

Below is a **feature screenplay beat sheet** for *Going Underground*, a broad fantasy-comedy / time-travel adventure about three older friends who revisit their youth, accidentally collide with their younger selves, and get tangled in an absurd 1984 crime caper involving bikers, jewels, a panda, and a talking dog.

Beat Sheet: *Going Underground*

| Beat | Approx. Page | Story Function | What Happens |
|----------------------------|--------------|---|---|
| Opening Image | 1 | Establish ordinary life, age, and friendship | Three sixty-year-old friends — Danny, Peter, and Ricky — walk Edinburgh’s Royal Mile with their wives and Ricky’s beagle, Buddy. The wives head off shopping while the men enter a tourist attraction called Living Scottish Discoveries. |
| Theme Stated | 3–6 | Nostalgia versus reality | The men are older, cautious, domesticated versions of their younger selves. The story asks whether returning to youth would really be liberating — or just chaotic, embarrassing, and dangerous. |
| Set-Up | 1–8 | Introduce the rules and the magical doorway | Bill Mayhew gives the men whisky labelled “Elixir 1328” and a tunnel map. He warns them that once they choose a path, they cannot change their minds. The group enters the underground passage and reaches a mysterious door filled with blinding light. |
| Catalyst | 9–12 | The time-travel leap | Danny, Ricky, Peter, and Buddy step through the light and emerge on the Royal Mile during the Edinburgh Festival 1984 . The men realise they have gone back in time — and Buddy can suddenly talk. |
| Debate | 12–15 | Should they go home or explore? | Peter panics, Ricky tries to think practically, and Danny sees opportunity: youth, parties, old haunts, and the chance to revisit their student days. Danny pushes them toward their old flat. |
| Break into Two | 13–21 | They re-enter their younger world | The story cuts to the 1984 student flat, where Young Danny, Young Ricky, and Young Peter are being scolded by landlady Dame Conceitayda Lott for the disgusting state of the place. Her presence immediately punctures any romantic view of the past: student life is not just music and freedom, but mess, bad habits, and nagging authority figures. The older trio then arrive, are mistaken for the young men’s fathers, and are invited inside. |
| B Story | 15–24 | The younger selves mirror what the older men lost | The old men meet their twenty-one-year-old selves. After drugs, drinks, confusion, and recognition, the older men reveal the truth: “We’re you.” The younger selves represent the older men’s lost confidence, recklessness, and possibility. |
| Fun and Games | 21–46 | The promise of the premise | The younger men transform the older men into 1980s goth/punk versions of themselves and take them to The Underground Club. Peter struggles with drugs, anxiety, hallucinations, club toilets, goth fashion, and social panic; Danny relives the party scene; Ricky tries to stay sensible; Buddy becomes a music authority in the DJ booth. |
| Parallel Comic Plot | 24–50 | Introduce the crime farce | Baba Fatt and his biker gang steal red jewels from Ratties jewellery shop. They hide the jewels inside a stuffed panda, but Mrs Tillyworth tidies the flat and throws the panda out. Buddy unknowingly picks up the panda, making the group the target of the bikers. |

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| Midpoint | 50–64 | The way home becomes complicated | The morning after, the old men realise they need to get back to the portal. Buddy refuses to give up the panda. Baba Fatt declares a panda hunt. The men find the “smallest shop” and are told to call a ridiculous helpline from a red phone box, proving that getting home will not be as simple as retracing their steps. |
| Bad Guys Close In | 64–95 | The panda becomes everyone’s problem | The bikers search for the missing panda while the old and young men try to navigate 1984 Edinburgh, recover the map, and avoid changing the timeline. The chase expands into comic set-pieces, including Buddy’s interference at Easter Road Stadium and an angry football crowd pursuing the group through the city. |
| All Is Lost | 95–107 | The bikers catch up | After a night of chaos and escape, the group return to the student flat before heading home — only to find it trashed and occupied by Baba Fatt and his gang. Baba Fatt demands the panda. The escape route is threatened, the map is at stake, and the group are trapped. |
| Dark Night of the Soul | 107–108 | Ricky takes charge | Ricky stops treating events as a joke. Buddy bites Baba Fatt, and Ricky uses the panda as leverage, threatening to burn it unless the gang backs off. The normally practical Ricky becomes the decisive protector of the group. |
| Break into Three | 108–119 | The young and old selves work together | The old men, young men, and Buddy escape toward the tunnel system. The police arrive, Baba Noob is revealed as undercover PC Clutterbuck, and the jewel-theft plot resolves. Young Danny hands over the stolen jewels, while the young trio cover for the old men’s disappearance. |
| Finale — Phase 1: Return through the tunnel | 118–119 | The adventure resolves | The old men and Buddy return to Living Scottish Discoveries. Bill Mayhew appears as if nothing extraordinary has happened. The clock shows midday, implying they have only been gone for the duration of the original tour. |
| Finale — Phase 2: Back to the wives | 119 | Normal life resumes | The wives appear, impatient and unaware of the bizarre time-travel adventure. Danny tries to explain how crazy the trip was, but Ricky quietly stops him. The men rejoin the present. |
| Final Image | 120 | The past echoes into the present | On the Royal Mile, the group pass Old Baba Fatt, now selling stuffed toys under “Sweetspot’s Soft Toys.” He gives Buddy a panda. Buddy recognises the connection, takes the toy, and walks away smiling. |

One-sentence structural summary

Going Underground follows three sixty-year-old friends and a talking beagle who accidentally travel from present-day Edinburgh to 1984, meet their younger selves, relive their student chaos, and become entangled in a biker jewel-heist before racing back through the underground portal to return home.

Suggested logline

When three ageing friends take a tourist trip beneath Edinburgh and stumble into 1984, they reunite with their reckless younger selves — but a stolen-jewel panda, a talking dog, and a furious biker gang turn their nostalgic night out into a race to get home before they wreck their own future.

Core character arcs

Danny starts as the most nostalgic and impulsive of the three. He sees 1984 as a second chance to party, but the adventure reminds him that youth was not just freedom — it was chaos.

Ricky begins as the practical friend and Buddy's responsible owner. By the finale, he becomes the group's calm strategist, using the panda and Buddy's bite to outwit Baba Fatt.

Peter begins as anxious, health-conscious, and resistant to risk. His arc is comic endurance: he survives drugs, goth fashion, hallucinations, grim bathrooms, football mobs, and panic attacks, proving braver than he thinks.

Buddy begins as Ricky's ordinary beagle and becomes the wild card of the story: talking, DJ-advising, panda-stealing, football-interfering, and finally instrumental in defeating Baba Fatt.

Baba Fatt functions as the comic antagonist: an overblown biker villain whose entire criminal plan collapses because his stolen jewels are hidden inside a toy panda.

Dame Conceitayda Lott works as a comic gatekeeper to the past. She establishes the student flat as filthy, anarchic, and immature, helping undercut the older men's romantic nostalgia before they fully indulge it.

Overall tone

The script plays as a **nostalgic Edinburgh time-travel comedy** with a strong 1980s music identity, broad physical humour, farce, fantasy logic, and a recurring contrast between who the men were, who they became, and how little control either version truly has once the adventure begins.