

A Town Called Reckoning

by

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## INT. FARMHOUSE - BATHROOM - MORNING

We focus in on a pair of bare feet stand either side of a toilet. The sound of someone urinating is clear.

MONTY;34, a stocky figure with a long beard and shoulder length brown hair stands naked at the toilet as he urinates. Lets talk about the beard though, There are certain men who can grow a good beard, you know the one where it just looks so healthy and like it has been groomed by an angel... Monty is not one of them men. His looks more like a castaway on a desert island.

Monty finishes urinating.

He walks over to the mirror and looks at a red mark that is round his neck just under his beard. It looks sore.

Monty exits the bathroom and makes his way into...

## INT. FARMHOUSE - BEDROOM - CONTINUOUS

The bedroom is a mess. Clothes lay on the floor. The bed is unmade, beer cans lay next to the bed. Monty reaches down and grabs a can and shakes it to check before drinking from it. He throws the now empty can on the floor.

Monty walks over to a broken piece of wood on the floor and a rope that is attached to it with a noose on the end.

Monty looks confused and rubs his neck.

## INT. FARMHOUSE - KITCHEN - MORNING

Monty now dressed in jeans and a t-shirt sits at the breakfast table as he eats his bowl of fruit hoops. He looks bored.

## INT. FARMHOUSE - KITCHEN - MOMENTS LATER

Monty stands at the sink. He washes his bowl - he stares out on to the field outside the window in front of him.

A noise is heard from somewhere in the house.

Monty rolls his eyes.

## INT. FARMHOUSE - BASEMENT - CONTINUOUS

Monty walks down the stairs holding a bowl.

He reaches the bottom of the stairs.

MONTY  
What's with all the noise Kenneth?

There is no response.

MONTY (CONT'D)  
Hungry?

KENNETH; in his fifties is bound to some piping that is attached to the wall. We know his name is Kenneth as he has a hand written name tag on his shirt. He is gagged which explains his lack of response to the first question. However, he nods enthusiastically to the second question.

Monty places the bowl on the floor.

EXT. FIELD - MORNING

A glass bottle sits on an old wooden gate. Suddenly the bottle smashes into pieces.

APPROX HUNDRED YARDS AWAY

Monty wears a stetson and sits in a chair with a cigarette in his mouth whilst he holds his rifle.

MONTY  
What do you reckon, approx hundred yards?

Kenneth sits next to him still with a gag in his mouth. He doesn't look too impressed.

Monty notices something in the distance. He looks into the scope of the rifle for a better look.

POV THROUGH SCOPE - A car makes its way up the road towards them.

MONTY  
What the fuck.

Monty stands and ushers Kenneth to his feet.

MONTY  
Come on, lets get you inside. Play time is over.

EXT - FARMHOUSE - MOMENTS LATER

The car pulls up on the drive.

Monty exits the house and stands on the porch.

An elderly man gets out of the car.

ELDERLY MAN  
Mr Stowell?

MONTY  
A long time ago maybe. Who's asking?

ELDERLY MAN  
Well in this day and age of technology and everything I am very happy to say that I have a telegram for you.

Monty walks off the porch.

The elderly man walks towards Monty.

ELDERLY MAN  
I'm assuming you want to be a very hard man to get hold of.

They meet on the drive.

MONTY  
Clearly not hard enough.

The elderly man hands Monty the telegram.

ELDERLY MAN  
(Smiles)  
I can't remember the last time I handed someone a telegram.

Monty stares at the elderly man.

ELDERLY MAN  
You have a good day.

The elderly man walks back to his car.

Monty looks down at the telegram in his hand and slowly makes his way back to the house.

As he reaches the porch he looks back and watches as the car exits back up the long road.

Monty opens the telegram and reads the letter.

No emotion is shown as he reads the telegram. When finished he places it back in the envelope and makes his way into the

house.

EXT. FARMHOUSE - PORCH - NIGHT

Monty sits on a chair with a beer in his hand and ponders as he looks out into the darkness.

Monty looks down at his t-shirt - there is a moth that sits on his chest. Monty Watches for a brief moment before he slaps his hand on his chest and squashes it.

Monty takes a sip of his beer.

INT. FARMHOUSE - BASEMENT - MORNING

Monty makes his way down the stairs.

Kenneth sits against the wall bound to the pipes.

MONTY

I need to go away for a couple of days. I need you to look after the place.

Kenneth's eyes widen with surprise.

Monty takes a satchel from his back and drops it on the floor. He begins to rummage through it and takes out chocolate bars, Protein bars, fruit, Bread and water in front of Kenneth and moves them within reach of him.

MONTY

This should keep you going.

Kenneth eyes widen a little more to one of panic now. He kicks his legs out at Monty.

MONTY

I'll be back as soon as.

Monty walks away and back up the stairs. The light from the house gets thinner as the door closes.

A deflated Kenneth sits on the floor and looks at the food.

EXT. ROAD - MORNING

Monty walks down a long empty road that goes on for miles.

EXT. BUS STATION - LATER

Monty stands next to an elderly lady waiting for the only bus out of town.

INT. BUS - MOMENTS LATER

Monty has his head pressed up against the window staring out at the world passing by.

EXT. CONVOY VEHICLE - AFGHANASTAN - FLASHBACK

Monty sits in the rear of the truck along with his squad as they travel from one town to another.

Monty is exhausted as he watches the local people.

The truck stops.

Through a crowd of people a Woman stands out and stares at Monty.

Monty sits up and notices her stare.

As the truck begins to move Monty locks stare with the woman.

CUT TO:

INT. TRAIN - LATER

Monty is squashed between people who sit either side of him.

The woman next to him is on her mobile phone. She seems oblivious that she is on a busy train as the conversation can be heard by the whole carriage.

INT. SUBWAY PLATFORM - LATER

Monty is buried in a crowd of people as he waits for the train.

INT. SUBWAY TRAIN - MOMENTS LATER

Monty stands in the middle of the train again surrounded by a crowd of people. He holds on to dear life as the train moves unsteadily. Monty is clearly pissed off now.

EXT. SUBWAY - MOMENTS LATER

Monty exits the station and walks towards the cab rank where there is a big queue. He joins the back.

The cab's move along as people get in them.

Monty shuffles down the queue.

MALE VOICE (O.S.)  
You have got to be shitting me.  
Montgomery Stowell?

Monty turns in the direction of the voice.

WENDELL;33, an old school friend who is now a Cab driver hangs out of the window and points at Monty.

WENDELL  
It is you isn't it?

Monty seems embarrassed.

A young couple begin to climb into the back of the cab.

WENDELL  
No sorry, this cab is taken.

The young couple ignore him and continue to get in.

WENDELL  
Get the fuck out of my cab. I said  
this is taken.

Wendell gets out of the car and walks round to the back and man handles the couple out of the car. The young couple are gobsmacked and reluctantly walk away in disgust.

Wendell stands at the front of the queue and gestures Monty down to the front.

Monty clearly embarrassed makes his way down the queue as everyone watches him. There are tuts and groans from the people he passes.

Wendell holds out his hand to Monty.

Monty takes his hand and is instantly pulled in for a hug.

WENDELL  
(WHISPERS INTO MONTY'S  
EAR)  
We have about 5 seconds to get out  
of here before we get lynched.

With that Wendell runs round the cab and into the drivers side.

Monty gets in the passengers side.

The cab pulls away sharpish from the angry queue.

INT. CAB - CONTINUOUS

Monty is tired. He stares out of the window of the moving vehicle.

He looks across at Wendell and double takes.

Wendell not looking at the road, stares at Monty.

Monty is unnerved by the fact that Wendell stares at him like an obsessed fan and the fact that he is driving whilst not watching the road?

WENDELL

I can't believe it's you dude. I like the new look. Purposely done or do they not have scissors where you been hiding?

Monty smiles.

MONTY

Cab driver?

WENDELL

Easy money man. Have to drive out of town to earn it but I got to say man, I love it. I'm my own boss.

MONTY

Good for you man.

WENDELL

I got my own place and everything now.

MONTY

Great news. Someone to look after you?

WENDELL

Nah. I just fool around every now and then. You know how it is.

Monty nods, although I don't think he believes him.



WENDELL  
(Change subject)  
Where the fuck have you been  
hiding...How long's it been...four  
years?

MONTY  
Six actually.

WENDELL  
Shit, has it really?

Monty stares back out of the passenger window, somewhat subdued.

WENDELL (CONT'D)  
Well I know why your back. I'm  
sorry to hear man.

Wendell looks at Monty who continues to stare out of the window.

WENDELL  
The place hasn't changed at all.  
Still the same shitty town that you  
just can't get away from. Well, I  
can't anyway.

Wendell turns his attention to the road.

EXT. STREET - EVENING

Monty walks down a empty street with his bag on his back.

He looks around remanising as he walks down the area which he grew up.

He comes to the bottom of a long driveway. He stops and looks up.

The biggest house on the street sits at the other end of the driveway.

EXT. HOUSE - CONTINUOUS

Monty knocks on the door and waits.

After a small pause the door opens and reveals ROSAMIE, Mid - fifties of Philippine origin dressed in a uniform. She stares at Monty blankly. From behind her PATTI, Early seventies appears and steps in front.

She looks at Monty confused, clearly not recognising him.

MONTY  
Hello Mum.

MUM  
Monty?

Patti opens her arms and moves towards Monty and brings him in for a hug.

Monty embraces the hug and actually looks like he needed one from his Mum.

MUM  
I thought I would never see you again.

MONTY  
How are you Mum?

She smiles but her eyes tell us something completely different.

MUM  
You look so...Different.  
(She strokes his beard)  
You need to shave.

MONTY  
I kinda like it.

Her face disagrees.

MUM  
(Gesturing him in)  
Natalie's here.

Monty enters.

INT. HOUSE - FRONT ROOM - CONTINUOUS

NATALIE;47 stands by the window looking out at acres of land that rears the house.

MUM (O.S.)  
(To Natalie)  
Look who's here.

Natalie turns to face Mum and Monty who stands in the doorway.

NATALIE  
You made it?

MONTY  
(Gently smiles)  
Hello Sis.

Natalie looks him up and down.

NATALIE  
You look like shit.

MONTY  
(Nods in agreement)  
I try my best.

Mum intervenes.

MUM  
Let me tell Henry, he will be over  
the moon.

Mum walks out of the front room.

Natalie turns her attention back to the garden.

AN AWKWARD BEAT

Monty walks towards Natalie and joins her by the window.

Natalie lights up a cigarette. Monty double takes at his surprise.

NATALIE  
(Feeling judged)  
Not all of us can just get up and  
leave.

Monty rolls his eyes.

NATALIE (CONT'D)  
Where you been hiding anyway?

MONTY  
A place where no one knows me.

NATALIE  
(Not satisfied with his  
answer)  
Mum has never been the same.

MONTY  
Dad?

NATALIE  
Well let's just say that if he  
comes in here and is over the moon

like she thinks he will be I'll  
stub this cigarette out in my eye.

MONTY  
(Chuckles)  
Sounds like a pretty safe bet.

They both laugh.

NATALIE  
(Changing subject)  
It's gonna be strange without him  
here, you know that right?

MONTY  
Yeah, I know.

MUM (O.S.)  
Here he is Henry.

Monty turns to face Mum and Dad. Dad is in a wheelchair  
which by the look of Monty's face comes as a surprise to  
him.

MONTY  
Hello Dad.

Dad; late seventies but looks older sits in his wheelchair  
with a stern look.

He give Monty a little nod of the head.

MONTY (CONT'D)  
What happened?

MUM  
Henry had a stroke last year. He's  
lost the feeling in his legs but  
were hopeful he will be able to  
walk again. He has made huge  
improvements.

(A BEAT)  
Unfortunately, the recent events  
have knocked him back a bit.  
(Begins crying)  
I'm sorry -

Mum walks out of the room.

Dad looks up at Monty.

DAD  
(Slightly muffled)  
So it took your brother to die for

you to show up again hey?

Monty doesn't know how to answer that - and doesn't.

Natalie senses the tension in the room and intervenes.

NATALIE

Come on Dad, lets see if we can  
find Mum hey?

Natalie grabs the chair and wheel's Dad out of the room.

Monty stands alone in the room. He stares ahead down the corridor. His face instantly turns white.

MONTY'S POV: A figure stands in a room ahead where the door is open and stares back at Monty. We recognise the figure as the woman that Monty noticed in Afghanistan in the flashback.

BANG!

Monty Jumps and turns behind him where Rosamie has dropped a pan in the kitchen.

He turns back to the woman but there is no-one there.

CUT TO:

INT. HOUSE - STAIRWAY - MOMENTS LATER

Monty makes his way up the stairs with his bag and reaches the top of the open space landing.

Around the landing which circles the stairs are a number of closed doors.

Monty turns right at the top of the stairs and makes his way along the landing.

He stops outside a door. Pauses then slowly pushes the door open to a jar.

INT. HOUSE - PETER'S BEDROOM - CONTINUOUS

MONTY'S POV: Natalie sits on the bed and has a photo placed on her lap. She seems completely emotionless as she stares at the photo.

Monty pushes the door a little further which causes the hinge to creak and alert Natalie.

NATALIE  
You scared me.

MONTY  
You ok?

NATALIE  
Although he was my twin, I always  
felt like the odd one out.

Natalie places the photo on the desk next to the bed.

The Photo is one of Monty and his older brother (PETER) when they were kids. You can see the innocents of time in the photo as they are showing off their bikes.

MONTY  
You were the only one he would  
listen to.

Natalie begins to cry.

NATALIE  
(Crying)  
Well I did have four minutes on  
him.

Monty goes to pull the door shut.

NATALIE  
Monty?

Monty opens it a little more.

NATALIE (CONT'D)  
Are you back for good?

MONTY  
I don't belong here.

Monty shuts the door.

INT. HOUSE - MONTY'S BEDROOM - CONTINUOUS

Monty enters the room. It looks like his room hasn't been decorated for years - the room is decorated with film posters and album posters of bands over the walls.

Monty looks around. He throws his bag onto the bed and sits down next to it.

KNOCK!

The door opens and Mum enters. She sits down on the bed next to Monty.

Mum looks at Monty and strokes his face.

MUM

Where have you been my dear? I have been so worried about you.

MONTY

I've been fine Mum.

She strokes his arm and turns it over to reveal scars that run along his wrist and along his arm.

MUM

Oh my dear boy. Have you been alone?

Monty doesn't answer but tries to re-assure her with a smile.

MUM (CONT'D)

I'm burying my eldest boy tomorrow. I do not want to be burying my youngest anytime soon. In fact I want you to bury me and your father, that's how it should be.

Mum pulls Monty in for a hug. She breaks down on him.

A BEAT.

Mum pulls away and gains some composure.

MUM

Please stay after tomorrow. Me and your father would really like you to.

MONTY

I can't Mum. Trust me, you don't want me here. I'm better off away from here.

MUM

(Wipes her eyes)  
...and where is that?

MONTY

Mum, I'm not the same person you raised.

MUM

(Raises her finger to  
Monty)

Yes you are. Yes - you - are. I  
know you have been through a lot  
and seen some bad things, I don't  
doubt that but you are still my  
little boy.

MONTY

I was never right here. Ever since  
I was in school I have been out of  
place with all the other kids. I  
had to join the army cause I  
couldn't bare college. I even  
turned down working in the business  
cause I had to get out of this  
place.

Mum strokes his beard. Her face clearly showing her thoughts  
on the patchy hair.

MUM

I worry about you. I always have.

MONTY

I know you do.

Mum stands and walks back to the door. Just as she goes to  
leave she looks back at Monty.

MUM

Your brother loved you so much.

Mum exits the room and closes the door behind her.

Monty keeps his stare on the closed door.

FADE OUT:

FADE IN:

EXT. ROADSIDE CAFE - AFTERNOON

A car pulls up. BRUCE; Mid-forties, shaved head dressed  
immaculately in a very expensive suit gets out.

Bruce looks at the cafe sign which is almost falling from  
the roof.

He makes his way into the cafe.



INT. ROADSIDE CAFE - CONTINUOUS

Bruce approaches the counter and is greeted by a teenage boy in his uniform with his name tag "JOE" on his chest has an eager smile for him.

JOE  
How can I help you sir?

Bruce focuses on the name tag and takes a seat at the counter.

BRUCE  
Well Joe, I've been driving for two days flat now and I haven't seen a smile like that from any folk, so first of all I would like to thank you for that.

Although it didn't seem possible, Joe's smile widens.

BRUCE (CONT'D)  
What can you recommend for me my friend?

JOE  
Have you eaten yet today sir?

BRUCE  
No I haven't.

JOE  
Well then I would recommend the super breakfast sir.

BRUCE  
The Super breakfast it is then.

Joe turns on his feet and shouts the "Super Breakfast" order out to the kitchen then returns to face Bruce with his trademark smile.

BRUCE  
Can you help me with something Joe?

Joe leans in.

Bruce reaches into his pocket and pulls out a photograph.

He places a photograph of Kenneth down on the counter. The photo has Kenneth in a much better state than when we saw him in Monty's basement.

BRUCE

Could you tell me if you have seen  
this man in the last two weeks?

Joe studies the photo. His smile starts to disappear but  
more in concentration than anything else.

JOE

I can't say I have sir. But I only  
work on Tuesday's and Wednesday's  
so maybe he came in on a different  
day.

Bruce pulls out a mobile phone from his suit jacket and  
types on it.

BRUCE

No, it was definitely a Tuesday he  
came in here.

Joe studies the photo again. He concentrates.

JOE

He looks a little familiar but I'm  
not to sure.

CUT TO:

INT. ROADHOUSE CAFE - DAY - MOMENTS LATER

Bruce sits at a booth and has just polished off the Super  
breakfast with great satisfaction as he wipes his mouth with  
the napkin.

Bruce looks over at Joe who stands behind the counter in a  
trance as he wipes up a mug.

Bruce makes his way over to him.

BRUCE

That was one hell of a  
recommendation son.

JOE

(Snaps out of trance)  
No problem sir, glad you enjoyed  
it.

BRUCE

I certainly did.

Bruce reaches the counter and slaps his money on the counter  
along with the photograph of Kenneth.

Joe looks confused and reaches for the money.

Bruce stops him and grabs his hand.

Joe looks in some discomfort by his grip.

BRUCE

Are you sure you haven't seen this gentleman?

JOE

(Trying to pull his hand away)

I have never seen this man before.

(His face now showing the pain as the grip gets harder)

People only come here for two reasons.

Bruce loosens the grip which allows Joe to pull his hand away.

BRUCE

Go on!

JOE

Well they come this far to try our Super breakfast or they have business with the farms up at the next town.

BRUCE

The Farms?

JOE

Yeah, you have the two farms a few miles up the road. That's all there is around here.

Bruce ponders before he completely changes persona.

BRUCE

(Pulls another note out of his suit jacket and places it on counter)

There's a little tip for being so helpful and for recommending the breakfast.

Joe backs away slightly not comfortable with Bruce no more.

Bruce makes his way towards the exit of the cafe.

BRUCE  
I'll be sure to recommend it to  
anyone coming by this way.

He stops by the door and looks back at Joe.

BRUCE (CONT'D)  
You have a nice day.

...And with that Bruce has left the cafe.

Joe stands behind the counter nursing his hand as he watches Bruce get into his car and drive off down the road in the direction of the farms.

EXT. PORCH - HOUSE - NIGHT

Dad sits in his wheelchair, blanket wrapped round to keep him warm. Looks out at the garden which is acres beyond acres of land with the nearest 100 yards or so lit up by flood lights.

Monty walks out of the house with two bottles of beer and joins him.

Dad doesn't look up and continues staring out into the garden.

Monty offers out a bottle of beer.

Dad takes the beer but forgets his manners.

Monty stands beside him and looks out.

DAD  
I have ran my business for over  
fifty years and it has given me...  
(Gestures to the land)  
All of this. It has made us  
wealthier than I could ever have  
imagined. But it never truly makes  
you happy.

Monty listens carefully.

A BEAT

MONTY  
How's the business?

DAD  
(Uninterested)  
Rolling over. It's not been our

best year but...there you go.

MONTY

You still get to the factory?

DAD

Na. Bloody staff there are nothing but idiot's. Always have been and always will be. Don't have time for that these days.

Monty chuckles to himself.

An awkward silence passes.

MONTY

Are you ok Dad?

DAD

Me? I'm fine. It's your Mum I worry about. Her and Natalie still crying in their?

MONTY

Last time I looked, yeah.

DAD

Hopefully after tomorrow we can move on.

MONTY

Have you cried Dad?

Dad for the first time gives Monty a glance.

DAD

What are you doing here son?

MONTY

What do you mean?

DAD

What don't you understand about the question? After all this time away, not one phone call, letter or anything for god knows how long. Your Mother has been worried sick about you. She has been sick, I mean proper sick. Cancer. Thank god she got through it.

(Monty is shocked by the news)

We have been put through hell. Your brother even took months off work

trying to track you down in case she didn't make it. Your brother had the weight of the world on his shoulders with the business once I couldn't do what I was meant to...

MONTY

Oh come on, don't you dare put Pete's death on me. If he died because he was stressed then that is on you I'm afraid.

DAD

(Voice raised)

Me?

MONTY

He never wanted that job. He wanted to be a journalist. He studied in college and university to become one and then you wore him down until he didn't have a choice.

DAD

(Refusing to believe)

Your talking rubbish.

MONTY

Am I? I watched as the life got sucked out of him. He was the one who told me get out and join the army. He didn't want me following him down the same path.

DAD

He had a very successful life I have you know. A wonderful house with a wife and kids. What more would he want?

MONTY

The choice?

Dad gives Monty a stern look. He sips his beer and turns to the garden.

MONTY

I didn't know about Mum being ill.

DAD

How would you. You was to busy doing whatever it is you do. So much for choice's.

Natalie comes to the back door and senses some atmosphere.

NATALIE  
You two ok?

Dad stares out into the garden.

MONTY  
Yeah were good.

Monty Barges his way past Natalie and back into the house.

INT. HOUSE - MONTY'S BEDROOM - NIGHT

Monty lays on his bed and is stirring in his sleep. He seems to be having a bad dream as his body flinches regularly. He moans out but it doesn't make any sense. He lets out an occasional scream.

Monty suddenly spasms and wakes from his nightmare in a panic. Sweat pours down his face as he desperately tries to slow his rapid breathing down.

He sits up for a moment and takes deep breathes.

After a moment he lays back down and stares up at the ceiling as he tries his luck again with sleep.

EXT. CREMATORIUM - DAY

A large group of people creating a sea of black gather outside the impressive building.

CUT TO:

INT. HEARSE - DAY

Following the lead hearse with the coffin which displays many wreaths on it: SON - HUSBAND - DAD on it.

Patti and Henry sit in the back seat. Bruce stares out of the window. Patti watches the car ahead with the coffin in as she cries uncontrollably. Pete's wife HAYLEY sits at the front with her son and daughter. Henry seems somewhat embarrassed by Patti's emotions.

Monty and Natalie sit opposite Patti and Henry. Natalie leans forward consoling her Mother. Monty similar to his father looks at the women and doesn't show any emotion towards anyone in the vehicle.

CUT TO:

EXT. CREMATORIUM - CONTINUOUS

The sea of black start to starts to part as the Hearse's pull up outside the building.

CUT TO:

INT. CREMATORIUM - MOMENTS LATER

The room is busy with all the chairs taken which are arranged in rows either side of the pathway down to the cremation itself. People stand at the back and along the sides.

The coffin is placed on the stage at the front. Besides that is a photo of Peter. A recent photo of him looking extremely happy wearing an oversized sumbrero.

Monty sits on the front row alongside his parents and sister. Maria and the kids complete the row of seats.

Monty looks around the room. He spots Wendell a few rows back who is desperately trying to catch Monty's attention. Monty gives a coy wave.

Monty continues his scour of the room. He spots someone standing at the rear of the room.

JESSICA;31, shoulder length brunette hair. Naturally pretty although on this occasion the make up she is wearing seems to heighten her attractiveness.

Monty nods. Jessica nods back. Neither of them look very happy to see one another.

Monty turns back and faces the front.

CUT TO:

INT. CREMATORIUM - MOMENTS LATER

The vicar stands at the front of the hall facing everyone there with open arms.

VICAR

We welcome you today to celebrate the life of Peter Stowell. Father, Husband, Son, Brother. He leaves behind two lovely children. Ben &



Heather and of course his loving  
wife, Hayley.

HAYLEY; 40 sits to the side of Monty and consoles both Ben & Heather who sit beside her.

Monty looks at them and feels helpless.

CUT TO:

INT. CREMATORIUM - MOMENTS LATER

The Vicar stands next to the coffin speaking out to everyone.

VICAR  
I am now going to play some music  
that was Peter's favourite song.  
Please stay seated and enjoy.

The opening piano riff to Billy Joel's "Piano Man" plays.

Monty smiles as the song plays and looks along the line to Natalie. The song is having the opposite effect on her though as she cries uncontrollably into her lap.

By the time the harmonica kicks in Monty goes into his own space and continues to smile to the music which clearly brings back some great memories.

CUT TO:

INT. HOUSE - DAY

The wake is taking place at the house and the place is full of friends and family. It looks like there are more people here than were at the crematorium. Luckily they have the space to cater for them all.

Rosamie will be earning her money today. She has got more staff in to help and is directing them to all corners of the house and garden to make sure everyone is looked after.

INT. HOUSE FRONT ROOM - MOMENTS LATER

Monty stands by himself with a beer and leans against the wall people watching.

Wendell approaches him.

WENDELL

Hey dude.

MONTY

How's it going wendell?

WENDELL

I'm good. Great service man and  
this is just great too...

(A staff member walks  
past with a tray of  
drinks, Wendell grabs  
one)

Great.

Monty chuckles to himself.

Wendell necks the drink and places the empty glass next to  
him on the window seal. He turns back round to Monty and  
hugs him which Monty was not expecting and looks a little  
uncomfortable with.

WENDELL

I'm so sorry. I want to tell you  
now before I forget...

(A BEAT)

I missed you man.

Monty finds this amusing.

MONTY

Good to know man.

WENDELL

I missed you. There it is, it's out  
there.

MONTY

I missed you too man.

Wendell was not expecting that response and bursts out  
crying. He throws his head forward and leans in on Monty's  
chest.

EXT. HOUSE - PORCH - LATER

Monty exits the house. He has another beer in his hand. He  
looks out to the garden.

Natalie stands in the distance alone staring out into space.

Monty contemplates joining her but decides not to. He sits  
down on the chair and takes a sip of his beer.

The door opens and Jessica walks out onto the porch.

Monty glances up and sees her standing next to him. Considering how beautiful she is, he doesn't seem to bothered by this. The clear tension between them shows their is some history.

JESSICA  
How long have you been back?

MONTY  
Since yesterday.

JESSICA  
You ok?

MONTY  
Yeah.

JESSICA  
I'm sorry about Peter.

MONTY  
Yeah.

JESSICA  
(Clearly lying)  
You look good.

Monty gives her a look. He always knew when she was lying.

Jessica turns away and looks out at Natalie who still stands where she was in the garden.

JESSICA  
(Staring out)  
How is she coping?

MONTY  
Not sure. She'll be ok though.

JESSICA  
And you?

Monty doesn't answer.

Jessica turns to him.

JESSICA  
I still care about you.

MONTY  
(Sits back in his chair)  
And what about Tom? Do you still

care about him?

JESSICA

Oh come on, We had finished then.  
We had gone through a really bad  
time.

MONTY

It looked like YOU were having a  
good time.

Jessica is clearly a little embarrassed.

JESSICA

Listen, I'm still here for you if  
you need someone to talk to. I  
would like it if we could catch up  
at some point. I need to talk to  
you about something.

MONTY

Maybe you can wear that nice little  
number.

JESSICA

Fuck you! Do you know what I  
thought maybe you had grown up a  
little whilst you've been away but  
your still an asshole.

Monty seems proud of that statement.

Jessica storms back into the house.

Monty remains on the chair and sits back and looks out at  
Natalie who stands in the garden.

EXT. FARMHOUSE - DAY

JOHN;52, a tall clean shaven man is working under the bonnet  
of his truck.

Bruce's car pulls up on the driveway. John looks up from the  
bonnet.

The car stops. Bruce gets out of the car.

John approaches Bruce.

JOHN

Hi, can I help you?

BRUCE  
I'm positive that you can.

John becomes vigilant and stops in his tracks.

BRUCE  
(Walks towards John)  
I'm looking for someone.

JOHN  
You're the first person I have seen  
in days, don't get much folk round  
here I'm afraid.

Bruce continues towards John.

BRUCE  
(Reaches into his jacket  
and retrieves the photo)  
Maybe this can jog your memory.

Bruce reaches John and shows him the photo of Kenneth.

John looks blankly at the photo.

JOHN  
Afraid not, like I said you're the  
first person I have seen here for  
days.

Bruce looks around the acres of land that are on show.

BRUCE  
This is beautiful. This is the kind  
of place I want when I retire. How  
long have you been out here?

JOHN  
(Vigilant)  
Three years. Listen I haven't...

BRUCE  
Are you retired...sorry I didn't  
catch your name?

JOHN  
John...

BRUCE  
John?  
(Holds out hand to shake)  
I'm Bruce. You retired John?

JOHN  
(Getting nervous)  
Yes, yes I am.

BRUCE  
May I ask what you used to work as?

JOHN  
Pharmacist.

BRUCE  
Pharmacist? Shit, that makes a whole lot of sense. There's a lot of money in medicine. You spent it wisely John.

(A BEAT)  
Yep, this is a bit of me. Still, got to work a few years yet to earn this kind of place.

John begins to back up. Bruce notices this.

BRUCE (CONT'D)  
Help me out here John. I like you and I really don't want to have to hurt you.

The fear hits John. His suspicion has turned to reality.

JOHN  
I don't know what you want but please leave us alone.

BRUCE  
I'm just looking for this guy John and I believe he has been here. Now if you can just let me know...

BOY (O.S.)  
Dad?

John turns around sharply.

CONNOR;6, wearing an Incredible Hulk costume stands in the doorway.

JOHN  
(Shouts)  
Get back inside Connor.

CONNOR  
Who's that Dad?

BRUCE

John, I need you to listen to me real good now. I have a gun in my holster at the rear of my jacket. I will not hesitate to use it if I have to. Now I don't really want your boy to be scarred with the image of his dad's brains being blown out the back of his head. I'm sure you don't either.

John is visionally panicking as sweat starts to pour down his face, yet Bruce remains calm.

John turns back to Connor.

JOHN

(Shouts)

He's an old friend of mine. Just visiting. Go and see if Mum needs any help with anything.

Connor stands and stares for a moment. You get the impression he doesn't believe the story entirely.

John waves him away without trying to make it to obvious.

Connor eventually goes back into the house and closes the door.

John sighs with relief.

BRUCE

Smart kid. Maybe he'll work in pharmacy one day, just like you.

JOHN

Please, just leave us alone.

Bruce moves closer to John and grabs him by the arm and shuffles him close.

BRUCE

(Whispering)

I am not a nice guy John, I am happy to admit that. Your luck really hit shit bottom this morning when you woke up and I turned up on your driveway. But, I am not an animal and I really don't want to hurt you in front of your family. That's not saying I won't and this is really where you play a big part in how this plays out. At the end

of the day I have a job to do and  
 If I want to end up in some  
 farmhouse like this one day then I  
 have to be really good at my job.  
 At the moment, I'm not doing so  
 well.

(Points to the picture)  
 Tell me where this man is and I  
 will leave you and your family  
 alone...forever.

JOHN  
 I swear I have not seen him. I have  
 never seen him in my life. This  
 isn't fair. If I had seen him I  
 would say but I haven't.

(Crying)  
 You have to believe me. I would  
 never risk my family getting hurt  
 for anyone and if I knew who he was  
 or where he was I would tell you, I  
 promise.

Bruce lets go of John. John stumbles back clearly scared for  
 him and his family.

Bruce ponders. He lifts his jacket up at the rear and places  
 his hands behind him.

JOHN  
 (Begging)  
 Please! Please don't hurt us. I  
 promise I don't...

BRUCE  
 John...John, shut the fuck up.

John instantly stops.

BRUCE (CONT'D)  
 I'm gonna throw you a life line. I  
 believe there is another farm  
 around here is that right?

JOHN  
 (Confused)  
 Yeah, about 20 mins up the road  
 (Points to the road past  
 the house)

BRUCE  
 Okay, well I'm gonna take a visit  
 to that farm and if I don't get  
 what I am looking for then I am



gonna come back here and hurt you  
and your family.

(Walks over to the truck  
and puts his hand in the  
bonnet and rips out a  
cable )

I don't want you going anywhere  
until then.

Bruce walks down the driveway with the cable in his hand  
towards his car.

John is in shock as he watches Bruce walk away.

Bruce smiles back at John before he gets in his car and  
drives off the driveway and back onto the road towards the  
other farm.

John runs towards the house.

INT. HOUSE - EVENING

The wake is starting to filter out slowly but still has a  
number of people who are staying for the alcohol.

Monty has clearly had a few drinks and walks into the  
kitchen where Mum is stood who stares out of the window.

MONTY

Mum?

Mum turns to face Monty and is pleased to see him. It is  
clear that she has been crying.

Monty goes in for a cuddle.

MUM

(In cuddle)

I just want today to be over.

(A beat)

He's never coming back is he?

Monty strokes his Mums hair.

MONTY

No!

Mum pulls away from Monty. She looks at Monty a way a Mum  
looks at every child who has a heart full of love. She  
strokes his long hair.

MUM

(Smiles)

He wouldn't approve of your look.

Monty chuckles.

Mum goes to leave but Monty holds her arm.

MONTY

Why didn't you tell me about the Cancer?

MUM

What would have been the point?

MONTY

I'm sorry about everything.

She knows.

Mum walks out of the kitchen.

Monty stares at a moth on the window.

In walks TAMMY;28, attractive, short blonde hair. Sporting a more relaxed outfit for the funeral.

Monty is unaware of Tammy as she opens the fridge to get a drink.

Monty turns to face her.

TAMMY

Sorry, you get back to that.

MONTY

No, I was just watching a moth on the window.

Tammy looks awkward. Not the best line she has ever heard.

Tammy grabs two beers and offers Monty one. He accepts.

TAMMY

Do you always start with that line to strange women you've never met before?

Monty realises what he said and laughs.

MONTY

Always, it's never let me down yet.

TAMMY

Really? I would like to see your CV of past girlfriends then.

Again Monty laughs.

MONTY

I was just looking at it and wondering what it must be like to have a sole purpose of trying to reach a light.

TAMMY

Maybe that's all of our purpose...

She has Monty's attention.

TAMMY (CONT'D)

Maybe we all try and reach for the light.

Monty seems impressed with that comment and glances back at the Moth which now fly's away.

MONTY

I've never seen you before. Did you know Pete?

TAMMY

He was my boss.

MONTY

Oh, you work at the factory?

TAMMY

Yeah, living the dream.

MONTY

Hey, it ain't that bad is it?

TAMMY

Nah, lets face it, if it wasn't for the factory then half of this town would be out of work.

Tammy spots a tattoo on Monty's arm.

TAMMY

You a soldier?

MONTY

Used to be.

(Looks at the tattoo)

You know your military symbols?

TAMMY

My brother. Served for a few years.

Monty nods with approval.

TAMMY  
I'm digging the whole Tom Hanks  
Castaway look.

MONTY  
Really?

TAMMY  
No, it looks awful.

Monty Laughs.

MONTY  
I can't trust myself with a razor  
be the truth of it.

Tammy inspects the rest of the arm and notices a lot of the  
scars.

Monty notices her looking.

MONTY  
(Lifts his arm for her to  
get a better look)  
Iv'e tried many-a-times

Tammy raises her bottle to salute that.

MONTY (CONT'D)  
Ironic hey...Iv'e tried so many  
times to finish it and here I am at  
my Brothers funeral.

TAMMY  
I'm sorry about Pete.

Monty smiles.

The both take a swig from the bottles of beer in sync with  
one another.

TAMMY  
You wanna fuck?

CUT TO:

INT. BEDROOM - MOMENTS LATER

DARKNESS: The door bursts open. The light from the hallway  
creates the silhouette of the two of them who stumble in on

a drunken snog. Tammy desperately tries to remove her top but struggles to do so. Monty trips over himself in the process. This is far from sexy.

They move over to the bed where now the light from outside shines through which creates the silhouettes again.

They both fall on the bed. Monty is on top of Tammy. Their faces haven't parted the whole time since they entered the room.

Tammy rolls over and takes control of Monty who lays on the bed.

Tammy sits upright and removes her top revealing her bra. She bends down and kisses Monty.

Monty looks desperate to catch his breath.

MONTY  
(Panicked)  
What room is this?

TAMMY  
(Continues to kiss)  
What?

MONTY  
This isn't my room.

Monty pushes Tammy away and rolls her over so that she falls on the bed next to him.

Monty stands.

MONTY  
This is Peter's room.

Tammy looks confused as she looks up from the bed at Monty.

MONTY (CONT'D)  
You need to get out.

TAMMY  
What the fuck.

MONTY  
I'm sorry but you need to leave.

Tammy doesn't move and tries to go in for another kiss but Monty steps back.

MONTY (CONT'D)  
(Insists)

You need to leave - Now.

Tammy stands from the bed like a teenager being sent to her room.

TAMMY  
Your fucking warped.

Tammy exits the room and slams the door behind her.

Monty sits on the bed and throws his head into his hands. He begins to sob.

EXT. FARMHOUSE - NIGHT

Bruce's car stops on the driveway.

Monty's farmhouse is in complete darkness.

Bruce gets out from the car and looks around.

He makes his way up the driveway towards the house. When he reaches it he looks through the front window - Walks round the side of the house towards the back and looks through the back window. He walks over to the back door which has a glass upper window. Bruce looks around before he takes his gun from his holster and smashes it. Before reaching in he knocks any sharp pieces away. He unlocks the door and opens.

Bruce enters.

INT. FARMHOUSE - KITCHEN - CONTINUOUS

Bruce switches on his torch. The kitchen table is revealed directly in front of him.

Bruce very cautiously walks around the house going from room to room shining the torch to light his path.

INT. FARMHOUSE - FRONT ROOM - CONTINUOUS

Bruce approaches the window and looks out. He notices the telegraph that was delivered to Monty on the table. He begins to read.

A noise comes from another room which startles Bruce a little. Bruce shines the torch in the direction and takes hold of his gun before heading towards the sound.

INT. FARMHOUSE - BASEMENT - CONTINUOUS

Bruce enters and slowly walks down the stairs. He shines the torch forward.

POV: Some food tins are opened on the floor, scattered everywhere. A hand is seen tied to a post. Kenneth is hiding behind the post as the torch focuses on him. Kenneth is way too big to be hidden by the post.

BRUCE

I know we men may tell a little white lie now and again about our weight but you are seriously in denial.

Kenneth shuffles round to face the voice.

KENNETH

Thank god. You need to help me...

BRUCE

I don't need to do anything. How the fuck did you end up down here?

KENNETH

It's a long story, just cut me loose will ya.

Bruce shines the torch onto the name label on his shirt.

BRUCE

Kenneth?

KENNETH

My name is not Kenneth, it's Ralph. The guy is a fucking fruit loop. I have had to listen to him whilst he shoots bottles like a fucking cowboy talking about his war days.

Bruce shines the torch around the room. A bucket just to the left of Kenneth makes Bruce cringe a little.

BRUCE

What are you doing here Ralph?

RALPH

If you could just cut me loose and I can explain.

BRUCE

Why Kenneth?

RALPH

Who knows. Who knows anything about this guy, I have had to watch whilst he plays fucking Russian roulette with a loaded gun every night. He seriously doesn't care and I have never met anyone be so lucky in my life. I tell you if it wasn't for the fact that he is a crazy bastard then I would take him to the casino for luck...

BANG!

Bruce stands next to him with his smoking gun in his hand.

INT. FARMHOUSE - KITCHEN - NIGHT

Connor still dressed as the Hulk looks out of the window.

CONNOR

(Concerned)

Dad! Dad, come see.

John sprints out from one of the bedrooms with a shotgun in his hand towards Connor.

JOHN

Get down.

John crouched down reaches Connor at the window.

CONNOR

(Points)

Your friend is back.

John looks up very carefully and looks out of the window.

CUT TO:

EXT. FARMHOUSE - CONTINUOUS

John exits the house with his gun pointing ahead of him. He slowly steps forward very carefully with his gun pointed.

POV: Bruce stands in front of the truck which still has the bonnet open. He is crouched forward fiddling with the engine.

JOHN

(Slowly moving forward)

Get the fuck away from my car.



Bruce turns around to see John with the shotgun.

Bruce raises his hands in a playful manner.

BRUCE

Whoa there John. I'm just fixing your truck.

JOHN

Get away.

Bruce slowly moves away still with his hands raised in the air.

BRUCE

I returned the cable. You helped me out John and I didn't want you left without a vehicle.

John looks determined to shoot.

JOHN

I don't know who you are or what you want but give me one reason why I shouldn't shoot you here and now.

BRUCE

The same reason I didn't to you earlier.

(Nods his head past John)

John turns and see's Connor who stands at the doorway.

JOHN

I told you to go in the bedroom Son.

CONNOR

What are you doing?

BRUCE

Were just playing a game of cowboys and Indians like me and your dad used to when we were younger.

CONNOR

Who's the cowboy?

BRUCE

Well it looks like your Dad is Connor. He's caught me red handed and I guess I had best get out of Dodge before he throws me away in jail.

Bruce still with his hands in the air starts to slowly walk backwards towards his car.

John keeps the gun firmly on Bruce.

Bruce gets in his car with his hands in the air and lowers them slowly to close the door.

Bruce's car reverse's and drives off down the driveway.

John eventually lowers the shotgun and lets out a huge breath of relief.

INT. MANSION - KITCHEN - MORNING

Mum and Natalie are seated in the kitchen each with a cup of coffee.

Monty walks in on them and interrupts whatever they were talking about. He doesn't look like he has had much sleep.

NATALIE

What happened to you yesterday?

Monty shoots her a look.

MONTY

I was hoping you could tell me.

Mum stands from the table and walks over to Monty.

MUM

Sit down love, let me make you a coffee.

Monty doesn't argue.

NATALIE

Last time I saw you, you was on the porch drinking shit loads and arguing with whoever came out to see you. I went for a wander in the end, you was even pissing me off.

Monty bows his head with guilt. It is all a blur.

MUM

(Pours coffee)

Well it was a very difficult day and we all have our ways of dealing with it.

Mum walks back to the table and places the coffee in front

of Monty.

MONTY  
Where's Rosamie?

MUM  
I gave her the morning off, she  
worked so hard yesterday to make  
sure it went well.

MONTY  
Dad?

MUM  
He's in the study. He doesn't come  
out of there much these days. Not  
since Peter anyway.

Natalie reaches over and grabs Mum's hand for comfort.

The doorbell rings.

Mum goes to stand but Monty stops her and gets up from the  
table.

CUT TO:

INT. MANSION - FRONT DOOR - CONTINUOUS

Monty opens the door.

Jessica stands in front of him. Monty rolls his eyes of the  
thought of another fight.

JESSICA  
Listen, I don't want to fight. I  
just want to talk to you.

A BEAT

Monty invites her in.

The awkwardness is clear as neither of them know where to  
start.

MONTY  
Well?

JESSICA  
You didn't really answer my  
question yesterday?

MONTY  
What question?

JESSICA  
How long are you back for?

MONTY  
I'm heading back today.

MUM (O.S.)  
(Shouts from kitchen)  
Today?

Monty looks unimpressed by the blatant eavesdropping.  
Mum enters the hallway where Monty and Jessica stand.  
Mum smiles at Jessica and cuddles her.

MUM  
How are you my dear.

JESSICA  
I'm fine Patti, you?

MUM  
Good thank you dear.  
(To Monty)  
What do you mean your going back today?

MONTY  
I need to get back, I have things I need to do. I told you I wasn't staying here.

MUM  
I know but...but I thought you might stay a little longer.

MONTY  
Mum! I can't. I'm sorry but I need to get back. I will come and visit this time I promise.

Jessica places her hand on Patti's shoulder for comfort.

JESSICA  
Patti, let me speak to him.

Patti approves and leaves them to it.

MONTY  
I'm not staying. I don't belong

here and I need to get back. You wouldn't understand.

JESSICA

Listen. I don't care. I need to tell you something.

She has Monty's attention.

JESSICA (CONT'D)

We have all tried so hard to find you over the past six years and you finally walk back into our lives for two days before leaving again?

MONTY

I don't have a...

JESSICA

(Interrupts)

Well I'm afraid you do have a choice and like I said yesterday, I need to speak to you before you go back.

(She pauses and takes a deep breath)

What me and you had before was toxic. It wasn't right, we weren't right together. If you look back you must surely see that.

Although Monty doesn't answer, you can tell in his eyes that he agrees with Jessica.

JESSICA (CONT'D)

Your Mum, your Dad, Natalie and Peter have been so good to me whilst you have been away, so good. They have supported me through some really bad times.

Monty looks confused.

JESSICA (CONT'D)

You need to stay here, You have responsibilities now.

MONTY

I'm not taking over at the factory, I've already had this conversation with my Dad and I am not the person to take over...

JESSICA  
I'm not talking about the factory.

If Monty look confused a moment ago then he certainly does now.

JESSICA (CONT'D)  
(Pauses)  
I have a child, a five year old boy.

THE PENNY DROPS. Monty looks shell shocked. He gently stumbles backwards and sits down on the stairs that are situated behind him.

JESSICA (CONT'D)  
His name is Billy and he is so funny. You will love him to bits.

Monty tries to compose himself but is struggling to do so. He has his head in his hands.

The doorbell rings again.

Patti in quicktime as if she was behind the doorway listening opens the front door.

Two Police officers stand at the door.

DEPUTY MILLS;34,Short in height but certainly makes up for it in width.

DEPUTY TURNER;28, the more athletic of the two but looks the more nervous of the two.

MUM  
(Surprised)  
Toby, What can I help you with?

DEPUTY MILLS  
Morning Mrs Stowell. Is your son here?

MUM  
(Out of habit)  
Peter?

DEPUTY MILLS  
(Shocked)  
No, God no I would never be that disrespectful to show up the day after...  
(Resets himself)  
Monty Ma'am.

MUM

Monty?

Monty hears from the stairs and lifts his head in curiosity.  
He stands and makes his way to the door.

MONTY

Toby!

DEPUTY MILLS

Deputy Mills to you.

MUM

Whats this about Toby?

DEPUTY MILLS

We have had a complaint from a  
female who claims that she was here  
yesterday and had sexual activity  
with your son...

MUM

And?

DEPUTY MILLS

Without her consent?

MONTY

That's bullshit. She was the one  
who asked me and we didn't even do  
anything, I stopped...

DEPUTY MILLS

Shall we take this back to the  
station to discuss?

MONTY

No we shouldn't. Nothing happened.  
She is lying.

MUM

What is going on Monty, what girl?

MONTY

(To Mum)

It doesn't matter Mum...

MUM

(Disgusted)

...At your brothers funeral?

JESSICA

That's terrible.

MONTY

Nothing happened. I realised we were in Peter's room and I felt bad...

MUM

You went in Peter's room to have sex with a stranger at his funeral?

MONTY

No, I didn't know it was...I was drunk, then I realised and I told her to leave.

There is a long pause. Monty looks like he wants the earth to swallow him up.

DEPUTY MILLS

Montgomery Stowell, I am placing you under arrest for the alleged assault on Tammy Wilkinson.

JESSICA

(Disgusted)

Tammy Wilkinson?

MUM

Who's Tammy Wilkinson?

JESSICA

(To Patti)

You know Tammy Wilkinson. She works at the Factory in the finance department.

MUM

Her? You assaulted her?

MONTY

I didn't assault anyone, this is a complete misunderstanding.

Deputy Turner approaches Monty and places handcuffs on him rather forcefully.

MUM

Is there any need for this Toby?

Deputy Mills and Deputy Turner take Monty from the front door and down the driveway.

MONTY

Mum, Jessica, I didn't do this you have to believe me.



JESSICA  
I can't believe you have done this  
Monty. I wanted you to meet Billy.

MONTY  
I still can, let me sort this out  
and then I can see him.

JESSICA  
You think I want him seeing a  
rapist.

MUM  
(To Jessica)  
RAPIST? That's a bit harsh Jessica.

Jessica storms into the house.

Monty is lowered into the police car.

MONTY  
(Shouts just before door  
is closed)  
Mum, you need to believe me...

The door shuts which mutes his plea.

INT. POLICE CAR - CONTINUOUS

Monty sits in the back seat. Deputy Turner is in the  
passenger seat and Deputy Mills sits in the drivers seat.

Deputy Mills has a proud grin on his face.

DEPUTY MILLS  
(Looks in rearview  
mirror)  
Montgomery Stowell. Do you know how  
long I have waited for this moment?  
I thought when you left town that I  
would never get the opportunity.  
What a beautiful day.

Monty looks blankly ahead.

The Police car reverses off the driveway and out of the  
gates leaving Patti standing at the front door watching on.

INT. POLICE STATION - CELL - LATER

Monty sits on the bed, his head in his hands. He stands and  
makes his way to the door. He slams his fists on the door.

MONTY  
(SHOUTING)  
I need to get out. I need to get  
home.

After a short while he realises his attempts are in vein and  
returns to the bed.

He stares ahead at the wall that is reachable if he  
stretched his arm out.

The cell door opens. Deputy Mills enters.

DEPUTY MILLS  
As expected, looks like Money  
talks.

Monty stands and makes his way out the cell. Mills holds out  
his arm and stops him.

DEPUTY MILLS  
Don't leave town. This ain't over  
yet.

Monty looks at Mills before he barges past Mills and leaves  
the cell.

CUT TO:

INT. CAR - MOMENTS LATER

Monty sits in the passenger seat. Mum drives and doesn't  
look to happy. You could cut the atmosphere with a knife.

MONTY  
Why didn't you tell me Mum?

MUM  
Do you know what, I thought about  
this on the way to bailing you out,  
a thanks by the way would have been  
nice. But I thought about how  
guilty I felt for not telling you  
and you know what? I shouldn't have  
to feel guilty and nor should  
Jessica. You were the one who left  
and disappeared for years and we  
tried everything to find you. You  
didn't bother once trying.

Monty has been well and truly told off.

MONTY  
Is he definitely mine?

MUM  
He is a dead ringer for you.

Monty stares out of the passenger window and gently smiles.

MUM (CONT'D)  
Your dad paid for a DNA test which ruled out Tom.

A BEAT

MONTY  
How did you know where to send the telegraph?

MUM  
Sorry?

MONTY  
No one knew where I was, how did you get my address?

MUM  
Pete had hired a private investigator. He tried for so long but couldn't continue so he hired someone instead.

Monty's face drops.

MONTY  
Mum, I need to go back home today. I promise I will be back in a couple of days, I just need to do something.

MUM  
Are you serious?

MONTY  
Trust me. I'm not even meant to leave town anyway so I will have to come back.

MUM  
What is so important that you need to leave your family for?

MONTY  
I just need to get back and check on something.

MUM  
I really think you should...

MONTY  
(Angrily)  
MUM!  
(Calm)  
I need to do this, please just let  
me do this.

Mum gives up trying to convince him.

As they drive further along, Monty spots something out of  
the window.

MONTY  
Stop the car.

Mum is confused.

MONTY  
STOP THE CAR!

Mum slams on the brakes as the car comes to a halt.

Monty opens the passenger door and exits.

CUT TO:

EXT. CHILDREN'S PARK - CONTINUOUS

Jessica sits on one end of a seesaw. BILLY;5, wears a big  
red winter coat sits at the other end. Jessica laughs as she  
watches Billie elevate as she lowers to the ground.

Her smile quickly fades away as she looks over Billy's  
shoulder.

POV: Monty makes his way towards the park.

Jessica quickly stands and grabs Billy from the seesaw. She  
runs over to MARY who is with the little girl on the swings  
and hands her Billy.

JESSICA  
Can you look after him for a  
moment?

Jessica runs towards Monty before he enters the park.

JESSICA  
What are you doing here Monty?

Monty looks over at Billy who is now on the swing next to Mary's girl.

MONTY  
Is that him?

JESSICA  
Yes that's him, but you can't see him. Not like this.

MONTY  
What do you mean I can't see him.

JESSICA  
Monty, you need to calm down a little. You cannot let him see you like this, it needs to be done properly.

MONTY  
Whats wrong with now, he's at the park. I can push him on the swings.

Patti comes running from behind.

PATTI  
(Shouts)  
MONTY!

JESSICA  
Please Monty, you need to leave.  
Please don't make a scene.

Patti reaches them both.

JESSICA (CONT'D)  
(To Patti)  
Can you grab Billy please Patti?

Patti runs past them into the park to retrieve Billy.

MONTY  
I'm not gonna make a scene, I just want to see him.

JESSICA  
It's not happening. Not today, you have just been released from jail for gods sake.

MONTY  
You don't believe that crap do you?

Jessica doesn't give Monty a reassuring look.

MONTY  
You really think I am capable of  
that?

JESSICA  
I think you need to go and calm  
down.

Monty watches on as Patti picks Billy up and gives him a  
cuddle. Patti gives a concerned look back to see what is  
happening.

Monty begins to walk backwards as he watches. He turns and  
walks away back down the street.

EXT. TOWN CENTRE - MOMENTS LATER

Monty walks with his head hung low feeling sorry for  
himself.

Monty looks across the street at the local bar.

INT. BAR - CONTINUOUS

Monty enters. The bar is empty apart from a couple of locals  
in the corner minding there own business.

BARMAN  
Holy shit. Monty is that you?

Monty smiles and approaches the bar to greet the barman.

MONTY  
How you doing Craig?

CRAIG  
(Plays with beard)  
What the fuck is this?

MONTY  
(Bored explaining)  
You know...

CRAIG  
Too busy to shave?

MONTY  
Something like that.

Craig begins pouring a shot and places it in front of Monty.

Monty reaches for some money.

CRAIG

This one's on me my friend.

Monty raises his glass to salute that and necks it.

Craig pours another one. This time Monty places some money on the bar.

CRAIG

Where the hell have you been hiding?

MONTY

Somewhere far from here.

CRAIG

I don't blame you, if I had the chance I would have gotten out here a long time ago.

MONTY

(Looks around)

Why's that? This is a great place.

CRAIG

Hey, I wish my parents never left it to me, causes me nothing but grief.

(A BEAT)

Heard about your brother, I'm sorry man. I assume that's why your back in town.

Monty nods then necks the next drink.

CRAIG (CONT'D)

He was a good man, spent many a night in here too. Lost myself a good customer there.

Monty laughs. He always liked Craig's "no bullshit humour".

MONTY

Hey, do you know a girl by the name of Tammy?

CRAIG

Tammy Wilkinson?

MONTY

Yeah that's her.

CRAIG

Sure, she lives just up town at the

caravan park, Why's that?

MONTY

No reason.

The door opens and Bruce enters the bar. Monty looks over and his face turns to one of dread. Craig turns and immediately serves him.

CRAIG

What can I get you sir?

Bruce looks around and pretends not to notice Monty at the bar.

BRUCE

Do you know what, I think I will just have a coffee please.

CRAIG

You sure, can always put a little booster in it for ya?

BRUCE

No, just a coffee please. Been driving for hours.

CRAIG

Oh yeah, where you come from?

BRUCE

I've driven west overnight.

Monty looks out of the corner of his eye at Bruce who is toying with him.

CRAIG

What brings you to this shit-hole?

BRUCE

(Laughs)

Just needed to take a break so I thought I would try here for a little wake up call.

Monty sits and listens.

Craig walks away from the bar.

Monty watches Craig walk into the back room at the far end of the bar. Monty slides down the bar next to Bruce.

MONTY

(Low voice)



How did you find me?

BRUCE  
Does it matter?

MONTY  
You need to leave.

BRUCE  
But I've only just got here, plus  
I'm waiting for my coffee.

MONTY  
I'm leaving today, you need to  
leave to.

BRUCE  
(Looks outside window)  
I'm not sure I need to, this looks  
like a nice town.

Monty is clearly rattled by Bruce.

MONTY  
(Losing his cool)  
Your business is not here. It's  
with me and I am leaving.

Craig walks back towards the bar with Bruce's coffee. He places it in front of Bruce. Monty Slides back across the bar to his drink.

BRUCE  
This looks wonderful.

CRAIG  
Try it first.

Monty stands and makes his way to the toilets at the back of the bar. He turns to look at Bruce who remains seated enjoying his coffee.

INT. TOILET - BAR - CONTINUOUS

Monty approaches the sink and splashes his face with water.

He looks up in the mirror. Behind him is the woman from Afghanistan staring at him. Monty doesn't seem phased by this and lowers his head to splash more water on.

He looks up in the mirror and she has gone. He stares at himself for a moment and concentrates on the red mark on his neck from the hanging.

INT. BAR - CONTINUOUS

Monty walks back to the bar. Bruce has gone.

MONTY  
(To Craig)  
Was it the coffee?

Craig chuckles.

CRAIG  
Nah, he said he had places to be.  
Did you know that guy?

Monty takes his seat.

MONTY  
No, never seen him before.

CRAIG  
That's strange, it's just that he  
asked me to give you this when you  
come back.

Craig gives Monty "Kenneths" name badge.

Monty's face turns white as he holds the badge.

CRAIG  
You ok?

MONTY  
Yeah.  
(Looks outside)  
Did you see what way he went?

CRAIG  
No.

Monty quickly runs to the door and runs outside into the street.

EXT. STREET - CONTINUOUS

Monty looks up and down the town. There is no sign of Bruce.

Monty, clearly pissed screams out in anger.

CUT TO:

INT. CARAVAN - DAY

Tammy makes herself a drink in the kitchen area.

A knock at the door.

Tammy turns and opens the door.

Monty stands in front of her.

Tammy slams the door shut but Monty stops it shutting with his foot and forces his way into the caravan.

Tammy backs up.

TAMMY

You shouldn't be here?

MONTY

Tell me why you did that.

TAMMY

Did what?

MONTY

You know what?

TAMMY

Get out before I call the police.

MONTY

Why did you lie to them?

Tammy lights up a cigarette.

TAMMY

You seriously need to back the fuck back.

MONTY

Just because I told you to get out?

Tammy laughs.

TAMMY

Oh come on, get over yourself. If you really think I did that just because your little pecker didn't dribble inside of me then your a sadder man than I had already anticipated.

MONTY

Then why?

Tammy inhales the cigarette.

TAMMY

Look at this place. I deserve better - I was promised better - I had a taste of better.

(A BEAT)

Then it was gone. He promised me everything, he said that I would be out of here by the end of the year and that was last year I'm talking about not this year. He said that he would look after me and that it would all be okay. We even found a house for us away from here. He said he would leave and come with me. Then he went and fucked it all up.

MONTY

What are you talking ab...

TAMMY

Your brother. That's what I'm talking about. Your perfect Pete. The man that could do no wrong. The man that controls half this town.

Monty is confused.

TAMMY

He said he would leave her. He told me that he would leave it all just to be with me.

MONTY

You and Pete?

TAMMY

(Angry that he questions it)

Yeah, me and Pete. What's so wrong with that?

MONTY

Nothing. I just didn't think Pete would...

TAMMY

Yeah well he did and he started it too. It wasn't me after him, he came after me.

MONTY

What does this have to do with me?

TAMMY

Because your gonna get me what I am  
owed...and I will kick and scream  
as loud as I like until I do.

Monty stares at Tammy. He looks deflated.

He exits the caravan.

CUT TO:

INT. MANSION - EVENING

Patti and Henry sit in the front room watching their  
favourite quiz show.

The front door closes. Patti turns around.

Monty stumbles through the door clearly drunk. He holds a  
carrier bag in one hand and a bottle of whisky in the other.

Patti stands from the chair and walks over to help him.

PATTI

Oh Monty, what have you done?

MONTY

(Slurred)

I fucked up Mum. I fucked it all  
up.

PATTI

It will be okay son, just give them  
time.

MONTY

What happened to me?

PATTI

What do you mean?

MONTY

Why do I fuck everything up?

PATTI

Monty your drunk, go upstairs and  
get some sleep.

MONTY

(Whispers in her ear)

Dad doesn't want me here?

PATTI  
Of course he does.

MONTY  
No he doesn't. He wished it was me  
that was dead.

PATTI  
(A step to far)  
That's enough. Now go upstairs and  
sleep it off.

Monty stumbles up the stairs.

PATTI  
Are you still needing to leave?

MONTY  
Nah, there's no point. Looks like  
you've got me here for a while mum.

Patti has a big grin on her face.

INT. BEDROOM - MOMENTS LATER

Monty slouches on the bed and empties the content of the  
carrier bag on the bed.

A small packet of cheap razors falls on the bed.

Monty picks these up and stares at them, as he does he  
notices the scars up and down his wrist.

INT. BATHROOM - MOMENTS LATER

Screen is red. We pull out to reveal blood which runs down  
the blade of the razor.

The water is red from the blood.

As Monty looks into the mirror clearly in pain we pan out to  
reveal that half of his beard is missing. This is a tough  
and painful shave.

INT. HALLWAY - CONTINUOUS

Rosamie dusts a cabinet and picks up a stranded glass which  
sits on top of it.

She lets out a scream and drop the glass which smashes on  
the floor.

INT. BATHROOM - CONTINUOUS

Monty has the bathroom door wide open. He is naked as he stands in front of the mirror shaving.

Monty notices Rosamie in the mirror as she stands there shocked.

MONTY  
Hi Rosamie.

Rosamie runs away through embarrassment.

Monty laughs to himself as he continues to shave.

FADE TO BLACK:

CINE-CAMERA FOOTAGE SHOWS A YOUNGER PATTI AND HENRY DANCING IN THE KITCHEN HOLDING EACH OTHER. ONE BY ONE THREE CHILDREN APPEAR. A TEENAGE PETER AND NATALIE FOLLOWED BY A 7 YEAR OLD MONTY. BILLY JOEL'S "PIANO MAN" PLAYS AND ALL OF THEM BEGIN TO DANCE WITH ONE ANOTHER.

THE END.

