

# **SNAKE DADDY**

by

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INT. LONDON MANSION - AFTERNOON

A rich man's palace of chrome and glass.

In the kitchen, a man, SNAKE, stands next to the centre island. Thin, rakish even and slightly hunched at the shoulders, he could be a drug addict on the prowl in his ripped jeans and sweater with the hood pulled up to hide his face.

Snake opens a drawer, searches through it, slams it shut. What he's looking for, what he needs, isn't there.

He kicks a cupboard door.

INT. LONDON MANSION - CONTINUOUS

Sunlight seeps through the partially closed curtains of the lounge. It's dim, but not dark enough to hide the luxury.

Snake stalks through the room as if he owns it.

On one wall, a massive music system. He switches it on. Rock music blares.

He nods his head in time to the beat while he makes a beeline for the drinks trolley.

His hand, covered with a snakeskin tattoo, lifts a bottle and unscrews the cap

Snake's hand shakes as he lifts the bottle halfway to his mouth.

A phone rings. The bottle doesn't reach his mouth. He drops it back on the trolley and pulls his sleeve back to check the time.

There's a gold Rolex on his wrist and more snakeskin tattoo covers his arm.

Time's running out

INT. LONDON MANSION - CONTINUOUS

Snake heads upstairs and goes into a bedroom.

INT. THE LONDON HOUSE. BEDROOM.

The bedroom's been ransacked. It's a tip. The black silk sheets are crumpled, wardrobe doors hang open, clothes and shoes are strewn all over the floor.

Snake ignores the mess.

He sits on the bed. Rocks back and forth as if he's suffering some serious withdrawal symptoms.

His hand shakes as he opens a bedside-table drawer and rifles through it.

What he wants isn't there.

He pulls the drawer out and throws it across the room.

INT. LONDON MANSION - CONTINUOUS

In the hall - a full length mirror and a table next to it.

Luxurious deep-pile carpet on the floor.

Snake thumps down the stairs.

He stares at himself in the mirror and grins.

His face, late forties, haggard, is the face of an alcoholic or a druggie going through hard times.

He winks at his reflection. He loves himself.

A tattooed hand hovers over a set of car keys on the table.

He grabs them.

Heavily tattooed fingers press buttons on an alarm system box. But its the wrong number. The alarm starts peeping.

He switches it off fast and leaves the house.

The front door slams shut.

EXT. LONDON MANSION - CONTINUOUS

The street is expensive looking, quiet, well kept. Chelsea or somewhere similar.

Snake stands on the step, looks up and down the street.

A woman, fifty-ish and suit-smart, heads up the street towards the house. She might have been walking her dog, but she's not, she's carrying a briefcase because she's going to work.

The alarm ringing catches her attention.

She watches Snake leave the house.

She can't take her eyes off him.

A car lock beeps.

A car door slams.

An engine roars and tyres screech.

The woman slaps her hand over her mouth.

INT. TRAIN - AFTERNOON.

A young woman sits on a train.

She's ELENA, twenty, has an Amy Winehouse hairstyle and wears a fur jacket.

She applies another layer of make-up to her bruised face.

EXT. KINGS CROSS - AFTERNOON.

Snake walks into the train station, head down, hood pulled up and sits on a bench.

He starts fiddling with a very expensive mobile phone he pulls from his pocket.

EXT. TRAIN STATION PLATFORM - CONTINUOUS

A train pulls in. The door swings open.

A big holdall is thrown out onto the platform.

Elena steps out of the train and starts dragging the bag behind her.

From Elena's pov - Snake stands up and heads toward the platform barrier.

He spots her, raises his hand in recognition.

The woman from the street is buying a newspaper at a stand.

She sees Snake and starts waving her hands about, pointing at him.

Nobody takes any notice of her. She goes after him.

Snake and Elena are face to face.

He reaches out, grabs her chin, turns her face roughly.

SNAKE

I'm going to kill that little...

The woman interrupts him. She grabs his arm.

WOMAN

It is you. I knew it. I saw you come out of that house. It was you, wasn't it?

SNAKE

Not now.

ELENA

Its all right.

SNAKE

No, it's not all right.

WOMAN

It is you.

She lets go of Snake's arm, opens her briefcase, pulls out her phone.

WOMAN

I saw you coming out of that house.

SNAKE

And so what are you going to do?  
Call the police? Have me arrested?

ELENA

Dad,

SNAKE

Which part of NOT NOW don't you  
understand?

WOMAN

I can't believe it. Can I have your  
autograph? And a photo? I've been a  
fan of yours since I was sixteen. In  
my wilder days, well..

SNAKE

Not now, for fu...

ELENA

Dad, it's all right. Here give that  
to me.

Elena holds her hand out.

The woman passes her the phone.

ELENA

Come on, I'll take a picture for  
you.

SNAKE

One... and then we're going.

Snake throws his arm around the woman's shoulders and pastes  
a false smile on his face.

Elena takes the photo, gives the woman her phone back.

Snake lets go of the woman and picks up Elena's bag.

SNAKE

Now fu...

ELENA

Dad.

WOMAN

Thank you. If I didn't have that  
(waves phone at him) no one would  
ever believe I'd met you.

Woman rushes off.

SNAKE

Suppose that'll be on Facebook in  
less than five minutes.

ELENA

I doubt it. I never was any good  
at taking photos.

Snake drops the bag and looks at Elena.

SNAKE

What do you mean?

ELENA

You're headless.

Snake grabs Elena in a hug and laughs.

SNAKE

That's my genes.

Snake pushes Elena away, at arms length and inspects her  
face.

SNAKE

What the hell's happened?

INT.SNAKE'S CAR.

Snake is at the wheel, driving.

SNAKE

Go on then, spill it

ELENA

Spill what, dad?

SNAKE

What the fucks going on? As if I  
can't tell. He gave you another  
going over, didn't he?

ELENA

Can't we talk about it when we get  
home?

SNAKE

Home now, is it?

ELENA

You know what I mean.

SNAKE

Its never been home, has it? How's your gran? I'm surprised you've not gone there.

ELENA

What? With my face like this?

SNAKE

How long are you planning on staying for?

ELENA

I don't know. Just till I get my head together.

Snake glances over at Elena.

ELENA

Why? Have you got something more important to do than spend time with your daughter? Tour coming up? A couple of groupies to shag?

SNAKE

Your grandmother didn't bring you up to talk like that.

ELENA

You can't hide where you come from.

Snake glances at Elena.

SNAKE

So he belted you again then?

ELENA

I don't want to talk about it. Not now anyway.

SNAKE

Well when you do, I'll be all ears. And then I'm going to go and kill the little bastard.

ELENA

Yeah, reckon.

EXT. LONDON MANSION -AFTERNOON

Snake stops the car outside his London house. He parks half on the kerb and switches the engine off before he checks something on his face in the rear-view mirror.

ELENA (OOV)

Are the spare keys still in here?

The glove compartment is opened, she's rummages in it.

The passenger door slams and she's gone.

Snake rolls the window down.

SNAKE

Where're you going?

ELENA

I need the bog.

SNAKE

I'll bring your bag in then, shall I? Since when did I change my name to Jeeves?

INT. LONDON MANSIN - CONTINUOUS

Snake struggles through the front door with Elena's bag, drops it.

he doesn't miss the mirror and the opportunity to check himself out.

He does something to his hair.

The sound of vomiting from the downstairs bathroom is followed by the toilet flushing.

Elena appears in the hall

SNAKE

You all right?

ELENA

Yeah,

SNAKE

Well next time, shut the door. I can't stand the sound of puking.

ELENA

Who said there's going to be a next t...

Elena rushes back to the bathroom. Slams the door.

INT. LONDON MANSION - CONTINUOUS

Snake sits on the sofa. He stares at the drinks trolley.

Elena enters the lounge.

She's pale, wipes her mouth with the back of her wrist.

SNAKE

You all right?



ELENA

Yeah.

SNAKE

You always got sick.

Elena crosses the room to where there's a display of photos on the wall.

ELENA

Yeah, when?

SNAKE

When we went on tour. On the bus, on the train. You were always puking. Knocked me sick. Never knew anything so small could chuck up so much.

ELENA

I don't remember that.

SNAKE

You wouldn't, you were too young. It was before, before she... You must take after your mother.

ELENA

Why?

SNAKE

She was always puking. Morning, noon and night. Puke. That's all she did.

ELENA

Yeah, she puked and then she died.

SNAKE

She didn't die. She killed herself.

ELENA

I'm starving. Do you want some toast?

SNAKE

No, I'll have a cup of tea though.

ELENA

What?

SNAKE

I said, I'll have a cup of tea and put plenty of sugar in it.

INT. LONDON MANSION.

Snake rises from the sofa and leaves the lounge.

He stands in front of a set of double doors.

He grabs the handles and pushes.

INT. LONDON MANSION. FLASHBACK.

The doors swing open onto a swimming pool.

Loud music plays in the background.

A party in full swing.

People drinking, laughing and talking.

A woman floats face down in the water.

Snake shouts then jumps into the pool, grabs the body and hugs it to him.

Others jump in the pool to help, but its too late.

Snake's still in the pool, he cradles the body.

Flashing blue lights are reflected on the water and sirens blare.

END OF FLASHBACK.

INT. LONDON MANSION

Snake pulls the double doors closed.

A siren still shrills.

SNAKE

What the?

INT. LONDON mansion - continuous

Elena kneels on a worktop faffing a tea towel under the smoke alarm.

It stops shrieking as Snake rushes into the kitchen

ELENA

Sorry, dad.

Snake walks over to Elena and takes hold of her face.

From Snake's pov - We see her bruises in close up.

SNAKE

You're not as good at covering it up as your mother was.

ELENA

Yeah well, I've probably not had as much practice.

Snake moves away, picks up the tea she's made him, takes a sip, then puts it down.

SNAKE

I'll take your bag upstairs.

INT. LONDON MANSION - CONTINUOUS

Snake bends down to pick up Elena's bag.

One of the side pockets is open.

Something inside catches his eye.

He reaches in, takes something out, clutches it in his hand.

Disbelief is followed by anger.

INT. LONDON MANSION - CONTINUOUS

Elena sits, cross-legged on a worktop, eating a slice of toast.

Snake walks across the kitchen and places something in front of her.

SNAKE

What the fuck is that?

There's a hash pipe on the worktop.

ELENA

I wouldn't have thought you'd need to ask me that, dad.

SNAKE

What the fu...

ELENA

It's not mine.

SNAKE

No, course its not. That's why its in your bag. What do you think I am? Stupid?

ELENA

Its not mine. Its Charlie's.

Snake moves in on Elena. Pushes his face close to her's.

SNAKE

I'm all fucking ears. Spill it.

Elena turns away from Snake, jumps down off the worktop and puts some space between them before she turns on him, angry.

ELENA

Spill it? Spill what, dad? There's nothing to spill that you've never seen or done, so what do you want to know? Don't tell me you thought they called the group The Toke's because they thought it was cute. That (POINTS AT PIPE) is nothing more than another high to get ready for the job. What do you think I got this for? (POINTS AT FACE) For giving him a blow job in the back of the van? I took this... (GRABS PIPE OFF WORKTOP AND HOLDS IT UP) off him because that's one road trip I don't want him to take. But then you could probably give him better advice on that than me. Right?

Elena throws the pipe across the kitchen then storms out.

Snake turns his back to us, runs his hand through his hair then thumps the work-surface hard.

INT. LONDON MANSION - CONTINUOUS

The bathroom door is closed.

Elena's in there vomiting again..

INT. LONDON MANSION - CONTINUOUS

Elena walks into the bedroom, throws herself on the bed and cries.

INT. LONDON MANSION - CONTINUOUS

Snake sits on the sofa holding a tumbler of whiskey.

He stares at the wall and takes slugs of his drink.

Elena enters the lounge, sidles up behind Snake and drapes her arms around his neck.

ELENA

Daa-d,

SNAKE

What?

ELENA

Fancy taking your daughter out for a night on the town?

Elena rubs her face against the top of his head.

ELENA

Pleee..se,

SNAKE

And you reckon getting your face in the papers is going to make any difference?

ELENA

It won't make any difference, but it'll make me feel better. Go on.

SNAKE

I'll have another one of these then, while you get your glad rags on.

Elena gives Snake a noisy kiss on the cheek, grabs his glass and goes to the drinks trolley.

ELENA

What are you on?

SNAKE

What am I ever on?

ELENA

Yeah, right.

Elena picks up a bottle of Jack Daniels. She pours out half a glassful which she puts on the table in front of Snake.

Snake's hand reaches out to take the glass.

INT. NIGHTCLUB SOMEWHERE IN LONDON - NIGHT.

Snake grabs a glass.

Snake's drunk.

He slouches on a sofa in the VIP section of a noisy, crowded club.

A couple, a stocky bald man (BIF) and a leggy blonde, join him.

BIF

Snake, wake up.

Bif tries to rouse Snake.

WOMAN

He's pissed.

BIF

That's nothing new.

Bif shakes Snake a couple of times, but he barely responds.

BIF

Come on, Snake.

Snake opens his eyes, but he's really out of it.

SNAKE

Hey, man.

BIF

What the fuck are you doing in here?

Snake waves an arm in the direction of the dance floor.

Bif looks towards the dance floor.

Elena's on the dance floor in a crush of bodies.

BIF

Cool, bout time you got yourself a new girlfriend.

SNAKE

S'not a girlfriend. It's Elena.

Snake leans forward to get his glass and nearly falls off the sofa.

Bif pushes him backwards.

SNAKE

Guess what? Geezer on the door thought I was Danny Collins. Tossler.

BIF

That's Elena? No way.

Elena drops onto the sofa and puts her feet on the table.

Bif stands up, arms spread wide. He wants to give her a hug.

BIF

Elena,

ELENA

Who are you?

BIF

You don't remember me?

ELENA

No,

Bif's shocked, looks a little hurt. Shouts over the music.

BIF

It's me, Bif.

ELENA

Bif who?

BIF

Bif! You must remember me.

ELENA

No. Only Bif I ever knew had hair  
and didn't go out clubbing.

Elena suddenly stands up and launches herself across the table until she's sitting in Bif's lap. She wraps her arms around his neck.

ELENA

Bif, the burned out roadie. Fooled  
you. Who's the tart?

Bif whispers in Elena's ear.

Elena shrieks with laughter.

Bif laughs with her and then pushes her from his knee onto the sofa.

BIF

Come on, I'll help you get him in a  
taxi.

ELENA

No way. Its too early. I'm going  
for another dance.

Elena goes to stand up.

Bif takes her by the wrist to stop her getting up.

BIF

Listen to me. I'm going to pick  
your dad up, I'm going to get him  
the hell out of here and you are  
going to follow me. Got that?

Elena pulls a sulk but doesn't argue.

Bif turns and says something to the blonde before he manhandles Snake off the sofa and through the crowd in the club.

EXT. OUTSIDE NIGHTCLUB - NIGHT

Bif comes through the doors to the club.

Snake's arm is thrown over his shoulder.

Bif shouts to the bouncer.

BIF

Get me a cab. Now!

Bif staggers under Snake's weight

Elena gets under Snake's other arm, stumbles.

ELENA

Fuck this.

Lights start flashing. Paparazzi.

A cab draws up and blocks the three of them from the photographer's view.

INT. LONDON MANSION

Bif and Elena struggle up the stairs with Snake.

They fall through the bedroom door and collapse on the bed.

ELENA

Just like old times, is it?

BIF

No, the house is still in one piece.

INT. LONDON MANSION - CONTINUOUS

Bif and Elena sit at the centre island in the kitchen drinking coffee.

BIF

Why was your dad drinking?

ELENA

Does he need a reason?

BIF

He hasn't drunk in six months.  
So what started him today?

Elena shrugs her shoulders, bends down and picks up a high heeled shoe, dangles it front of Bif.

ELENA

Can't believe, I've broken my jimmy shoes.

BIF

What started him drinking today?

ELENA

I don't know...

BIF

I don't believe you.



ELENA

I don't know.

BIF

He's been working out. Got his shit together.

ELENA

Who? My dad?

BIF

Yeah, your dad. Has he told you he's going on tour? Making a comeback?

Elena looks surprised, says nothing just picks up her coffee mug.

ELENA

No, but I'll drink to that. Cheers.

Bif and Elena clink mugs and laugh.

INT. LONDON MANSION - CONTINUOUS

Bif stands at the bottom of the stairs.

Elena throws a blanket down.

He catches it.

BIF

Goodnight Elena. See you in the morning.

ELENA(OOV)

Night, Bif. See you in the afternoon.

A door closes upstairs.

Bif walks down the hall, comes to a door, opens it and switches the light on.

The walls of the room are full of music discs. Scattered about are guitars and other music paraphernalia.

The far wall is covered with a huge print. The photo has been taken from on stage at a concert. Snake is body surfing the crowd, arms spread out in a crucifix. Face down, his back is covered with coils of serpentine tattoos.

Bif stares at the photo. He throws the blanket on the sofa, picks up a cushion and launches it at the photo of Snake.

BIF

Back to square one.

He lays down and makes himself comfortable on the sofa.

INT. LONDON MANSION

Snake comes out of his bedroom door in a crumpled pair of pyjama bottoms.

He looks rough, badly hungover.

He walks towards a closed door, is about to open it but changes his mind and heads down the stairs, passes through the hall and goes to into the pool room.

INT. LONDON MANSION - CONTINUOUS

Snake stands on the edge of the pool, stares down at the water.

The filters are noisily pumping water.

The filter noise gets louder.

Snake hangs his head.

The filter noise overrides everything.

Bubbles rise through the water in the pool.

The filter noise is really loud.

There's a big splash.

Snake's body submerges.

He descends slowly to the bottom of the pool.

He surfaces, coughing up water.

SNAKE

You bastard.

BIF(OOV)

Forty lengths. Get moving, you fucking pisshead. Go!

INT. LONDON MANSION - CONTINUOUS

Bif is in the kitchen, in his underwear, frying bacon.

Snake walks in, damp from the pool, a towel draped round his neck.

BIF

Welcome back.

SNAKE

I'm starving.

Elena enters, still in pyjamas, hair all over the place and smudged eye make-up.

ELENA

Didn't know you were having an underwear party, I'm overdressed.

Elena sniffs the bacon cooking, her face crumples. Hand over her mouth, she runs out of the kitchen.

BIF

What's up with her? She got a bun in the oven?

Snake opens the oven door.

SNAKE

No.

BIF

Oh for fu... Last night's alcohol deadened your brain cells or what? She pregnant?

Snake stares at Bif.

SNAKE

I don't know.

INT. LONDON MANSION - CONTINUOUS

Snake, Bif and Elena sit on stools around the kitchen's centre island.

Snake and Bif watch as Elena piles slices of bacon onto a slice of bread and then slathers ketchup on another piece.

They're mesmerized as she makes it into a sandwich and then takes a huge bite. She eats as though she hasn't seen food in a week.

Snake and Bif exchange a look which says - yes she is.

Bif finishes his breakfast.

BIF

Snake, you fed Mercy this week?

SNAKE

No, I was going to do it this morning, but my stomach wasn't up to it.

BIF

Suppose that means I'll have to do it.

Snake laughs.

SNAKE

Reckon you're man enough?

BIF

We'll soon see.

INT. LONDON MANSION -CONTINUOUS

Bif stands in front of a door upstairs.

He pushes it open at arms length and squares his shoulders before he goes in.

Its dark in the room, but there's a sort of strange green glow emanating from around the walls.

Bif whistles as he clicks a switch.

Its obvious he's not overly happy about entering.

The room floods with light. Its full of reptile terrariums.

BIF

Mercy, you in there?

Bif walks over to a large wall mounted glass tank.

There's a large, black-headed python inside.

He leans forward to get a closer look before opening a fridge close by.

Bif picks up a pair of long tongs and extracts a defrosted mouse by the tail from the fridge.

He carries the mouse at arms length back to the snake tank, opens the lid and drops it inside, then lets the lid drop quick and shudders.

Bif watches the snake slither across the tank.

BIF

You're a mean bitch.

Raised voices can be heard through the open door..

INT. LONDON MANSION - FLASHBACK

Snake's pacing. He's angry. He's shouting into the face of a woman. She has long dark hair, similar to Elena's.

SNAKE

Fucking pregnant. Pregnant? How the fuck did you manage to get pregnant?

The woman is crying.

WOMAN

I don't know, it...

Snake paces the kitchen

SNAKE

We've got a major tour starting next week. We'll be gone for months. You can't be pregnant, not now, for fucks sake.

WOMAN

I'm not the only one who had unprotected sex, remember. Its not all my fault.

SNAKE

You can't be pregnant, not now. You'll have to get rid of it.

WOMAN

No,

SNAKE

Yeah, get rid of it and quick.

WOMAN

What's it matter, we're married, what...

SNAKE

I don't care. Get rid of it.

She takes a run at Snake, goes to hit him, tries to scratch his face.

He grabs her by the hair, pushes her to the floor.

He raises his fist.

A female scream rips through the kitchen.

END OF FLASHBACK

INT. LONDON MANSION

It's Elena who's screaming now.

Snake's got hold of her hair, pushes her up against the centre island.

ELENA

Dad, get off!

Bif barges into the kitchen, grabs hold of Snake and pulls him off Elena.

BIF

Snake, what are you doing?

Snake seems to come out of a daze, looks hard at Elena.

SNAKE

He's a tosser. Not only does he  
knock you about, he knocks you up  
as well.

Snake turns and leaves the kitchen.

Bif takes Elena, now sobbing, in his arms and hugs her.

INT. LONDON MANSION - MUSIC DEN

Snake sits on the sofa where Bif slept, the blankets are  
still there, crumpled up behind him.

He strums on a guitar.

Bif sticks his head round the door. He's had time to calm  
down, but he hasn't. He's angry, threatening.

BIF

One more slip like that and I'll  
frogmarch you straight back to the  
psychologist.

Snake stares at Bif then strums the guitar hard

SNAKE

(SINGS) Hey, Rock and Roll

Bif withdraws. The door starts to close.

INT. LONDON MANSION - CONTINUOUS

Bif closes the door to the den. He shakes his head in  
disbelief.

Something smashes against the door on the inside. Sounds  
like the guitar.

INT. LONDON MANSION - KITCHEN.

Elena cradles a mug of tea. She trembles and sniffs from her  
dad's attack.

Her mobile phone is on the worktop next to her.

Bif enters kitchen.

BIF

You all right now?

Elena nods.

ELENA

I'll live,

Bif walks across the kitchen to give her another hug. Just as he reaches her, the phone starts buzzing.

We see a name light up on the phone.

It says Charlie. Bif looks down at it, but Elena covers the phone with her hand.

BIF

I don't believe it. Like mother,  
like daughter. You don't have to  
tell me anything. If you want me,  
I'll be in the gym. I need a  
workout.

Bif leaves the kitchen.

Elena returns the missed call.

ELENA

Charlie, we need to talk...(PAUSE)  
Don't be such an asshole, I've got  
something to tell you. (PAUSE -  
SHOUTS) Will you listen.

INT. LONDON MANSION - EARLY EVENING.

Elena curls up under a blanket on the sofa in the lounge. She's been crying again. She plays with the phone.

Snake comes in and squats down in front of the sofa.

Elena ignores him. Carries on playing with the phone.

SNAKE

I'm sorry, okay? I get confused in  
my head when I've been drinking. I  
shouldn't have done that.

Elena just looks at him.

SNAKE

Are you still staying?

ELENA

What for? There's not much  
difference between here and there.  
Is there?

SNAKE

I told you, it won't happen again.  
No more booze, no more problems. I  
want you to stay here and have the  
baby. I'll help you.

ELENA

No dad, I've already decided. I'm having an abortion. Can't see any point in putting another kid through the same misery. It wouldn't be fair. As soon as its over, I'll meet up with Charlie. Wherever he's got to on the tour, I'll join him.

Snake stands up.

SNAKE

He'll love that.

ELENA

What do you mean?

Snake starts walking away and then turns.

SNAKE

You're about as stupid as your mother, do you know that. Do you really think he'll want you with him?

ELENA

Charlie's not like you, dad.

SNAKE

Yeah, your face tells me that.

INT. LONDON MANSION - CONTINUOUS

Snake storms out of the lounge and runs straight into Bif. He pushes past him, heading for the front door.

BIF

Where you going?

SNAKE

Out

BIF

Out where?

SNAKE

You're my roadie, not my fucking bodyguard.

Snake grabs his car keys and goes out the door.



EXT. LONDON MANSION - EARLY EVENING.

Snake comes out the front door, slams it shut and walks off down the street.

INT. LONDON MANSION

Bif stands in the hall, gobsmacked. Elena runs out of the lounge and pushes past him.

BIF

And where are you going?

ELENA

To bed.

EXT. LONDON SOMEWHERE. EVENING

Snake stands in a car park talking to a man.

Snake passes him some notes and they shake hands.

INT. LONDON MANSION - EVENING.

The curtains are drawn in Elena's bedroom. She's on the bed, head under the covers muffling her sobs.

Snake sneaks into the room.

He carries something wrapped in his jacket. He sits on the side of the bed.

SNAKE

Elena,

ELENA

Go away,

SNAKE

I've got something for you.

Elena stays undercover.

SNAKE

Come on, its a present.

Elena sits up in the bed. She's a mess.

ELENA

Did you get me some new jimmy shoes?

SNAKE

No

ELENA

What then?

Snake unwraps the bundle and drops a German Shepherd puppy on the bed.

Elena squeals and cuddles it like a teddy bear.

She wraps her arms around Snake's neck.

Snake's pleased, but embarrassed.

ELENA

Thanks, dad.

SNAKE

Don't thank me. When it gets a bit bigger, I'm going to train it to go for the throat

Snake mimics a growl and pushes Elena backwards on the bed

SNAKE

Just like that. I think you should call it Killer.

Snake pulls Elena up again.

SNAKE

Stay. I'm sorry. I've never been much of a dad, I know that. But I want you to stay. I want to look after you. You won't have to worry about money or anything. Keep the baby, I'll pay for all the stuff, give it a private education if he needs one...

ELENA

You never gave me one.

SNAKE

You hated school. Your gran said it would have been a waste of money.

ELENA

What makes you think its going to be a boy?

SNAKE

Baby Snake. We'll get him a tattoo at three months.

Elena hits Snake with a pillow.

He retaliates and they end up having a pillow fight.

SNAKE

Go on, say yes. Say you're staying  
or I'll pulp'yer with the pillow.

Snake stands up pillow above his head.

Elena covers her head with her arms.

SNAKE

What are you going to say?

ELENA

I'll think about it.

Snake drops the pillow.

SNAKE

I'll take that as a yes then.

INT. LONDON MANSION - MORNING.

Snake sits in the kitchen.

Elena rummages in the fridge for something to snack on.

SNAKE

I don't care what you say, I'm  
going with you.

Elena takes a load of food out of the fridge and dumps it on  
the worktop.

ELENA

It's just a check up and a chat  
with the doctor, to help me decide  
what to do. I can do it on my own.

SNAKE

I thought we'd already decided.

ELENA

I'm just going to check out the  
options.

SNAKE

I'm coming with you. That's the  
option. You know, your mum had a  
thing about peanut butter and  
Branston pickle sandwiches. Ate  
them all the time. Used to knock me  
sick.

ELENA

Oh what?

Elena starts looking in the cupboards.

ELENA  
Have we got any?

EXT. LONDON SOMEWHERE. MORNING.

Snake and Elena walk down a busy street and enter a large building.

INT. LONDON SOMEWHERE. CLINIC. MORNING.

Snake opens a door onto an expensively decorated waiting room. There's several women in various stages of pregnancy sitting around, waiting.

The women stare when Snake and Elena enter the room.

Snake and Elena sit down. Both look uncomfortable with the environment.

A very pregnant women comes out of the consultant's surgery.

Elena's mouth drops open.

ELENA  
Oh my god. I didn't think you  
could get that big.

Snake whispers to Elena.

SNAKE  
Neither did I. I don't think your  
mum got that big.

A nurse comes out of the consultant's.

NURSE  
Mrs Banroft?

A women gets up, leaves a magazine on the table and goes into the consultancy.

Elena picks up the magazine, flicks through the pages. Stops on one, grimaces.

ELENA  
That's disgusting.

Elena throws the magazine down. Snake picks it up and starts leafing through it. Finds an article about something, maybe epidurals, starts reading it out loud.

SNAKE  
Listen to this. It says, a fine  
needle is inserted into the lumber  
region and...

ELENA

Shut up. That's disgusting.

Another women enters the waiting room. She stares at Snake. Gives him the once over.

Snake, put out, stares back over the top of the magazine.

SNAKE

She's going to ask for my fucking autograph, you see.

The women starts staring at Elena.

Snake gets annoyed and drops the magazine to his lap.

SNAKE

Do you want a photo?

WOMAN

Your's is it?

Snake's confused.

SNAKE

No, you can have it if you want.

Snake holds out the magazine.

Mrs Banroft emerges from the consultants room followed by the nurse who calls Elena's name.

Elena gets up and goes into the room. The door closes before Snake is even on his feet.

SNAKE

It's okay, I wasn't thinking of coming in with you.

WOMAN

I meant the baby.

SNAKE

What?

WOMAN

Are you the father?

SNAKE

No. I'm her dad. The baby's... granddad.

WOMAN

Thought you looked too old for you to be a couple. But then again you never know these days. My ex has just had a baby with a girl her age. She's a pretty girl, your daughter.

SNAKE

Yeah, she takes after me.

WOMAN

I wouldn't have said that.

SNAKE

Right.

Snake lifts the magazine up to hide his face.

The nurse opens the consultants door, looks at Snake and beckons him in.

Snake gets up, throws the magazine on the table and goes through.

Elena's dressed and sitting on the bed.

The doctor is an attractive woman in her late thirties. Snake does a double take.

SNAKE

Are you the doctor?

DOCTOR

I am.

SNAKE

Is everything all right?

DOCTOR

Everything is perfect.

She stands up and comes round the desk. Her white coat is open over tight jeans and a white t-shirt.

Snake gives the doctor the eye.

The doctor perches on the edge of her desk

DOCTOR

I just wanted to ask you something,

SNAKE

If its the same question as that silly cow in the waiting room asked, no, I'm not the dad.

DOCTOR

I know that. Actually, I just wondered if you'd give me your autograph?

SNAKE

Really?

DOCTOR

Please,

SNAKE

My pleasure.

Snake bends down and takes a piece of paper from the desk. He writes on it then leans over toward the doctor.

SNAKE

My phone numbers on there as well.  
Give it a ring sometime.

ELENA

Dad!

DOCTOR

Unfortunately, patient protocol and all that, well, you know.

SNAKE

Call me.

The doctor smiles and slips the paper in the pocket of her jacket.

DOCTOR

Elena, have a think about what we were talking about and if you want to proceed... Well, no, I'll tell you what. I'll give you a few days and then call you. See what you've decided. Nice to have met you Mr...

SNAKE

Snake.

Snake and Elena leave the room

The doctor takes the paper out, looks at it, smiles and puts it in a drawer of her desk.

EXT. LONDON STREET SOMEWHERE.MIDDAY

Snake and Elena come out of the doctor's building. They're walking along the path, side by side, Snake's got his arm round Elena's shoulder.

SNAKE

So when you due. Did she say?

ELENA

Second week in September.

Snake stops walking and stands apart from Elena.

SNAKE

Just before we go on tour?

ELENA

I haven't decided I'm having it yet. I need to talk to Charlie, find out...

SNAKE

Maybe I could get your Gran to come up and stay for a bit while I'm gone.

ELENA

I'm hungry. Can we get something to eat?

EXT. LONDON STREET- RESTAURANT TERRACE

Snake and Elena are sat at a table outside an Italian restaurant.

They're eating pizza and drinking Cappuccinos.

SNAKE

I need a piss. Don't eat it all before I'm back.

Snake gets up and goes inside the restaurant.

Elena takes her phone out and starts texting.

She gets a reply. Texts again.

Snake heads back to the table.

Elena sees him and puts the phone away quickly.

But he's seen her.

SNAKE

Who was that?

ELENA

Just a friend, asking how I was.

SNAKE

You heard from bozo?

ELENA

No. Probably too busy on his tour to be bothered. Ring any bells, dad?

Snake picks a serviette up from the table.

SNAKE

You've got a bit of soot on your nose, come here.



Snake leans over and wipes the smudge from Elena's nose.

Snake holds the white serviette with a black smudge on it.

FLASHBACK.

Snake's wife's face. She's been crying hard and her mascara's running.

Snake's tattooed hand wipes the smudges from her face with a white serviette.

END OF FLASHBACK

Snake looks at the stained serviette, pushes his chair back and gets up from the table. He pulls his wallet out and starts throwing notes on the table.

SNAKE

Let's go home.

Elena grabs a slice of pizza and starts eating it.

ELENA

I haven't finished yet. Get a box.

EXT. SNAKE'S CAR

Snake's driving.

Elena's in the passenger seat, open pizza box on her knee.

SNAKE

Tell you what, let's go shopping.

ELENA

What for?

SNAKE

I don't know. Paint for the nursery?

ELENA

Dad, I haven't decided..

SNAKE

We'll just look, all right?

ELENA

At least you didn't say maternity dresses.

SNAKE

Do you want some?

ELENA

Do you want to wear this pizza  
box?

EXT. DIY SHOP - AFTERNOON

Snake's car drives into the car park.

He parks in a disabled bay.

Snake and Elena get out and get a trolley.

Its one of those long, flat ones and Elena gets on it.

Snake pushes Elena around the shop, picking up different  
things, paint, brushes etc.

They go to the checkout.

He gets out a load of notes.

Checkout girl looks at him funny.

Snake takes a pen and signs one of the notes.

Checkout girl, is not impressed and passes them all, one at  
a time through the forgery machine.

EXT. LONDON MANSION - AFTERNOON.

Snake drives the car it onto the kerb and switches the  
hazard lights on.

Bif appears on the doorstep.

Elena slides out of the car and enters the house.

Bif whispers to her as she passes.

BIF

You've got a visitor. In the  
lounge.

Elena's baffled but then realization hits and her face  
lights up.

BIF

I'll keep your dad busy. Go on.

Elena disappears into the house.

Snake's opened the boot of the car. He shouts to Bif.

SNAKE

Give us a hand.

He piles stuff onto the pavement.

INT. LONDON HOUSE - CONTINUOUS

There's a man, CHARLIE, sprawled on the sofa. He's listens to some music, headphones on.

Elena comes in.

ELENA

Charlie,

He carries on listening to his music oblivious.

ELENA

Charlie,

Elena stands in Charlie's line of vision, but his eyes are closed. He's really into what he's listening to.

Elena grabs the earphone cords and pulls hard.

Charlie sits up.

CHARLIE

Hey...

ELENA

Hello, Charlie.

CHARLIE

Babe, I was listening to that. Its the new cut of the album's title song. Its brilliant. Do you want to hear it?

EXT. LONDON MANSION - CONTINUOUS

Bif and Snake look at the stuff piled on the pavement.

BIF

What are you going to do with all this?

SNAKE

The nursery.

BIF

She hasn't said she's having the baby yet.

SNAKE.

She will.

BIF  
And if she doesn't?

SNAKE.  
I don't know.... I'll use it to  
paint the den.

Bif picks up a can of paint and reads the label.

BIF  
What? Pink?

Snake holds up a different can.

SNAKE.  
Or blue.

INT. LONDON MANSION - CONTINUOUS

Snake and Bif carry armfuls of decorating stuff down the hallway.

BIF  
Where do you want it?

SNAKE.  
Take it upstairs. We'll stick it in  
the spare room.

They struggle upstairs with the packages.

INT. LONDON MANSION - CONTINUOUS

Elena looms over Charlie.

ELENA  
God, how stupid of me. And I  
thought you'd turned up to see me  
and talk about the baby situation.

CHARLIE  
Babe, I can't deal with all that at  
the moment. You know I'm under  
pressure...

ELENA  
Under pressure? You don't know what  
pressure is. Try being pregnant by  
some asshole who doesn't give a  
shit. Then you'd know what pressure  
is.

CHARLIE

Ele, babe, you know this is our big chance. The albums ready to roll and we've...

ELENA

What about me, Charlie, and this? Our baby...

CHARLIE

I can't deal with it now. I'm too busy. You'll have...

ELENA

You're too busy...

The door bursts open. Snake bursts into the room.

SNAKE.

What... Are you doing in my house?

ELENA

Dad...

SNAKE.

Shut up.

Charlie gets up off the sofa, squares his shoulders.

Snake points at Elena.

SNAKE

You, go to the den. I'll be there in a minute.

Snake moves further into the lounge.

SNAKE

Go on, go... Now.

Elena pushes past him.

Snake approaches Charlie.

He's like a wild animal with the prey in his sight.

Snake and Charlie are face to face.

Snake breathes heavily

Charlie is motionless.

Snake pokes Charlie in the chest.

SNAKE

I think you owe me an explanation

CHARLIE

For what?

SNAKE

For what? You're a shit, do you know that. A fucking shit.

CHARLIE

Yeah, and you'd know all about that.

Snake pushes his face closer into Charlie's

SNAKE

Hurt her again and I'll rip you apart with my teeth then feed you bit by bit to the dog. Now get out of my house before I make dog meat of you.

CHARLIE

We're getting married...

Snake bares his teeth and growls.

SNAKE

Out...

Charlie moves towards the lounge door.

Snake watches him go, seething.

Charlie's at the lounge door. He's halfway out, turns,

CHARLIE

There's something you should know, The Tokes have just been booked as the back up band on your comeback tour. That's why I came round... Thought you might like to know. See yer...

SNAKE

What?

Charlie leaves. He slams the front door as he goes out.

Snake rages.

He doesn't know what to do with himself.

He picks a cushion up off the sofa punches it, throws it back down, paces the lounge.

He is going to blow a gasket.

Bif sticks his head round the lounge door.

BIF

You all right?

SNAKE

All right? Am I all right? No, I'm not all right.

Snake pulls his phone from his pocket. Starts punching a number.

SNAKE

You're not going to believe this... Yeah, it's me, Snake. What the fuck are you playing at... You were going to call me... when? When we doing the first gig?

He's ranting,

SNAKE

No way... You are taking the piss. I'm telling you its not happening. I don't care what band you get, they can play air guitar for all I care, but I'm not, did you get that? Not sharing a stage with that bozo. Got it?

Snake ends the call and throws the phone onto the sofa.

Bif stands in the doorway,

Snake slumps onto the sofa, holds his head in his hands.

BIF

Am I reading this right?

SNAKE

The support groups pulled out, got a better deal. He's bringing in The Tokes.

BIF

What are you going to do?

SNAKE

Throw myself off a bridge. What am I going to do? I'm going down there now to wring the bastard's scrawny neck is what I'm going to do. Some fucking manager he's turned out to be. I am not doing a comeback tour with that bozo and his band.

Snake jumps off the sofa.

SNAKE

Come on, lets go.

INT. LONDON MANSION - CONTINUOUS

Snake storms out of the lounge brushes past Bif and grabs his car keys and is out the door before Bif can even react.

SNAKE(OOV)

Come on,

Bif comes to life and goes after him.

Elena appears in the kitchen doorway. She's on the phone.

ELENA

Yeah, you were right. World war three... Absolutely ballistic... Yeah... He's gone to chew his manager's head off... I don't know. Charlie... Are you coming back round, we've still got things to talk about. What? Okay... Tomorrow then.

INT. MANAGER'S OFFICE

The manager's office suite is hyper-modern.

Designer sofas and a state of the art coffee table in the waiting area, posters of pop and rock stars on the walls.

His secretary sits behind her desk, works away at a computer.

The manager, Tom, sits in a huge leather chair in his glass - walled office.

Snake storms in followed by Bif.

He doesn't speak to the secretary just barges straight into see Tom and shuts the door behind him.

SECRETARY

Go right in. He'll see you now.

The secretary opens a drawer in her desk and pulls out a set of headphones. She plugs them into the computer and sits back.

From her pov - music is playing.

Through the glass, Snake leans over the desk and shouts in Tom's face.

Snake thumps the desk, starts pacing. He waves his arms about so much he might even take off. He paces some more.



Bif puts his hand on Snake's shoulder, but Snake brushes him off.

Tom, spreads his arms, appears to be trying to explain things, but Snake won't listen. Tom shrugs.

Snake leans over the desk again. Grabs Tom by the shirt.

Bif pulls Snake off.

Tom's had enough. He stands, shouts something at Snake.

Snake pulls the door open and stomps out followed by Bif.

The secretary takes her headphones off.

The music stops.

SECRETARY

Have a nice day. Bye now.

INT. LONDON MANSION

Snake rages through the hallway, heads straight for the den and slams the door behind him.

Elena appears in the kitchen doorway as Bif enters the house. She eats a sandwich.

ELENA

Do you think he wants a cup of tea?

BIF

Probably not.

INT. LONDON MANSION - CONTINUOUS

Snake slouches on the sofa.

He's worn out from being angry. He wants a drink. He holds his head in his hands then lies back on the sofa staring at the ceiling.

INT. LONDON MANSION - CONTINUOUS

Elena and Bif watch a film in the lounge.

They both watch Snake walk in and go to the drinks trolley.

He stares down at it.

SNAKE

It's not happening, right.

Bif looks at Snake, at the drink.

BIF

You're right, it's not.

They stare each other out.

Snake suddenly deflates, flops into the nearest chair.

SNAKE

What yer watching?

The film Bif and Elena were watching ends. The titles scroll up the screen.

SNAKE

Typical. Have you phoned the doctor yet?

Bif senses a difficult conversation looms and gets up to leave.

BIF

Think I'll take the dog for a walk.

Bif exits the lounge.

Elena snuggles into a blanket.

ELENA

What?

SNAKE

You heard me. Have you phoned the doctor back yet?

ELENA

No. I was thinking of doing it tomorrow.

SNAKE

So you've decided then?

Elena nods the affirmative.

SNAKE

What?

ELENA

Its not the right time. Charlies busy and...

SNAKE

Charlie's busy. Yeah, you're right there.

ELENA

I don't think I can do it on my own. And with him going on tour...

SNAKE

My tour...

ELENA

Does it matter who's tour it is? I can't do having a baby on my own. So I'll phone the clinic tomorrow and tell them to sort it out. I can...

SNAKE

Slow down... You're telling me you're going to get rid of my grandchild? Just like that, because your boyfriend's busy with his tour.

ELENA

I'm too young...

SNAKE

Your mother was the same age as...

ELENA

Exactly. I want to be with Charlie, not stuck at home like mum was while you were out doing all sorts.

SNAKE

It wasn't like that.

ELENA

Yes, it was. Gran's kept all the newspaper clippings, so don't deny it. I'm not going through that with Charlie.

SNAKE

Then we've... No, you've got a problem. You and Charlie.

ELENA

What?

SNAKE

I want you to have the baby. I told you, I'll help yer. You don't need to worry about him.

ELENA

But dad, I'm not read...

SNAKE

Have the baby or I'll cancel the tour. See how far your boyfriend will get with his band then.

ELENA

Dad...

SNAKE

I mean it. Imagine telling him he's not got the break he wants because you didn't keep the baby. What do you think he'll say.

Elena is lost for words.

SNAKE

Do you know what he'll say? I do. He'll say, bye bye, Elena, thanks for the trip, now I know you never loved me anyway. Am I right? He'd blame you wouldn't he. Lost his big chance for him, didn't yer?

Elena is too shocked to speak.

SNAKE

So, what are you going to do now?

Elena gets up, she's angry, confused.

SNAKE

Pass me the remote control, while yer up. Might be a film on one of the other channels.

INT. LONDON MANSION - MORNING.

Elena's just got up, she still wears her pyjamas and her hair's all tousled.

She comes into the kitchen, barefooted and yawning.

Snake makes a fresh pot of coffee.

SNAKE

Do you want some?

ELENA

No.

SNAKE

You sure?

ELENA

No, it'll make me sick. I'll have juice.

SNAKE

I'll get it. Sit down

Elena looks surprised, but sits.

Snake gets a carton from the fridge, a glass from a cupboard. He sets the glass down in front of her, pours some

juice.

Elena picks the glass up and drinks.

SNAKE

While I remember...

He takes his phone, dials a number, hands it to Elena.

SNAKE

Its called the antenatal clinic.  
You need to book an appointment.

Snake pours himself a coffee, takes a swig as he carries it to the door.

SNAKE

Let me know when it is. I'll come  
with you.

He leaves the kitchen.

Elena glares after him.

INT.LONDON MANSION - ELENA'S BEDROOM

Elena lays on the bed.

She runs a hand over her still flat tummy, turns and stares at the wall.

Her mobile's on the night stand next to the bed. It buzzes and vibrates with an incoming message.

She reads the message, smiles.

Elena leaps off the bed, searches through her wardrobe, grabs some clothes and heads for the bathroom.

INT. LONDON MANSION - LATER

The doorbell chimes.

Elena runs down the stairs and flings the door open.

Charlie walks in, gives her a hug, holds her tight for a moment. He leans back and looks at her.

CHARLIE

How's my girl?

ELENA

Getting fat. Come on I'll show you.

CHARLIE

He's not here, is he?

ELENA

No, he's gone to the studio. Won't be back for ages.

CHARLIE

Does he know we've been in touch?

ELENA

Stop asking so many stupid questions.

She leads him upstairs by the hand.

INT. LONDON MANSION - CONTINUOUS

Killer lays outside Elena's bedroom door. He growls.

INT. DOCTOR'S CLINIC. A FEW WEEKS LATER.

The doctor perches on a stool next to the examination couch. She holsters the scanner.

DOCTOR

Well, I'm glad to say, everything is progressing normally, Elena. If you'd like to get dressed, we can have a chat about anything that's worrying you.

The doctor pulls off a pair of gloves, throws them in the bin, peels the printout from the machine.

A nurse cleans the scan gel off Elena's belly.

Elena sits up on the bed.

The doctor passes her the printout and she holds it at arms length, turns it this way and that.

ELENA

Are you sure that's a baby?

DOCTOR

Positive.

ELENA

You want to convince my dad of that? He probably won't believe me.

DOCTOR

Shall we bring him in?

Elena nods.

The doctor indicates to the nurse to fetch Snake from the waiting room.

Snake comes in. Smiles at the doctor.

Elena passes Snake the scan photo.

Snake's face is a multitude of emotion. There may even be a tear in his eye.

SNAKE

Its real then?

DOCTOR

Definitely, you can take my word for it.

SNAKE

Cool. Why haven't you phoned me?

EXT. LONDON - OUTSIDE DR'S BUILDING.

Snake's car is parked on a double yellow line at the front of the building. Bif sits in it.

Snake and Elena leave the building and get into the car.

INT. SNAKE'S CAR.

Snake drives, Bif sits next to him and Elena's in the back.

Snake pulls away from the kerb. Cars honk horns as he pushes his way into the traffic.

SNAKE

Switch the radio on, Bif.

Bif does.

RADIO DJ

...and here we go with the new release from The Tokes, great name that, and they're taking the world of rock by storm with...

SNAKE

Switch it off.

Elena pulls herself forward between the seats.

Bif switches the radio off.

ELENA

No, leave it on.

SNAKE

I said switch it off.

ELENA

Dad...

SNAKE

Forget about him...he's gone.

ELENA

Yeah, reckon.

SNAKE

What did you say?

ELENA

I said, are we nearly home yet?

INT. LONDON MANSION - MORNING

Elena makes one of her now famous sandwiches. Peanut butter and Branston pickle jars are on the counter as she spreads some on a slice of bread.

Still, not satisfied, she rummages in the fridge for something extra to add. Drags out a packet of salami.

Her pregnancy is now more developed, her belly rounded and visible beneath her t-shirt..

Snake walks into the kitchen.

SNAKE

You eating that crap again?

Elena nods while stuffing the sandwich in her mouth.

SNAKE

Where's Bif?

ELENA

Out with Killer.

SNAKE

Typical, we're supposed to be at the studio in twenty minutes.

INT. LONDON MANSION - CONTINUOUS

Snake comes out of the kitchen and walks down the hall. He stops to look in the mirror, fiddles with his hair, checks his wrinkles.

The front door opens. Bif comes in with the dog.

SNAKE

You took your time. We need to be gone.



Snake bends down on one knee and takes the dog's head in his hands, looks it straight in the eyes.

SNAKE

Remember, anyone and I mean anyone,  
that comes through that door,  
that's not me or him, kill.

INT. RECORDING STUDIO

Snake is in the booth of a recording studio, headphones on.

Music fades out.

The producer/recording studio guy gives him the thumbs up from behind the screen. Four guys standing behind the studio guy, one is Bif, cheer.

Snake takes the headphones off and grins.

INT RECORDING STUDIO- VIP ROOM - AFTERNOON

A group of people stand around talking. They're comprised of Snake's band members, Bif and some press representative or publicity agents and Tom, the manager.

Booze flows, champagne, bottles of beer and snacks piled on a table.

Snake walks in.

The group gives him a round of applause, slap him on the back.

Tom looks over.

Snake tries to avoid him. Tom heads straight for him

Tom shoves a bottle of beer in Snake's hand.

TOM

Get that down your neck, Snake.  
Heard the recording went well.  
Album will be ready for release  
when the tour starts. Can't get  
better than that.

Tom tries to clink bottles with Snake but he doesn't respond.

TOM

Hear you're going to be the  
granddaddy of rock. You'll be  
drawing your pension next.

SNAKE

Don't push your luck.

TOM

Must be great, going on tour with  
your future son in law. Keeping it  
in the family...

Bif watches from the other side of the room as Snake puts  
the untouched beer bottle down and pushes his jacket sleeve  
up.

TOM

The Tokes are doing well. They'll  
pull you in a good crowd, get you  
some new fans. Charlie...

Snake wraps his arm around Tom's neck.

SNAKE

Don't...

Snake puts the pressure on, squeezes till Tom gets a bit red  
in the face.

SNAKE

... Mention his name in my presence

Bif moves in fast to intercept before Snake does Tom serious  
damage.

Snake lets go of Tom, gives him a false, friendly slap on  
the back.

SNAKE

Okay?

BIF

Come on, let's take the lads back  
to the house, carry on the party  
there.

SNAKE

Yeah... Right.

Snake does a loud whistle, the band members look up. He  
waves at them to follow him and they all file out of the  
party.

INT. LONDON MANSION

Charlie's with Elena on the bed both are semi-naked.

CHARLIE

If he's paying what's it matter?

ELENA

It matters to me.

CHARLIE

We need this tour. It'll make us.  
The single's doing well, but it'll  
get even better when we're on the  
road.

ELENA

You're as bad as he is. All you  
think about is you and the band.  
What about me? I'm going to be  
stuck here on my own.

CHARLIE

I wouldn't have taken you any way.  
I'll be too busy, with rehearsals  
and...

ELENA

You were going to dump me?

CHARLIE

No.. No..

ELENA

What about the baby?

There's noise downstairs.

Someone lets themselves in the house.

Voices, male, more than one, muted but audible.

Snake and the gang are home.

Elena and Charlie freeze.

CHARLIE

Shit.

INT. LONDON MANSION - CONTINUOUS

Snake and the group members walk down the hall to the den  
and disappear inside.

Music is switched on.

Someone closes the door.

INT. LONDON MANSION - CONTINUOUS

Charlie frantically gets dressed.

Elena pulls on a dressing gown.

ELENA

If he finds you here, he'll kill  
you.

Elena opens the bedroom door a crack, listens.

ELENA

Sounds like he's brought the band back. They're in the den. Come on, hurry up.

They creep down the stairs, Elena first.

Killer lays at the bottom of the stairs. He growls.

ELENA

Shut up you stupid mutt.

They sneak through the hall to the front door.

Charlie turns to say something, but Elena shoves him out the door.

ELENA

Just go. Text me later.

Elena shuts the door as Bif comes out of the den.

BIF

Who was that?

ELENA

Pizza delivery. Wrong address.

BIF

I didn't hear the doorbell.

ELENA

That's hardly surprising, the noise you lot are making. They're worse than teenagers when they get together.

Elena doubles with pain.

BIF

You all right?

ELENA

Yeah, too much Branston pickle. I'm going back to bed.

BIF

Pizza delivery man, you said?

ELENA

Yeah.

BIF

Should have let him in.

INT. LONDON MANSION

Its a bare room.

Snake and Bif, both shirtless, paint the walls pink.

They've obviously not done a lot of DIY before. Both men are smeared with paint and the walls are patchy.

Elena leans against the doorframe. She holds the musical part of a baby mobile, winds it up, lets the tinny music of a nursery rhyme play.

ELENA

Great colour. What if its a boy?

SNAKE

Its a girl.

ELENA

How do you know?

SNAKE

I just know.

Elena's phone buzzes with an incoming message.

She pulls it out of her pocket, reads the message.

Her face crumples.

SNAKE

Who's that?

ELENA

Wrong number.

SNAKE

Yeah right.

Elena disappears to her room, slams the door.

Bif and Snake exchange worried glances.

INT. LONDON MANSION - CONTINUOUS

Elena's crying. She sits on the bed, rereads the message.

Its from Charlie.

She can't believe what she's reading.

She dials his number but he doesn't answer. She's seriously distressed, crying. Dials it again. He still doesn't answer. She wails.

Snake sticks his head round the door.

SNAKE

What the...

He goes into the bedroom, takes the phone off her.

We read the message with him.

MESSAGE

Babe, this is hard for me, but I know its the right thing. The album launch party is tonight and I've decided to fly solo. I don't mean the group, I mean us. I'll call you in a couple of days, make sure you're all right. Okay?

SNAKE

He can't do that.

Elena cries hard, lays on the bed her face buried in a pillow.

Killer appears, jumps on the bed with her, puts his head next to her.

SNAKE

He can't do that.

Snake leaves the room.

INT. LONDON MANSION - CONTINUOUS

Snake seethes as he enters the nursery.

He hands the phone to Bif

SNAKE

Read that.

Bif stands , holding a paint roller, reads the message. He's too stunned to speak.

SNAKE

He can't do that. Not know. She's nearly ready to have the baby. What's his game?

Bif shakes his head. He has no idea.

SNAKE

Do me a favor. Find out where the party is, will yer?

Bif nods, puts the roller down and leaves the room.

Snake grabs a paint roller and gives it a hard time as he slaps another coat on the wall.

INT. HOTEL RECEPTION ROOM - NIGHT.

The room is full of classily dressed people. Lots of young women in expensive clothes, well made-up model types. Some men are in suits.

Charlie and his group stand out in their midst. It's easy to see which are the musicians.

Charlie holds court on a sofa. He talks to a model, his arm rests casually along the back of the sofa. She's giving him the come on. He's loving every minute.

The doors to the reception room swing open.

Snake struts in with Bif trailing behind him.

Bif takes up a position by the exit. Stands there arms crossed.

Snake goes into the fray, picks up a glass of champagne from a table or from a waiter, but doesn't drink it.

He starts to circulate.

Charlie is so engrossed with the model he hasn't noticed Snake's arrival.

Snake moves around the room, like the pro he is, greeting people, saying cheers. Nobody realizes he's not invited.

Snake moves in behind Charlie, bends down and whispers in his ear.

SNAKE

Charlie, fancy seeing you here.

Charlie is stunned. Snake carries on whispering.

SNAKE

I didn't think much to that message you sent earlier. Know why?

Snake drops his hand onto Charlie's shoulder.

SNAKE

No, don't say anything. You know what, don't you? It upset my girl. And when she's upset, I'm upset. Get my drift?

Snake comes round to the front of the sofa. Speaks to the model.

SNAKE

If you don't mind, me and Charlie are in need of a private word.

She gets up and leaves.

Snake puts his arm along the back of the sofa, lets it slip until he grips Charlie by the back of the neck..

SNAKE

I've been thinking... Its about time you faced up to your responsibilities. You see this...

Snake waves his hand holding the champagne glass at the room.

SNAKE

This is a load of shit. Ask me, I know. They only like you because yer famous, because they smell money. Believe me, its true. As I said, I've been thinking. Tours starting soon... Maybe we should be seeing a bit more of each other. I could keep an eye on you. Stop yer from making the same mistakes I did. What do yer think? No don't say anything. It's all sorted. Get yer gear round my house in the morning, yer moving in. Know something?

Snake reaches up and ruffles Charlie's hair.

SNAKE

Elena will be pleased to see yer, don't yer think?

Snake pushes himself off the sofa, hands Charlie the glass of champagne he was holding.

SNAKE

No, don't get up. Have that one on me, but don't drink too much, there's a good boy. I'll expect you in the morning, don't be late. You do want to go on tour with me, don't you?

INT. LONDON HOUSE. KITCHEN. MIDDAY.

Elena makes one of her sandwiches for breakfast. Her eyes are swollen from crying.

Snake drinks coffee.

The doorbell sounds. He goes to answer it.



INT. LONDON MANSION - CONTINUOUS

Snake opens the front door, moves to one side.

SNAKE

She's in the kitchen.

Charlie walks in, drops a rucksack on the floor. Looks at Snake but says nothing.

INT. LONDON MANSION - CONTINUOUS

Elena sees Charlie in the kitchen doorway.

She has the sandwich halfway to her mouth. She throws the sandwich at Charlie.

It hits him right in the face.

CHARLIE

I'm sorry, all right.

Elena rushes past him, past her dad in the hall and goes upstairs as quick as her pregnant belly will let her.

Charlie stands in the kitchen his face full of sandwich debris.

Snake comes into the kitchen, hands him a tea towel.

SNAKE

Better go and get it sorted.

Charlie cleans his face off, throws the tea towel down and goes after Elena.

EXT. STADIUM - SOMEWHERE. AFTERNOON

Snake and Charlie face the stage.

Its huge. Sound men, roadies, whoever are getting set-up ready for the first concert of the tour.

They climb up some steps and go onto the stage.

Charlie looks nervous and out of his depth.

Snake revels in it.

SNAKE

This is going to be out of this world.

Someone comes over to Snake, asks him something, leads him away by the arm as they discuss something.

Charlie crouches down, touches the stage with the palm of his hand, touches his forehead for luck. He follows to where Snake has gone.

Snake finishes talking. Turns to Charlie.

SNAKE

Are you coming to the doctor's with us this afternoon?

INT. DOCTOR'S CLINIC.

The doctor comes out from behind the curtains as Elena gets up from the examination couch. Her pregnancy is now well defined, her belly very extended.its getting close to her due date.

Snake hovers at one side, he paces a bit, looks worried.

DOCTOR

There really is nothing to worry about. They're just Braxton Hicks. Elena's getting close to her date now so she'll be getting them quite often.

Elena grunts when she gets down from the couch.

SNAKE

You all right?

ELENA

Yeah

SNAKE

You sure?

Elena nods.

ELENA

I just wish Charlie was here.

SNAKE

He's rehearsing. You sure she's all right?

DOCTOR

Yes. It's just her body limbering up.

SNAKE

Okay. How's your phone?

DOCTOR

Sorry?

SNAKE  
Your phone. Is it broken?

EXT. STADIUM. BACKSTAGE. NIGHT.

Its the night of the first concert.

The place is rammed.

Charlie's band wraps up their turn and come off stage, sweating, but pleased with themselves. It went well. The audience is chanting for more. They pile into the dressing room, laughing, congratulating each other.

Charlie's dressing room door is open.

Snake's getting ready to go on.

His band members are waiting at the side of the stage to take their positions.

Snake emerges from his dressing room, Bif behind him.

He walks past Charlie's open door.

Charlie's about to make a big mistake, he's ready to snort a line of coke.

Snake goes into the dressing room and grabs him round the throat, backs him up against a wall.

The other band members freeze.

SNAKE  
You're just a fuckin' idiot. Do you know that? I told you no shit on this tour and you're at it all ready. If you know what's good for yer, get rid of it.

BIF  
Snake, come on, they're waiting. I'll sort this out, come on.

Snake gives Charlie one last shake and drops him, leaves the dressing room for the stage.

Bif stands in the dressing room doorway.

A massive cheer erupts in the arena.

BIF  
Didn't you hear what he said? And make it quick, Elena's on her way. I don't want any of that crap anywhere near the baby.

Elena waddles along the corridor towards the dressing room. She sees Bif.

ELENA

Is he in there?

BIF

Yeah,

ELENA

Nearly didn't get past security.  
Thought I'd got a bomb up my shirt.  
Either that or he'd got a fetish  
for pregnant women.

BIF

Nothing would surprise. Now you're  
here, I'm going up, keep an eye on  
your dad.

Elena joins Charlie and the band in the dressing room. Bif disappears down the corridor. The dressing room door closes.

INT. SNAKE'S CAR. LATE.

All four are in the car. Bif's driving.

Snake's in the passenger seat, slouched down. He's more tired than he'd ever admit.

Charlie's in the back, Elena's fallen asleep on his shoulder.

They drive through dark streets. It might even be raining a bit. Nobody talks until,

SNAKE

Have you thought of a name for the  
baby?

INT. LONDON MANSION - EARLY HOURS OF THE MORNING.

The house is in complete darkness.

Elena groans.

Its quiet and then she groans again.

Elena staggers out of her bedroom, clings to the banister, she doubles in pain.

ELENA

Dad...

Her body is wracked with pain. She grimaces, calls out again.

ELENA

Dad...

Elena gives in to the pain and screams.

ELENA

Oh for fu... (Groan) sake. Bif!

Bif and Snake appear simultaneously from different doors.

Snake, dopey with sleep.

SNAKE

What's going on?

Bif goes to Elena, scoops her up in his arms.

BIF

Get the car. Where's Charlie

ELENA

I can't wake him up.

Snake goes to Elena's bedroom.

Its dark, but Charlie's outlined under the covers.

Snake drags him from the bed.

SNAKE

Get up. Yer going to be a dad.

Snake comes out of the bedroom followed by a still almost asleep Charlie.

BIF

Get dressed and get the car. Now.  
Move it.

EXT. SNAKE'S CAR. DAWN.

Bif drives like a madman.

Snake clings to the dashboard.

Elena is on her knees on the back seat, head down, screaming.

Charlie sits next to her looking pale and sick.

SNAKE

Fuck this, put some music on.

Elena screams.

ELENA

Oh my god... I'm dying.

SNAKE

No you're not. You're having a baby.

Elena screams.

Snake turns the music up louder.

EXT. HOSPITAL. DAWN.

The car drives into the hospital grounds.

INT. HOSPITAL CORRIDOR

Bif wheels Elena down the corridor in a wheelchair.

Snake's right behind carrying her bag.

Charlie looks like a zombie.

They burst into the baby ward.

Elena screams.

Two nurses come running and take the wheelchair from Bif.

They wheel Elena off.

Bif looks lost.

Snake stands there holding Elena's bag.

Charlie looks more like a zombie than before.

SNAKE

I need a drink.

BIF

No you don't. Lets go and find a coffee machine.

SNAKE

That's what I meant.

INT. HOSPITAL WAITING ROOM - EARLY MORNING.

Snake slouches in a chair.

Bif is asleep head lolling.

Charlie's expression hasn't changed. He still looks like a zombie.

A nurse pops her head round the door.

NURSE  
Who's the father.

SNAKE  
I am

NURSE  
Of the baby?

SNAKE  
Oh no, that's him.

Snake points at Charlie. The nurse speaks to Charlie.

NURSE  
We've got her settled in if you'd  
like to come through.

Charlie and Snake both go to stand up.

NURSE  
No, just the father at the moment.

Charlie gives Snake a look which could mean a mountain of things but the first which comes to mind is - up yours.

Charlie leaves the waiting room with the nurse.

Bif snores.

From somewhere down a corridor sounds the unearthly scream of a woman with serious labour pains.

SNAKE  
I think I'll have another coffee.  
Bif, wake up, I need some change?

Bif carries on snoring.

SNAKE  
Typical.

INT. HOSPITAL CORRIDOR - CONTINUOUS

Charlie stands outside Elena's room.

Snake comes out of the waiting room, walks towards him.

SNAKE  
What you doing out here.

CHARLIE  
They're giving her an epidural.

SNAKE

I hate needles. Have you got any  
change?

The anesthetist and a nurse come out of the room.

NURSE

You can go back in now.

Charlie does a zombie impression.

Snake gives him a push towards the door and follows him in.

INT. HOSPITAL - CONTINUOUS

Elena's in the bed, covered with a sheet.

She sees them and screams.

SNAKE

Epidurals not kicked in yet, then.  
I'm going for a coffee, back in a  
bit.

INT. HOSPITAL WAITING ROOM - CONTINUOUS

Snake feeds coins into the coffee machine.

Bif snores.

Snake shakes Bif's shoulder.

SNAKE

Wake up will yer, I need somebody  
to talk to.

An alarm sounds really loud.

The sound of running feet and something, a trolley of sorts,  
is pushed past the waiting room.

Snake opens the door and peeps out.

SNAKE

There's something going on.

BIF

What?

SNAKE

I don't know.

He opens the door further and goes half out into the  
corridor.

SNAKE

No,



INT. HOSPITAL CORRIDOR -CONTINUOUS

Down the corridor, Charlie does his zombie impression.

Elena's beds being pushed out of the room by the nursing team.

They speed past Charlie and then pass Snake, he tries to stop one of the nurses, she brushes him off. They enter a lift. The lift doors close.

Snake goes to Charlie.

SNAKE  
What's happening?

Charlie doesn't respond.

Snake grabs him and gives him a shake.

SNAKE  
I said, what's happening?

Charlie returns to the world.

CHARLIE  
Somethings wrong with the baby.  
They've taken her for an  
emergency... An emergency something  
or other.

Snake wanders along the corridor until he reaches the nurses station. Everything is buzzing, is in slow motion, this just can't be happening. Not to Snake.

He leans over the counter of the nurse's station. Tries to make sense of what he's being told.

The nurse points back down the corridor to the waiting room.

Snake's going nowhere, but the nurse insists.

Snake, confused, dazed, walks back down the corridor,

Bif's outside the waiting room now.

Bif guides Snake inside the waiting room then goes for Charlie.

When Bif enters with Charlie, Snake's by the window, he looks at Bif, pains etched on his face and everything goes black.

EXT. CHURCH - DAYTIME - FLASHBACK

Its the black of a coffin as the doors of the hearse open.

Snake's band members are the pall bearers. They drag the coffin from the hearse, shoulder it. They carry it into the

church.

Slowly they proceed down the aisle until they reach the alter and place it on the stand.

Snake places a rose on the casket, bends to kiss the wood, before he joins the others in the front pew.

Black earth on the side of a grave.

Snake's hand sprinkles the dark earth on the coffin in the grave.

Paparazzi outside the church yard. Flash lights. Something pops in Snake's head. It's like a light bulb going off. He snaps, punches a photographer.

END OF FLASHBACK

INT. HOSPITAL WAITING ROOM - CONTINUOUS

Snake punches the coffee machine with short sharp jabs.

Bif grabs him from behind, wrestles him to a chair.

BIF

Chill out... Chill out. They know  
what they're doing. She'll be fine.

Charlie sits in a chair with his head in his hands.

A nurse opens the door, sticks her head round.

NURSE

Would you like to come and see the  
baby?

INT. SNAKE'S CAR. MORNING.

The three men are in the car.

Bif drives.

They don't speak. They're knackered from being up all night and now they're stuck in the mayhem of the morning rush hour.

The car stops in a queue at traffic lights, when they change to green, nothing moves.

Snake's impatient to get home. He leans over and presses hard on the horn.

SNAKE

Come on you...

BIF  
Who's driving?

SNAKE  
Me if you don't get a move on

Snake gives the car horn a few more presses.

From the back, Charlie says something, but its indistinct for the noise from the honking hooter.

SNAKE  
What?

CHARLIE  
I'm a dad... I said, I'm a dad.

Snake swivels round to face the rear of the car.

SNAKE  
A dad? Yeah, right. You're a dad.  
Best wait and see how you shape up  
before you call yourself that. Us  
rock stars have a bad tradition of  
fucking things up. Still...

Snake pats Charlie's knee.

SNAKE  
... At least you've got me to help  
you.

INT. HOSPITAL ROOM. AFTERNOON.

Elena lays in the bed, curled up on her side. She stares at the baby in the cot next to the bed.

She reaches out and with one finger caresses the baby's curled fist, then its cheek.

Snake bursts into the room hidden behind a huge bunch of flowers.

Bif follows him him.

Snake drops the flowers on the bed, then sits on one side. He can't take his eyes of the baby. He's utterly smitten.

SNAKE  
Look at her....she's ... she's...

ELENA  
Where's Charlie?

The silence lasts long enough to be awkward.

Bif goes to stand by the crib.

BIF

Do you think I can pick her up?

ELENA

Course you can.

SNAKE

Be careful...

BIF

Do you think I don't know what I'm doing?

Bif scoops the baby into his massive arms, cradles it against his chest, then sits in a chair nearby.

ELENA

Where's Charlie?

SNAKE

Rehearsing.

ELENA

Yeah, right.

SNAKE

He'll be here later. I promise.  
Come on, Bif, its my turn to hold  
the baby. Has she got a name yet?

INT. LONDON MANSION - AFTERNOON

The doorbell rings and rings.

A sleep ruffled Charlie comes downstairs in his boxers and answers the door.

The members of his band pile in carrying cans of beer, teddy bears and a huge basket of flowers.

They all behave like lads and head for the den to start a session in honour of the baby's birth.

INT. LONDON MANSION - CONTINUOUS

The head wetting session is in full swing.

Charlie's progressed from beer to a bottle of Jack from Snake's trolley. He drinks straight from it.

The boys are having a good time.

The doorbell rings again.

It's Snake's band members carrying presents for the baby. They soon join the party.

Its a mayhem of music and man talk.

INT. LONDON MANSION - CONTINUOUS

The door opens and Snake walks in followed by Bif.

The noise of the party greets them.

SNAKE

What the....

Snake heads for the den.

INT. LONDON MANSION - CONTINUOUS

Snake goes straight to Charlie, grabs the bottle from his hands.

SNAKE

You're a slow learner. Come on you lot, party's over. We've got rehearsals tomorrow, there's no time for all of this shit. And you...

Snake drags Charlie off the sofa.

SNAKE

Go and get sober. You've got a job to do and you're going to do it better than me. You're a dad, remember? You've a family to visit..

All the guys start to file out.

Charlie's drunk and angry.

Snake pushes him back down on the sofa.

SNAKE

Sort him out, Bif, before I give him a smacking.

INT.LONDON MANSION - SOME TIME LATER

Elena carries the baby around the kitchen. Its crying and won't stop.

She walks up and down with her, tries to sooth her.

Charlie looks like a lost sheep who's had no sleep for a week.

CHARLIE  
Can't you do something?

ELENA  
Like what? Babies cry you know. I  
think she's got colic.

CHARLIE  
I can't handle this. It's doing my  
head in.

Charlie stomps off.

ELENA  
Where are you going?

CHARLIE  
Out.

The front door slams. The baby cries harder.

Snake comes into the kitchen.

SNAKE  
Here, give her here.

Elena passes him the baby.

He nurses her against his chest and she falls quiet.

SNAKE  
Leave her with me. Go and get some  
rest.

ELENA  
You sure?

SNAKE  
Yeah...

Snake talks to the baby.

SNAKE  
Snakey's girl knows when she's  
safe. Snake'll look after you,  
don't you worry. Where's her  
bottle?

ELENA  
In the fridge.

SNAKE  
Get it out for us then.

Elena opens the fridge, takes out a bottle of formula,  
starts to warm it.

Snake still carries the baby, talks to her.

SNAKE

Who's Snakey's little princess,  
then?

Elena wears a pained expression.

INT. BACKSTAGE DRESSING ROOM

The concert is finished.

Snake sits in the dressing room chilling out. He's tired, its been a long haul getting through the gigs.

Bif packs some stuff in a holdall.

SNAKE

I'll be glad when this is over. Two more to go and we're done. I'm starting to feel old. Its put a strain on my voice as well. Throats a bit sore. Go and get bozo and lets go home.

Bif's about to leave the dressing room when Charlie comes bounding in.

CHARLIE

You're never going to believe this.  
The Tokes are number one.

Charlie punches the air and departs with a more than smug look on his face.

SNAKE

Did he really say what I thought he said.

Bif nods.

INT. LONDON MANSION - NIGHT

Snake, Bif and Charlie arrive home. They open the door to the sound of the baby crying.

CHARLIE

Not again.

INT. LONDON HOUSE - CONTINUOUS

Elena's with the baby in the kitchen. She's mixing formula.

The baby's in a chair on the worktop.

The three men pile in.

Charlie goes up behind her, wraps his arms around her waist.

CHARLIE

We've smashed it. The Tokes are number one.

ELENA

Brilliant. Do you know how to stop a baby crying?

SNAKE

Where's Snakey's princess? Is she hungry.

Snake takes the baby from the chair.

She stops crying.

SNAKE

She was just missing Snake, see? Here, give me the bottle.

Snake takes the bottle and carries the baby out.

INT. LONDON MANSION -CONTINUOUS

The nursery is lit with a night light.

Snake's outline is visible where he sits next to the cot.

The baby's asleep.

Elena appears at the the nursery door.

SNAKE

Sshh... She's just dropped off.

Elena comes and stands behind him, looks down at the baby.

Snake reaches down and touches the baby's hand.

SNAKE

I was a fool, wasn't I?

Elena bends and kisses the top of his head, wraps her arms around his neck, but says nothing.

INT. LONDON MANSION - MIDDAY.

The doorbell rings.

Snake wanders out of the kitchen drinking a coffee and answers it.

SNAKE

What do you want?

Tom, the manager is standing on the doorstep.

TOM

Actually, a word with Charlie.



Snake shows his surprise.

SNAKE

He's upstairs. I'll give him a shout.

Snake lets the manager in. Closes the door. Goes to the bottom of the stairs.

SNAKE

Bozo!

TOM

Getting on well then?

Charlie comes downstairs.

TOM

I need a word... In private.

Charlie and Tom go off into the lounge, close the door behind them.

INT. LONDON MANSION - CONTINUOUS

Snake reads a newspaper while he finishes his coffee.

Flicks the pages over. He really wants to know what's going on in the lounge.

Snake's all ears as Tom and Charlie leave the lounge.

Charlie shows Tom out, closes the door and starts to leap around the hall laughing hysterically.

Snake flicks the pages of the newspaper over as if nothing untoward is happening.

Charlie bounds into the kitchen.

CHARLIE

America. Fuck you.

Charlie punches the air.

CHARLIE

The Tokes are going to America. Yeeesss.

Snake doesn't react just carries on sipping his coffee dregs and turning the newspaper pages.

SNAKE

Isn't it about time you changed the baby's nappy?

INT. LONDON MANSION - SOME TIME LATER

Several suitcases are in the hall.

The baby's in a bouncer in the lounge doorway.

Charlie and Elena come downstairs.

Snake comes out of the lounge.

Bif appears from the kitchen. He's been eating something, wipes his mouth with a serviette.

ELENA

Are you sure about this, dad?  
There's still time to change your  
mind.

SNAKE.

I told you, we'll be fine. I've got  
everything under control. Better  
get them bags in the car. Don't  
want to miss the flight.

Elena hugs Snake, bends down and kisses then baby.

SNAKE.

Stop worrying. She won't even miss  
you.

Charlie goes to kiss the baby and she starts to cry.

Snake growls.

Bif starts picking up the bags and Charlie rushes to help.

Elena turns to Snake.

ELENA

Thanks, dad.

Snake hugs her, kisses her on the forehead.

SNAKE.

Go on, just go.

Elena gives him one last kiss on the cheek and goes out the door.

Snake turns to the baby.

SNAKE.

Just you and me, princess.

The baby's face crumples as if she's going to cry.

SNAKE.

Don't worry, we've got Bif to do  
the cooking.

The baby's face brightens and she jumps around in the bouncer.

INT. LONDON HOUSE - NIGHT

Pizza boxes or some other take-away debris is scattered around.

Snake and Bif both have their feet up. They're watching a match on the tele.

The baby's with them in a chair. Her face is smudged with ketchup or food of some description.

BIF

It's nearly time.

SNAKE.

Change the channel then.

Bif flicks through several TV channels until he settles on one.

Its a music channel or a chat show. The Tokes are on it and they perform live.

Snake looks down at the baby.

SNAKE.

Not bad. What do you think?

The baby begins to cry.

SNAKE.

You know something? You could be right.

INT. LONDON MANSION - AFTERNOON

Snake straps the baby into a harness. He's taking her out for a walk.

Snake takes a glance in the mirror, holds it for a second.

He's changed, cut his hair off. He looks younger somehow.

EXT. STREET/PARK. AFTERNOON.

Snake comes out the front door, walks down the street. He talks to the baby as they go, sings to her even.

He's so wrapped up in her, he doesn't see the guy with the camera hiding behind some parked cars.

Snake walks into the park, sits on a swing. He's still too involved with the baby to have noticed them.

The guy with the camera creeps closer.

A woman with a small child comes to the swings. She sees the camera man. Doesn't like what she sees. She's not sure what he's doing there or why he's got a camera. She says something to Snake, points towards the man.

Snake turns round, his lips form a swear word.

He gets off the swing and heads for the exit fast.

He wants to run but can't because of the baby.

He rushes out of the park gates, goes to cross the road.

He doesn't look properly, a car's coming. It beeps its horn loud.

Snake is shocked.

The car beeps again and the passenger door opens. The horn beeps again.

Snake is indecisive.

He can't see who is in the car.

The photographer closes ground.

Snake opts for the car.

The driver is the woman doctor.

Snake slams the door shut.

SNAKE

Go.... Go, lets get out of here.

From the driver's pov - in the rearview mirror, the photographer is chasing the car, but gives up as they speed off.

The car mingles with traffic.

The doctor looks at Snake.

DOCTOR

I almost didn't recognize you.

SNAKE

Yeah, I suppose you could say I've changed.

Snake looks at the doctor.

SNAKE

Thanks for that.

DOCTOR  
Where can I drop you?

EXT. LONDON MANSION

The doctor's car pulls up outside Snake's house.

SNAKE  
Thanks...

Snake gets out and goes round to her side.

She winds the window down.

Snake looks up and down the street.

He's uncomfortable with what he's going to say next, but he's going to say it anyway.

SNAKE  
I don't suppose you'd like to come  
in for a coffee?

INT. LONDON MANSION - CONTINUOUS

Toys are scattered all over the floor.

The baby's strapped in her chair.

The doctor leans against the doorframe drinking coffee.

Snake plays with the baby.

He passes her her small toy and she throws it on the floor.

BABY  
Da da.

SNAKE  
No, not da da...Snake.  
Listen...sss-na-ke. Snake.

The doctor laughs.

SNAKE  
Come say Snake. Ssssssnake.

He puts his face close to the baby's and she grabs his cheeks.

BABY  
Da da da...

SNAKE  
She's a fast learner. Sounded just  
like Snake to me.

The doctor's expression say she doesn't agree.

Snake shrugs.

SNAKE

Well, nobody's perfect, are they?