

SCRIPT TITLE

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FADE IN

EXT. SMALL PRIVATE COVE - EVENING

THOMAS BATES(TOMMY) (65) is sitting in the cove with a glass of wine in his hand and a bottle by his side. He looks out to sea.

CUT TO:

EXT. GARDENS OF A LARGE HOUSE - EVENING

NATHALIE (14) is walking from the house to the steps that lead to the cove.

NATHALIE

The guests will be here in an hour.

TOMMY

Thank you.

NATHALIE

Why do you always sit out here?

TOMMY

I'm waiting for a boat to sail in, and on it will be a beautiful young woman, she will look at me, and as if by magic, she'll see beyond these lines upon my face, then slip into my arms and with one kiss, free my heart from a cold and lonely place, so that I may love again.

NATHALIE

Sounds like a fairy tale.

TOMMY

Yes.

NATHALIE

What's a twilight world?

TOMMY

You've heard them talking about me up at the house?

NATHALIE

Yes.

TOMMY

Gossip is the only thing that keeps them alive.

NATHALIE

They say you live in one.

TOMMY

With a family like that, who wouldn't?

NATHALIE

Are you including me?

TOMMY

No. You're different, and you like my tales.

NATHALIE

I do. Tell me another one.

TOMMY

No time.

NATHALIE

Yes there is; and you're at the perfect level of drunkenness.

TOMMY

True. Alright, just for you. Let me see. It was a long time ago, in England, deep in the countryside, on one of the hottest summers I can remember. I was fourteen years old....

CUT TO:

EXT. A NARROW FOOTPATH FLANKED BY CORNFIELDS - DAY

The sound of a fishing basket rattling. TOMMY BATES (14) is running up from a dip in the path onto higher ground. He carries a fishing rod with the basket on his back. He is sweating and red faced from the afternoon sun.

CUT TO:

INT. KITCHEN. SEMI-DETACHED COUNCIL HOUSE - DAY:

JOHN BATES (45) Stands by the back door. MARY BATES, his wife (42), is reaching in the larder for a jar of jam. Both are dressed for going out.

JOHN

No bloody sense of time. That's his trouble. I'd a good mind to go without him.

MARY

If the car won't start, none of us
will be going.

JOHN

I've got another battery in the
shed.

CUT TO:

EXT. NARROW FOOTPATH FLANKED BY CORNFIELDS - DAY

TOMMY BATES Pounding along. He looks up and along the
footpath in front of him. He suddenly stops running.

CUT TO:

EXT. FAR END OF FOOTPATH - DAY

PATRICK QUINN (36), his ragged clothes tied with bits of
string, sits on a fence. A bundle also tied with string hangs
from a post. He has a tangled beard and a weather worn face.
He sees TOMMY on the footpath, jumps down from the fence and
moves off into the fields.

TOMMY

Quinn.

He starts running again, and comes to the fence where QUINN
was sitting, he looks around for him. No sign. He spots a
small flat box on the ground, picks it up and looks inside.
There's a couple of letters tied up with a faded ribbon and
two or three black and white photo's. He takes one out and
looks at it. A vision suddenly leaps into his mind.

CUT TO:

EXT. PROMENADE. SEASIDE - DAY

A younger PATRICK QUINN walks hand in hand with a young
woman. They stop and kiss.

CUT TO:

EXT. FOOTPATH FLANKED BY CORNFIELDS - DAY

TOMMY quickly puts the photo back in the box, closes it and
places it where he found it.

CUT TO:

EXT. AVENUE ON HOUSING ESTATE - DAY

JOHN BATES with his head under the bonnet of his car, tinkering with the engine. KIDS are out playing, people gardening, the voice of MARIO LANZA can be heard coming from a radiogram through an open window.

CUT TO:

EXT. AVENUE ON HOUSING ESTATE - DAY

TOMMY turns into the Avenue, rubbing the side of his stomach from the stitch. Hello's are exchanged with some of the LADS as he walks down towards his Dad.

TOMMY

(Under his breath)

What time do you call this?

JOHN

What time do you call this?

TOMMY

Is something wrong with the car Dad?

JOHN

You're late.

CUT TO:

EXT. A CLEARING IN A WOOD - DAY

PATRICK QUINN is sitting under the shade of a tree. He opens the small wooden box and takes out a black and white photograph of a young woman. He looks at it for a moment and then puts it back in the box.

CUT TO:

INT. LIVING ROOM. COUNCIL HOUSE - DAY

JOHN, MARY, JIM, MAVIS, RUTH, CHARLIE, SID, DOROTHY and LOUIE sit around the table tucking into a good tea. TOMMY sits in a rocking chair away from the table. He has a plate of sandwiches on his lap.

CHARLIE

Our Billy says he's going to get a job down pit. Says he's had enough.

JOHN

You tell him to stick with his apprenticeship.

(MORE)

JOHN (CONT'D)

I've been down pit and I've got the bloody scars to prove it.

RUTH

I've told him. I said, 'You go and talk to your uncle John, He's been down pit and it's no picnic'.

LOUIE

Youngsters today don't know when they're well off. When I was a young girl..

MAVIS

Do you want a bit of cake Tommy?

TOMMY

No thank you auntie Mavis. I've still got my sandwiches.

DOROTHY

He's growing isn't he?

MARY

He is.

DOROTHY

Are you alright, Mary. You're very quiet.

MARY

Bit of a headache duck, that's all.

JIM

That tramp that's out you way, John.

JOHN

Quinn?

JIM

Someone was telling me about him. I'm buggered if I can remember who it was now.

JOHN

He's not been about in a long time. Mind you I don't get out there much these days.

TOMMY

What about him, Uncle Jim?

JOHN

You eat your sandwiches.

CHURCH BELLS peal in the distance.

SID
 There's the call for the Sunday
 sinners.

CUT TO:

EXT. CHURCH. MARKET SQUARE - DAY

People walking up the church path, gravestones on either side. On the left of the entrance is a bench. Birds circle the spire.

CUT TO:

EXT. MARKET SQUARE - DAY

Opposite the church stands MARTHA HOWARD (30). She watches the congregation enter the church and after a moment walks away.

CUT TO:

INT. LIVING ROOM. COUNCIL HOUSE - DAY

THE RELATIONS sit around the tea-table as before. TOMMY is still in his rocking chair.

JIM
 A young woman named Martha Howard was his sweetheart. She lived on Haddon road, I believe she's still about. Anyway, they were to be married, but she jilted him on the wedding day. She never turned up. It broke him. He left his cottage in Hallam village and never came back.

JOHN
 I never knew that.

JIM
 He was quite respectable by all accounts. He used to make frames for people to put their pictures in. Tommy open that middle draw in the sideboard. Bring that small frame out.

TOMMY
 This?

JIM
 That's it. That's one of his.

TOMMY
Beautiful.

JOHN
What?

TOMMY
It's beautifully made.

RUTH
(In hushed tones.)
I can tell you some tales about
Martha Howard.

LOUIE
She was a man-eater that's what she
was.

DOROTHY
She was a lovely looking girl
though.

LOUIE
She used to attract them like flies
to a cream bun. No wonder she broke
his heart. She wasn't to be
trusted. You'd never have peace of
mind with her.

RUTH
I heard that one night she was
coming out of the Midland Arms Pub
with two...

JOHN
Eat your sandwiches Tommy.

TOMMY
I am eating 'em.

TOMMY looks over at the adults as they dredge up the gossip,
and then at the frame. He drifts off into thought,
visualising QUINN'S wedding day.

CUT TO:

EXT. SMALL CHURCH. VILLAGE - DAY

A group of seven adults and three children are gathered
outside the church. A younger PATRICK QUINN (30) is smoking a
cigarette. He stands away from the group. His friend and best
man, TUBBY WILSON (28), is busy chatting and cracking jokes.
The children run around kicking up the red and yellowing
Autumn leaves.

1ST. WEDDING GUEST
Where's Martha's lot then?

TUBBY
I wish I knew.

1ST. WEDDING GUEST
Cutting it a bit fine aren't they?

TUBBY
I know and it's time to go in.

TUBBY looks over at QUINN, who is taking a pull on his cigarette and watching the smoke rise, it slowly forms the face of an old woman. She looks at him. He blinks and it is gone. TUBBY walks over.

TUBBY (CONT'D)
This is it then. No turning back now. It's time to go in.

QUINN
She's not coming.

TUBBY
'Course she is. Come on.

CUT TO:

EXT. COTTAGES ACROSS FROM THE CHURCH - DAY

There are several cottages, everyone's out looking at the wedding party. TWO WOMEN (50's) are leaning on their front gates.

1ST. WOMAN
I don't know why people put themselves through it.

2ND. WOMAN
Oh, it's romantic.

1ST. WOMAN
No it's not. It's daft. In six months, you're sick to the back teeth with each other.

2ND. WOMAN
Not when you find the right one.

1ST. WOMAN
No. We're not made to live with one person all the time. It's unnatural. The men should just spread their seeds and bugger off.

CUT TO:

INT. SMALL CHURCH. VILLAGE - DAY

The WEDDING GUESTS move awkwardly to their places as the REV. EDWARD STAPLETON makes his way down the Isle. TUBBY and QUINN are at the front. The left side of the church is empty.

1ST. WEDDING GUEST
It's bloody cold in here.

2nd. WEDDING GUEST
Show me a church that isn't.

TUBBY darts a nervous look down the Isle. QUINN is lost in thought. A horror unfolding in him.

CUT TO:

EXT. SMALL CHURCH. VILLAGE - NIGHT

QUINN is pacing outside. He is agitated. He walks to the side of the church. He looks up at the clear moon. A muffled cry comes from the direction of the oak trees at the back of the church. He catches a glimpse of a white scarf on a shadowy figure moving round the trees. He walks towards it.

QUINN
Martha?

QUINN approaches the sobbing MARTHA HOWARD (24).

QUINN (CONT'D)
What's the matter?

MARTHA
I can't... I can't do it.

QUINN puts his arms around MARTHA. She struggles against him. He holds her until the sobbing calms down.

QUINN
It's alright. It's alright.

CUT TO:

EXT. SMALL CHURCH. VILLAGE - NIGHT

QUINN and MARTHA stand by the big heavy doors at the front of the church.

MARTHA
I can't marry you Patrick.

QUINN
I love you.

MARTHA

I know you do. I don't want to hurt you. I'm just not ready to settle down yet.

QUINN

You're killing me.

MARTHA

I'm sorry.

The church doors open and the REV. STAPLETON greets them.

STAPLETON

There you are. I'd given you up. Come in.

QUINN

We....we are not..

STAPLETON

Don't stand there in the cold. Come and feel the warmth of God's house. No need to be nervous; It's a wedding discussion, not a confessional.

CUT TO:

INT. SMALL CHURCH. VILLAGE - DAY

A tense silence has gripped all present. TUBBY glances at QUINN. The REV. STAPLETON, beads of sweat on his forehead, uncertain of what to do, calls TUBBY.

QUINN

She's not coming, Tubby.

2ND. WEDDING GUEST

I can't stand much more of this. The poor bugger must be going through hell.

3RD WEDDING GUEST

I think the vicar's had enough?

REV. STAPLETON

The bride is very late. We're out of time. I'm afraid we'll have to stop it.

TUBBY

Could we hang on for another five minutes? I'm sure she'll turn up.

REV. STAPLETON
Five more minutes and that's it.

CUT TO:

INT. ENTRANCE. SMALL CHURCH. VILLAGE - DAY

A red faced youth steps into the church, embarrassed by the scrutiny. He holds a white envelope. TUBBY walks briskly down the Isle, the youth hands him the envelope and leaves, whisperings come from the WEDDING GUESTS as TUBBY passes it to QUINN, who tears it open and reads, He hands it to TUBBY. The WEDDING GUESTS are now in full voice, The CHILDREN start to play Tag, running round the Pews. The REV. STAPLETON retires to a back room. TUBBY begins to clear the church, the last guest gone, he looks at QUINN who sits with his head bowed. He closes the doors behind him, leaving QUINN alone.

CUT TO:

INT. LIVING ROOM. COUNCIL HOUSE - DAY

The relations sitting round the tea-table. MAVIS and DOROTHY are clearing away the tea things. TOMMY is in the rocking chair deep in thought.

JOHN
We'd better be making a move.

SID
You're going already?

JOHN
Aye. I'm on early's tomorrow.

MARY
Come on Tommy, we're going.

No response from TOMMY.

JOHN
Look at him. 'Inclined to daydream'
is on every school report he's had.

LOUIE
They're at that age though aren't
they?

MARY
Tommy!

JOHN
The only thing he's supposed to
show promise in, is speaking that
Froggy language. Not that we've
ever heard it.

RUTH
Can you duck?

TOMMY
A bit, but the teacher left, so I
don't do it anymore.

RUTH
Can you speak a bit for us?

JOHN
He won't.

TOMMY
I will.

RUTH
Quiet everyone.

TOMMY
(In French)
I can't wait for the day when I
don't have to come to these awful
gatherings. It's like being in a
nut house.

DOROTHY
That was lovely Duck.

MAVIS
What did you say?

TOMMY
Just that it was good to see you
all again and thank you for a
lovely tea.

LOUIE
Come and give your Auntie Louie a
big kiss. Oh he's going to break
some hearts he is.

SID
How's Frank?

JOHN
Not heard for a while.

SID
He's seeing some action then?

JOHN
I should think so.

MARY
Come on Tommy.

CUT TO:

EXT. CAR TURNING OFF MAIN ROAD - DAY

The car comes to a stop and TOMMY gets out.

CUT TO:

EXT. MAIN ROAD - DAY

DIANE MELLORS (14) is looking down the main road at TOMMY getting out of the car. She slips down a pathway leading to Barns' Farm. TOMMY starts to run after her.

CUT TO:

EXT. PATHWAY LEADING TO BARNS' FARM - DAY

DIANE MELLORS is sitting on a fence. TOMMY turns into the pathway and stops running.

DIANE
You saw me didn't you?

TOMMY
What?

DIANE
You saw me from your Dad's car.

TOMMY
No.

DIANE
Why were you running then?

TOMMY
I don't know.

DIANE
You were running after me. Go on,
tell me you were running after me.

TOMMY
Alright, I was.

CUT TO:

INT. LIVING ROOM. SEMI-DETACHED COUNCIL HOUSE - DAY

JOHN and MARY are sitting in the living room.

MARY
Why didn't you tell them about,
Frank?

JOHN
I want to wait till we know more.

MARY
He's on the danger list, isn't that enough?!

JOHN
I don't want to tell anyone yet.

MARY
Why?

JOHN
He'll pull through.

MARY
He might not. He might die.

CUT TO:

EXT. PATHWAY LEADING THROUGH BARNS' FARM - DAY

DIANE and TOMMY are walking past the farm on their way home.

DIANE
Tommy.

TOMMY
Yes.

DIANE
I can't stop thinking about us kissing in that empty classroom at school.

TOMMY
Yes.

DIANE
Let's to do it again?

TOMMY
Yes, but where? There's too many people round here.

DIANE
Not out there. Look at all those fields and woods. Plenty of places to be alone.

TOMMY
You're right. Plenty of places.

DIANE

And we've got the whole summer to do it in. We can kiss until our lips bleed.

TOMMY

What?

DIANE

I read that in one of my sister's books.

CUT TO:

INT. LIVING ROOM. SEMI-DETACHED COUNCIL HOUSE - DAY

TOMMY comes bounding down the stairs, He goes into the kitchen. MARY is at the sink.

TOMMY

Morning, Mam.

MARY

What do you want for your breakfast?

TOMMY

Nothing. I'm going over to see Ivan.

MARY

Well take an apple.

TOMMY

Alright.

CUT TO:

EXT. BACK DOOR. COUNCIL HOUSE - DAY

TOMMY with fishing rod and basket, is knocking on the door. After a moment a miserable looking IVAN FLETCHER (14), opens the door.

TOMMY

Are you ready?

IVAN

I can't come.

TOMMY

Why not?

IVAN

I've got to go shopping with me
Mam.

TOMMY

That's not good.

IVAN

I know. I've tried to get out of
it, but I can't.

TOMMY

I'll go on my own then. See you
tomorrow.

IVAN

I hope so.

CUT TO:

EXT. FOOTBRIDGE. NUTBROOK POND - DAY

TOMMY is walking over the footbridge. He makes for his favourite spot and begins to set up his rod. At one end of the pond is a large slack hill, above it, suspended on a cable, are big buckets, which run along it from a nearby coal mine, emptying out slack. They are still today. He hears splashing coming from the opposite side and squints over through the glare of the sun. PATRICK QUINN is bending over the water washing his face.

TOMMY

(Nervously)

Morning.

CUT TO:

EXT. THE BANK OPPOSITE - DAY

QUINN raises himself to his full height, water dripping from his beard, he looks across at TOMMY and puts his hand up in acknowledgement. He picks up his bundle and is gone.

CUT TO:

EXT. BANK. TOMMY'S SIDE. - DAY

TOMMY finishes setting up his rod and casts his line into the water. He then sits in the shade of nearby tree. He drifts off into thought.

CUT TO:

EXT. SMALL CHURCH. VILLAGE - DAY

QUINN flings open the church doors and cuts across the graveyard, He tears the carnation from his lapel and throws it away. It lands on a long forgotten grave. He goes over to it and reads the headstone. 'SLEEP MY DARLING AND DREAM OF ME'. He sinks to his knees sobbing, he looks up at the sky and calls out.

QUINN

Martha!

CUT TO:

INT. PARLOUR. DETACHED HOUSE - DAY

MARTHA HOWARD (24), still in her wedding dress, sits quietly, a tea-tray is on a table in front of her. LAURA HOWARD (55), MARTHA'S mother, comes into the room.

LAURA

You've not touched it.

MARTHA

No.

LAURA

I don't know why I bother.

MARTHA

I didn't feel like it.

LAURA

You've made a right mess of things.

MARTHA

I know.

LAURA

Is that all you can say.

MARTHA

Why should you care. You never have before.

LAURA

I've always done my best by you.

MARTHA

And all I felt was utter misery.

LAURA

You never went without anything.

MARTHA

Except your love. But then you were too caught up in the wretchedness of your own life to care about mine.

The doorbell rings.

LAURA

You'll come to no good. You've had blood in you, just like your Father.

MARTHA

And your bitterness will cripple you one of these days.

The doorbell rings again.

LAURA

That'll be those two slags you call friends.

LAURA goes leaving the parlour door open. We hear voices down the hall. KATHY and DENISE (24) enter.

DENISE

I see your Mam's a bag full of laughs again.

KATHY

Are you alright duck?

MARTHA

Right as I'll ever be.

DENISE

You've done what you've done. Dwelling on it isn't going to help.

MARTHA

I keep thinking about Patrick. The pain he must be going through.

KATHY

You must remember why you did it. You said yourself you weren't ready.

MARTHA

But I'm such a coward doing it this way. I should go and see him.

KATHY

Let the dust settle first, then you'll be clearer in your mind.

DENISE

We've come to cheer you up. Kathy get the gin out your bag, I've got the tonic. We're not having you moping around, you'll make yourself ill.

KATHY

We're going to have a few drinks, and tonight we're going dancing.

MARTHA

I couldn't go out. What will people think. It's not right.

DENISE

Worrying about what people think will get you nowhere. The truth is we're all as rotten as each other.

KATHY

I'll drink to that.

CUT TO:

INT. TRAVELLERS REST INN - DAY

A group of MINERS sit at tables drinking after their shift. The BARMAN is reading a paper and smoking. QUINN comes in.

BARMAN

Afternoon.

QUINN

Afternoon.

BARMAN

What are you having?

QUINN

Whiskey. Large one.

BARMAN

Anything with it?

QUINN

No.

BARMAN

One large whiskey.

QUINN drinks it down in one.

BARMAN (CONT'D)

Another?

QUINN
Can I buy a bottle?

BARMAN
If you want.

QUINN
Yes.

The BARMAN puts a bottle on the bar.

BARMAN
You alright?

QUINN
I'll let you know when I've
finished this.

CUT TO:

EXT. NUTBROOK POND - DAY

DIANE MELLORS is on the opposite bank looking over at TOMMY, she picks up a stone and throws it, it lands with a plop in front of him. He jolts up and looks over.

DIANE
Where were you?

TOMMY
What?

DIANE
You seemed miles away.

TOMMY
No. Not really.

DIANE
Caught anything?

TOMMY
No.

DIANE walks over the footbridge.

DIANE
Been here long?

TOMMY
Not long. What are you doing out
here?

DIANE
Looking for you.

TOMMY
Why?

DIANE
Thought you might like to go for a walk.

TOMMY
Where?

DIANE
In the woods.

TOMMY
Alright.

CUT TO:

EXT. EDGE OF A THICK WOOD - DAY

DIANE AND TOMMY are making their way into the wood.

DIANE
It's quiet.

TOMMY
Yes. Come here and give me a kiss.

DIANE
You'll have to catch me first.

She runs off.

TOMMY
Hey!

He runs after her.

CUT TO:

EXT. A MOSSY SLOPE. WOOD - DAY

DIANE and TOMMY, their arms round each other, approach the slope.

DIANE
Look at this.

TOMMY
Yes.

DIANE
Beautiful.

TOMMY
We can make this our secret place.

DIANE

Yes.

They lie back kissing.

DIANE (CONT'D)

Let's take our clothes off.

TOMMY

Alright.

The sound of a snapping branch startles them. They sit up to place where it came from.

DIANE

What was that?

TOMMY

I'm not sure.

CUT TO:

EXT. ANOTHER PART OF THE WOOD - DAY

THREE YOUTHS (18) appear from a thick part of the wood. They are involved in snapping branches from the trees, testing their strength against each other. They are about to walk on when they spot TOMMY AND DIANE.

1ST YOUTH

What have we here?

2ND YOUTH

Let's have a look.

They approach the couple.

3RD YOUTH

Alright then?

2ND YOUTH

Come out for a bit of slap and tickle?

TOMMY

We're just going.

1ST. KID

Wait on a bit. Share and share alike, that's what I say.

TOMMY

We're going.

3RD YOUTH

She's as juicy as a ripe peach she is.

TOMMY
Come on Diane.

2ND YOUTH
You trot off then. We'll show the
little Miss how men do it.

TOMMY makes a lunge at him and gets knocked to the ground.

2ND YOUTH (CONT'D)
I'll give you a good hidin' if you
don't fuck off! Hold her down.

The other two youths grab DIANE by the shoulders and force her down.

DIANE
Leave me alone. Tommy!

TOMMY rushes at the Youth and gets knocked to the ground again.

2ND YOUTH
I'm going first.

CUT TO:

EXT. THICK PART OF THE WOOD - DAY

QUINN bursts out of the wood into the clearing, he holds a stout branch. He is on the youths in a flash, striking one of them on the shoulder. The other two youths come at QUINN and he strikes out again, catching one on the wrist. They make a run for it with QUINN in pursuit.

TOMMY
Come on. Let's go.

DIANE
Your lips bleeding.

TOMMY
It's alright. Come on.

CUT TO:

EXT. PATH FLANKED BY CORNFIELDS - DAY

TOMMY and DIANE are walking home.

TOMMY
You alright?

DIANE
Yes.

TOMMY
You're quiet.

DIANE
I don't want to go home yet. Let's
sit down a bit.

CUT TO:

INT. SEMI-DETACHED COUNCIL HOUSE - DAY

MARY BATES is in the kitchen staring blankly out of the window. A kettle boils furiously behind her, filling the room with steam. She is oblivious to it.

CUT TO:

EXT. PATHWAY FLANKED BY CORNFIELDS - DAY

TOMMY and DIANE sit by the cornfields. TOMMY takes out an apple from his fishing basket and rubs it on his shirt. He takes a bite.

TOMMY
Do you want a bite?

DIANE
It's got blood on it.

TOMMY
Bite the other side then.

DIANE
We were lucky that man was about.

TOMMY
Yes.

DIANE
Do you know who he is?

TOMMY
His name is Quinn.

DIANE
Do you know him?

TOMMY
No. He's a wanderer.

DIANE
I've never seen him before.

TOMMY
He's not always about. He keeps
away from people anyway.

DIANE

Why?

TOMMY

I don't think he trusts them.

DIANE

What do you mean?

TOMMY

A long time ago he was in love with a beautiful young woman, but she broke his heart. It almost took away his reason for living. He didn't want to die, but he didn't want to live either. So now he wanders out in the wild.

DIANE

How do you know all this?

TOMMY

Heard it somewhere.

DIANE

You're making it up.

TOMMY

I'm not.

DIANE

I can't work you out sometimes.

TOMMY

There's not much to work out.

DIANE

Oh, yes there is.

TOMMY

Well, if you come up with anything, let me know.

DIANE

Tommy.

TOMMY

What?

DIANE

I want you to be the first.

TOMMY

You do?

DIANE

You know I do, you dope.

TOMMY

And I want to be.

DIANE

Good. I'll pinch a packet of Johnny's from my brothers bedroom. He won't miss them, he's got hundreds.

CUT TO:

INT. SEMI-DETACHED COUNCIL HOUSE - DAY

MARY BATES is in the living room pouring herself a cup of tea, her hand shakes as she pours, spilling the tea into the saucer. TOMMY enters.

TOMMY

Mam. Your spilling it.

MARY

Oh. I wasn't thinking.

TOMMY

Let me do it. What's the matter, are you sick?

MARY

No. I'm alright. Just a bit bilious that's all. What have you done to your lip.

TOMMY

I slipped against a tree. It'll heal. Are you sure you're alright?

MARY

There's nothing to worry about. I must have filled the pot too full.

TOMMY

Why don't you go for a lie down.

MARY

I'm going shopping. I'll pick up some Indian Brandy while I'm about it, that'll make me feel better.

CUT TO:

EXT. LIPTON'S GROCERY SHOP. TOWN - DAY

DOROTHY is about to enter Lipton's when MARY comes out.

DOROTHY

Hello Duck.

MARY

Dorothy I..

DOROTHY

Whatever's the matter?

MARY

I feel dizzy. It came on me in the shop. I'll be alright in a minute.

DOROTHY

Grab my arm and steady yourself.

MARY

I think it's passing.

DOROTHY

What's the matter Duck. What's wrong?

MARY

My nerves are going, Dorothy. I can't keep on. It's our Frank.

DOROTHY

Frank?

MARY

He's had an accident. We had a telegram. He's on the danger list..He...

DOROTHY

It's alright. Hold on to me. We'll go and get a cup of tea and you can tell me all about it, come on.

CUT TO:

EXT. SEMI-DETACHED COUNCIL HOUSE - DAY

TOMMY sits on the back door step. He plays a few notes on his Harmonica. He looks out onto the back garden and drifts off into thought.

CUT TO:

INT. PREMIER DANCE HALL. A LARGE DINGY ROOM ABOVE A GARAGE - NIGHT

Chairs line the side of the walls. The lighting is low. The dance floor crowded. MARTHA, CATHY and DENISE dance to a 'BUDDY HOLLY' song. Two youths start to dance with them. MARTHA cuts out and goes back to her seat.

She glances around the room and catches the eye of a good looking STRANGER, who as been watching her. She looks away and over to the entrance. TUBBY WILSON is standing there, looking around. He spots MARTHA and weaves his way through the dancing couples.

TUBBY

Enjoying yourself?

MARTHA

I know what you must think of me, Tubby.

TUBBY

No you don't, and you wouldn't want to.

MARTHA

I just couldn't go through with it.

TUBBY

You left it a bit bloody late to realise that.

MARTHA

I know this has hurt him.

TUBBY

Hurt him? This'll finish him.

MARTHA

I did tell him I wasn't ready to marry. He go so upset, I couldn't..

CATHY and DENISE come over.

CATHY

Everything alright?

DENISE

You're not upsetting her are you?

MARTHA

No he's not.

CATHY

We'll be over at the bar if you need us.

DENISE

If we can get past this lot. They should stop anymore coming in.

MARTHA

Where is he?

TUBBY

I don't know. I left him on his own in the church for a bit, when I went back he'd gone. I've been looking for him ever since.

MARTHA

He's not at home?

TUBBY

No. I'm going to try a couple more pubs. I've got to find him. Go home Martha, this doesn't look good.

MARTHA

It doesn't feel good either.

TUBBY

Then go home.

CUT TO:

INT. DANCE HALL. DJ CUBICLE - NIGHT

A BOUNCER is talking to the DJ.

BOUNCER

After this record, put something slow on. It's getting too rowdy.

DJ

Stop letting them in then.

BOUNCER

Just do as your fucking told.

CUT TO:

INT. DANCE FLOOR - NIGHT

The GOOD LOOKING STRANGER is trying to get over to MARTHA'S side. He cuts through the dancing couples and accidentally trips someone. A punch is thrown and a nasty brawl breaks out. The DJ has put on a slow 'PLATTER'S' song. MARTHA gathers up her things and makes for the fire escape exit.

CUT TO:

EXT. MARKET STREET. - NIGHT

MARTHA is making her way down a sparsely lit Market Street. A fine rain falls. She reaches the Market Square which is heaving with revellers.

A typical Saturday night in a small hard town. She slips into the quiet churchyard and sits on a bench looking out over the square.

CUT TO:

INT. THE WINE VAULTS PUB - NIGHT

A rough and ready pub with a reputation for fights. The floor is covered in sawdust. It's crowded and noisy. The Juke-box plays. HENSHAW, the local hard man sits at the bar with his pals. QUINN enters. MICK the barman greets him.

MICK
Hello stranger.

QUINN
Alright, Mick?

MICK
It must be six months. Pint?

QUINN
Please.

MICK
Found another watering hole then?

QUINN
No. I just haven't been in town much.

HENSHAW
Good evening, Mr. Quinn.

QUINN
Alright?

MICK
(Quietly)
I heard about what happened today.

QUINN
She been in?

MICK
No. I'm really sorry Pat.

HENSHAW
So what are doing in here then, Quinn, looking for your little lady?

MICK
That's enough.

HENSHAW

You must have looked a right prick standing there in your best suit and she doesn't turn up.

QUINN

What's on your mind, Henshaw?

HENSHAW

Nowt.

QUINN

Then leave it.

HENSHAW

You're the talk of the town you are, or should I say joke.

CUT TO:

INT. WINE VAULTS PUB - NIGHT

A group of REGULARS seated round a table.

1ST REGULAR

Drink up. This could get nasty.

2nd REGULAR

No. Quinn's not a fighting man.

3rd REGULAR

He might be if this carries on.

CUT TO:

INT. WINE VAULTS PUB - NIGHT

Quinn stands at one end of the bar, Henshaw at the other. Two or three drinkers stand between them.

HENSHAW

I saw your little lady round the town earlier on.

QUINN

Did you now?

HENSHAW

I did. She was shagging somebody behind the flea-pit picture house. Enjoying herself by the sound of it.

QUINN rushes over the HENSHAW and hits him with a thunderous blow to the jaw, knocking him to the ground.

QUINN

Get up.

HENSHAW gets to his feet and takes a swing at QUINN. A tough hard fist fight ensues, both men taking some devastating blows. The gathering crowd circle the fighters.

CUT TO:

INT. ENTRANCE. WINE VAULTS PUB - NIGHT

TUBBY WILSON enters and stands just inside the door taking everything in.

MICK

I wouldn't go down that end, Tubby.
It's a bad fight.

TUBBY

Who is it?

MICK

Henshaw and Pat.

TUBBY

What!

MICK

Henshaw was goading Pat about
Martha. He just snapped. Oooh,
listen the those blows; they could
knock a bull over.

A gasp comes from the crowd as someone hits the floor. They move back opening up the circle. Quinn is standing over HENSHAW, his fists clenched. His mouth and nose are bleeding and one eye is swollen. Comments fly from the crowd. TUBBY walks over to QUINN and takes his arm.

TUBBY

Come on.

MICK throws a wet bar towel over to QUINN.

MICK

Here you are Pat. Clean yourself
up.

TUBBY

Thanks Mick.

MICK

And take this bottle, compliments
of the house. I been wanting to see
him on the deck for years.

CUT TO:

EXT. CHURCH. MARKET SQUARE - NIGHT

MARTHA comes out of the churchyard and walks across the market square. People are spilling out onto the square from various pubs. She passes the 'Market Inn' when she hears QUINNS' name mentioned coming from a group of LOCALS. She slows her pace to listen.

1st LOCAL

I'm telling you it was Quinn. He's had a right go with Henshaw.

2nd LOCAL

He must be in a fine mess then?

3RD LOCAL

Yes, he's cut up. But Henshaw's out cold. He's had a right good hidin'.

2nd LOCAL

You're havin' me on?

1ST LOCAL

No. It was the best fucking fight I've seen in years. Blood everywhere. Henshaw's still out, they can't bring him round.

CUT TO:

EXT. VICTORIA PARK - NIGHT

QUINN and TUBBY are walking through the park, with it's neat flower beds and bushes. They make their way to the centre, where a bandstands dominates. Benches are on the path around it.

TUBBY

I think you should go home Patrick.

QUINN

Not yet. I need some air.

TUBBY

You shouldn't have tangled with Henshaw. He won't let it go.

QUINN

I know.

TUBBY

I'm really sorry everything turned out the way it did.

QUINN

Yes. Have you seen Martha?

TUBBY

No. I was out looking for you.

QUINN

What did she say, Tubby?

TUBBY

I saw her in town earlier. She said she was sorry she'd hurt you.

QUINN

Let's sit down here for a bit. Break open the Whiskey. You know this bench is carved with hearts and arrows and promises of undying love.

QUINN looks over to the bandstand. He sees MARTHA dancing with a handsome MAN, both are in evening dress.

QUINN (CONT'D)

The nights I've spent out here. I used to check up on Martha. Watch her house. Tormented with the idea that she was with someone else. I'd come out here and wait, sometimes till the early hours. I loved her too much, and it was suffocating her, and killing me. But I couldn't help it. I Just couldn't help it.

TUBBY

You'll get over this.

QUINN

No. I'll never be over it. I'll live with it, but I'll never be over it.

CUT TO:

EXT. SEMI-DETACHED COUNCIL HOUSE - DAY

TOMMY comes out of his thoughts. He plays a few notes on his Harmonica.

CUT TO:

INT. CAFE. TOWN - DAY

MARY and DOROTHY sit at a cafe table. DOROTHY lights a cigarette.

MARY

Can I have one?

DOROTHY
You? Are you sure?

MARY
Yes.

DOROTHY
Have mine. I'll light another.

A WAITRESS comes over with the tea.

WAITRESS
One pot of tea.

DOROTHY
Thank you.

MARY
They said we should be ready to fly
out there at anytime.

DOROTHY
What happened?

MARY
A lorry went over a ravine.

DOROTHY
When did you get the telegram?

MARY
Last week.

DOROTHY
And nothing since?

MARY
No.

DOROTHY
That might not be a bad thing.

MARY
What do you mean?

DOROTHY
Well, they've had no reason to
contact you again, so he must be
holding on.

MARY
It's the not knowing, and John
won't talk about it. Everyday I
keep thinking we'll hear something.

DOROTHY
Does Tommy know?

MARY

No.

DOROTHY

Are you sure?

MARY

Yes. Why?

DOROTHY

Mary. We both know he's not like other lads his age don't we? He's very sensitive. I could swear he sees things we can't.

MARY

I know.

DOROTHY

Anyway let's not dwell on that now. It's Frank we've got to think about. And you.

MARY

I feel a lot better for getting it out, Dorothy.

DOROTHY

I do understand what you're going through, duck. Just remember I'm here for you. Anytime.

CUT TO:

INT. COUNCIL HOUSE. THE AVENUE - DAY

DIANE MELLORS is in the living room. Her MOTHER sits on the sofa smoking a cigarette. Her feet are in a bucket of water. A pair of stiletto-heels are by her side. She is overly made up.

MOTHER

The trouble I have with my feet. They ache like buggery.

DIANE

Where have you been?

MOTHER

I'd pay a King's ransom to be able to walk without pain.

DIANE

Your lipstick's all smudged. Where have you been?

MOTHER

Never you mind.

DIANE

You're too old to wear shoes like that. You look ridiculous.

MOTHER

Less of it.

DIANE

I'm going to my room.

MOTHER

Don't be long. I want you to do some shopping.

CUT TO:

INT. UPSTAIRS LANDING. COUNCIL HOUSE - DAY

DIANE is walking along the landing. She stops outside a bedroom door. She gently turns the handle and pushes the door open. She slips inside. The bedroom is untidy with Girlie magazines scattered around and clothes lying on the floor. She picks up one of the magazines and flips through it, and then goes over to a chest of draws and looks inside, finally she brings out a packet of condoms. She hears a door close and voices downstairs. She listens, footsteps are coming up the stairs and then along the landing. She dives under the bed. The bedroom door opens. She watches the feet walk around the room. After a moment they leave.

CUT TO:

INT. BEDROOM. DETACHED HOUSE - DAY

MARTHA HOWARD is looking through a photograph album, she has a glass of Vodka in her hand. She pulls out several pictures of herself and QUINN. There's one picture of her wearing a floral dress. She goes over to the wardrobe and rummages through racks of clothes. She pulls out the dress in the picture and holds it against her. She puts it away and spots her wedding dress hanging there. She lays it on the bed, and then strips down to her bra and knickers and puts it on. She takes a sip of Vodka and looks at herself in the full length mirror, and then throws the Vodka at her reflection, watching the liquid run down the mirror.

CUT TO:

EXT. A POND. MIDDLE OF A WOOD - DAY

QUINN is swimming naked in the pond, his belongings lie on a bank at the side. He gets out of the water and lies back in the hot sun.

CUT TO:

INT. LIVING ROOM. SEMI-DETACHED COUNCIL HOUSE - DAY

MARY BATES sits in the living room in her dressing gown. She sips a mug of tea. It is five o'clock in the morning and JOHN BATES comes in, dressed for work.

JOHN

I didn't hear you get up.

MARY

I didn't come to bed.

JOHN

Why?

MARY

I knew I wouldn't sleep.

JOHN

You've been up all night?

MARY

Yes.

JOHN

You've got to stop this.

MARY

I wish I could.

JOHN

You'll be ill.

MARY

Nothing's safe is it, John?
Nothing's secure. Life isn't a gift, it's a curse. It doesn't matter how hard you try, how much you achieve. Everything can be taken away in the blink of an eye.

JOHN

You can't let things get on top you.

MARY

The truth is we don't have a hand in anything do we?

(MORE)

MARY (CONT'D)

None of us can make any difference.
My God is this it, is this all
there is?

CUT TO:

EXT. HOUSING ESTATE - DAY

TOMMY walking along playing his harmonica. IVAN FLETCHER
running to catch up with him.

IVAN

Tommy! Hold up.

TOMMY

I can't walk any slower.

IVAN

Did you see the police car?

TOMMY

No.

IVAN

It was heading round our way.

TOMMY

Didn't see it.

IVAN

What are you doing with that?

TOMMY

Heard a tune on the wireless. I'm
trying to play it.

IVAN

Yes. It was heading round our way.

TOMMY

It won't be anything much. I bet
it's Mrs. Parker drunk again, and
bible bashing.

IVAN

They should put her away. She's not
right in the head.

TOMMY

They did once.

IVAN

What happened?

TOMMY

Well, the story I heard; was that after two days, the doctors at the nut house sent her back home.

IVAN

Yeah. With a sign round her neck. 'Beyond repair'.

TOMMY

Yes.

CUT TO:

EXT. HOUSING ESTATE - DAY

A group of RESIDENTS and Mrs. PARKER are gathered at the top of the avenue. A policeman leads a man from his house. Gossip and comments fly. DIANE and friends are watching. TOMMY and IVAN approach.

IVAN

What's going on?

1ST RESIDENT

They're taking Mr. Sewell away.

TOMMY

What's he done?

2ND RESIDENT

Thieving.

MRS. PARKER

It's the devils work! The flames of hell are waiting!

DIANE

Hello Tommy.

TOMMY

Alright? So what's he been pinching then?

MRS. PARKER

The Lord will show no mercy.

1ST RESIDENT

Robbin' houses that's what.

IVAN

Round here?

3RD RESIDENT

No. He's too bloody cunning for that. Big houses. He even did a doctors surgery.

MRS. PARKER

Fall at the feet of your maker and repent.

2ND RESIDENT

Can't somebody shut her up?

DIANE

(whispering to TOMMY)
I've got them.

TOMMY

What?

DIANE

I've got them. You know.

TOMMY

Oh. I can't do anything today.

IVAN

He seemed an alright bloke to me.

3RD RESIDENT

You've got a lot to learn, lad.

MRS. PARKER

Step out of the darkness into the light and gaze into the eyes of your saviour.

2nd RESIDENT

Shut up you crazy old bat!

DIANE

I'm not saying today. I'm saying I've got them.

TOMMY

Right.

CUT TO:

INT. LIVING ROOM. COUNCIL HOUSE - DAY

TOMMY is in the living room. He looks out of the window at the residents still mulling over Mr. Sewell's arrest. He sits on the sofa and drifts off into thought.

CUT TO:

INT. TERRACED COTTAGE. HALLAM VILLAGE - NIGHT

QUINN enters his cottage followed by TUBBY. Picture frames lean against the wall in various stages of completion.

QUINN

It's alright, Tubby. Just a few cuts and bruises. It's nothing.

TUBBY

I wanted to make sure you got home alright, and stay home. Don't do anything stupid.

QUINN

Stupid?

TUBBY

Like going out looking for Martha.

QUINN

No. I'm done with it.

TUBBY

You better be. You can't go on like this, Pat. You've got to pull yourself together. Look at these unfinished frames.

QUINN

I know.

TUBBY

I'll be going then. I'll call round tomorrow.

QUINN

Leave us the whisky, Tubby. It'll help put me out.

TUBBY

See you tomorrow.

QUINN

Yes. Thanks for all you've done Tubby.

QUINN takes a slug of whisky, removes his coat and shirt, red marks and grazes are on his body. He goes into the kitchen and turns the sink taps on. He throws water over his face, wets a towel and dabs his cuts and bruises. There's a knock at the door. QUINN answers. It is MARTHA.

MARTHA

Hello, Patrick.

QUINN

Martha.

MARTHA
You alright?

QUINN
I've been better.

MARTHA
God, look at you.

QUINN
What do you want?

MARTHA
To see you.

QUINN
Why?

MARTHA
Can I come in?

QUINN
Alright.

MARTHA
It's a cold night.

QUINN
Yes.

MARTHA
It's not much warmer in here.

QUINN
There's some whisky over there.

MARTHA
Thank you.

QUINN
What do you want, Martha?

MARTHA
To tell you how sorry I am for
everything. The pain I've caused
you.

QUINN
What's done is done.

MARTHA
I wish I could rip this day out of
my life.

QUINN
I'd settle for that.

MARTHA
I do love you.

QUINN
But not enough it would seem.

MARTHA
What I did was cowardly and unforgivable. I'm so sorry.

QUINN
Yes it was.

MARTHA
Why can't you get angry with me, shout at me, hit me, I deserve it.

QUINN
I've done enough hitting for one night.

MARTHA
Patrick.

She goes to him, puts her arms around him and kisses him gently, and then with a hunger. QUINN winces with the pain of his cuts.

QUINN
Martha..

MARTHA
I want to stay with you tonight. I want to make you happy.

QUINN
No..

MARTHA
Sssh. I want to make you happy.

CUT TO:

EXT. STREET. HALLAM VILLAGE - NIGHT

TUBBY is walking along a quiet street. He takes out a cigarette and lights it. Suddenly a dog is at a garden gate, barking and snarling. TUBBY jumps and moves on quickly. He looks up at the starry sky.

TUBBY
What a fucking night.

CUT TO:

INT. BEDROOM. TERRACED COTTAGE. HALLAM VILLAGE - NIGHT

The bedroom is lit only by a bedside lamp. QUINN is sitting up in bed watching MARTHA undress. Once naked she moves to the foot of the bed. QUINN runs his eyes over her naked body.

MARTHA

Do what you want to me. You own me tonight.

QUINN

Come here.

They make love.

CUT TO:

INT. LIVING ROOM. SEMI-DETACHED COUNCIL HOUSE - DAY

TOMMY is jolted from his thoughts by MARY coming in at the back door. She walks into the living room.

MARY

What are you doing?

TOMMY

Nothing. Just got in.

MARY

It's like a circus out there.

TOMMY

You should have seen it earlier.

MARY

Empty lives.

TOMMY

Where have you been?

MARY

For a walk.

TOMMY

The police took Mr. Sewell away.

MARY

I heard. I'll make some tea.

TOMMY gets up and looks out of the window. A horse and cart carrying vegetables and fruit, turns into the avenue. People gather round buying the produce.

TOMMY

The hawker's here, do you want anything?

MARY (O.C.)

No.

A postal worker on a bike, swings round the crowd.

TOMMY

That's funny. There's a postman.
He's late. I think he's coming
here.

MARY rushes out of the kitchen to see the postman getting off his bike.

TOMMY (CONT'D)

What's the matter?

MARY

Nothing.

She goes to the front door and returns with a telegram.

TOMMY

You're shaking. What is it?

MARY

Quiet a minute.

She opens the telegram and reads. After a moment she begins to cry.

MARY (CONT'D)

He's alright. Frank's alright. He's
coming home.

TOMMY

What..?

He takes the telegram and reads.

TOMMY (CONT'D)

Off danger list..doing well..Mam,
what's..?

MARY

Your brothers had a bad accident.
We didn't want to tell you,
till..take it to your Dad at the
factory. Hurry. We'll tell you
later. Hurry.

CUT TO:

EXT. EDGE OF COUNCIL ESTATE - DAY

TOMMY is on his bike going at speed. DIANE is walking with two friends.

DIANE

Tommy!

TOMMY

Can't stop. I have to go somewhere.

CUT TO:

INT. TEXTILE FACTORY - DAY

TOMMY is on the factory floor, with it's isles of huge knitting machines. The noise is deafening and it's difficult to hear anything. The FOREMAN takes TOMMY to an Isle and points out JOHN, who is down the end. He walks past the machine operators towards his dad.

TOMMY

Dad.

JOHN

What are you doing here?

TOMMY

Mam sent me. This telegram came.

JOHN

Thank God. He pulled through. Thank God. Look, tell your Mam I'll be back in an hour.

TOMMY

I will.

JOHN

Everything's alright now, Tommy.

TOMMY walks back down the isle and turns to look at all the workmen at their machines.

CUT TO:

EXT. TEXTILE FACTORY - DAY

TOMMY is outside the factory getting onto his bike. He hears a loud hooter sound inside. He rides slowly away.

CUT TO:

EXT. HILL LEADING TO FARM SHOP - DAY

TOMMY is walking up the hill to the farm shop. DIANE calls out to him.

DIANE

Tommy!

TOMMY
Alright?

DIANE
Where are you going?

TOMMY
To the shop.

DIANE
Where have you been?.

TOMMY
Nowhere.

DIANE
I haven't seen you about.

TOMMY
I had some things to do.

DIANE
I've got some good news.

TOMMY
Good news?

DIANE
Yes. I know where we can go when..
You know when we do it.

TOMMY
Where?

DIANE
In the gardens of the big hall.

TOMMY
What! We can't go there we'll be
caught.

DIANE
No. They're all going on holiday
soon. Nobody will be there.

TOMMY
Are you sure?

DIANE
Yes. It's beautiful up there. We
can spend hours together without
being disturbed.

TOMMY
How are we going to get in? We
can't just walk up the drive.

DIANE
That's your job. Find a way in
round the back.

TOMMY
I'll have a look.

DIANE
Tommy?

TOMMY
Yes?

DIANE
It's on my mind all the time. Some
nights I can't get to sleep because
of it.

CUT TO:

EXT. COUNTRYSIDE -DAY

TOMMY is sitting on an old log, completely lost in thought.

CUT TO:

INT. BEDROOM. TERRACED COTTAGE. HALLAM VILLAGE - DAY

QUINN is waking up. He puts his arm across the bed to feel
for MARTHA. She is gone. He sits up and looks around.

QUINN
Martha?

CUT TO:

INT. LIVING ROOM. TERRACED COTTAGE. HALLAM VILLAGE - DAY

The living room is empty. We hear TUBBY knocking at the door
and calling. A white envelope is propped up against a vase on
the table. TUBBY enters.

TUBBY
Are you up?

He calls upstairs.

TUBBY (CONT'D)
Patrick!

He goes back into the living room and spots the envelope. He
opens it and takes out a note. Money which is wrapped in the
note falls to the floor. He reads.

TUBBY (CONT'D)

Christ!

CUT TO:

EXT. COUNTRYSIDE - DAY

It is late afternoon and the Autumn sun is almost down. QUINN is standing on the top of a hill, before him lies the vast and dense countryside, behind him the lights from village houses flicker in the distance. He takes one last look back, turns, pulls up the collar on his long black overcoat, picks up his bundle and slips away.

CUT TO:

EXT. COUNTRYSIDE - DAY

TOMMY comes out of his thoughts. After a moment he looks up at the hall.

CUT TO:

INT. LIVING ROOM. SEMI-DETACHED COUNCIL HOUSE - DAY

MARY BATES, smoking a cigarette, is looking out of the window onto the avenue. She then sits at the table where another cigarette burns in the ashtray and a small glass of brandy is next to it.

CUT TO:

EXT. NUTBROOK POND - DAY

TOMMY is walking over the flat bridge, he carries his air rifle. Mr. CULLIS and his son JIMMY are fishing. The slack buckets are in motion, tipping their load and moving on. Clouds of black dust fill the air.

TOMMY

Hello, Mr. Cullis, Jimmy.

MR. CULLIS

Alright?

TOMMY

Are they biting?

JIMMY

Not been here long.

TOMMY

Lovely day for it.

MR. CULLIS
It's too bloody hot.

CUT TO:

EXT. MIDDLE OF A WOOD - DAY

QUINN is dozing against a tree. He is suddenly attacked by the THREE YOUTHS we saw earlier. They carry thick branches and beat him around the head and body. QUINN tries to defend himself, but is soon knocked unconscious.

CUT TO:

EXT. MIDDLE OF A WOOD - DAY

TOMMY is in the wood. He hears twigs snapping and people running. He drops behind clump of ferns and sees the YOUTHS running away, dropping their clubs as they go.

CUT TO:

EXT. MIDDLE OF A WOOD - DAY

TOMMY is at the spot where he saw the YOUTHS. He looks around the ground and kneels over a blood stained piece of wood. A large bird takes flight from a nearby tree and TOMMY jumps, dropping his rifle. He starts to run and comes to a clearing and sees QUINN lying motionless on his back, his face and hair covered in blood. His bundle ripped a part, the contents scattered all around him. He goes over to QUINN.

TOMMY
No!

CUT TO:

EXT. NUTBROOK POND - DAY

Mr. CULLIS pulling in his line.

MR. CULLIS
The bugger's snapped me.

JIMMY
Weeds more like.

MR. CULLIS
It was a bloody fish. A big one.

TOMMY comes racing across the bridge.

TOMMY

Mr. Cullis. Quinn's been attacked,
he's out cold.

MR. CULLIS

Who?

TOMMY

Quinn. The tramp.

MR. CULLIS

Oh, him.

TOMMY

He's in a bad way, he needs help.

JIMMY

It's nothing to do with us.

TOMMY

Got to get him to a hospital.

MR. CULLIS

He's not worth the sweat.

JIMMY

Bugger off, we're fishing.

TOMMY

Please. You've got to help him.

MR. CULLIS

You help him. I'm not bloody
lifting a finger.

TOMMY

(To himself)

Think, think.

He starts to walk away and then stops.

TOMMY (CONT'D)

Well you're not going to be very
popular on the avenue when they
hear about this, especially with
Mrs. Henderson.

JIMMY

Mrs. Henderson. What's he going on
about?

MR. CULLIS

Shut up, Jimmy.

TOMMY

See you then.

MR. CULLIS

Hold up.

JIMMY

Mrs. Henderson?

MR. CULLIS

Will you shut up. Where is he?

TOMMY

In the willow wood. Bring your knives, we'll need to make something to carry him on.

JIMMY

Dad, what's..

MR. CULLIS

Never mind. Bring some twine.

CUT TO:

INT. HOSPITAL. OUT-PATIENTS DEPT. - DAY

TOMMY is standing by the reception in a crowded waiting room. A DOCTOR approaches.

DOCTOR

Would you mind waiting? I'll need to ask you a few questions.

TOMMY

This bundle belongs to him.

DOCTOR

Leave it with reception for the moment. I Shouldn't be too long.

TOMMY

I've been told to leave this here, it belongs to someone who's just been brought in.

RECEPTIONIST

What's the name?

TOMMY

Quinn, I think.

RECEPTIONIST

Right.

Suddenly the doors of the waiting room are flung open and a FAT WOMAN walks in on crutches. Her legs are swollen with folds of flesh hanging from them. Both legs are bruised.

FAT WOMAN

Where are all the bloody
wheelchairs?

She slips a crutch from under her arm and beats it on the
reception desk.

FAT WOMAN (CONT'D)

I said where are all the bloody
wheelchairs?

RECEPTIONIST

I don't know. They must all be in
use.

FAT WOMAN

I've come to have my legs seen to.
You don't expect me stand or bloody
walk the state I'm in do you?

RECEPTIONIST

I'll see what I can do.

FAT WOMAN

Look at him over there. He's got
one and he's only got his arm
bandaged.

TOMMY leaves.

CUT TO:

INT. FARM SHOP - DAY

TOMMY enters the farm shop. MRS. BARNES is behind the
counter. She wears an old tweed jacket, her hair is short and
there's a trace of a moustache above her lip, she's smoking
and drinking whisky.

MRS BARNES

Have you come to rob me?

TOMMY

What?

MRS BARNES

The gun.

TOMMY

Oh. No. I'd like tuppence worth of
aniseed balls please.

MRS BARNES

You look a bit hot and bothered.

TOMMY

I've been runnin'.

MRS BARNES

How's that filly of yours?

TOMMY

What?

MRS BARNES

Don't play daft with me. You know who I'm talking about. I've seen you holding hands. Pretty little thing isn't she?

TOMMY

Mrs. Barnes, I'm in a bit of a hurry.

MRS BARNES

Ah. There's nothing like a summer romance, a roll in the hay on a hot afternoon. Kisses that make your head spin and your body tremble, the passion..

TOMMY

I'm late.

CUT TO:

INT. TOWN HOSPITAL - NIGHT

QUINN is in bed in one of the wards. His beard has been shaved off, and he has a bandage round his head. TWO NURSES stand by his bed, which has a plastic curtain round it.

1ST NURSE

Check him regularly. He'll be a bit restless until the medication takes hold.

2ND NURSE

He's good looking without his beard isn't he?

1ST NURSE

You should see him without any clothes on. Make your eyes water.

2ND NURSE

Really?

1ST NURSE

No peeking.

They draw the curtains and leave. We stay with QUINN who is struggling in his sleep, he mumbles, 'Aunt Julie' and 'can't give her up'. He becomes increasingly restless.

CUT TO:

INT. TERRACED COTTAGE. HALLAM VILLAGE - DAY

QUINN is sitting in the living room. A DOCTOR comes down from an upstairs bedroom.

DOCTOR
She wants to see you.

QUINN
Right.

DOCTOR
Patrick. She's not going to come back from this.

QUINN
But..

DOCTOR
She's just hanging on. There's little time left.

QUINN
Are you sure.

DOCTOR
I'm sure.

CUT TO:

INT. BEDROOM. TERRACED COTTAGE - DAY

AUNT JULIE is propped up in bed. QUINN comes in.

AUNT JULIE
Patrick.

QUINN
The doctor says you're going to be fine. You just need rest.

AUNT JULIE
Then he's a very poor Doctor, and you're a very poor liar. Take hold of my hand.

QUINN
Aunt Julie..

AUNT JULIE

Don't go upsetting yourself. I've had a long life Patrick. And a happy one. Thanks to you.

QUINN

I owe you everything. If you hadn't taken me in when you did, I don't know what would have become of me.

AUNT JULIE

We've done alright haven't we?.

QUINN

We have.

AUNT JULIE

I don't want to go to my grave worrying about you.

QUINN

There's nothing to worry about.

AUNT JULIE

You and Martha.

QUINN

Martha. What about her?

AUNT JULIE

She's not ready for you, Patrick. You can't see it, but she needs time and space, you're crowding her, and this will only bring you pain. You need to let her go.

QUINN

I can't let her go. I love her.

CUT TO:

INT. HOSPITAL WARD - NIGHT

The NURSE is standing with a DOCTOR by QUINN'S bed. He is in a troubled state.

NURSE

It's like he was having a nightmare. He's been calling out and groaning. It's upsetting the other patients.

DOCTOR
I'll give him another injection, if
I can get the needle in, he's got
skin like leather. We'll try his
backside.

NURSE
Right.

DOCTOR
Get him ready.

The DOCTOR turns to prepare the needle. The NURSE pulls the
bed clothes down and QUINN'S pyjama bottoms. She looks at his
body.

NURSE
Mmmm.

DOCTOR
Did you say something nurse?

NURSE
No.

DOCTOR
Are you alright?

NURSE
Yes, I'm alright. I'll turn him
over.

CUT TO:

EXT. CORNFIELDS - DAY

TOMMY is running through the cornfield making a wavy path as
he goes, he gets to the end and jumps up on a fence, he looks
back up at the path. DIANE is at the top walking down with
mock regality, she waves occasionally to imagined field
workers.

DIANE
I like to look over my lands from
time to time. Show my subjects I
take an interest, it's good for
morale.

TOMMY
Yes.

DIANE
Do you usually sit on a fence when
royalty approaches?

TOMMY
Oh. No. Sorry.

DIANE

There's no need to bow.

TOMMY

As you wish.

DIANE

You're lucky I'm in such a good mood today, otherwise you would have been punished for your show of disrespect.

TOMMY

Thank you. What would the punishment have been?

DIANE

Fifty lashes.

TOMMY

And who would have given them?

DIANE

I would. It's a hobby of mine. Instead I have a desire to run the feather of a dove across your beautiful mouth.

TOMMY

Shouldn't you be getting back to your castle? I think the sun's gone to your head.

DIANE

Tommy?

TOMMY

What?

DIANE

I don't know. Let's walk.

Another part of a field.

TOMMY

The feather of a dove?

DIANE

I read it in one of my sister's books.

TOMMY

These are good days, aren't they?

DIANE

Yes.

TOMMY
What's the matter?

DIANE
I want them to last forever. But I
know they won't.

TOMMY
No. But the memory of them will.

DIANE
Yes.

TOMMY
Nothing can take that away.

DIANE
Nothing?.

TOMMY
No, not even death.

DIANE
Put your arm around my waist.

TOMMY
We've got a life time ahead of us
to be sad in. But not now. Not yet.

CUT TO:

EXT. DETACHED HOUSE. TREE LINED STREET - DAY

TUBBY WILSON is knocking on the front door of MARTHA'S house.
After a moment she answers.

MARTHA
Tubby!

TUBBY
Hello Martha.

MARTHA
I can't believe it!

TUBBY
How are you keeping?

MARTHA
Alright. Come in.

CUT TO:

INT. PARLOUR. DETACHED HOUSE - DAY

The curtains are partially closed. The only light comes from the sun shining through the gaps in them. The room is full of books. A bottle of Vodka and glass stand on a small table next to MARTHA'S chair.

MARTHA

I was just having a drink. Would you like one?

TUBBY

No thank you.

MARTHA

Sit down. Well fancy you turning up.

TUBBY

Yes. It's been some time.

MARTHA

You haven't changed a bit.

TUBBY

A few grey hairs here and there.

MARTHA

It's good to see you, Tubby.

TUBBY

You too. So how are things?

MARTHA

Can't complain.

TUBBY

I was sorry to hear about your mother passing away.

MARTHA

Yes. Truth is I didn't shed a lot of tears.

TUBBY

No. Martha I've come about Patrick.

MARTHA

Oh?

TUBBY

He's in the hospital.

MARTHA

What here?

TUBBY

Yes. He was attacked in the woods.
A young lad found him and got him
up there somehow.

MARTHA

Have you seen him?

TUBBY

No. I thought you might first.

MARTHA

Me? I'd be the last person he'd
want to see.

TUBBY

I don't think that's true.

MARTHA

After what I did to him?

TUBBY

You pulled out of the wedding,
that's all.

MARTHA

No. That's not all. I ruined his
life. I shattered him.

TUBBY

Seems like this is a good time to
square it with him then.

MARTHA

I'm poison Tubby. Everything I
touch I..

TUBBY

You loved him once didn't you?

MARTHA

Yes I did.

TUBBY

Then isn't it time to put the top
back on that bottle and go and see
him?

MARTHA

I can't. I can't bring all that up
again.

TUBBY

But it's never really gone away has
it? How many glasses will it take
to help you forget, Martha?

MARTHA

How bad is he?

TUBBY

He'll live. Go and see him.

CUT TO:

INT. LIVING ROOM. SEMI-DETACHED COUNCIL HOUSE - DAY

MARY BATES is asleep in an armchair. The radio is on. JOHN comes into the living room.

JOHN

Mary.

MARY

You're back. Is it that time already?

JOHN

Yes.

MARY

Oh.

JOHN

How long have you been asleep?

MARY

Don't know.

JOHN

You alright?

MARY

Alright?

JOHN

Can I get you anything. Some tea?

MARY

No.

JOHN

If you went to bed at the proper time, you wouldn't be sleeping in the day.

MARY

I know.

JOHN

What's Frank going to think if he sees you like this. And Tommy? You've got to pull yourself together.

MARY

That's easy for you to say, who carries on as if nothing's happened.

JOHN

You've no idea what I feel inside, no bloody idea. But somebody has to stay strong.

MARY

I've no fight left in me.

JOHN

But he's coming home for God sake, he's coming home.

CUT TO:

EXT. PUBLIC LIBRARY - DAY

TOMMY is on the steps of the public library. The sound of thunder can be heard in the distance. He looks up at the darkening sky.

CUT TO:

INT. REFERENCE DEPT. LIBRARY - DAY

TOMMY is walking down an isle of books, he glances over at an ELDERLY WOMAN reading at a table. He turns down another isle and comes across a book on 'The Female Body', he takes it out. He slips down another section and takes out a book on 'British Tanks' He goes to a table and sits down, hiding 'The Female Body' book on his knee. He flips through the book on Tanks as the ELDERLY WOMAN passes him.

ELDERLY WOMAN

It's good to see a youngster taking an interest in the past. My late husband was in the tank division during the war.

The other book falls off TOMMY'S knee to the floor.

ELDERLY WOMAN (CONT'D)

I'll get it.

TOMMY

No. No I'll get it.

ELDERLY WOMAN

Oh. The female body.

TOMMY

I picked it up by mistake.

ELDERLY WOMAN

Some subjects are better told than read about. Get me a chair. I might be old, but I my memory's still in tact. Now, what would you like to know?

CUT TO:

INT. TOWN HOSPITAL - DAY

MARTHA HOWARD is at the reception desk.

RECEPTIONIST

What a storm.

MARTHA

Yes. It's brightening up now though.

RECEPTIONIST

Can I help you?

MARTHA

I've come to see Patrick Quinn.

RECEPTIONIST

He's in the Shelly ward. Through there, second on the left.

MARTHA

Thank you.

CUT TO:

INT. SHELLY WARD - DAY

MARTHA stands by the door looking for QUINN. She sees him and walks down the ward towards him.

MARTHA

Hello, Patrick.

QUINN

Martha.

MARTHA

How are you?

QUINN

How did you know I was here?

MARTHA

Tubby.

QUINN

Oh.

MARTHA

His network still stretches far and wide.

QUINN

Is he keeping alright?

MARTHA

Yes he is.

QUINN

Sit down.

MARTHA

Thank you.

QUINN

Am I dreaming?

MARTHA

I don't think so.

QUINN

You're looking well.

MARTHA

Carefully applied make-up can work miracles.

QUINN

No. You never needed any.

MARTHA

Thank you.

QUINN

It's been a long time.

MARTHA

Yes.

QUINN

I didn't think we'd ever see each other again.

MARTHA

Me neither.

CUT TO:

EXT. THE HALL - DAY

TOMMY is at the back of the hall looking for a place to get into the gardens.

He finds a gap between a wall and squeezes through it. He looks over the exotic gardens with its archways and tree lined paths. Steam rises from the trees and plants as the sun beats down after the passing storm. He walks down one of the paths when he hears a noise, he whirls round to locate where it's coming from and quickly takes off down another path. This action is repeated two or three times with TOMMY beginning to panic, running wildly down the paths. He turns into a path and standing at the far end is DIANE. His heart thumping he looks at her. She begins to giggle as they walk towards each other.

TOMMY

Was that you?

DIANE

Did I scare you?

TOMMY

What are you doing here?

DIANE

I followed you.

TOMMY

I don't think it's very funny.

DIANE

Did I scare you?

TOMMY

What do you think?

DIANE

Don't get mad. It was only a bit of fun.

TOMMY

Well..

DIANE

Come on, let's walk around. I love it here.

TOMMY

Are you sure they're gone?

DIANE

Yes.

TOMMY

What about the gardener? Look at all this.

DIANE

There are two of them. They come in on a Sunday and a Wednesday.

TOMMY
How do you know?

DIANE
A friend of my Mams' is a cleaner
at the hall. So I know. Turn
around.

TOMMY
Why?

DIANE
Just do it.

TOMMY turns round. DIANE pulls up her dress and takes out a
packet of condoms from the top of her knickers.

DIANE (CONT'D)
You can turn round now. Hold out
your hand. There.

TOMMY
Now?

DIANE
Yes. Now.

TOMMY
But..

DIANE
Why wait, Tommy. We're here.

TOMMY
Alright.

DIANE
Close your eyes and count to
thirty. You've got to find me
first. You can cheat if you want.

DIANE runs away screeching with laughter.

TOMMY
One, two, three.. Not so loud!
Quiet!

CUT TO:

EXT. MARKET SQUARE - DAY

MARTHA is coming out of a shop carrying bags. TUBBY, who is
chatting to a couple, spots her.

TUBBY
Martha.

MARTHA
Hello, Tubby.

TUBBY
I was on my way over to see you.

MARTHA
Would you grab this bag, it's heavy?

TUBBY
Did you see him?

MARTHA
Yesterday.

TUBBY
How is he?

MARTHA
On the mend. Are you going to see him?

TUBBY
I don't think so.

MARTHA
Why?

TUBBY
I've got a thing about hospitals'. I know it's stupid, but every time I go in one, I come out thinking I've got something wrong with me.

MARTHA
Tubby.

TUBBY
I know. I can't help it.

MARTHA
So that's the real reason you wanted me to go?

TUBBY
No it wasn't. Honestly. I would have gone.

MARTHA
He's coming out in two or three days, anyway. That's why I'm doing some shopping.

TUBBY
How do you mean?

MARTHA

The hospital needed the bed. They asked if he could stay with me. I said yes, but I don't know if I'm doing the right thing.

TUBBY

Was Patrick alright with it?

MARTHA

I don't know. I think so. We were both put on the spot.

TUBBY

He could have gone to his cottage.

MARTHA

No. Got to keep an eye on him for a few days.

CUT TO:

EXT. FIELDS NEAR NUTBROOK POND - DAY

TOMMY and IVAN are heading for Nutbrook pond. They both carry rifles.

TOMMY

They're very flimsy. They could easily snap.

IVAN

What was it like?

TOMMY

Good.

IVAN

Did she like it?

TOMMY

I think so. I'm going to need more practice though. It's not as straight forward as you think.

IVAN

How's that?

TOMMY

It was something she said when we were walking back home.

IVAN

What?

TOMMY

Don't tell anybody about all this.

IVAN

I won't.

TOMMY

If it gets around.

IVAN

I won't.

TOMMY

Well, it's a bit puzzling. She was going on about an 'org'..something. She'd read about it in one of her sister's books. From what I can work out, I think it's my job to make sure she has one of these 'org' things.

IVAN

Bloody hell. Nothing's simple is it?

CUT TO:

EXT. VICTORIA PARK - DAY

QUINN and MARTHA are walking round the park. A band plays in the bandstand. People are sitting on the grass listening.

MARTHA

Shall we sit down?

QUINN

Let's keep walking.

MARTHA

We've already been round twice. I can't walk anymore.

QUINN

Alright.

MARTHA

Anyway you're supposed to be taking things easy.

QUINN

I'm fine.

MARTHA

Well, if you want to carry on, do. I'll sit here for a while.

QUINN
I'll see you back at the house.

MARTHA
Patrick. It'll take time to settle.

QUINN
Settle?

MARTHA
Yes.

QUINN
I'll be back later.

CUT TO:

EXT. FIELDS NEAR NUTBROOK POND - DAY

TOMMY and IVAN are strolling along. Ducks fly overhead.

TOMMY
They're from the pond.

IVAN
Something's disturbed them.

TOMMY
Let's make for that high ground, we
can look down from there.

IVAN
Why, what do you think is up?

TOMMY
I don't know. I just don't want to
go down there before we've had a
look.

CUT TO:

EXT. NUTBROOK POND - DAY

The THREE YOUTHS are aiming their catapults at the ducks.

CUT TO:

EXT. HIGH GROUND. NUTBROOK POND - DAY

TOMMY and IVAN are looking down at the YOUTHS.

IVAN
Cruel bastards.

TOMMY

Yes.

IVAN

Look at the little ones.

TOMMY

How many pellets have you got?

IVAN

About half a box.

TOMMY

Same here.

IVAN

We can't shoot 'em!

TOMMY

They're the ones that did Quinn,
They're no good.

IVAN

We still can't shoot 'em, Tommy.

TOMMY

We're not going to kill 'em, the
guns aren't strong enough for that.

IVAN

We could get into serious trouble.

TOMMY

Aim for their legs. You take the
one on the left, I'll take the one
on the right. We re-load quickly
and shoot the third, he's the ring
leader. Then we belt off fast.

IVAN

This is bad.

TOMMY

No. This isn't bad, Ivan. I've seen
bad and this isn't it.

IVAN

I don't know.

TOMMY

They also busted my lip. I want to
get 'em back for that.

IVAN

So you didn't slip against a tree?

TOMMY

No. Right. Let's load up.

IVAN
I don't like this.

TOMMY
Wait till they're still. Now!

The two YOUTHS are hit and they go down clutching their legs and crying out.

3RD YOUTH
What's up with you two? Aahh!

The third YOUTH goes down, holding both legs.

1ST YOUTH
What is it?

2ND YOUTH
We've been bloody shot!

CUT TO:

INT. TOWN HOSPITAL - DAY

TOMMY is at the reception desk.

TOMMY
I've come to see Mr. Quinn.

RECEPTIONIST
He's not here.

TOMMY
Not here?

RECEPTIONIST
He left.

TOMMY
When?

RECEPTIONIST
Two or three days ago.

TOMMY
Do you know where he went?

RECEPTIONIST
A lady came for him.

CUT TO:

INT. DETACHED HOUSE - DAWN

MARTHA gets out of bed, puts on her dressing gown and goes downstairs. The back door is open. She looks out. QUINN is sitting on a garden bench looking up at the dawn sky.

CUT TO:

EXT. THE AVENUE - DAY

TOMMY turns into the avenue carrying a shopping bag. Kids are playing, neighbours chatting. DIANE is with friends. She goes to TOMMY.

DIANE

Tommy.

TOMMY

Alright?

DIANE

Yes. Are you?

TOMMY

Yes.

DIANE

Do you want to go up to the hall today?

TOMMY

If you like. I've got to get this shopping back first.

DIANE

This afternoon.

TOMMY

I think so. I want to make sure my mam's alright.

DIANE

Is she sick?

TOMMY

No. Not sick.

DIANE

What then?

TOMMY

She's sad all the time, cries a lot. It's about my brother, you know the accident. Waiting for him to come home. It upsets her.

DIANE
Hope you can come.

TOMMY
What time?

DIANE
About two.

CUT TO:

INT. SEMI-DETACHED COUNCIL HOUSE - DAY

TOMMY comes into the living room. MARY is looking out of the window.

TOMMY
Shopping's in the kitchen.

MARY
Is she your girlfriend?

TOMMY
What?

MARY
Saw you talking to Diane Mellors.

TOMMY
Yes. I was.

MARY
Is she your girlfriend?

TOMMY
No.

MARY
I think she'd like to be.

TOMMY
What makes you say that?

MARY
The way she was looking at you.
Don't let yourself get caught up in
all that.

TOMMY
All what?

MARY
I want you to do something with
your life.

TOMMY
What's the matter? You seem..

MARY

I don't want you ending up like the rest of us.

TOMMY

What's wrong with us?

MARY

Take a look down the avenue, Tommy, and again tomorrow and the next day. Nobody's going anywhere. The only thing that changes is the weather. Small lives.

TOMMY

You can't say that. You don't know.

MARY

No. But I know about ours.

TOMMY

You're making too much of things.

MARY

Am I?

TOMMY

Yes you are. If you ask me, everybody's in the same boat, one way or another. It doesn't matter where you are, or who you are.

MARY

You think so?

TOMMY

Yes I do. But you have to make the best of it. Look at Frank; he could have lay in that hospital bed and just given up. But he wanted to live, no matter how small is life might be, he wanted to live. To come back and see you.

MARY

Give me a hug, Tommy.

TOMMY

It's alright. It's alright.

CUT TO:

EXT. COUNTRYSIDE - DAY

Quinn is walking in the fields.

CUT TO:

EXT. COAL-MINE - DAY

TUBBY and a group of MINERS are coming up in lift-cages into the bright sunlight.

MINER

Are you out for a pint later,
Tubby?

TUBBY

No. Too bloody tired.

EXT. PARKED CAR. COUNTRY LANE - DAY

TUBBY and a Two or three MINERS are cycling home. TUBBY recognises the parked car and slows up.

TUBBY

See you all tomorrow then.

He knocks on the car window. MARTHA winds it down.

TUBBY (CONT'D)

Martha. What are doing out this
way?

MARTHA

I don't know. Wanted to get out the
house, so I went for a drive.

TUBBY

Have you been drinking?

MARTHA

Yes. What else is there to do?

TUBBY

What's wrong?

MARTHA

Everything.

TUBBY

Look, I'll go and get cleaned up
and come over. You alright to
drive?

MARTHA

I got this far didn't I?

CUT TO:

EXT. COUNTRYSIDE - DAY

TOMMY and DIANE are walking back from the hall.

DIANE

If someone passed us now, do you think they'd know what we've been up to, Would they be able to tell?

TOMMY

Don't know. Why?

DIANE

Because I feel different, do I look different?

TOMMY

Stand over there and I'll tell you.

DIANE

Don't be daft.

TOMMY

Go on. No. Still the same. Beautiful, but still the same.

DIANE looks past TOMMY.

DIANE

Look, Tommy.

TOMMY follows her gaze. QUINN is in the distance.

TOMMY

What's he doing out here?

DIANE

You said he was back with his girlfriend.

TOMMY

Something's not right.

DIANE

Let's follow him.

TOMMY

No.

DIANE

Why not?

TOMMY

He has the instincts of an animal. The snap of a twig, the movement of the corn. He'd know.

DIANE

Then we'll have to be at our best

TOMMY

No. He'd see us.

DIANE

Come on. Let's find out where he's going.

TOMMY

Alright. But stay close to me. This isn't a frolic, you know.

CUT TO:

INT. PARLOUR. DETACHED HOUSE - DAY

MARTHA and TUBBY are drinking.

MARTHA

It was a mistake him coming here.

TUBBY

Why?

MARTHA

All this should have been left alone.

TUBBY

Where is he now?

MARTHA

Out. He was gone before I got up. He sleeps in another bedroom, so I didn't hear him.

TUBBY

Oh?

MARTHA

Yes. He wanted it that way.

TUBBY

How long as it been going on?

MARTHA

Ever since he got here. First it was a couple of hours, but now it's all day. He comes back at night.

TUBBY

Have you spoken to him about it?

MARTHA

No. He can barely bring himself to look at me, let alone talk.

TUBBY

I don't understand it.

MARTHA

So much for all the dreams and hopes of a happy life, hey Tubby.

TUBBY

It's early days Martha, it's only been a week. Things will change.

MARTHA

No they won't. Whatever it is out there has a stronger hold on him than I'll ever have.

TUBBY

Then you must have it out with him.

CUT TO:

EXT. COUNTRYSIDE - DAY

TOMMY and DIANE are lying in the fields looking at QUINN talking to a WOMAN (35) she carries a bundle and is dressed for walking. After A moment they part, walking in different directions. The WOMAN stops and calls out to QUINN, who stops, she runs to him and kisses him on the cheek. They go their separate ways.

DIANE

What's that all about?.

TOMMY

I don't know.

DIANE

Come on.

TOMMY

No. Let's leave it.

CUT TO:

INT. GARDEN. DETACHED HOUSE - EVENING

MARTHA is sitting in the garden. QUINN is at the Kitchen door.

QUINN

It's a fine evening.

MARTHA

Yes.

QUINN walks down to her.

QUINN

Look at that sky.

MARTHA

Tubby was round earlier.

QUINN

I must go and see him.

MARTHA

Yes. He was wondering why you hadn't.

QUINN

I will.

MARTHA

Patrick, I think it's time for you to move into your cottage. You seem well enough.

QUINN

I won't be doing that.

MARTHA

Why?

QUINN

Because I'm going back out there.

MARTHA

What?

QUINN

I need to get back.

MARTHA

Why?

QUINN

It's where I belong. I'm happy living that way.

MARTHA

No. This is where you belong.

QUINN

I didn't come back here, Martha. I was brought back. I had no intention of returning.

MARTHA

But you have everything here.

QUINN

Had. I can live without it.

MARTHA

What about us?

QUINN

That was a long time ago.

MARTHA

I mean now.

QUINN

It's too late.

MARTHA

Is it?

QUINN

Yes.

MARTHA

And a star falls from the sky. I'm so tired of wishing for something I was never meant to have.

QUINN

Where are you going?

MARTHA

To get another drink.

QUINN

What are you wishing for?

MARTHA

Love.

QUINN

You had mine once.

MARTHA

And you had mine, but you didn't trust it.

QUINN

After all that happened, can you blame me?

MARTHA

But to go off like that, to walk away from everything. Why? Why did you do it?

QUINN

I was at the end of it all. I had nothing left in me.

MARTHA
Love can do all this?

QUINN
It did to me.

MARTHA
I'm sorry, Patrick.

QUINN
It's wasn't your fault. It was mine.

MARTHA
Stay. Let's give ourselves another chance.

QUINN
I can't. I'll always love you, Martha. But I can't pick it up again.

MARTHA
You know we belong together.

QUINN
I think fate has other ideas.

CUT TO:

INT. LIVING ROOM. SEMI-DETACHED COUNCIL HOUSE - DAY

MARY BATES is looking out of the window onto the Avenue. She sees a figure in army uniform walking down, she strains her eyes against the sun. But the figure turns out to be one of the residents, who walks up the path to his house.

CUT TO:

EXT. DETACHED HOUSE. TREE LINED STREET - DAY

TOMMY and IVAN are across the road from MARTHA'S house.

TOMMY
I think that's the house where Quinn is living.

IVAN
So what are we doing here?

TOMMY
I just want to look.

IVAN

Why?

TOMMY

Because I'm not sure I'm right.

IVAN

Well how are you going to find out?

TOMMY

I don't know yet.

IVAN

I'm not standing round here all afternoon. I'm going home for my tea. You coming?

TOMMY

No. I'll see you later.

TOMMY looks up the street. MARTHA is walking down to the house. TOMMY walks towards her.

CUT TO:

INT. PARLOUR. DETACHED HOUSE - DAY

MARTHA is fixing drinks. TOMMY is sitting in a chair taking in the room.

MARTHA

You imagined it all?

TOMMY

Yes.

MARTHA

That's a vivid imagination you've got there.

TOMMY

Did any of it happen like that?

MARTHA

Some of it, yes. It's uncanny.

TOMMY

Part of me was hoping I was wrong.

MARTHA

Why?

TOMMY

Then I could just forget about it.

MARTHA

Does it bother you?

TOMMY

Sometimes.

MARTHA

Well don't let it. Not everything in life can be explained. It's just one of those things.

TOMMY

Pictures kept springing into my mind. I couldn't control it.

MARTHA

I wouldn't worry about it. It'll probably never happen again.

TOMMY

No. I'm alright with it now I've told someone.

MARTHA

Here. Home made lemonade.

TOMMY

Thank you. Have you read all these books?

MARTHA

No. Most of them are medical books, they belonged to my father. He was a doctor. I've read some of the novels.

TOMMY

What are they about?

MARTHA

Oh, romance, adventure, all the things we dream of.

MARTHA takes a sip of lemonade.

MARTHA (CONT'D)

Ugh. This is just lemonade. You've got mine. There's alcohol in it.

TOMMY

Oh.

MARTHA

You've finished it.

TOMMY

I was thirsty.

MARTHA

Didn't it taste funny?

TOMMY

A bit.

MARTHA

Why didn't you say something?

TOMMY

I don't know. I wanted to be polite.

MARTHA

You feel alright?

TOMMY

Fine.

MARTHA

Here drink mine. I'll get another one. Wanted to be polite. Now I've heard everything.

TOMMY

I think I could get a taste for it.

MARTHA

I told you that some of what you saw was right. But you did miss something.

TOMMY

What?

MARTHA

That night I spent with Patrick.

TOMMY

What about it?

MARTHA

I woke early the next morning. The rain was lashing against the windows and I couldn't sleep. I got dressed and went downstairs. I left a note saying that I would be coming back, and for him to wait for me. I went home and packed some clothes and returned to the cottage later that day; but when I got there he was gone. I was too late.

TOMMY

Did he know?

MARTHA

Know what?

TOMMY

That you were coming back for him?

MARTHA

Well, yes. It was in the note.

TOMMY

Oh, yes.

MARTHA

So there you have it. You didn't see everything.

TOMMY

No.

MARTHA

Some more lemonade?

TOMMY

No thank you. I have to be going. Can I come and see you again?

MARTHA

Yes I'd like that. I'll try not to get the drinks mixed up next time.

TOMMY

I liked the first one best.

MARTHA

Get on with you.

TOMMY

I saw him out in the fields.

MARTHA

Yes.

TOMMY

Is he going to stay here?

MARTHA

I don't know.

TOMMY

I thought love was supposed to make you happy.

MARTHA

It can; but sometimes I think we expect too much of love.

CUT TO:

INT. LIVING ROOM. SEMI-DETACHED COUNCIL HOUSE - DAY

JOHN BATES is sitting in an armchair, he's drinking a bottle of beer. TOMMY comes in.

TOMMY
Alright, dad?

JOHN
Aye.

TOMMY
You're back early.

JOHN
I couldn't settle to it today, so I
came home.

TOMMY
Where's mam?

JOHN
She's about somewhere. Where have
you been?

TOMMY
Down town.

JOHN
Your mam's not to good at the
moment.

TOMMY
I know.

JOHN
Frank's accident has laid her low.

TOMMY
But she'll be alright?

JOHN
She wants everything the way it
was, but you can't always have
that. Sometimes you don't get dealt
the cards you need in life, Tommy.
That you have to live with.

TOMMY
It's upsetting to see her like
this.

JOHN
It is. But she will get better.

TOMMY
I hope so.

JOHN

I know one thing. We're going to have a holiday when Frank gets back, we're going to the seaside, sit on a beach and watch the waves roll in. Put the smile back on our faces.

TOMMY

That would be good.

JOHN

Aye. It would.

TOMMY

I think I'll go out for a bit.

JOHN

Alright.

TOMMY goes. JOHN looks up at the ceiling.

CUT TO:

INT. BEDROOM. SEMI-DETACHED COUNCIL HOUSE - DAY

MARY BATES sits on the edge of the bed.

CUT TO:

EXT. COUNTRYSIDE - DAY

TOMMY running through the fields. He stops, sits down and cries. After a moment he calms down. Visions spring into his mind.

CUT TO:

INT. COTTAGE. HALLAM VILLAGE - DAY

The wind is driving the rain against the windows. MARTHA is in the living room writing out a note, she leaves it on the table, opens the front door and looks out. She makes a dash for it, closing the door behind her. The wind blows the note from the table and it lodges between the picture frames leaning against the wall. Just a corner of it sticks out. TOMMY comes out of his thoughts.

CUT TO:

INT. COTTAGE. HALLAM VILLAGE - DAY

QUINN sits in a chair smoking. He looks around the room. TUBBY comes in at the front door.

TUBBY
Just as you left it.

QUINN
Yes. Thanks for keeping an eye on
it.

TUBBY
Some memories in here, Patrick.

QUINN
Lots. Tubby do mind if I have a
look round on my own. We can catch
up with everything later. I'll meet
you down the pub in an hour.

TUBBY
It's been years. What's another
hour?

QUINN
I'm sorry Tubby. It's just..

TUBBY
It's alright. See you in a bit.

CUT TO:

EXT. COUNTRYSIDE - DAY

A couple of WANDERERS sit by a small fire. They are joined by
another one, the DOC, just back from his travels.

1ST WANDERER
Here comes the Doc.

2ND WANDERER
It was nice and quiet without him.

DOCTOR
Good afternoon, gentlemen.

1ST WANDERER
Alright, Doc?

DOC
Never better. The waiting room is
almost empty. Where is everybody?

2ND WANDERER
They're all off somewhere.

1ST WANDERER
Where did you go?

DOC

Back to an old haunt of mine. Got fed and watered.

2ND WANDERER

Did you get your leg over as well?

DOC

No. It was much more than that. I revived a fading violet, an old flame of mine. I showered her with compliments and affection, and to watch the life surge back through her, and the colour rise in her cheeks, was heaven sent. We made love until dawn. The power of the mind my friends knows no bounds.

1ST WANDERER

Did you bring a drink?

DOC

I have two bottles of the finest port. The third I drank on my way back here. I was hoping to share a bottle with Beth.

2ND WANDERER

She's gone south looking for Quinn.

DOC

Well, good luck to her. Quinn's heart was broken a long time ago. He'll never really love again until it mends.

CUT TO:

INT. COTTAGE. HALLAM VILLAGE - DAY

QUINN is in his bedroom looking around. His eyes fall on the bottle of whisky he drank with Martha, it's a quarter full, he unscrews the top and smells, sits on the bed and takes a swig.

CUT TO:

INT. PUB - DAY

TUBBY is sitting at a table. The pub is empty. The BARMAN is wiping down the bar.

BARMAN

I'm going to close up, Tubby. Grab forty winks before the darts match tonight.

TUBBY
I'm on my way.

BARMAN
Will you be in later?

TUBBY
I might.

BARMAN
You alright? You seem a bit down in
the dumps.

TUBBY
I'm alright. I'm always alright.
Too bloody alright.

CUT TO:

EXT. AVENUE ON HOUSING ESTATE - EVENING

It's early evening. TOMMY is walking down the avenue on his way to the fields, Kids are out playing. DIANE sits in her front garden.

DIANE
Tommy.

TOMMY
Do you want to come for a walk?

DIANE
I can't. I've got to stay here.

TOMMY
Why?

DIANE
Everybody's out. I've got to get
dinner ready.

TOMMY
See you tomorrow then.

DIANE
How far are you going?

TOMMY
Not far.

DIANE
I could try and get away later.

TOMMY
No. I'll see you tomorrow.

DIANE
Up at the hall?

TOMMY
Yes.

DIANE
Same time?

TOMMY
Same time.

CUT TO:

EXT. COUNTRYSIDE - NIGHT

TOMMY sits on a fence looking at the path he and DIANE made in the cornfield. He looks up and sees QUINN a few fields away.

TOMMY
Mr. Quinn!

QUINN looks over and walks towards him.

QUINN
Evening.

TOMMY
Hello.

QUINN
I'm glad I met up with you at last.
I wanted to thank you for what you did.

TOMMY
It was lucky I was about.

QUINN
Had it been anyone else, I'm sure they would have left me.

TOMMY
I don't know.

QUINN
I think you do. Oh. I found this a couple of fields back. Is it yours?

He hands TOMMY his harmonica.

TOMMY
It must have dropped out of my pocket. Thank you.

QUINN
Can you play it?

TOMMY
A little bit.

QUINN
Then take care of it.

TOMMY
I will.

QUINN
That's quite a sky. A storm's
coming in.

TOMMY
Are you going away?

QUINN
Yes.

TOMMY
For good?

QUINN
Yes.

TOMMY
Will you ever come back this way?

QUINN
You never know. Thank you again for
what you did. Goodbye.

TOMMY
Bye. Mr. Quinn?

QUINN
Yes.

TOMMY
She left you a note.

QUINN
What?

TOMMY
Martha. Mrs. Howard left you a
note. That night she stayed with
you, in the morning she left you a
note.

QUINN
A note. What are you talking about?

TOMMY
She told me.

QUINN
You talked to her.

TOMMY
Yes.

QUINN
No. There was no note.

TOMMY
Then it was blown from the table.

QUINN
What?

TOMMY
The note was blown from the table.
It's behind the picture frames
against the wall.

QUINN
No.

TOMMY
Yes it is. She thinks you read it.

CUT TO:

INT. DETACHED HOUSE - NIGHT

MARTHA is in the parlour looking at a glass fronted cabinet with different coloured bottles inside. Behind her is QUINN'S box. Letters and a photograph are spread out on the table.

CUT TO:

INT. COTTAGE. HALLAM VILLAGE - NIGHT

QUINN is in the cottage looking for the note. He finds it and reads. Thunder cracks outside.

CUT TO:

EXT. COUNTRYSIDE - NIGHT

A WOMAN stands in the distance looking around. It begins to rain.

CUT TO:

EXT. COUNTRYSIDE - NIGHT

QUINN is walking through the fields. The storm gathers momentum. He goes over the note in his mind.

MARTHA (V.O.)

Dear Patrick, I'm sorry for all the pain I've caused you. I hope you can find it in your heart to forgive me, because I do love you. I realise that now more than ever. I've gone home to collect a few things. I'm coming back to you, I hope you still want me. I know now that without your love I would surely fade away. Wait for me. My love always, Martha.

QUINN walks on a little then stops. He slowly turns round and walks back and then breaks into a run.

CUT TO:

INT. DETACHED HOUSE - NIGHT

QUINN is in the hall.

QUINN

Martha?

He goes into a couple of rooms and then into the parlour. MARTHA is slumped in a chair. A small brown bottle is on a table beside her. QUINN doesn't see it at first.

QUINN (CONT'D)

Martha. Wake up. Martha.

He holds her.

QUINN (CONT'D)

Wake up.

He sees the bottle.

QUINN (CONT'D)

Martha!

CUT TO:

EXT. COUNTRYSIDE - DAY

TOMMY is walking up the path to the hall. He looks up to see DIANE standing at the top. He starts to run. His harmonica falls out of his pocket. He stops and looks back at it.

CUT TO:

INT. SEMI-DETACHED COUNCIL HOUSE - DAY

MARY BATES is looking out of the window onto the avenue.
FRANK walks down in army uniform.

CUT TO:

EXT. COUNTRYSIDE - DAY

TOMMY picks up his harmonica and looks across the fields. An image of QUINN springs into his mind. He sees him dressed in a black suit and tie, standing with his head bowed, as if at a grave side.

TOMMY

No.

He slowly walks up to the hall, playing his harmonica perfectly.

FADE OUT:

EXT. SMALL PRIVATE COVE - EVENING

TOMMY and NATHALIE sit as before.

NATHALIE

Did she die?

TOMMY

Martha? No. But sadly Tubby did.

NATHALIE

How?

TOMMY

He took his own life. Quinn went to the funeral and soon after slipped back into the wild.

NATHALIE

What happened to Martha?

TOMMY

I became her lover.

CUT TO:

EXT. GARDENS OF A LARGE HOUSE - EVENING

A middle aged woman comes rushing down the gardens, shouting in French.

MIDDLE AGED WOMAN

(In French)

Everyone is waiting for you. You have no consideration. Why do you always do this? You have no sense of time. And stop filling her head with nonsense.

TOMMY

(In French)

Alright. We're coming. Keep your knickers on.

NATHALIE

(In French)

Looks like you're in trouble Grandpapa.

TOMMY

(In French)

No. I've seen trouble and this isn't it.

NATHALIE looks back at the cove.

NATHALIE

(In English)

Look.

They look out and see a small boat come sailing in.

TOMMY

(In English)

Now, That's trouble.

THE END.