

Blowing It

10:00:07 INT. BEDROOM. NIGHT

A biscuit coloured world. Starting low down at the foot of the bed we are witness to the bed creaking back and forth in a rhythmic motion. We rise up thinking we're going to see sex but in fact we see the moustachioed Michael in bed with Patricia. He has bad eczema and is vigorously scratching at his neck and his arms. Skin flakes from him.

The look on Patricia's face tells us this is a nightly ritual. Patricia's hair is strained back, no make up and her pyjamas are pure killjoy.

The bed comes to a stop as Michael finally stops scratching with a relieved sigh. Patricia blows eczema flakes off her magazine. Michael glances over. He then notes a smaller article featuring a blow-up doll. It intrigues Michael.

10:00:44 INT. BEDROOM. MORNING.

Patricia hovers. She pulls back Michael's side of the bedsheets, raises the Hoover and cleans up his flaky skin. We hear the doorbell downstairs.

10:00:50 INT. HALLWAY. MORNING.

Michael opens the door, to experience a surge of bright and significant light pouring all over him from outside.

10:00:54 EXT. DOORSTEP. MORNING.

The bright light has disappeared as Michael looks down and sees a parcel sitting on the doorstep.

10:00:57 INT. GARAGE. EVENING.

We find Michael with the parcel from this morning. He takes out a box with a picture of a beautiful woman on it. Michael regards the box.

He starts opening it. A radiant light emanates from the box. Michael smiles.

10:01:13 INT. GARAGE. NIGHT

We hear puffing and panting. A shadow on the wall starts to take shape. A rubber woman is taking shape.

10:01:21 INT. BEDROOM. NIGHT

A panting Michael comes into the bedroom. He lies beside Patricia who regards him for a moment but doesn't comment.

10:01:42 INT. GARAGE. NIGHT

Michael attempts that first (awkward) kiss. Then his tentative hand reaches for her pneumatic breast. But it develops a hole and air hisses out. It ruins the moment for him and inwardly he retreats. Fade to Black.

10:02:07 INT. LOUNGE/DINING ROOM. NIGHT.

The room seems brighter, more colourful - the biscuit colours have faded. We find Michael and Patricia seated at the dining room table. Two birthday balloons are tied to a wine bottle in the middle of the table. Patricia has make up on, seems less severe in appearance. They open out their serviettes.

10:02:11 MICHAEL
Happy Birthday, darling.

Patricia has to dodge to see Michael behind the balloons.

10:02:15 PATRICIA
You've really to a lot of effort.

10:02:18 MICHAEL
Yeh.

Michael's mind is on other things.

10:02:27 INT. GARAGE. NIGHT

Michael is with Debbie and he is a different man now, more confident and happy. He is lying with her on a small inflatable bed under a blanket and is cutting out a small picture of her.

MICHAEL

It's amazing, isn't it?. There we go!

Michael puts a picture of the doll in his wallet totally obscuring the photo of Patricia.

MICHAEL (CONTD)

It's fate! What were the chances of us meeting like that!

10:02:37 INT. BEDROOM. DAY.

Patricia is again Hoovering, lifts back Michael's covers but finds there is no need to Hoover. No flakes are present. She turns off the Hoover, intrigued.

10:02:45 INT. LOUNGE/DINING ROOM. NIGHT.

Patricia sits down on the sofa, picks up the remote and aims it at the tv. Only the tv isn't there. She frowns and gets up to leave the room.

PATRICIA

10:03:01 Where's the telly?

10:03:04 INT. GARAGE. NIGHT

Come in on the television and a clip from a documentary. In the reflection of the screen we can see Michael lying with his arm round the doll, watching it.

MICHAEL

I feel like a new man since I met
you.

10:03:11 INT. HALLWAY. NIGHT

Patricia walks towards the door of the garage.

PATRICIA

Michael?

10:03:18 INT. GARAGE. NIGHT

Michael and the doll are snuggling up on the
sofa.

MICHAEL

You're not watching this, are you?

Michael goes to kiss the doll.

10:03:20 INT. HALLWAY. NIGHT

Patricia gets closer to the garage door

PATRICIA

10:03:26 Michael, are you in there?
Michael?

10:03:27 INT. GARAGE. NIGHT

Michael sits up sharply, panics... and pulls his
trousers up. Patricia is at the door

Back to Michael tripping on his half-mast
trousers, and dragging himself along to try and
get to the door which now seems a million miles
away... ...We go back to Patricia reaching for
the garage door...

Patricia's hand is almost on the handle when
Michael bursts through, dressed now, and slams
the door behind him.

But as he does he accidentally knocks the glass of red wine she is holding, showering her white blouse.

MICHAEL

10:03:39 Oh! Sorry. It's my fault...sorry

Michael quickly uses his sleeve, the bottom of his shirt, his hands to try and dab at the wine that is soaking Patricia's chest, touching her forbidden breasts. He realises what he is doing, and stops. Patricia regards him, for a moment then takes his hand and puts it back on her breast. Their eyes meet.

PATRICIA

10:04:01 You missed a bit.

10:04:08 INT. BEDROOM. NIGHT

In on the same low down shot of the shaking creaking bed as before. But this time when we rise up find that Patricia and Michael are making love.

PATRICIA

10:04:13 Come on baby, oh!

10:04:18 INT. GARAGE. NIGHT

Darkness. Then a light is switched on. Michael tries to explain.

MICHAEL

10:04:24 I'm sorry... What we've had, it's been special but I'm married and... it won't hurt...

We see Michael's hand reach for the stopper that will deflate the doll. He kisses her tenderly. Patricia comes in through the doorway carrying a glass of wine.

PATRICIA

10:04:44 I've spilt some wine down...

But then Patricia takes in the full picture and her mouth begins to drop open.

Cut to Michael's open mouthed horror! Cut to Patricia's open mouthed horror! Cut to Debbie's open mouthed orifice!

10:04:53

INT. LOUNGE/DINING ROOM. DAY.

Come in on Michael and Patricia. He is trying to smooth things.

MICHAEL

Can't we put it behind us...take that holiday in Spain, we've been talking about..

PATRICIA

Turkey!

MICHAEL

Turkey. Let's get away for a while, hey?

PATRICIA

Alright. You're not taking the lilo!

MICHAEL

But..

PATRICIA

You're not taking the lilo!

Michael is hugely relieved. They're going to be alright. Fade to black

10:05:18

EXT. HOUSE. NIGHT

Their house is in darkness. There is a sound of an aeroplane flying over.

10:05:23

INT. GARAGE. NIGHT

In on the blow-up doll. She is hugely pregnant!

FADE TO BLACK

THE END