I am not. I never joke about
things like that.

They fall about laughing.

HELGALIKE 1
Seriously? Tucked into her tights?

HELGALIKE 2
Yep. I swear - and the best bit
was, she was the only person in
the whole shopping centre who
didn't notice!

They shriek with laughter, both tuck the backs of their skirts into their tights and strut about doing Hitler salutes. Kim looks on aghast as they shout:

HELGALIKE 1/HELGALIKE 2
General von Klinkerhoffen!

CUT TO:

INT. MEN'S CHANGING ROOM - DAY

VERY CAMP FLICKALIKE 1
D'you like doing these?

VERY CAMP FLICKALIKE 2
Nah, not really. I prefer the Shirley Bassey ones - but the prize money's good for the Flick and Helgas.

VERY CAMP FLICKALIKE 1
Yeah, there is that - even if you come third, you get eight hundred quid.

Richard's ears prick up at this.

RICHARD
Sorry to interrupt -

VERY CAMP FLICKALIKE 1
Sorry?

RICHARD
Um, d'you know how much the first prize is?

VERY CAMP FLICKALIKE 1
Two thousand.

He turns away and carries on talking to Very Camp Flickalike 2.

So you don't mind so much making a knob of yourself for that money.

VERY CAMP FLICKALIKE 2
Yeah, you'd dress up as anybody for that...

CUT TO:

INT. WOMEN'S CHANGING ROOM - DAY

Kim has her make-up on, and lifts her wig off its block.

She looks at the inside, where there is a split in the gauze, beneath a thinning patch of hair. She puts on the wig, then carefully places her hat over the balding patch.

She notices that the two Helgalikes are watching her. They exchange a contemptuous look.

CUT TO:

INT. MEN'S CHANGING ROOM - DAY

Richard squeezes some gel from a tube of KY and slicks down the sides of his hair. He carefully applies some to the top of his head, doing his best to distribute the thin strands to best advantage. The two Very Camp Flickalikes on either side of him look at the KY, then at each other.

RICHARD

(Lamely)

They always used to use this at
the BBC...

VERY CAMP FLICKALIKE 1

I expect they did. 'Specially in
the Blue Peter garden!

They fall about giggling.

Di enters.

VERY CAMP FLICKALIKE 2

Hi, sweetie.

She chucks him under the chin and pecks Very Camp
Flickalike 1 on the cheek.

DI

Hello, gorgeous boy.

She turns and looks coldly at RICHARD.

DI
You must be Ian.

RICHARD
No, Richard.

DI
Only one person left on the list -
Ian Clarke. So that has to be you.
Good.

She hands him a pass.

Your pass. Don't lose it

Di ticks the list, turns her back on Richard and starts to walk off. She turns back and addresses the room.

DI
Ready to go in ten, everybody!

Richard gets up and goes to the door.

CUT TO:

INT. WOMEN'S CHANGING ROOM - DAY

Richard puts his head round the door and hisses to Kim.

RICHARD
Kim!

Kim sees him in the mirror. Richard beckons to her and she gets up and goes to him.

CUT TO:

INT. CONVENTION CENTRE CORRIDOR - DAY

Kim and Richard, in the corridor, look furtively around them. DAVID BENNETT and MICHAEL WATTS loiter close by.

They are dressed as Crabtree, and speak in French with language-learning tape deliberateness, and terrible English accents. English subtitles appear on the screen as they speak, and a little ball bounces over the word that they are saying.

DAVID
J'ai rencontré le vrai Arthur
Bostrom, savez vous?

MICHAEL
Oui?

DAVID
Oui. Il n'est pas vraiment
français.

MICHAEL
Tu ne dîtes pas.

DAVID
Oui, bien sur.

MICHAEL
Est il sympathique? J'ai entendu
qu'il est un coq.
(for this last word, the
subtitle reads
"cockrel".)

DAVID
Au contraire. Il a parler tres
gentilment de mes clafoutis.

For this last word, the subtitle reads: "baked French
dessert of black cherries arranged in a buttered dish and
covered with a thick flan-like batter. The clafoutis is
dusted with powdered sugar and served lukewarm." They both
wait for the subtitle to finish, then resume.

MICHAEL
Magnifique.

DAVID
(He strokes his cheek)
Et il a le peau ravissant.

RICHARD
I don't know if you've noticed,
but there's something very bloody
weird going on here.

KIM

I know. No one seems to believe
I'm the real thing - they all
think I'm a lookalike.

RICHARD

Me too - a bad one. Did you know
the winners get prize money?

KIM

No.

RICHARD

Two thousand pounds.

KIM

Two thousand?

A new central heating boiler, still in its plastic
wrapping, floats above her head.

RICHARD

Each.

KIM

Each?

An immersion heater tank floats beside it.

RICHARD

There's even eight hundred nicker
for the ones who come third.

KIM

Eight hundred?

The dented, rusted front wing of Kim's car floats above her
head, and the dent magically pops out.

RICHARD

Each.

KIM

Each?

The rusty paintwork turns spanking new.

RICHARD

And we're getting what? The petrol
money you negotiated.

KIM
And the sandwiches you sorted.

RICHARD
Well, what are we going to do?

KIM
We'll just have to show a bit of assertiveness.

RICHARD
Yep. You're right. Find someone who knows what's going on around here.

KIM
Let them know just who they're dealing with.

Di appears.

DI
Every time I look around, you two are standing gossiping. Will you stop dithering about and get your arses into gear.

She claps her hands.

DI
Come on! Chop chop!

She moves off.

KIM
Well, not her, obviously...

CUT TO:

INT. KIM'S DRESSING ROOM - DAY

PAULA is showing HEATHER into what should be Kim's dressing room.

PAULA
Here you are, Miss Hartman. I see you've come already dressed - but I hope you'll be comfortable in

here. Do help yourself to
literally any of the sandwiches.

She smiles with excessive politeness, bows and reverses out of the room.

Heather looks around the room, there is a fantasy shimmer, an image of herself dressed in a white fur coat floats above her head, a barrage of camera flashes goes off around her.

She catches sight of a plate of tired-looking sandwiches, and the fantasy immediately disappears. She takes a bite out of a sandwich, wrinkles her nose and spits it out into the bin.

CUT TO:

INT. RICHARD'S DRESSING ROOM - DAY

Ian is seated at the mirror in what should be Richard's dressing room. Heather appears in the doorway. Ian looks at her for a moment, then they burst out laughing, while looking around to make sure that no one is listening.

PAULA, the celebrity liaison enters, and Heather and Ian immediately pull themselves together.

PAULA

Everything to your satisfaction,
Mr Gibson?

Ian nods and smiles politely. The room shimmers and an image of himself leaning against a white Lamborghini, with his arm around Paula - who is made up like Katy Price - floats above his head.

PAULA

Excellent. We'll just get the
contestants lined up, then we'll
bring you in for the judging in a
few minutes - when you're ready,
of course.

She starts to go, then turns back.

PAULA

Oh - if you need more sandwiches,
please let me know.

The image dissolves, Paula smiles sweetly and exits backwards.

Ian and Heather look at each other in disbelief. After a moment, they both straighten up, and instantly adopt a haughty, starry demeanour.

CUT TO:

INT. BACKSTAGE AREA - DAY

A queue of Helgas alongside another queue of Flicks. The camera passes between the two lines until it reaches Richard and Kim, who are looking nervously around.

DI

Right, listen up, everybody! For all those who haven't done one of these before, this is the first round. The judges will have a look at you and decide who gets into the next round.

VERY CAMP FLICKALIKE 1

Is it true that Richard Gibson and Kim Hartman are out there, Di?

DI

Yes.

VERY CAMP FLICKALIKE 2

Oh Gawd!

DI

It's all right. They won't bite you.

VERY CAMP FLICKALIKE 1

No? Pity...

CUT TO:

INT AUDITORIUM - DAY

An auditorium area, like the ones used for large-scale conferences, with an X Factor-type panel consisting of six judges facing the stage. Each of the judges has a prominent name plate. Smirking in the centre is SAM POWELL, with a

deep tan, a buzzcut and an obviously expensive V-neck T-Shirt and gold neck chain. He fiddles constantly with a bunch of keys on a Ferrari fob. He could be an estate agent on a night out in Marbella - but is, in fact, a seasoned Simon Cowell lookalike champion. Beside him is JUNE COLLINS, a veteran Joan Collins lookalike. She is wearing large sunglasses, a recently refreshed bee-sting pout and an impressive teased-up wig. She sits upright, but it is unclear from her expression whether or not she is still alive. There are also lookalikes MIKE JAGGER and MARIE UNFAITHFULL. Two of the judges are Ian and Heather in their Flick and Helga costumes, looking relaxed and impressive.

CUT TO:

INT. BACKSTAGE AREA - DAY

DI

So, when you're name is called,
you step on to the stage in your
pairs and face the judges. No
talking. Miranda over there will
hold up a green or a red lollipop.
If you get a green lollipop, you
go to the green area on the other
side of the stage. If you get a
red lollipop, you go to the...
(she raises her eyebrows)

All the lookalikes chants the answer, like schoolchildren
in assembly.

ALL LOOKALIKES

Red area.

DI

If you're green, you go through to
the next round. If you're red, you
-

VERY CAMP FLICKALIKE 1

Sod off home!

DI

- make your way quietly to the
changing room and hand back your
pass. The judges' decision is

final. No talking, no arguing, and
definitely no sob stories.

CUT TO:

INT AUDITORIUM - DAY

RACHEL
(Shouts)
Esther Smith and Mark Robinson!

INT. BACKSTAGE AREA - DAY

Esther, a plump Michelle of the Resistance, and Mark, a giant airman - whose shaved head and drawn-on handlebar moustache give him the look of an old-fashioned circus strongman - head to the stage.

RICHARD
(calls cheerily after
them)
Break a leg - both of you!

Mark turns back and lifts Richard off the ground by his tie.

MARK
What did you say?

RICHARD
"Break a leg."

MARK
(He inhales like a bull,
his eyes bulge and the
veins stand out on his
head)
I'll break your bleedin' legs.

RICHARD
It's a saying - it means -

MARK
(pressing his forehead
hard against Richard's)
Well don't - say it - again.

He drops Richard, exhales loudly through his nose and starts towards the stage. After a couple of steps, Mark turns back and mutters.

Poof.

Esther and Mark go on to the stage.

CUT TO:

INT AUDITORIUM - DAY

Esther and Mark step before the judges.

The judges confer, and MIRANDA holds up a red lollipop.

MIRANDA

Red!

Esther bursts into tears, Mark shows them the finger and they leave the stage.

RACHEL

Anne Pendleton and Robert Roth!

ANNE PENDLETON, a plausible Yvette, and ROBERT ROTH, a reasonable Hans, step out. The judges confer, and Miranda holds up a green lollipop.

MIRANDA

Green!

ANNE

Yessss!

She throws her arms around Robert, and they immediately go into a passionate French kiss, with Anne making loud, excited gasps. Miranda manages to get between them and separate them, then leads them off.

CUT TO:

INT AUDITORIUM - DAY

In fast motion, Benny Hill style, a succession of 'Allo!

'Allo! lookalikes, including the Dutch Flicks in suspenders and basques, the short fat ones, and others, come on to the

stage, turn out front, and each is presented with a red or a green lollipop, then goes off.

CUT TO:

INT. BACKSTAGE AREA - DAY

It is Kim and Richard's turn.

RACHEL

Heather Barrett and Ian Clarke.

KIM

Here goes...

RICHARD

Oh God, I'm think I'm getting cold feet. What happens if we get found out?

KIM

We'll look a right pair of lemons.

They start to go, and the action slows down in Chariots of Fire style, as they step on to the stage.

CUT TO:

INT AUDITORIUM - DAY

Kim and Richard come on to the stage in real time.

The judges stare at them blankly for a moment, then confer. There is a pause. They seem unable to decide, and keep looking back at them and pointing at different parts of their bodies. There is more conferring. Eventually, rather uncertainly, Miranda holds up a green lollipop.

MIRANDA

Green!

One of the judges starts to protest, but the others shut her up. Kim and Richard hesitate.

MIRANDA

Go on, then. You're through. Green area - before they change their minds.

Kim and Richard go off.

CUT TO:

INT BACKSTAGE AREA - DAY

Kim and Richard look, through a gap in the partitions that screen off the backstage area, at the panel of judges.

They see Heather and Ian sitting looking cool and relaxed. Heather and Ian catch sight of them, and there is a moment of awkwardness, which soon gives way as Ian's expression turns into a subtle sneer and he raises an eyebrow. Heather gives an excessively sweet smile. Kim and Richard look at them without expression.

CUT TO:

INT. BACKSTAGE AREA - DAY

Kim and Richard are making their way towards the green area. A line of forlorn lookalikes is being led away like a chain gang, from the red area towards the exit. Among them are Esther and Mark, who looks menacingly at Richard out of the corner of his eye. Kim and Richard join the successful candidates in the green area.

KIM

Well done, everybody!

No one replies.

So, what's next?

There is still no reply, and they all stare at her.

Di comes in.

DI

Right! Round two. This is the bit where you get to display your talents. Anyone not know what you're supposed to do?

RICHARD

Erm... Could you just, you know, refresh my memory?

Di looks at him coldly, as if to say: "I might have guessed it would be one of you two."

DI

Certainly. Well, you go back on in your pairs. Ladies first, please. You go on, shout out your lines nice and loud, then get off nice and quick. Afterwards, we'll bring you all on to the stage for the judging.

RICHARD

Dear sweet Jesus...

Kim is overcome with a fit of giggles, but stops immediately when Di gives her a look.

DI

Right, off we go! First please.

First on is Debbie Martin (the tall Helga lookalike from Essex), with David Bennett (one of the Crabtrees seen speaking French earlier)

DEBBIE

(Very quietly, with no attempt at an accent or characterisation)

General von Klinkerhoffen is outside.

Sam Powell calls out from the judging panel.

SAM

Speak up, love! Have another go.

DEBBIE

(She does it in exactly the same way)

General von Klinkerhoffen is outside.

DAVID

Good moaning! I was pissing your coffee, when I saw farty pairs of knockers hanging on the loin. So I shat -

MIRANDA
That's enough!

DAVID
So I shat them down with my postol
-

MIRANDA
Off!

She holds up a red lollipop.

Red!

David goes off, crestfallen.

DAVID
Bigger...

Again, there is a fast-forward action, in which the assorted lookalikes come on. As they reach centre stage, the action slows to normal speed, and they deliver their lines. CLAIRE WILLIS, a Mimi lookalike enters with Michael Watts (the other Crabtree lookalike seen earlier)

CLAIRE
(She karate chops the
air)
Aieeeeeee!

MICHAEL
Hole Hotler!

Ann and Robert come on in real time.

ANNE
Ooooooooooooooh Rene!

ROBERT
Club!

MIRANDA
Green!

They go off.

MIRANDA
Colin Covington and Brenda
Beresford!

COLIN COVINGTON, a very old, sad-looking Gruber comes on, looking bewildered, with BRENDA BERESFORD, dressed as Fannie.

BRENDA
(She makes spitting
noises repeatedly in all
directions)
The flashing knobs!

COLIN
Who do I address it to? Only this
is my first time, and I'm a bit
nervous... I did once do a Dad's
Army reconstruction -

Sam calls out from the judging panel.

SAM
Out this way'll do fine.

COLIN
That soldier. He is very well...
well...

There is a long, painful silence.

SAM
Well?

COLIN
Er, well-built. So sorry... so
very sorry...

He goes without waiting to hear the verdict.

Miranda holds up the red lollipop and cocks her head to one side sympathetically.

MIRANDA
(Quietly)
Red.

It is Kim and Richard's turn. They come on to the stage.

KIM
(Shouts)
General von Klinkerhoffen is
outside.

RICHARD
Silence, peasant, or you will be
shot!

The judges confer briefly, and Miranda announces almost at once.

MIRANDA
Green!

Kim and Richard look over at Di, as though expecting some kind of vindication, but her face remains impassive.

CUT TO:

INT. BACKSTAGE AREA - DAY

Kim and Richard go to the Green Area, among other successful candidates. One of the Helgalike 2, from the dressing room, is there.

KIM
(She smiles weakly)
Well done.

HELGALIKE 2
(She smiles, then drops
it at once and speaks
without enthusiasm.)
Thank you very much. Very kind of
you to say so.

KIM
Um, you know you were saying about
when you saw Kim Hartman in a
shopping centre - what was it that
happened exactly? - you know, with
the tights...

HELGALIKE 2
Oh, I just made that up. Everyone
thinks it's true, though. 'Sreally
funny.

KIM
Thanks.

HELGALIKE 2
What?

KIM
Nothing.

CUT TO:

INT AUDITORIUM - DAY

The judging is taking place. Di is on stage, talking into the backstage area.

DI
Everyone in Green to the stage,
please.

The lookalikes file on to the stage.

DI
Form a line here, please!

She indicates a spot upstage, and they take up their positions.

DI
When your names are called, step
forward for your critiques.

There is a shuffling of papers, etc, then the judges look up.

SAM
Right.. Rosie. Mimi Labonq. I
thought this had the makings of a
very nice performance. Yes, I
could see where you were going
with it. However... No, first,
let's hear what the other judges
thought. That goddess of the
Lookalike Universe, June Collins?

JUNE
(Her head and neck and
stay stiffly in position,
and her face remains
impassive)
Yeah. Uh - I really liked it.

SAM
Anything else?

JUNE

Yeah, I really liked the way you went "Aieeee!" and karate chopped the air.

SAM

Is that it?

JUNE

Yeah.

There is a short pause.

SAM

Ok. Marie Unfaithfull.

MARIE

Yeah. I liked the way she went "Aieeeeeee!" And there was something primordially existential about the way she karate chopped the air. When I was with Mick, Andy Warhol saw me do a karate chop and said I was the most beautiful -

SAM

Ok, ok, no need to overdo it, Marie - you're not in the competition, remember? Right. Anne Pendleton and Robert Roth. Anne: I, personally, really liked your performance. Just a teeny weeny note, though: I did feel you could have held it for just a beat longer. Would you mind just giving it to me again...?

(He cranes his head and cups his ear)

ANNE

Ooooooooooooooh Rene!

SAM

Yes, you see? I felt it could hold for just a tad longer. But it was a very intelligent interpretation, and these are just teenyweeny nitpicks. So, well done, you're

great! Now, David. I don't think I need say too much about yours.

(He looks at him and smiles icily)

Do I?

DAVID

(Humbly)

No, Sam.

SAM

Okey doke. Ian Clarke and Heather Barrett. Um, I - in all honesty, I don't quite know what to say about this. I mean, everything you were doing was fine - you look fine, your reading of it was fine, you got the voices fine, but... June?

June does not move.

SAM

June?

JUNE

Yes.

SAM

Yes what?

JUNE

Yes it was.

SAM

Right, well... it just seemed to lack - I don't know - an essential spark, that -

(He indicates Heather and Ian with a deferential gesture)

- special something that our honoured guests bring to it. Happy Birthday, by the way, Heather.

(He gives her a wink and a little wave)

Look, let's be honest here. It's all very well to look authentic and give a realistic delivery, but you know, it has to have a certain

oomph! - which, I regret to say, you're just not showing me. Which does, in the end, make the whole thing a little bit pointless really. Just very average, I'm afraid. Sorry, luvs... No, sod it, I'm not sorry. This sort of thing makes me really angry, if I'm honest. Your lacklustre, mediocre, andram approach suggests to me that you're simply riding on the coat-tails of our honoured guests here, while bringing absolutely nothing of any interest whatsoever to the parts. I mean, look at them.

(Indicates Ian and Heather again)

They just ooze star quality - whereas you two, frankly, remind me of a dreary old dinner lady in a remand home and a clapped-out old crossing man outside a geriatric centre! Right. I'd better shut up now, or I must just get up and smack you in the mouth. Anyone else?

MARIE

I agree, I'm afraid. It's like, when you look at the kind of impudently brazen chutzpah my friend Martin Luther King used to bring to a performance... Actually, when I did a duet with Kurt Weill, he said I -

SAM

June?

JUNE

Yes.

SAM

Anything else?

JUNE

Yes.

She tries to nod

SAM

Yes what?

JUNE

Yes. I thought it sucked too.

David calls out:

DAVID

You think everything sucks.

JUNE

That's not true... Some things
don't suck.

SAM

Mike Jagger.

MIKE

Well, you know what? Man, I really
liked these cats. I'm gonna vote
for them, so suck you.

MARIE

Did you really like them, Mike?

MIKE

Like, yeah.

MARIE

I really, like, liked these cats
too. I'm gonna vote for them. So
suck you too - hard.

SAM

Fine.

(Under his breath)

We're all entitled to our own
opinions.

DISSOLVE TO:

INT STAGE - DAY

The final judgment is underway. There is now a victory
podium in the centre of the stage, with two steps.

SAM

Right, we the judges have put our
"august"

(he does a little air
quotes gesture)

heads together, and come up with a
final verdict. So, without further
ado, here are the winners. In
first place, we have Claire Willis
and Michael Watts!

Claire and Michael step forward, and Miranda gives them
each a large trophy in the shape of a gold star, and a huge
bunch of flowers.

MIRANDA

Stand on the top step, please.

Amid loud cheers from the audience, they take their places
on the top step of the podium.

SAM

In second, we have Anne Pendleton
and Robert Roth.

They go to the second step and each receive a smaller,
silver star and a smaller bunch of flowers.

SAM

And - controversially - in third
place, we have Ian Clarke and
Heather Barrett.

Kim and Richard go to their place, but there is no step for
them, so they have to stand on the ground in front of the
others. Miranda hands them each a small primary school-
style cup and a very ordinary houseplant with the price
label still on the pot.

SAM

And now, the big surprise moment
that makes these events the
sparkling sensations they always
are. All of you are, I'm sure,
aware that today is the birthday
of one of our very special guests.
So could we please have a big hand
as we present the cake to none
other than Kim Hartman!

Miranda steps forward with a huge cake and approaches Kim.

MIRANDA

(Confidentially)

When I give you the cue, you have
to go up to the panel and present
the cake to Kim.

(Addressing Richard)

And you go up with her. After
she's done the cake, you present
this to Richard.

She hands him a small jeweller's box.

You'll wish you really were them
when you see what they're
getting!

Kim and Richard exchange a quizzical glance.

That's no ordinary cake, as you
will see...

(She chuckles excitedly)

SAM

Ready, Miranda?

MIRANDA

Yep.

(Quietly, to Kim and
Richard)

And... go!

INT AUDITORIUM - DAY

Richard and Kim approach the judges' panel. Kim goes first,
and presents the cake to Heather with exaggerated grace and
a huge, beaming smile.

KIM

I'm going to kill you.

Heather smiles sweetly and bows graciously.

HEATHER

(Sotto)

Sure. Any time, love.

Kim steps back. Richard steps forward to Ian and hands him the case with a big smile.

RICHARD
You're gonna pay for this.

IAN
No I'm not.

Richard turns away, about to walk off.

IAN
Psst!

Richard turns back.

IAN
(Smiles sweetly)
Give my love to your mum.

Miranda runs forward with a large golden knife as the audience starts to chant.

AUDIENCE
Cut the cake! Cut the cake! Cut
the cake!

Heather takes the knife and cuts into the cake. She notices that there is something in it and pulls out a small jewellery box. She claps her hands to her face, then opens it to reveal a Cartier watch, which sparkles expensively in the light.

SAM
No more than you deserve, darling.
Ladies and gentlemen. I'd just
like to say a really special thank
you to our esteemed guests, who
agreed to judge our competition
even when they thought there was
no fee. Well, Kim and Richard,
what you didn't know is that our
sponsors have come up with these
little gifts that, in my humble
opinion, will more than compensate
you for your trouble. Can we have
a close-up on those, please?

On the widescreen monitors in the auditorium, there is a close-up on the watches, which gleam and twinkle in the light. A caption comes up with a price tag of several thousand pounds, a flash that says "WIN!" and a premium rate phone number.

And if you want to win one of these, get your phone fingers out and call our competition line. Now, I know our guests both have busy schedules and need to get going, so a big hand, please, ladies and gents, to say a fond goodbye to Kim Hartman and Richard Gibson!

Heather and Ian rise, wave to the audience, and make their exit amid loud applause.

SAM
(Sotto to Kim and Richard)
Well go on then, you can sod off now. You're done.
(He winks, then speaks for the benefit of all)
Thank you, you two. You've been absolutely great.

CUT TO:

INT GREEN ROOM - DAY

Contestants are milling around excitedly, among staff and audience members. Richard and Kim, now in their own clothes, are standing beside Claire and Michael, who have also got changed, and are looking very glamorous.

RICHARD
Jesus! What a day!

KIM
Did we get found out?

RICHARD
No.

KIM

So do we look a right pair of lemons?

RICHARD

No. Much better. We look like a dreary old dinner lady and a clapped-out old crossing man. Great.

KIM

Brilliant! I loved that.

RICHARD

You know what gets me about it? If I went up for a part as a clapped-out old crossing man, I probably wouldn't even get it. Mind you, if you were to -

KIM

(she points two fingers
at his eyeballs)

Watch it!

RICHARD

I think we can safely say, that was the toughest eight hundred quid we've ever earned.

KIM

Oh, get over yourself. When I was a student I had to clean out toilet bowls with my bare hands.

RICHARD

Really? Where was that?

KIM

Well, it was in a bathroom shop, actually. They were the display ones - some of them could get quite dusty, though.

RICHARD

Well, when I was a student, I had to eat worms.

KIM

Shut up.

RICHARD

No, really.

KIM

Where would you have to eat worms?

RICHARD

It was in a chocolate factory. I
had to try the Iggly Wiggly
chocolate worms for Marks and
Spencers' quality control.

KIM

God, that must have been tough.

Di appears beside Claire and Michael, and Richard and Kim
crane their necks to hear what she is saying to them.

DI

Your cheques ready are ready to
collect, if you'd like to go over
to that table over there where
Miranda is sitting.

Kim and Richard look over, and see Anne and Robert
collecting an envelope each from a smiling Miranda.

CUT TO:

INT GREEN ROOM - DAY

Kim and Richard approach Miranda's table. She smiles as
they come towards her.

MIRANDA

Hello. Problem?

KIM

No. Definitely not. We've come to
pick up our winnings.

MIRANDA

And you are?...

RICHARD

You know - Ian Clarke and Heather Barrett. Third prize... bronze... whatever you call it...

MIRANDA

Well you can't be.

RICHARD

Why?

MIRANDA

Because they've already collected the cheques.

KIM

They can't have done. I mean, that's us.

RICHARD

You know who we are. Don't you recognise us?

MIRANDA

I'm sorry. I don't wish to be rude, but... no. Look, I don't know what you're trying to do, but Ian and Heather have already got their prizes and gone, ok?

KIM

(On the point of tears)
But they couldn't have done - we're Heather and Ian!

MIRANDA

Well, that's a massive coincidence then, because they showed us their ID like everyone else does before we go giving out money. But if you'd like to show me your ID, we can probably clear it up...

(She smiles sweetly)

Kim stares at her for a moment.

KIM

All right then. Check this out.

She delves into her handbag, pulls out her driving licence and throws it down on the table. She gives Richard a triumphant sideways look.

KIM
There you go.

Miranda looks at it.

MIRANDA
You're not Heather. You're Kim.

KIM
Exactly! Kim - Hartman.

MIRANDA
It says here you're Kim Nolan.
Sorry. Got to start clearing up
now. Bye!

Kim and Richard look at each other, and Richard starts to laugh.

KIM
I'm glad you find it funny,
because I don't. However, if you
like comedy so much, try this!

She picks up a large jug of water from one of the tables and empties it over his head.

MIRANDA
Security!

Almost before she has said it, four gorillas in security guard uniforms appear, take an arm each, lift Kim and Richard off the ground and start to frogmarch them out of the room.

CUT TO:

INT CORRIDOR - DAY

The guards carry Kim and Richard to one of the fire exits, kick the door open, swing the two of them three times - counting out loud as they do it - then throw them out through the door.

CUT TO:

EXT CAR PARK - DAY

Kim and Richard are lying face down on the tarmac. They get up and look at each other. Kim has mascara running down her face and Richard has a rivulet of dried KY down one cheek. They start to laugh, then get up and make their way across the car park, and by the time they reach the car they are in hysterics.

KIM

It's been brilliant! I've loved every single minute of it!

RICHARD

I agree. A wonderful day. Couldn't have been better!

KIM

Why don't we do it again next weekend?

RICHARD

Yes, definitely. Or instead, we could track down those bastards and kill them. I mean, properly kill them. Maybe amputate their legs first - in front of their pets.

KIM

Yeah, right. Disembowel them. Boil their fat arses.

RICHARD

Blowtorch their eyeballs!

KIM

Yessssss!

They both stop. The car beside Kim's has its driver's window open, through which they notice Ian surveying them coldly, while Heather leans over from the passenger side - both of them have been listening calmly to every word. Ian smiles as he starts the engine.

IAN

We're looking forward to it - aren't we, Heth?

RICHARD
Get the keys, Kim. Let's go!

Kim fishes in her handbag and quickly finds the keys. They both leap into the car as Ian and Heather roar away. Kim puts the key into the ignition and the car splutters but doesn't start. She tries again without success. As Ian and Heather race out of the exit and their car disappears from

view, Kim's car coughs, lurches forward, and the dented front wing that appeared in her fantasy drops off. One of the lights falls out and dangles limply from its wires.

Kim slumps forward and rests her forehead on the steering wheel. Richard reaches into his pocket, pulls out a dry, curled sandwich and tentatively offers it to her.

RICHARD
Happy Birthday...

Without looking at him, Kim takes the sandwich and starts to munch on it slowly as the credits roll, to the soundtrack: "Rock Around Ze Clock".

END CREDITS