

Sendung	The Groovy Granny Show
Zielgruppe	ab 3. Schuljahr
Redaktion	Christiane Lelgemann
Autor / Autorin	Barbara Derkow

Script zur Sendung

THE GROOVY GRANNY SHOW

1 PRE TITLES

[1' 45"]

1A. THE GREEN'S HOUSE. EXTERIOR. DAY.

We are outside a standard, well-kept English terraced house in a standard, well-kept urban residential road. It's eight twenty five in the morning. Everywhere people are leaving and making their way to work or school. The front door opens and out dashes Mr Green.

MR GREEN 'Bye! See you this evening!

He slams the door and heads for his car, but before he reaches it the door opens again. His mum (Groovy Granny Green) stands brandishing a thermos flask.

GGG Don't forget your coffee, John!

He runs back, takes the flask, gives her a peck on the cheek.

MR GREEN Thanks, Mum!

He's off. She goes back in and shuts the door.

1B. THE GREEN'S HOUSE – KITCHEN. INTERIOR. DAY

We cut to the kitchen, as GGG returns from closing the front door. Mrs Green and her son, Jo (10) and daughter Emma (9) are rushing around getting ready to leave the house, too.

JO Emma, ... (pointing to kitchen clock which shows 8.30) ... we're going to be late.

He slings his rucksack over his shoulder and leaves the kitchen. GGG picks up a drink carton and waves it in the air with a smile..

GGG Jo! Jo! Don't forget your drink!

Jo returns to the kitchen with a grin and grabs the box.

JO Thanks, Granny! Come on little sister.

Emma pulls a face, but follows dutifully. GGG picks up a bus pass that is lying on the table and waves it..

GGG Emma! Oh, Emma!

Emma comes back, with a questioning look.

GGG (Smiling) Don't forget your bus pass.

EMMA Thank you, Granny.

She takes it, giving her granny a kiss.

EMMA Bye! See you later.

GGG See you later, sweetheart!

JO (OOV) Muuum!

MRS GREEN I'm coming!

She smiles at GGG.

MRS GREEN Have a good day, Mum!

GGG You too, dear.

Mrs Green heads out of the kitchen. GGG picks up a bunch of keys and rattles them over her head.

GGG Oh, Pat. Don't forget your keys.

Flustered and rushed, Mrs Green returns to the kitchen for her keys.

MRS GREEN You're great, thanks Mum. Bye!

GGG Bye, dear.

FX – we hear the front door slam. A sigh of relief from GGG. One might assume she's now going to sit down to another cup of tea. Instead she takes an energetic breath and walks round the kitchen gathering her things.

GGG Now, what do I need? Cardigan ... purse ... keys ...

We see clearly each of the items as she names them. When she's gathered them all she leaves the kitchen.

1C. THE GREEN'S HOUSE – HALLWAY. INTERIOR. DAY.

As the title music starts to build we cut to a CU of a pair of biker's boots. A — foot wiggles into one then the other. We still don't know who this biker is. The fancy leather biker's suit is zipped up We avoid her head as the figure heads towards the front door. Then bcu on very fancy helmet.

GGG (V.O.) Don't forget your helmet!

Still we are not sure who this serious biker is. From behind we see the helmet pulled onto the head. Only then does she turn and wink at the camera.

1D. THE GREEN'S HOUSE. EXTERIOR. DAY.

We cut to the exterior of the house and watch as GGG mounts a powerful-looking motorbike and accelerates gleefully off down the street.

2 TITLES

[20"]

A montage of shots of GGG zooming around town on her bike, waving to people, hooting loudly, generally behaving anarchically (whilst driving safely!) It would be nice if we could have a theme song or rap (cf, Scene12 A , p.23) to cut this sequence to. It incorporates the opening titles and credits of the programme.

3 LINK

[40"

THE PRIMARY SCHOOL. EXTERIOR. DAY.

GGG draws up outside a (sub)urban primary school. She dismounts, greets the last stragglers who are entering the playground and school, takes off her helmet and also heads for the school door. Then she pauses and turns back to the camera.

GGG Oh, hello., I'm Granny Green ...
(Conspiratorially) They call me 'the Groovy Granny'.

She giggles.

GGG It's because of the motorbike ...

She points.

GGG This is Jo's school – you know, my grandson, Jo. And it's Emma's school – my granddaughter Emma. And it's my school.

She walks on a bit, then turns back to camera again.

GGG No, no, no! I don't go to school anymore. I work here. I'm a dinner lady here. Would you like to come in with me? Come on then. Oh, it's nothing special – just another day at the school, come on ...

A caption fills the screen: ANOTHER DAY AT SCHOOL

4 ANOTHER DAY AT SCHOOL

[7' 50"]

4A. CLASSROOM. INTERIOR. DAY.

We are in a bright Year Six classroom. In one corner there's a computer, in another an old upright piano. The walls are brightly decorated with project work of all sorts. Desks and chairs are interestingly arranged. The teacher, a nice, trendy young woman, is in the middle of morning register against an excited buzz.

MISS HARRIS (Gently) Shhhhh ...

Quiet descends. She continues reading from her register, ticking as the kids respond to their names, looking up every now and then.

MISS HARRIS Green ...

JO Here, Miss.

MISS Gupta ...

JASMINDER Here, Miss.

MISS Kahn ...

PAKISTANI BOY Here Miss.

MISS Miller ...

ENGLISH GIRL Here, Miss.

MISS Obutu ...

AFRICAN BOY Here, Miss.

MISS Penkowski ...

ENGLISH BOY Here, Miss.

MISS Smith, Sam ...

RUTH Here, Miss ...

Miss Harris looks up, resigned to what is apparently a daily ritual.

MISS Is your name Sam?

Giggles

RUTH No, Miss.

MISS Well, wait for your name, Ruth. Sam Smith ...

Sam , Jo's Afro Caribbean friend has been playing with Jo. He looks up.

SAM What? Me? Oh, yes, sorry Miss; here, Miss.

Giggling in the class

MISS Thank you, Sam. Ruth Smith ...

RUTH Here, Miss.

MISS Williams ...

ENGLISH BOY Here, Miss.

Miss Harris closes the register.

MISS Right then – ——

4D CLASSROOM. INTERIOR. DAY.

Registration over, Miss Harris moves to the first lesson the day.

MISS All right, settle down now. Quiet please. It's the Literacy Hour. Today we're going to read a poem together – and act it out. Open your books please, at page 9 ...

She writes 'page 9' on the board.

MISS Now, what's the poem on page 9 called?

Hands shoot up.

MISS Yes, Jasminder.

JASMINDER It's called "My Hands".

MISS Right. "My Hands" ...

She writes 'MY HANDS' on the board.

MISS All show me your hands.

She holds hers up and wriggles them, as do the kids.

MISS Who would like to read the first part of the poem, the first verse?

Hands shoot up.

MISS Jo?

JO Think of all my hands can do,
Pick up a pin and do up a shoe.
They can help, they can hurt too,
Or paint a summer sky bright blue.

MISS Very nice, Jo. Now, I want two actors to come up here ...

All hands shoot up. Sam is desperate.

MISS All right, Sam, up you come ... and ... Ruth. Now, Jo is going to read that again and I want you two to act it out ... mime it, OK? Right, Jo – nice and slowly, please.

While Jo reads the verse again (slower than before) Sam and Ruth mime, using objects wherever credibly possible.

JO Think of all my hands can do,
Pick up a pin and do up a shoe.
They can help, they can hurt too,
Or paint a summer sky bright blue.

Sam finds some blue chalk and draws a blue sky on the board.

MISS Go on ...

JO They can throw and they can catch.
They clap the team that wins the match.
If I'm rough my hands can scratch.
If I'm rude my hands can snatch.

MISS Very nice. Next two verses anybody? OK, Jasminster.

JASMINDER Gently, gently, they can stroke,
Carefully carry a glass of coke,
Tickle my best friend for a joke,
But I won't let them nip and poke.

My hands give and my hands take.
With Gran they bake a yummy cake.
They can mend but they can break.
Think of music hands can make.

Miss Harris claps pointedly. Everybody joins in. This turns into a big production number with all the kids grooving to the rhythmical version of Hands. The music fades.

4E. SCHOOL KITCHEN./ CANTEEN. INTERIOR. DAY.

Granny Green is stirring the mashed potatoes.

GGG Well, the potatoes are ready. Are the sausages ready, Ivy?

We see a huge pan of sausages sizzling away. A hand wielding a spatula is turning them.

IVY (OOV) The sausages are ready!

GGG Good. I'll check the beans.

She transfers her attention to an enormous cauldron of baked beans.

GGG Yes, they're ready, too.

Just then the bell goes

GGG And here they come!

We see a WS of the canteen, with the kids storming in and queuing up at the counter. Each takes a tray and cutlery and then gets handed a plate by GGG or Ivy. Some pick around, not wanting this or that – we see sausages being removed, spoons of beans wavering in the air and then being withdrawn etc. We see the banter of the kids, jostling and joking about school dinners, we see the reverse angle, GGG, with a smile for each kid, most of whom she knows by name. Suddenly her face positively lights up.

GGG Hello, Emma. You look tired

EMMA I am tired, Granny. How are you?

GGG Fine, fine, darling. The mash is hard work ... (*pointing, she chuckles*)
Two sausages, sweetheart?

EMMA Yes, please, Granny.

GGG There you are, darling.

EMMA See you later, Granny.

A little further down the line are Jo and Sam. Sam is first.

SAM Hi there, Granny Green! It's me, Sam. Can I have three sausages, please?

GGG (*Laughing*) No, you can't have three sausages, you greedy boy!
(*Leaning across conspiratorially*) But you can have a second spoon of beans if you want.

SAM Oooh, yes please.

She slaps it on. Sam grins gleefully. It's Jo's turn.

GGG *(With a wink)* Is he your friend?

JO *(Grinning)* Yes, he is, Granny.

He looks his friend over

JO But I don't know why!

GGG laughs, Sam threatens Jo playfully, the lunch queue moves on.

At a table Emma is sat with a group of girls including her friend Sophie.

SOPHIE Your granny is great! Your brother's not bad either!

EMMA *(Genuinely a little shocked)* Sophie!

SOPHIE *(Hurriedly)* It was only a joke.

CUT to JO and SAM. SAM is wolfing his food. He finishes and turns to his friend.

SAM: Hurry up Jo. Time for the playground.

JO speeds up his eating.

4FSCHOOL PLAYGROUND. EXTERIOR. DAY.

Kids are already running and walking round the playground, there's a teacher patrolling. We find see Sam, Jo, Peter, Jasminder and Ruth in a group. They are standing around a square that has been drawn on the ground.

RUTH: What are we playing?

SAM: You know. Cats in the corner..

RUTH I've forgotten how it works.

JO: It's easy. Four of us stand on the corners of the square.

As the description proceeds it turns into V.O. and we see the game being played.

SAM: And one of us is the cat. In the middle of the square. Me!

JO But the cats in the corners have to change places.

SAM: And the cat in the middle wants to get onto one of the corners.

JO So the cats on the corners have got to signal. To each other . .secretly.

We see the game being played out with appropriate signals, misses and successes.

The game is interrupted by the bell for afternoon school. All the kids in the playground stream back into school..

5 LINK

[15”]

THE SCHOOL, STREETS AND THE GREEN’S HOUSE. EXTERIOR. DAY

GGG gets on her bike outside the school and screeches off down the road, waving without looking back.

We see her pull up outside the terraced house of this morning. As she dismounts A little old lady walks past with her little dog the house. Granny still with her helmet on, leans down to stroke the dog. The dog barks fiercely. Granny realizes her helmet is the problem. Takes it off and the dog recognizes her and has his

GGG So you didn’t recognize your friend, Granny Green. *(She gives the dog a stroke)* Coochy, coochy coo.

Then she notices ‘us’.

GGG Oh, hello.

She finally gets the door open.

GGG Well, don’t just stand there: come in and meet my family.

As she enters, shutting the door behind her, a caption fills the screen: MY FAMILY.

6 MY FAMILY

[3’ 40”]

6A. THE GREEN’S HOUSE – HALLWAY. INTERIOR. DAY

We are in the hallway. GGG comes down the stairs dressed in a very snazzy track suit with sneakers and carrying a camcorder. She sets it up on a tripod angled towards the coat hooks (or a coat stand) along the opposite wall. The doorbell rings. She opens the front door: there stand Jo and Emma, home from school.

GGG Hello, Jo. Hello, Emma.

JO Hi, Granny. *(indicating her outfit)* I like the new tracksuit!

GGG Thank you, dear. Now, I want you to come in one at a time and hang your blazers on a coat hook.

The kids look puzzled.

GGG It's for my Family Video.

A look of long suffering passes between the kids.

JO & EMMA Aaaah.

GGG takes up her position behind the camcorder.

GGG Right Jo ...

Jo enters and walks over to the coat hooks. GGG leans awkwardly over the camcorder to be close to the mic.

GGG *(into mic)* This is my grandson ...

Jo, having hung his blazer on a hook turns awkwardly and doesn't know what to do next.

GGG Well, go on dear, introduce yourself.

JO Er, how do you do? My name is Jo, Jo Green.

GGG gives a thumbs up sign and waves him away, waving Emma into his place. Again she leans over to the mic.

GGG And this is my granddaughter ...

Emma has got the hang of things.

EMMA *(turning to the camcorder)* Good afternoon. My name is Emma, Emma Green. I'm Jo's sister. He's my brother.

Jo looks heavenwards at this banality, but GGG is ecstatic.

GGG Very good, very good.

JO Can we have our tea now, Granny?

6B. THE GREEN'S HOUSE – KITCHEN. INTERIOR. DAY.

CU teapot being lifted to refill mug. Jo and Emma sit at the table drinking tea and munching biscuits. Meanwhile GGG has set up the camcorder facing the door. Enter Mrs Green. GGG signals to her to stop where she is. Leaning over to the mic

GGG This is Pat, the mother of my grandchildren

Signals for Mrs Green to carry on.

MRS GREEN Hi! I'm Pat Green. Jo is my son, Emma is my daughter and ...

During this speech we've heard the front door open and close.

MRS GREEN ... this is John Green – my husband.

Emma and Jo clap

JO Well done, Mum; you're a star!

GGG frowns and turns off the camcorder.

JO *(giggling)* Ooops!

GGG *(Looking at her watch)* Well, I'm going to my gym class now.
Goodbye!

She stomps out.

6C. THE GREEN'S GARDEN. EXTERIOR. DAY.

Jo and Emma have taken GGG's camcorder into the garden – Jo is operating, Emma performing.

EMMA These are our pets. They are part of the family too. Here are Jo's mice – Tom and Jerry. As you can see they are white mice and they have red eyes ... uggggh!

With disdain she puts the cage down. She opens a hutch or run and takes out her pet

EMMA This is my rabbit – his name is Flopsy. *(Demonstrating)* She has long, floppy ears, black and white fur and brown eyes

Cuddling him

EMMA ... and I love her very much.

Jo emerges from behind the camcorder.

JO Right ... Let's go and see our friends now ...

Together they leave with the camcorder.

6D. GARDENS (could all be in different corners of the Green's) EXTERIOR. DAY.

Cut to subjective handheld shot of Ruth stroking her pet hamster.

RUTH This is my pet hamster. His name is Humphrey. His fur is brown *(stroking)* ... and very soft, and his eyes are black.
My brothers Sam and David have pets too.

She now picks up two things from the lawn and holds them up to the camcorder.

RUTH This is Sam's pet tortoise and this is David's pet tortoise. This one is called Trudge and this one is called Trundle ... because (*she demonstrates*) ... they're so slow.

We cut to what must look like a different location. Sophie is in the handheld shot with a large ginger cat.

SOPHIE This is my cat. She's a ginger cat. Her name is Marmalade – because her ginger fur looks like marmalade. And look – she has yellow eyes.

We cut to what must again look like a different location. Sam is in frame with a large dog.

SAM This is my dog. His name is Winston. Say 'Woof Woof', Winston.

Winston growls.

We cut to 'another' location. Jasminder sits on the grass in front of some bushes.

JASMINDER My pet is a lion – a big, (*she demonstrates*) fierce lion with a big, brown mane ...

We cut to a WS showing Jo with the camcorder, Emma beside him, as they film Jasminder. They are looking around somewhat anxiously.

We cut back to the camcorder shot of Jasminder. Suddenly, electronically superimposed, we see a lion lying on the grass next to her.

Cut to Emma, CU

EMMA Aaaagh!

Cut back to the camcorder shot. The lion has (of course) disappeared. Jasminder, laughing, pulls a stuffed lion out from behind her back.

JASMINDER Don't worry! (*sadly*) My mum and dad won't let me have a real pet. My pet lion is only a toy.

7 LINK

[20"]

THE GREEN'S HOUSE. EXTERIOR DAY.

Montage of sexy close-ups of parts of a motorbike beings oiled and polished. We see GGG – wearing a mechanic's overalls – straighten up and wipe her hands as she surveys her work on her bike.

JO (OOV) Nice,

We cut to see Jo.

Together they cut up the bee's wax. She distributes the strips, producing some pieces she's already cut, if necessary, so that each pupil has a piece.

MISS Now the wick. It needs to be a bit longer than the wax ... so, seven centimetres. Jasminster, would you help me, please.

She holds up the wick. Jasminster measures seven centimetres and cuts it.

MISS Excellent. Have you all got your rulers and scissors? Then I'll pass the wick round and you can each cut a piece for your candle. And while you do that, I'll start my candle. I take my piece of wax and my piece of wick. I lay the wick on the wax, then roll it up in the wax. A little bit of wick has to stick out at the top, see. So, if there's too much ...

She shows that there is, takes the scissors and snips

MISS ... just cut a bit off.
And that's it – a perfect candle!

With a flourish she stands the candle on a tin tray on her desk. Great excitement and increasing noise.

MISS All right, has everybody got wax and wick?

ALL Yes!

MISS Then make a candle!

As the kids make their candles, Miss Harris carefully places the one she has made on a tin tray on her table and lights it with a match. We zoom in on it till it fills frame and hold for a couple of seconds as OOV we hear the busy buzzing of the class.

MISS (OOV) Now, when you've finished, I want you to close your eyes and imagine candles ... lots of candles... .

MISS Close your eyes – go on, Sam, you, too. All very quiet ... eyes closed ...

Her voice and manner are absolutely soothing, as if she were running a relaxation class. Softly she walks round to see that all the kids have their eyes shut.

MISS There are lots of candles ... bright, flickering candles ... Now, Where are you? What do you see? Maybe it's a special day ... maybe your family is there, or your friends ... where are you ... Jasminster? No, keep your eyes shut and describe the scene for us.

We zoom in on Jasminster's face as she begins to speak and as we begin to home in on her closed eyes we mix through to the Diwali scene she is describing.

8B JASMINDER'S HOUSE. INTERIOR. EVENING.

We are in the small, cluttered house or flat of an Indian family – mother, father, teenage son and Jasminde. The mother wears a Sari, as does Jasminde. The place is decorated with candles of all shapes and sizes and there are paper garlands.

JASMINDER OOV I see lots of candles – different shapes, different sizes. They are candles in our house ... candles in the windows, candles on the tables and on shelves. It is dark outside ... it's Autumn and today is Diwali. It is the Hindu Festival of Light – there must be light everywhere, candles everywhere.

MISS OOV Lovely, Jasminde ...

8C THE SCHOOL – JO'S CLASSROOM. INTERIOR. DAY.

MISS ... Thank you.
All right, can you all see the house decorated with candles? Open your eyes for a minute. Who knows why people light candles for Diwali? Yes, Jo.

Various hands go up, including Jasminde's, of course, and Jo's.

JO People put candles in their windows to welcome the God Rama and his wife Sita. They've come home after a long time in the forest.

MISS Very good Jo: it's the day when Hindu people remember how Rama came back from the forest with his bride Sita.
Now, shut your eyes again. Watch the candles... the candles are flickering... Where are you, Sam?

We zoom in on Sam.

SAM *(with appropriate gestures)* It's Halloween, Miss. I'm in the kitchen and there's this big, fat candle on the table in the kitchen. But before we can light the candle we've got to cut out this big, big pumpkin.

8D INTERIOR A KITCHEN

Sam is cutting and scooping out the pumpkin. It is a messy business and Sam is enjoying himself.

SAM Then you cut a face into the side of the pumpkin ...

We see Sam's hand drawing the face

SAM Then the candle goes inside the pumpkin and I can light your lantern.

8E INTERIOR CLASSROOM

MISS GREEN Why do we light lanterns at Halloween – does anybody know?

Only Jo's hand goes up.

MISS Yes, Jo.

JO They frighten away the ghosts and witches at Halloween.

MISS That's right. Very good. The lanterns frighten away the ghosts and witches and bad spirits the night before All Saints Day. Of course there's a special American custom at Halloween, too, isn't there?

KIDS (*all shouting*) Trick or treat, Miss. Trick or treat.

MISS Trick or treat, right! Thank you, Sam.
Now, quiet everybody, close your eyes again.
Candles ... candles ... Ruth, what candles can you see?

We zoom in on Ruth

8F RUTH'S HOUSE – THE SITTING ROOM. INTERIOR. NIGHT.

Ruth, with her mother, father and 2 brothers are standing round the fireplace. On the mantelpiece is a beautiful the nine-branched Chanukah candelabra () There are eight candles and an empty branch, as her mother is using the ninth candle to light the others.

RUTH OOV I can see the big silver candlestick with eight candles. My mother is lighting the candles with a special ninth candle. Today is the last day of Chanukah, the Jewish Festival of Light, so she lights all eight candles – one candle for each day of our festival.
Now all the candles are lit and we sing a Chanukah song together ...

As the family sing 'Chanukah' in Hebrew Ruth's mother blows out the ninth candle and places it in the allotted holder on the candlestick. She then carries the 'menorah' across to the window and places it on the windowsill.

8G. THE CLASSROOM. INTERIOR. DAY.

—.

MISS Thank you Ruth. Ruth can you tell us a bit about Chanukah?

RUTH Well there was a miracle, a long, long time ago. There was very little oil for the lamps in the Temple in Jerusalem, only enough for one day. But the lamps burned for eight days. So, around Christmas time each

Year we remember that. We light eight candles, one for each day of the miracles.

MISS Very good Ruth. So, Chanukah is almost at the same time as Christmas. And what do we have at Christmas?

ALL Cake!

This wasn't the answer she wanted.

MISS Yes, and ...

ALL Turkey!

Nor was this the answer she wanted. She gestures that she's still looking for something else

MISS ... and ...

ALL Presents!

Still not right: her responses become quicker and more impatient as the scene proceeds

MISS ... and ...

SAM Candles!

Miss Harris looks heavenwards: At last someone has come up with the obvious answer.

MISS Thank you, Sam! Candles!

The bell goes.

9 LINK

[15”]

A 'LOCAL' PARADE OF SHOPS. EXTERIOR. DAY.

GGG's bike is parked outside a shop. GGG emerges from the shop with a balloon – shiny and filled with gas. It has 'Happy Birthday' written on it. She ties it to the bike and zooms off with a balloon firmly attached.

A caption fills the screen: HAPPY BIRTHDAY.

10 HAPPY BIRTHDAY

[5' 00"]

10A THE GREEN'S HOUSE – GGG'S BEDSIT. INTERIOR. DAY.

The room is spacious, but must include a large bed, a conventional sit-down-type dressing table and a full length mirror. (It should also emphasise GGG's eccentricity – antiques and mementoes mixed up with a computer and a training bike for example.)

On the bed lie bits of costume. GGG is helping Jo and Emma get dressed and made up for a fancy dress Birthday party.

Jo is sitting on the edge of GGG's bed engrossed in his gameboy, in black trousers and shirt.. GGG is dealing with Emma: she is knelt on the floor, in front of the mirror, trying to pin up the trousers of Emma's clown costume, which are very obviously too long.

GGG Stand still, Emma, darling! Or I'll hurt you with one of these pins.

EMMA *(Wailing as she looks at herself in the mirror)* Oh why have I got such short legs?!

GGG Your legs aren't too short. The trouser legs are too long. So stand still while I pin them up.

EMMA My arms are too short, too. Look!

GGG Let me finish the legs, then we can look at your arms. Jo! Jo!

Jo remains engrossed in his Gameboy. He simply grunts.

GGG *(sharply)* Jo Green! It's time for you to change.

JO *(without looking up)* In a minute Granny.

GGG has finished Emma's trousers.

GGG No, not in a minute. Now. *(to Emma)* OK dear *(She turns her attention to Jo)* Jo!

Jo recognises the tone and hastily turns off the gameboy. As he puts on a black T shirt and begins to struggle with a black cloak

—GGG helps him.

JO Thanks, Granny.

He goes to the dressing table.

JO Where's the hair gel?

GGG Over there, on the shelf.

Jo fetches the gel and takes over the position Emma had in front of the mirror. Meanwhile she has sat down at the dressing table. Whilst he gels his hair into wild untidy spikes, GGG begins on a clown's face.

GGG Right, now, first the eyes.

EMMA Black ... diamond shape, (*she traces the shape with her finger*) please, Granny.

GGG takes a black make-up stick and draws two diamonds. She stands back.

GGG Mmmmm ... and a bit of blue on the eyelids?

EMMA Oh, yes.

GGG Now the cheeks ... white, I think.

She whitens the cheeks

GGG With blue spots?

EMMA Yes.

GGG proceeds.

GGG Now the nose ...

EMMA & GGG (*simultaneously*) Red!

They laugh. GGG surveys her work so far.

GGG Excellent! Now the mouth:

EMMA Black outside (*she indicates*), red inside.

GGG Certainly, Madam.

JO Granny, does this look OK?

GGG Fantastic, Jo.

EMMA Not bad.

Jo sticks his tongue out at her. GGG tut-tuts in mock disapproval.

GGG Emma don't move now, or your mouth will reach your ears!

GGG works carefully. Meanwhile we're aware of Jo rummaging around looking for something.

JO Where are my glasses?

EMMA But you don't wear glasses.

GGG (*sharply*) Emma, do you want a red chin as well as a red mouth?

EMMA (*this time without moving a muscle*) ugh ugh.

GGG (*to Jo*) Are they on the table?

He looks

JO No, they aren't.

GGG Are they by the computer?

JO Yes, here they are! You're brilliant Granny.

He puts the 'prop' glasses on – immediately we realise he's going as Harry Potter. He leans over Emma's shoulder so that we can see them both in the dressing table mirror. GGG gazes at them both.

GGG Very nice ... Harry!

EMMA Oh, that's who you are, Harry Potter.

JO Very good, little sister! You catch on quick!

GGG (*ignoring the sibling banter*) And Coco the clown looks good, too. But you need some hair!

She gets a frizzy red clown's wig and puts it on Emma

GGG Perfect! Now go and put your collar on, dear. And Harry Potter, please come to make-up.

JO (*in horror*) Make-up?

G

He sits. GGG takes her black make-up stick and draws the lightning flash on Jo's forehead – with a flourish.

GGG There!

She checks her watch.

GGG Oh, look at the time! We must be off. Where is the present?

EMMA Here Granny.

GGG And the balloon?

JO Still tied to your bike Granny.

GGG Well then, off we go!

They leave the room.

10C RUTH'S FLAT – SITTING / DINING ROOM. INTERIOR. DAY.*

⁺ Production note: could be a garden with a patio on which the tea table is laid, if preferred

Kids in costume are playing 'Blind man's buff'. In the background is a sumptuous tea table. OOV the doorbell rings. Emma and Jo enter with balloon (now held by Emma) and present, now held by Jo. Ruth, dressed in a splendid costume, goes to greet them.

RUTH Hi Jo, hi ... Emma?

Emma does a little clown dance round Ruth and laughs.

EMMA Yes, it's me!

Jo thrusts the present into her hand.

JO Happy Birthday, Ruth

RUTH Thank you, Jo.

She opens the present. She looks at it in disbelief: It's a candle-making kit.

RUTH *(Rather flatly)* Oh, it's a candle making kit.
(Then very politely) Thank you Jo.

Jo and Emma and several others follow Ruth as she goes over to a coffee table where her present are laid out: there are already as many identical candle making kits as there are guests! There are no other presents. Emma and Jo exchange appalled looks. Ruth carefully adds their present to the others. For a minute she looks very sad. Then suddenly she burst out laughing. The others join in.

At that minute her mother enters at the other end of the room bearing a splendid Birthday cake with 10 magic candles on it, all spluttering away.

ALL *(Shrieking and convulsed with laughter)* Candles! Candles!

MOTHER Well come on, all of you.

She beckons them to the table. Emma hands over the balloon.

EMMA *(Singing)* Happy Birthday to you ...

The others join in as they gather round the table and the cake.

ALL Happy Birthday to you!
 Happy Birthday dear Ruuuth,
 Happy Birthday to you!

We leave the party with Ruth, just to entertain her guests, trying to blow out the candles. There are cheers and claps.

11 LINK A LANDING ON THE RIVER THAMES. EXTERIOR. DAY.

The teacher, Emma and Jo are looking out for somebody. Suddenly GGG comes hurrying towards them. She is waving with the camera in her hand .

JO What are you doing here, Granny?

GGG Miss Harris asked me to come along to help take care of you.

A caption fills the screen: A SCHOOL TRIP.

12 A SCHOOL TRIP

[7' 45"]

12A A RIVER BOAT DAY.

The class are pretty excited. Finding the best place. Just as they are about to set off. Granny, in full leathers, clutching her camcorder just makes it up the gang way .Mis Harris waves a greeting and looks relieved that she has made it. (She's part of the staff).

The boat heads off into the Thames. There is montage of shots of the kids enjoying the sights as the boat goes down river.

EMMA: There's the London Eye!

SAM Can you see it moving.

RUTH It's like a bicycle wheel.

PARMINDER: What's that big church?

MISS HARRIS That's St Paul's.

NOTE: all school trip footage from here on in will include short clips of GGG camcorder footage.

12C ON THE RIVER NEXT TO CITY HALL. EXTERIOR. DAY.

We start CU on the back side of the Foster 'egg' (Tower Bridge must not be visible in this shot). We pull out to reveal our group which has been dropped off by the boat, lining up in twos ready to set off on a walk. Miss Harris walks down the line, counting.

MISS One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen. Right! Everyone's here. Now, before we set off, who knows who works in this building? ...
Well, it's the Mayor of London. Do you like the building?

RUTH It looks a bit like a very big egg, Miss.

Miss laughs

MISS Yes it does. Now turn round what can we see.!

She sets off, leading the way.

Cut to WS Tower Bridge from POV of front of GLC building.

MISS OOV There, boys and girls: Tower Bridge!

Cut to reverse angle of our group.

MISS Who knows what's special about this bridge?

Lots raise their hands.

MISS Jasminder?

JASMINDER It can open up – in the middle – if a tall ship wants to sail through.

MISS That's right, Jasminder. Tower Bridge can open up. In fact it opens in the middle and the two sides lift up, like this ...

She demonstrates. And we can show footage of it actually happening

MISS Come on, then let's go and have a look!

She leads them in the direction of the bridge.

12D TOWER BRIDGE. EXTERIOR. DAY.

This is a 'no dialogue' scene, i.e. could be shot with Wild Track only. All from GGG camcorder POV.

Our group are walking across the bridge. As they reach the join in the middle Miss points it out and demonstrates again the raising of the bridge. Various shots of the kids, some taking photos, and views from the bridge. As they get towards the Tower end, Miss gathers them at the rails and points to the Tower. We zoom in on it.

12E THE TOWER OF LONDON. EXTERIOR. DAY.

We are inside the Tower grounds at some particularly good vantage point for the White Tower. We pick up our group catching up with Miss Harris and gathering round her.

MISS Well, here we are, inside the Tower of London ...

Sam interrupts in great agitation

SAM Miss, Miss, can we go and see the Crown Jewels?

MISS Maybe later, Sam. Now, (*resuming her 'tour guide' mode*) that ... (*pointing to White Tower*) ... is the most famous part of the Tower. It's called 'The White Tower'. Who knows how old it is?

ALL Three hundred years old! Five hundred years old! (*etc*)

She holds up her hands and uses her fingers.

MISS Not three hundred years old, not five hundred years old ... It's **nine** hundred years old. Nine hundred years old. And it's very beautiful, isn't it?

RUTH Miss ...

MISS Yes, Ruth?

Miss Harris looks forward to an intelligent question, but ...

RUTH Miss, I need the toilet.

MISS (*Slightly taken aback*) Right. Anybody else need the toilet?

Several show hands.

MISS All right, we'll ask a Yeoman Guard ...

Puzzled looks

MISS That's the proper name for a 'Beefeater'. Come on, follow me.

Cut to a Beefeater. Miss approaches him.

MISS Excuse me, could you please help us: Where are the nearest toilets ?

BEAFEATER Of course, Madam. You go ...

He gives simple directions

MISS Thank you very much. Right, who wants the toilets? ...
OK, you follow me. The rest of you wait here.

She sets off. Sam approaches the Beefeater.

SAM Excuse me, could you please help us?

BEEFEATER Yes, of course.

SAM Where are the Crown Jewels?

BEEFEATER Over there (*pointing*) ... where the long queue is.

We see a cutaway from Sam's point of view, panning from the back of the queue all along the length of it to the front where a poster announces the Crown Jewels.

SAM (*crestfallen*) Oh! Er, thank you very much.

We cut to the Bloody Tower. Miss is gathering her flock.

MISS Everybody here? Right. This is the Bloody Tower. It is eight hundred years old.

RUTH Wow!

MISS Yes, eight hundred years. Now, who knows how it got its name?

SAM (*A very graphic rendition*) Well there was lots of blood, dripping down people's necks after the king chopped their heads off.

MISS (*wrinkling her nose in distaste*) You watch too much television, Sam. But you're right, in a way. The Bloody Tower got its name because, a long, long time ago, two little princes disappeared here— no-one ever found them.

(*In a stage whisper*) Lots of people think it was murder.

Jasminder is waving her hand. Again, Miss Harris hopes for an intelligent contribution

MISS Yes, Jasminder?

JASMINDER Miss, I need the toilet.

MISS (Resigned) Right, we'll ask a Beefeater. Follow me.

We cut to another Beefeater

MISS Excuse me, could you help us please: Where are the nearest toilets ?

BEEFEATER Certainly Madam. You go ...

He gives simple directions

MISS Thank you very much. Right, who wants the toilets?...
OK, follow me. The rest of you ...

She indicates an area where you can sit on benches or grass

MISS ... wait there. You can eat your sandwiches.

12F BY THE BOAT. EXTERIOR. DAY.

Tired, but happy, the kids are waiting to get back on the bus. Miss Harris stands by the door.

MISS It was a lovely day, wasn't it?

ALL Yes! Great Miss! Lovely.

MISS I'm sorry we couldn't see the Crown Jewels, but I've got one for each of you ... Come on, we've got to get back on our boat....

As she counts them on, one by one, she hands each a postcard of the crown jewels. The kids are delighted

MISS One ...

SAM Wow, thank you, Miss.

She smiles

MISS ... two ... three ... four

12G THE BOAT. EXTERIOR DAY.

The kids are all hanging over the railings looking at the view as the boat heads off down the Thames.

RUTH Hey, Let's play "The first person to see ..."

The boys are enthusiastic.

JO & SAM Right. We'll ...

RUTH It was our idea, we'll start. The first person to see a yellow boat ...

The kid's POV of the river.

JO OOV I see a yellow boat, there.

RUTH OK, Jo your turn.

JO The first one to see a blue van.

Kids' POV of traffic on the embankment

JASMINDER OOV There, there's a blue van.

JASMINDER My turn. The first person to see a ... red bus.

SAM OOV I see a brown bus, over there.

JASMINDER OOV (doubtfully) Where?

SAM OOV Over there, at those lights.

JASMINDER Oh yes. OK, your turn Sam.

SAM The first person to see ... Groovy Granny Green

ALL Right!

We see all the kids waving at the camcorder/

PARMINDER: Your Granny's amazing

JO Yeah, she's pretty cool ... really groovy, in fact.

SAM "Groovy Granny Green, Groovy Granny Green"

He makes a revving sound and imitates GGG on her bike. Then starts to sway to the rhythm of an imaginary rap. Ruth and Jasminder who are sitting in the seats in front, kneel up on the seats and peer over at the boys as Sam begins his rap.

SAM Groovy Granny Green,
 She drives a mean machine
 It's black and fast
 She's never last
 She's always first
 She's number one.

At appropriate moments in the rap we see footage of GGG on her bike treated slightly.

As Sam gives the thumbs up sign, so do the girls.

A groovy gran:
I'm a big, big fan,

He points to Jo, to pick up the rap. He does.

JO I'm telling you man
 I'm a big, big fan ...
 Of Groovy Granny Green

JO & SAM Of Groovy Granny Green
 Of Groovy Granny Green

Both boys point to the two girls. They join in

ALL FOUR Of Groovy Granny Green
 Of Groovy Granny Green.

Sam signals the end – like a conductor. Miss Harris has meanwhile approached down the aisle, checking that everybody is fine.

MISS Very nice! What shall we sing now? How about 'Ten green bottles'?

Pitying looks pass between Sam and Jo.

SAM *(resignedly)* OK, Miss.

MISS *(making the announcement)* Right everybody: Ten green bottles.

Our four begin lustily, the rest of the coach joining in.

ALL Ten green bottles, standing on the wall,
 Ten green bottles, standing on the wall
 And if one green bottle, should accidentally fall ...

We see the two girls from the boy's p.o.v. Ruth drops suddenly out of sight. They all grin.

ALL There'll be nine green bottles, standing on the wall.
 Nine green bottles, standing on the wall.

The last verses cover shots of the kids coming off the boat. They have had a great time. GGG waves as she departs.

13 LINK

[20”]

THE GREEN’S HOUSE – KITCHEN. INTERIOR, DAY

Establish the exterior then. .cut to interior GGG is cleaning. She is humming a very funky version of the groovy granny rap and doing some fancy moves to the beat. The kettle whistles and she stops to make a cup of instant coffee. She glances out into the garden.

GGG The weather is far too nice for coffee inside: I’m going outside!

She grabs her copy of the Financial Times.

As she leaves a caption fills frame: OUTSIDE. ?

14 OUTSIDE

[3’ 15”]

THE GREEN’S GARDEN. EXTERIOR. DAY.

GGG is sitting on the patio, hidden by a Financial Times which she is reading. Beside her on the table is a plate of raw vegetables, cut into small morsels, which she picks at occasionally throughout the scene.

EMMA OOV Flopsy! Flopsy!

The FT comes down to reveal GGG looking a little taken aback.

GGG I beg your pardon?!

We see Emma on her hands and knees near the rabbit hutch, which is open and empty.

EMMA Not you, Granny! I’m calling Flopsy. She’s not in her hutch and I can’t find her.

GGG Well, dear, she wants the fresh grass, like any rabbit ... (*munches a slice of cucumber*) and the warm sun ... (*indicating skywards*). A hutch is not a natural home for a rabbit.

EMMA (*Defensively*) I know, Granny. But she’s safe in her hutch – no foxes, no farmers – and I give her food and water and straw (*indicating*).

GGG is sorry to have upset Emma

GGG Yes, Flopsy is a lucky rabbit, dear: You look after her very well. I’m sure she’s just enjoying a little trip outside her hutch. Look! Something moved, over there by the roses.

Cut to a bed of roses.

EMMA OOV Flopsy! Flopsy!

Emma looks all round the rose bed.

GGG OOV (*Dreamily*) Roses are beautiful flowers, aren't they? Especially pink roses. Do they smell nice, dear?

Emma—Is a little—confused by this lyrical outburst . She's got a rabbit to find.

EMMA Yes, Granny, they smell very nice.

She returns to her search.

EMMA Flopsy! Flopsy!

GGG Flowers are very important. They are the natural home for ... bees, for example. Look, there's a bee.

We see the bee; we see Emma pausing, a little exasperated.

GGG Oh, look! Something moved, over there by the apple tree, dear.

Cut to apples on tree. Pull out as Emma arrives

EMMA OOV Flopsy! Flopsy!

But it's only a bird.

GGG OOV A blackbird! How lovely!

We cut to GGG who is about to set off on another lecture – green issues are her current fad.

GGG You see, dear, trees are very important. They are the natural home for birds, **and** they make the air we breathe ...

She demonstrates by deep breathing

GGG ... good ... healthy ... So, you see, we mustn't chop trees down.

Emma is clearly getting more exasperated with GGG.

EMMA No, Granny.

GGG Try over there, dear. Where the long grass is.

She picks at her vegetable plate, munching thoughtfully on a piece of carrot.

GGG Of course, rabbits love carrots. But we haven't got any carrots in our garden ...

She picks a bit of lettuce

GGG ... rabbits love lettuce, too. But we haven't got any lettuce in our garden ...

Munching the appropriate vegetable each time

GGG ... or radishes ... or cucumber ...

She is lost in thought.

EMMA (*Getting desperate*) Flopsy! Flopsy, where are you?

GGG I've got it! We need a vegetable garden!

Emma looks up from her search

EMMA I beg your pardon?!

GGG We need a vegetable garden.

She jumps up from her chair and begins pacing around the garden, pointing as appropriate.

GGG A vegetable garden, dear. We can grow our own vegetables here in our garden ... we don't need the lawn: we can plant carrots, right here ... and we can plant lettuce over there ... and radishes there ...

Emma explodes

EMMA Granny! I can't find my poor little rabbit. I must find her. Please help me!

Jo wanders out onto the patio. He's carrying something, but at this distance we can't see what.

GGG Oh look, there's Jo. (*Relieved that she'll be able to continue with her planning*) He'll help you look for Flopsy. Jo, dear!

JO Yes, Granny.

GGG Please help Emma: Flopsy isn't in her hutch.

JO I know ... she's here!

He now displays what's in his arms: Flopsy.

JO She came inside to watch television. But she got bored and started to eat the curtains ... so I'll leave her outside with you.

Angry and frustrated, Emma goes and seizes her rabbit from Jo and returns her to her hutch. GGG returns to her garden planning. Jo, puzzled, goes back inside.

15 LINK

[20”]

THE GREEN’S HOUSE – KITCHEN. INTERIOR. DAY.

GGG is finishing her breakfast – a piece of toast with marmalade on it. She looks up at camera and performs this tongue twister (‘Breakfast for One’ by Judith Nichols from ‘The Works’), getting faster as she goes.

GGG Hot thick crusty buttery toast
 Buttery toasty thick hot crust
 Crusty buttery hot thick toast
 Crusty thick hot toasty butter
 Thick hot buttery crusty toast
 Toast buttery hot thick crust
 Hot buttery thick crusty toast ...

 With marmalade is how I like it most!

The door bell goes.

GGG Now that’ll be Uncle Rob.

16 UNCLE ROB.

16A THE GREEN’S HOUSE – SITTING ROOM (or PATIO). DAY.

It’s Friday evening. Raucous excitement as Uncle Rob, Mrs Green’s brother from Australia – who sports an Australian hat – distributes presents. GGG, Mr and Mrs Green have already had theirs.

ROB ... and this is for you little Emma...

He hands her a small parcel. She opens it. In it is an opal bracelet.

EMMA Wow, Uncle Rob – it’s beautiful!

She puts it on, showing it off proudly

ROB That’s real opal, Its from Cooper Pedy. The Opal Capital of the world.
 It’s right in the middle of Australia. In the desert.

Jo has an atlas on the table, open at Australia. He points

JO There it is. Wow it’s miles from anywhere.

ROB That’s it.
 Now, this is for you, too Emma, but I’m not sure about the size. You’ve grown so tall.

Emma opens it: a very small T-shirt with an aborigine design emerges. Emma looks at it wistfully

EMMA It's lovely, Uncle Rob, but ...

She holds it up against herself, demonstrating the problem

EMMA It's definitely too small.

ROB *(Ruefully to Mrs Green)* Kids grow fast, huh?

MRS GREEN *(laughing)* Well, you went to Australia three years ago, Rob!

ROB Well, Emma, we'll just have to go shopping tomorrow and find a T-shirt that's the **right** size, OK?

EMMA OK!

ROB Now, Jo, I didn't bring you a present ...

JO *(bravely)* That's OK Uncle Rob ...

ROB ... because it's your Birthday next month: so I'm going to buy you ... a computer.

JO Wow!

ROB Tomorrow.

JO Great!

MRS GREEN So Saturday is shopping day!

16 B SHOPPING MONTAGE – PRECINCT - DAY

There follows a short sequence cut to music as they go window shopping – pointing, laughing, making faces. The scene ends as they approach a boutique outside which stand a couple of carousels with T-shirts.

16 C. BOUTIQUE. EXTERIOR. DAY.

ROB Hey, Emma – here's a nice T-shirt.

EMMA But it's red, Uncle Rob: I don't like red.

ROB Ok, what colours do you like?

EMMA Blue, pink, green.

ROB Let's start here with the blue T-shirts then. Now, what size?

EMMA S.

ROB S?

EMMA S for small.

ROB Small. OK.

Jo stands, patient, but detached, watching the scene; Rob looks through the blue T-shirts, Emma through the pink ones. Rob pulls one out.

ROB Look, Emma here's a nice, blue T-shirt, size S.

She looks at it critically.

EMMA No, it's got straps. (*She points them out*) I don't like straps. I want a T-shirt with short sleeves.

She shows the desired sleeve length on herself

ROB Oh, OK.

He puts it back, looks, finds another.

ROB Ah, here's a nice blue T-shirt, with short sleeves, size S.

She looks up, shakes her head.

EMMA No, there are words on the front. I don't like words. I want a T-shirt with a picture on the front.

ROB Oh, OK.
Hey, here's a nice blue T-shirt with short sleeves and a picture on the front, size S.

He shows it to Emma. She shakes her head.

EMMA No, I don't like the picture. But here's a lovely pink T-shirt with no sleeves and no words and no picture, size S: I like this one.

ROB (*hurriedly*) OK, let's buy it!

Emma beams

EMMA Thank you, Uncle Rob.

Jo shakes his head and mutters

JO Girls!

16 D SHORT MONTAGE

We pick the trio up walking jauntily along, Emma with her carrier bag – they are having a good time, pointing, laughing etc.. They arrive at a computer shop window, look in, see what they want and enter.

16 E COMPUTER SHOP. INTERIOR. DAY.

The three enter; a shop assistant approaches Rob.

ASST. Good morning, sir. Can I help you?

ROB Yes, please. I'm looking for a computer for my nephew – not too expensive.

ASST. Right, come this way, sir. What — are you looking for ...

Jo interrupts enthusiastically.

JO I need an 80 Giga bite hard disc ... *(turning to his uncle to explain)* ... so that I can download games, Uncle Rob, and *(to the asst.)* a modem ... *(to uncle)* ... so that I can send you e-mails, Uncle Rob, and *(to asst.)* – if it's not too expensive – a CD burner ... *(to uncle)* ... then I can play my MP3s whenever I want, Uncle Rob.

Uncle Rob is flabbergasted, but the assistant is used to these computer-age kids and takes Jo in his stride.

ASST. I think this computer, sir. It's our special offer this month. It has ...

Whilst he takes off on his sales pitch, Jo sits down at the computer and begins tapping at the keyboard. Up comes Tetris; he starts playing expertly.

EMMA *(muttering)* Boys !

16 F THE GREEN'S HOUSE – SITTING ROOM. INTERIOR. DAY.

A locked off speeded up sequence of JO, EMMA and UNCLE ROB setting up the computer. We slow down for brief bits of sync:

JO: I'm sure that cable goes here.

EMMA No Uncle Rob the green plug!

UNCLE ROB: We don't need instructions. I've done this before

EMMA: You need a password.

Finally the computer is set up. Uncle Rob is slumped in a chair. Jo and Emma are crouched over the computer.

JO OK, Uncle Rob: give me your e-mail address.

As Rob dictates, we see the address come up on the screen

ROB OOV robsmith – all one word: r – o – b – s – m – i – t – h, robsmith, @
.com. au – that’s dot c – o – m dot and then a – u for Australia. OK?

JO *(slightly sarcastically)* Thank you, Uncle Rob.
OK, you’re in my address book. Now I’ll send you my first e-mail.

Again we see the screen CU

JO OOV Dear Uncle Rob, Thank you very much for my computer. It’s great!
How’s the weather in Australia? Mail me soon. Love, Jo.

17 LINK

[15”]

THE GREEN’S HOUSE – KITCHEN. INTERIOR. DAY.

We hear the front door slam shut and see GGG subside onto a kitchen chair, relieved that the morning rush is over.

GGG Now for five minutes peace. Where’s my coffee?

Looks round, moves things so as to look under, behind etc. Finds her mug on a shelf

GGG Ah, here it is, on the shelf. *(Sits and sips)* Mmmm. Now, the newspaper, where’s the newspaper?

Looks round as before.

GGG Ah, here it is, under the teapot. *(Tries to read, realises she needs her glasses)* Oh, where are my glasses?

A caption fills the screen: HIDE AND SEEK

18 HIDE AND SEEK

[6’ 35”]

18 A THE GREEN’S HOUSE – SITTING ROOM. INTERIOR. DAY.

A hoard of kids are sitting/ lounging around watching a video – Jo and his friends Sam and Ruth, Emma and her friend Sophie. Enter GGG who walks over to the TV and turns it off.

GGG That’s enough TV for today!

ALL Aw! No! Please, Granny.

GGG You young people! You need to move about, get outside ...

JO But Granny, it's raining outside.

GGG Well then, move about inside. Play a game. How about ... "Simon says"?

They all just stare in blank horror at this suggestion. GGG misinterprets the blankness, thinking they don't know the game.

GGG You know ... "Simon says 'put your right arm up'" (*she does so*) ... and then you all put your right arm up ...

EMMA We know the game, Granny. We play it at school.

GGG Oh, I see. Well then, how about ... the Hokey Cokey?

Again they are dumbstruck at the suggestion.

GGG You know ... we make a circle and we sing: "You put your left leg in (*she does so*) you take your left leg out ...

SAM Oh we know the Hoekey Cokey, Granny Green. But we do it at parties.

GGG Oh, I see. Well then, how about ... hide and seek?

Emma and Sophie light up.

EMMA Great idea, Granny, let's play hide and seek.

SOPHIE Yes, let's play hide and seek.

RUTH Must we? It's babyish

SAM Not where I hide. No baby's going to find me. Come on, you two. Emma and Sophie, you're 'it', OK?

EMMA OK.

Jo, Sam and Ruth leave the room. Emma and Sophie cover their eyes with their hands and count together, loudly.

EMMA & SOPHIE One – two – three – four – five – six – seven – eight - nine – ten.
(*Shouting*) COMING!

They rush out of the sitting room.

18 B THE GREEN'S HOUSE – JO'S BEDROOM. INTERIOR. DAY.

The girls enter. Sophie points:

SOPHIE Under the bed?

They look: nothing.

EMMA No.

They straighten up and look round the room.

EMMA In the cupboard?

They look: nothing.

SOPHIE No. ... Behind the chair?

They look: nothing.

EMMA No ...

She's running out of ideas. As she looks round again, she spots a pile of dirty clothes all tangled up with a big bath towel.

EMMA (*Whispering*) Under the clothes?

Both girls throw themselves onto the pile: clothes fly everywhere and there are squeals and squeaks. Eventually three people emerge from the pile – Emma, Sophie and Sam. Sam puts his hands up in a gesture of surrender.

SAM I give up, I give up. I'll go and help Granny.

They all leave the room.

18 C THE GREEN'S HOUSE – GGG'S ROOM. INTERIOR. DAY.

Emma and Sophie enter.

EMMA Behind the mirror?

They look

SOPHIE No. ... Under the table?

They look

EMMA No. ... In the cupboard?

They look

SOPHIE No. ... In the bed?

They look

There is a lovely quilt thrown over the large bed as a bedspread. The two girls jump enthusiastically onto it and bounce around, feeling and squeezing pillows, the mattress etc. But there's nothing. They pause, sat on the bed, and look round once more.—SOPHIE
How about behind the computer?

EMMA *(Jumping down from the bed) Let's look. (They do)*
No. But ... how about behind the curtains? —*Lots of prodding and shaking follows. But there's no-one there. The two girls look at each other, shake their heads, shrug and leave.*

18 D THE GREEN'S HOUSE – THE BATHROOM. INTERIOR. DAY.

We see the two girls enter and look round.

EMMA No-one hides in the bathroom.

They leave. Ruth half emerges from a large bathrobe which hangs behind the door, smiling smugly. Suddenly Emma darts back into the room.

EMMA ... only Ruth !

18 E THE GREEN'S HOUSE – THE KITCHEN. INTERIOR. DAY.

GGG is preparing to bake some cookies with Sam as her willing assistant. Ruth joins them as Sam is laying out a baking tray with baking paper.

GGG Ah, Ruth dear, you can help us. I can't find my glasses (*she looks round distractedly once more*) Can you read out the recipe for us?

RUTH OK. 240 grams flour ...

There's a measuring jug filled with 240 G flour. As Ruth checks, we see her finger at the 240 G mark.

RUTH Right. 100 grams sugar ...

We see kitchen scales with sugar in the bowl. Ruth checks: in CU we see 100 G

RUTH Right. 2 eggs ...

We see two egg shells and in a bowl two eggs.

RUTH Right. 1 cup of oil ...

GGG is just finishing pouring this.

GGG Right.

RUTH Jam ...

She points to a jar with a teaspoon next to it.

RUTH ... Right. That's it.

GGG OK, let's go!

She starts mixing.

SAM Shall I put the kettle on, Granny Green?

GGG That's a good idea, Sam dear.

He does so. Meanwhile Ruth finds a large teapot and brings it over. To Sam:

RUTH Do you remember that silly song Mrs Brown taught us?

SAM *(Grinning)* Yes. And do you remember our rap?

RUTH Yes!

Sam begins to tap out a rap rhythm on the kitchen counter – with a wooden spoon and a washing-up brush. Ruth sings and performs, with appropriate gestures.

RUTH I'm a little teapot, short and stout,
Here's my handle, here's my spout.
When I get the steam up ...

SAM Toot, toot!

RUTH ... Hear me shout:
"Tip me up and pour me out!"

GGG applauds.

GGG More! More!

18 F THE GREEN'S HOUSE – LANDING. INTERIOR DAY.

Emma and Sophie emerge from the last door, shaking their heads and shrugging.

EMMA Where is he? Let's try Gran's room again.

They disappear into Jo's room.

18 G THE GREEN'S HOUSE – KITCHEN. INTERIOR. DAY

Down in the kitchen it's show time. The cookies are in the oven and Ruth and Sam are in full flood – GGG is joining in enthusiastically as appropriate – the scene has something of a revivalist meeting about it. Ruth and Sam are half way through a verse of a new song.

RUTH & SAM If you're happy and you know it,
 And you really want to show it
 If you're happy and you know it, clap your hands.

 If you're happy and you know it stamp your feet.

All three stamp.

RUTH & SAM If you're happy and you know it stamp your feet.
 If you're happy and you know it,
 And you really want to show it,
 If you're happy and you know it stamp your feet.

 If you're happy and you know it , nod your head,
 If you're happy and you ...

The kitchen timer rings loudly. All three break off abruptly and rush to the oven.

ALL The cookies!

18 H THE GREEN'S HOUSE – GGG's ROOM. INTERIOR. DAY

The two girls are hunting again. Emma reaches deep under the bed.

EMMA There's something here.

Then her excited expression fades as she pulls out – GGG's glasses.

EMMA Oh, it's only Granny's glasses. Let's take them to her.

18 J THE GREEN'S HOUSE – KITCHEN. INTERIOR. DAY.

The two girls enter.

EMMA Mmmm ... cookies! Look, Granny, we can't find Jo, but we have found
 ... (*producing the glasses dramatically from behind her back*) ... your
 glasses.

GGG (*Delighted*) Oh well done! Thank you dears.

SAM So, where is Jo?

EMMA We give up. We've looked everywhere. We've looked **under** things ...

SOPHIE ... and **in** things ...

EMMA ... and **behind** things ...

GGG But have you looked **on top of** things?

The two girls look at each other questioningly.

EMMA & SOPHIE No.

Emma suddenly has an idea.

EMMA Brilliant, Granny! Come on Sophie.

She grabs her friend and rushes out.

18 K THE GREEN'S HOUSE – JO'S ROOM. INTERIOR. DAY.

Emma bursts in, followed by Sophie and heads straight for the cupboard. On top of it is an old bedspread. She whips it off and underneath is Jo – fast asleep.

EMMA Wake up, Jo – it's teatime.

Jo blinks and stretches. They help him down.

18 L THE GREEN'S HOUSE – KITCHEN. INTERIOR. DAY.

CU the cookies and hot mugs of tea and a plate piled high with slices of bread with butter and jam.

GGG OOV OK, kids: teatime!

Hands reach in, then we pull out with them to see the whole group happily re-united. GGG takes up the spoon and brush previously wielded by Sam and begins a crazy rhythm. Singing to the same tune as the song "Head and shoulders, knees and toes" she sings:

GGG Bread and butter, tea and jam ...

She points to Sam who picks up by repeating the last phrase in an exaggeratedly deep voice:

SAM ... tea and jam.

GGG Bread and butter, tea and jam ...

SAM ... tea and jam.

She "conducts" her choir, so that each child sings one word:

JO Bread ...

RUTH ... and ...

SOPHIE ... butter ...

EMMA ... tea ...

SAM (very deep) ... and jam.

GGG Bread and butter ...

Pointing to Sam

SAM (very, very deep) ... tea and jam.

They all burst out laughing.

19 LINK

[20”]

STREETS. EXTERIOR. DAY.

GGG appears, on her motorbike, riding through residential streets and past local shops. She comes towards camera and into a CU. She looks cheerful, waves to camera and passes by. We follow her as she rides along. Every now and then she waves to someone – each time we then cut to a CU, from her POV, of that person. We see: the postman emptying a post box, the road sweeper sweeping, the milkman delivering milk, a window cleaner up a ladder. Finally she turns a corner and is out of sight.

A caption fills the screen: “WHAT’S MY JOB?”

20 “WHAT’S MY JOB?”

[7’ 00”]

20 A THE SCHOOL – JO’S CLASSROOM. INTERIOR. DAY.

FX OOV: the bell for the end of school. The kids are getting up, packing their satchels. Miss Harris stands at her desk and signals for their attention.

MISS (over the hubbub) Now remember – for tomorrow you have to think of as many jobs as you can, OK?

ALL OK, Miss. Bye! See you tomorrow.

MISS See you all tomorrow,

She sweeps out. The kids begin to follow.

20 B STREETS. EXTERIOR. DAY.

Jo, Emma, Jasminder and Sam are walking home together.

JO Let’s play “I spy”, but not with things – with jobs.

JASMINDER Good idea, Jo.

EMMA What? Why?

SAM *(explaining to her)* We have to think of lots of jobs, for tomorrow.

JO OK: I spy with my little eye a job beginning with ...

He looks round. Miss Harris cycles past at that minute and waves to them.

MISS See you tomorrow.

JO ... T.

SAM Easy! Teacher. T for teacher, right?

JO Right. Your turn.

SAM I spy with my little eye a job beginning with ...

The same window cleaner we saw in the link is now up a tall ladder at another house, which lies just ahead of our group.

SAM ... W.

Jasminder and Jo look around at eye level. Emma, however, spotted Sam's upward glance and follows it surreptitiously. She sees the window cleaner and hesitantly works out the answer:

EMMA W ... window ... window cleaner. W for window cleaner.

SAM Well done, Emma. Your turn.

EMMA I spy with my little eye ...

They walk on and we lose them.

20 C THE SCHOOL – JO'S CLASS. INTERIOR. DAY.

Miss Harris is putting the finishing touches to re-organising the classroom – with the help of the class. Four desks have been arranged in a row, two more at right angles to the row. The rest of the classroom has been arranged for an audience. She stands back to check and admire the arrangements as two kids hoist up a bold poster with the words "What's my job?" on it – decorated as they might be in the set for a TV show. Then she calls the class to attention.

MISS Right, who wants to be in our show?

Lots of hands go up. She picks kids:

MISS Jo ... Ruth ... Jasminder ... and Sam. Come up here and sit at these

four desks.

As they take their places she moves towards one of the two desks that have been set apart. The rest of the class settles into the audience's seats.

MISS Now, I'm going to present the show. Who wants to be my first guest?

Lots of hands again

MISS Peter, you come up. Now ... *(turning to our four)* ... remember you must find out what Peter's job is. Watch his mime carefully, because you can only ask ten questions. And Peter, remember, you can only answer with a 'yes' or a 'no'.
Let's start then – "What's my job?" Peter, your mime please.

Peter Obutu, the African boy from the roll call in Scene 4A, mimes – in a very minimalist way – a letter being pushed through the letter slit in a front door. He sits down beside Miss Harris. The panel looks puzzled.

MISS Thank you, Peter. First question, please.

JO Do you work inside?

PETER No.

Miss holds up a large card with a '1' on it.

MISS Next question.

RUTH So, Peter, you work outside. Do you work in the country?

Peter confers in hushed whispers with Miss.

PETER Yes.

MISS But he also works in towns. That's *(holding up the next card)* two for us *(smiling at Peter)*. Next question.

The panel confers.

JASMINDER Do you take something to people?

PETER *(tense)* Yes.

SAM Do you take people meals?

PETER *(relieved)* No.

MISS That's four. Next question.

JO *(Thinks, then ☺)* Are you a postman?

PETER (*sadly*) Yes, I'm a postman.

Cheers and clapping.

MISS Bad luck, Peter. Well done, you lot. Peter, do the mime again, with a bit more detail this time.

Peter mimes opening a gate, walking along a path, taking a letter out of his bag, putting it through the letterbox.

MISS Thank you very much, Postman Peter. And my next guest is ...

Lots of hands again

MISS ... Wendy.

Wendy Miller, the girl from Scene 4A comes to the front.

MISS And your mime, please, Wendy.

Wendy mimes a bus driver leaning across her enormous, almost horizontally positioned steering wheel and pulling it round to turn a corner. Then she sits down.

MISS OK, first question please.

RUTH Wendy, is your job a woman's job?

Wendy and Miss consult

WENDY Yes ...

MISS But men do it too.

JASMINDER Do you have to be very strong for this job?

WENDY No.

SAM Do you make something?

WENDY No.

MISS That's 3 points for us.

JO So, you don't make anything ... Do you help people?

WENDY (*a bit doubtfully*) Yeeeees ... (*she confers with Miss – they agree*) Yes.

RUTH Do you get paid money for your job?

WENDY Yes, I do.

MISS That's five points.

JASMINDER Do you work at nights?

WENDY Yes.

SAM Do you work in a hospital?

WENDY No.

JO Do you work in a hotel?

WENDY No.

MISS That's eight points to us.

RUTH You help people, but you get money for it and you work at night. Do you also work in the daytime?

WENDY Yes, I do.

MISS Nine points for us. And (*turning very deliberately to the panel*) – your **last** question, please.

JASMINDER Oh dear ... er ... are you a family doctor?

WENDY No!

Miss displays her '10' triumphantly

MISS Well done, Wendy. Wendy, do the whole mime.

Wendy mimes turning the corner, then driving ahead, hooting, and pulling gently in, opening the door and taking someone's fare.

MISS Wendy is a ...

WENDY Bus-driver.

Cheers from the audience for Wendy. On the panel Jo and Ruth think they've been unfairly treated, but Jasminder immediately recognises the mime– with hind sight .

MISS (*cutting through the noise*) And our next guest is ...

Hands up

MISS ... Sam

Sam comes up.

I'm telling you man
I'm a big, big fan ...
Of Groovy, groovy, groovy Granny Green

Candles mean a special day
Light them when you want to say
This means something big to me
And add them to your birthday tea.

I'm telling you man
I'm a big, big fan ...
Of Groovy, groovy, groovy Granny Green

I like birthdays, especially mine
Always have a great great time
Parties, presents, lots of fun
Get dressed up and you can come.

I'm telling you man
I'm a big, big fan ...
Of Groovy, groovy, groovy Granny Green

I like lessons, but best of all
Getting out we have a ball
Trips are great especially this.
On a boat! that's fantastic, Miss!

I'm telling you man
I'm a big, big fan ...
Of Groovy, groovy, groovy Granny Green

Get outside, breathe in deep
Life inside'll make you want to sleep
The garden's green and the pets are free
So get outdoors and come with me.

I'm telling you man
I'm a big, big fan ...
Of Groovy, groovy, groovy Granny Green

Hide and Seek, and lost and found
Groovy Granny Green keeps turnin' round
Where're you hidin. We can't see
Under the bed, behind the TV

I'm telling you man
I'm a big, big fan ...
Of Groovy, groovy, groovy Granny Green

What's your job, friend? You can tell me.
Do you sell things, cook things ,or star on TV
I could be a plumber , but people all say
I 'm gonna be a rapper and a hot DJ.

I'm telling you man
I'm a big, big fan ...
Of Groovy, groovy, groovy Granny Green

At approximately 1'33" into the track, as the chorus begins second time cut to:

Cut to the writer's credit

20D EXT. SCHOOL DAY

Cut back to GGG, starting up her motorbike. She's pleased with the sound of the engine

Cut to the producer's credit

Cut to a shot of GGG getting up speed

Cut to the director's credit

Cut to GGG coming up towards camera, waving us goodbye and passing out of frame as the music fades approximately 2'00" into the track

THE END

[TOTAL = 59' 00"]

Copyright: Westdeutscher Rundfunk (WDR), 50600 Köln, Germany