SWING MY WAY

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FADE IN

INT. TRAIN – DAY

TITLES:

MID 1960s

‘Come and go with me’ by THE DELL VIKINGS plays.

Luke Harris, a mixed race adolescent in his mid to late teens, very light in complexion and handsome, with dark and frizzy hair, sits by the window dressed in casual slacks and a checkered shirt. He looks out and in deep thought.

Next to him are an elderly man and a young girl (probably his daughter). Opposite him sit an elderly couple, all find themselves confined together in this wooden compartment and all display patients in their own way. The train chugs along slowly; its destination is York train station -- Steam bellows relentlessly into the clear sky.

LUKE’S POV:

Lush green fields that make up much of the Yorkshire county slide along infinitely. Nothing but green fields, trees, meadow lands and pasture lands adorn the scenery. We get a panoramic view of York.

CUT TO

INT. MR WILSON’S HALL – DAY

Josie Mason, a young beautiful dance teacher in her mid to late teens, teaches eight elderly members of the community how to ‘WALTZ’ in Mr. Wilson’s music hall. Music is coming from a small record player sitting on a table. Dmitri Shostakovich’s ‘The Second Waltz’ plays on.

It is a simple hall with a small stage that is big enough for rehearsals, dance classes, movie screenings and variety shows. It is set up with wooden tables and chairs for the audience. It has an old but functional Piano on the stage. There is also a record player on a small table next to the wall with its own wooden
case. There is no upper tier so the only seating area is on the ground level. Pictures of performers adorn the walls.

Mr. Wilson, a large man in his fifties. He wears trousers supported by braces that are stretched to their limit by his large stomach. Josie’s accent is missing the Yorkshire twang.

Josie
One, Two, Three, One, Two, Three,
One, Two, Three... Try to keep up Mrs. Hudson.
Remember! Keep your fingers
Closed and on your partners shoulder.
Oh! You are doing so good Mrs. Edmond.
One, Two, Three, One, Two, Three

CUT TO:

EXT. BED AND BREAKFAST - DAY

Establishing the front of the Bed and Breakfast.

INT. BED AND BREAKFAST ROOM - DAY

We see a young couple in a steamy embrace on their bed. As they kiss, the young woman suddenly notices eyes peering in from the window in a locked stare. She screams.

EXT. BED AND BREAKFAST - DAY

Establishing Graham Pilkington, on a ladder held in place by two of his friends Mike and Alan; spying on the young couple through the window. He quickly descends from his ladder and makes a run for it; Laughing mischievously with his friends. A man looks out from the bedroom window of the bed and breakfast.

EXT. TRAIN STATION PLATFORM - DAY

‘Love me do’ by the Beatles plays.
The train approaches and stops at a platform. The time is 16:00. York train station.

INT. TRAIN - DAY
Everybody has left Luke’s compartment but he remains on his seat with a blank stare in his eyes. After a moment he lifts himself up with no enthusiasm and finally leaves the compartment.

**EXT. STATION PLATFORM - DAY**

An overly excited woman and a proud strong silent type man walk to welcome back their daughter and her husband and baby on the platform. Luke Harris shuffles past them. The contrast in emotion between them and Luke couldn’t be more pronounced. He has just returned home from London and is looking troubled.

**PLATFORM MOTHER**

Hello dear! Oh! How are you!

The father almost drowns out the mother’s voice as it overlaps with hers as hugs and kisses are flowing.

**PLATFORM FATHER O.S**

Hello James! Hello darling!

**PLATFORM DAUGHTER O.S**

Hello mum! Hello dad!

**EXT. IN FRONT OF TRAIN STATION - SAME TIME**

A small group of protesters are outside the station holding placards that denote their opposition to railway network closures.

**PROTESTERS**

Save our station
save our trains

Luke leaves the train station and sets off on foot for the hour journey home. Looking tired, he ambles away.

**EXT. COUNTRY ROAD - DAY**

Luke walks and turns back occasionally to check if there is any car coming his way. He suddenly hears a car. He turns and sticks his thumb up to signal the car to stop. The car stops

**OLD MAN**
Where are you going lad?

**LUKE**
Old Lake Road. Do you know it?

**OLD MAN**
Come on get in, I’m going that way I’ll take you close enough

**LUKE**
Thanks a lot sir!

**INT. OLD MAN’S CAR – DAY**

**OLD MAN**
Are you David's lad?

**LUKE**
Yeah!

**OLD MAN**
I thought I recognized you from somewhere. How is your dad? Haven't seen him in a while. Still running the butchery?

Luke... reluctant to talk, Starts to look a bit uncomfortable.

**LUKE**
He's doing fine. The butchery is alright.

The old man realizes that Luke is not in the mood to talk and seems a little tense. The old man tries again to loosen him with questions.

**OLD MAN**
Has he and Pilkington sorted out their differences? They never seem
to get on, and I never knew why. I mean the town is big enough for both of them. I know they both sell meat but there are enough people to feed around here. But there always fighting each other.

Luke searches for the right words to respond with

LUKE
They are both as stubborn as each other.

OLD MAN
I haven't seen you in a while either. What are you doing with yourself now?

Luke pauses for a beat to contemplate his response and becomes increasingly uneasy.

LUKE
Just helping me dad in the farm. I've been away in London.

OLD MAN
London! What were you bloody doing there? That place is a big mess i tell you, I mean they have really lost control there. I hope you are not thinking of going to live there. Why you young people just pick up and run away to London I don’t know. Small towns like ours are the backbone of the country, you mark my words.

EXT. ON ROAD SURROUNDED BY FIELDS - DAY

Luke is dropped off by the road side close to his home.

OLD MAN
You’ll say hello to your dad for me will you? And remember what I said.
LUKE
Ok! I will.

Luke approaches his front door but stops and stares at the door. He decides not go any closer. He wonders around some fields. He sits down to think, he lies down and shuts his eyes to the beaming sun rays. He has a flash back to the time he and Josie were together talking about his imminent departure to London.

FLASH BACK.

EXT. LOCAL PUB – NIGHT

Luke and Josie, arm in arm having an intimate and private moment under the moonlight outside the pub. Background music is ‘Whenever you’re around’ by Dave Clark Five.

JOSIE
Do you think you’ll find him?
I mean… London is massive and where would you start.

LUKE
I know it ain’t gonna be easy. But I’ve got to do it, you know, Otherwise I’ll always be wondering about him. If I don’t do it now, I don’t if I’ll ever do it.

JOSIE
Yeah I know.

LUKE
(Playfully)
I’ll be wondering about you and all.

JOSIE
(Amused)
Wondering what?

LUKE
What you are going to be up to with the other lads.
Josie’s jaw drops as she is shocked by the insinuation. Luke laughs at her reaction and hugs and kisses her fondly.

LUKE
Just playing about,
keep your hair on
(laughs)

Josie finally sees the funny side of it. She smiles.

LUKE
Anyway, your mum won’t
Let you mess around with
anyone till you are about
thirty. Imagine what she’ll
do to me if she knew about us.

A thoughtful look appears on Josie’s face.

JOSIE
She will find out one of
these days. Anyway it’s my
Life and I can do what I
Want. She just has to live
With it, that’s all

FLASH BACK ENDS.

EXT. FIELDS – DAY

Luke then decides to head back home and spots Graham messing about with his motor bike while Mike and Alan look on in awe and amusement. All three boys dressed in the rockers dress style of Jeans and black leather jackets.

EXT. LUKE’S FRONT DOOR – DAY

Luke knocks on his door tentatively. Waits a few seconds then it opens. Luke's mum is on the other side; she is initially shocked to see him. She is filled with a mixture of a smile and cry. She hugs him affectionately and kisses his cheek. She behaves as if he is back from the dead.
LUKE'S MUM
Oh my god! I can’t believe it.
Come in son!
How are you! Are you okay?

LUKE
I'm fine mum! I’m fine.
I’m fine. How's dad?

Luke's mum does not answer him. Instead nervously ushers him to the front room where his dad was seated on his favorite seat listening to the radio with a cigarette in hand. Luke's mum calls out his name.

INT. FRONT ROOM LUKE'S HOME - DAY

LUKE'S MUM
(Trembling voice)
David! Look who is home.
It’s Luke

Luke's dad lowers his radio, puts his cigarette on the ash tray. He looks slightly stunned but in control of his emotions. He gets up and also hugs Luke.

LUKE'S DAD
How are you lad! You should called us on the phone lad.
What happened to you lad?

As his dad hugs him, Luke's mum can't stop herself from crying some more.

LUKE
Nothing.

Luke just stairs while words fail him

LUKE'S DAD
Well! Why haven’t we heard anything from you?
What happened to you?
You had us worried sick here.
Luke struggles to utter a word, then looks down and just walks away to his room.

**LUKE'S DAD (CON'T)**
Where do you think you’re going?

**LUKE' MUM**
David! Let him rest, you can talk to him later, he’s tired.

**LUKE’S DAD**
I bloody well will. I can’t Believe it. He can’t even look me in the eye.

**INT. LUKE'S ROOM - DAY**

Luke goes up to his bedroom and finds it exactly how he left it a year ago. He has a small table next to his bed and on top of it is a small clock. There is a Dandy comic book on his bed. He slumps on his bed and contemplates before falling asleep.

**LUKE'S MUM O.S**

Luke's mum knocks on his door, after there was no reply, she carefully opens it. Luke is in deep sleep, with his shoes still on. She looks at him intensely as if to try and discern what could be wrong with him. She sees his bag on the floor. She is tempted to look inside for some insight into his life. She thinks about it for a second then decides against it.

**INT. LUKE'S ROOM - NIGHT**

Luke wakes up late at night, sweats profusely; He gets up, sits on his bed for a moment. He gets up and heads to the kitchen.

**INT. KITCHEN - NIGHT**

Luke finds his dinner still on the table covered with another plate. He pours some water into a glass, pulls out one of four wooden chairs and sits down to eat. On his plate there are some potatoes, peas and two chunks of beef. He eats rather quickly
then washes his plate and cutlery. He turns around and is startled by the presence of his mum by the kitchen entrance. He did not hear her come.

    LUKE'S MUM
    Did you eat well? I didn’t know if I left enough food for you.

    LUKE
    Yes mum! Why aren’t you sleeping?

She moves towards the kitchen cabinets and opens one of them to take out a glass. She pretends that she had woken up to get a drink of water.

    LUKE'S MUM
    I just came down for some water. Haven't you been eating well? You've lost so much weight. What do you eat in London?

    LUKE
    Mum stop worrying, go back to bed, I’ll see you in the morning.

    LUKE'S MUM
    We have been so worried about You Luke. Your father was thinking about coming to london to find you. Why didn’t Call us? Did something happen?

    LUKE
    Sorry mum.

    LUKE’S MUM
    What were you doing all this time? I just don’t understand why you You couldn’t just write to us Just to say you’re doing alright. I honestly thought we were not

    LUKE
    Mum I tried to find dad.

Luke shocks his mum with his exclamation.
LUKE CONT.
I just wanted to meet him.
I have no idea about him. You
never tell me anything so thought
i better just find out for myself.

His mum moves slow and takes a seat.

LUKE’S MUM
Well, did you see him then?

LUKE
No. He’s gone. He’s gone back
to Jamaica.

She breathes a sigh of relief.

LUKE’S MUM
Luke! Your dad is lying down in
that room over there. And I don’t
Want to hear another word about this,
especially in front of him.

Luke fails to respond.

LUKE’S MUM
Goodnight son.

She leaves the kitchen stunned.

INT. IN THE BED ROOM - NIGHT

Looks dad gives a stern piecing look as he speaks to his wife. He
is lying in bed with the lamp on.

LUKE'S DAD
Well! What did he say?

LUKE'S MUM
Nothing, give him time dear.
He has got a lot on his
mind. He looks alright. Just
needs to eat a bit more that’s
all.
LUKE’S DAD
I’ll go and talk to him myself then Shall i? Maybe I could get something out of him. Anything. I can’t believe it. He comes in here after a year with no word and just disappears to his bedroom with no explanation.

LUKE’S MUM
Will you let him rest? He is Shattered.

LUKE’S DAD
What about us, worrying all the Bloody time, that’s shattering as well You know. I don’t know what the world is Coming to. It’s that bleeding Roy Jenkins. They let our kids get away murder they do. When I think what my father would have done to me if I behaved like that.

LUKE’S MUM
Oh! Will you go to sleep David? There is no point in upsetting yourself. He is back home, that’s the main thing.

LUKE’S DAD
That’s for sure, London is no place for someone like him.

LUKE’S MUM
What do you mean?

LUKE’S DAD
Oh! You know what I mean. You Saw what happened with the riots and all. He is better off here.

After a slight pause.

LUKE’S MUM
Goodnight David.

INT LUKE'S BEDROOM - DAY

Luke's mum wakes him up with a knock on his door the next morning.

LUKE'S MUM

LUKE
Yes! I will be down in a second

INT. THE KITCHEN DINING TABLE - DAY

Luke climbs down the stairs slowly and carefully. He enters the kitchen and finds his mum and dad seated at the table.

LUKE'S MUM
Do you want some muesli? I'll get some milk. Have some toast as well as they say, breakfast is the most important meal of the day you know.

LUKE
(Murmurs)
Thanks mum.

LUKES DAD
Sleep well son?

Luke nods his head. He then settles and concentrates on the meal. The atmosphere is thick enough to cut with a knife.

LUKE'S DAD
Well Luke, are you going to tell us what happened in London?

LUKE
What do you want to hear dad? That it was a disaster? That you were right all along?
That I made a mistake?
What do you want to hear dad?
Is that what you want to hear?

**LUKE'S DAD**

Now, now calm down son.
There is no need to upset yourself. I just wanna
know what life was like.

**LUKE'S MUM**

(Soft assuring tone)
Luke, we just want to know that
you were okay.

**LUKE**

(Still aggressive)
Look for yourself, what do you
think? Do you think I’m Okay?
I’m here aren’t i.
You just don’t understand.

**LUKE'S DAD**

Do not talk to your mother
like that boy!

Luke suddenly jumps up from his seat.

**LUKE'S DAD**

Where do you think you are going?

**LUKE**

Out

Luke walks out of the kitchen as his mum calls out his name.

**LUKE' MUM**

Luke!

Then she turns to Luke's dad.

**LUKE' MUM**

Oh! What are we going to do
with him?

Luke's dad looks serious and thoughtful but has no words.
EXT. OUTSIDE – DAY

Luke goes for a walk looking rather glum. He has a flash back of the last time he fought with his dad.

(FLASH BACK)

INT. FRONT ROOM – DAY

LUKE'S DAD
When are you going to get your act together and grow up?

LUKE
How can I grow up if you keep treating me like a child. Sometimes I think you just want to get rid of me, well I’ll save you the bother and get out of here.

LUKE'S DAD
(Soft but stern voice)
What in god’s name are you talking about? Is that what you think?

LUKE
It’s what I know.

LUKE'S DAD
It’s what you know? I think you have gone mad talking to me like that. You young people these days have no respect. As long as you live under my roof, you will not speak to me like that. Do you understand?

LUKE
Yes! Loud and clear.

Luke’s dad turns and walks away from him.

(FLASH BACK END)
INT. LOCAL PUB – DAY

Luke visits the local pub in the early evening and spots a couple of longtime friends Owen and Paul.

LUKE
Hello lads! What’s going on?

OWEN
(Excitement in his voice)
Oh my god! Look who it is? When did you get back you Slippery bastard?

PAUL
Yeah! When did you get back?

LUKE
Yesterday.

OWEN
We thought we weren’t going to see the likes of you again. So how was it eh? Go on.

LUKE
It was alright, nothing special. Let’s just say, night clubs, cafes, drugs. Oh and pretty birds.

OWEN
(Even more excited) Bollocks! You took drugs?

LUKE
Not the hard stuff, just the old grass. Fucked up my head.

PAUL
You little terror. Where’s mine then? Come on.

They all giggle.
LUKE
You lot have gotta be there. Forget about this place. There is nothing here for us. Grownups just look at us like We’re animals with no brains

PAUL
(Excited)
Where are we gonna get money to move to London? I ain’t even got a job.

LUKE
All you need is a few bob till you get a job. They got jobs everywhere. You’ve just gotta choose what job you want. Anyway I thought you were working at the bike factory.

OWEN
He got the sack didn’t he
He told the old gaffer to piss off didn’t he.

LUKE
That’s my boy. You gotta show Them who’s boss.

PAUL
I can’t wait to go London, I hate it here. I’m fed up with this bloody place.

Luke gives a small smile

LUKE
How about old Wilson? Have You asked him about the hall?

OWEN
You’re joking ain’t you? He won’t Even let you play Jazz.

Owen and Paul laugh.
OWEN (CON’T)
Not since that time he said no.
There is no point in talking to him. Even Josie says...

Luke is beset with anticipation for Owen to finish that sentence.

LUKE
Well what did she say?

Owen struggles to make eye contact with Luke.

OWEN
I don’t think she’ll be very happy to see you Luke. She said you never wrote to her. She is quite gutted.

Luke becomes slightly irritated

LUKE
Have you been screwing my girl? You back stubber.

In come Graham and his two stooges Mike and Alan. They head to the bar. Then Graham spots Luke with the others. He smirks then heads towards them.

OWEN
How can I screw your girl? Why Would I do that? Don’t be so Stupid. Anyway it’s Not me you should worry about.

LUKE
What do you mean by that?

OWEN
I’ve seen her talking to him

He looks over in Graham’s direction.

LUKE
What? Graham, you’re having me on.

Luke turns Graham coming over to them.
GRAHAM
(Sarcastic tone)
Well look what the cat dragged in today. Is that really you Luke?
(Cheeky laugh) I heard that you were in swinging London, taking drugs and shagging queers.
(Laugh)

Mike and Alan join Graham in his laughter. Luke just shakes his head with a smile. Luke stands up and squares up to Graham anyhow.

LUKE
Graham! You are the only queer here and you know it.

OWEN

Luke and his friends start to walk out.

GRAHAM
Why don’t you just piss off back to London and join the rest of your lot you colored poof.

Luke grabs him by the collar and they scuffle, the rest of the guys including Luke’s friends Paul and Owen join in the fight. Some tables and chairs got broken as Graham and Luke wrestle each other as the pub owner MR JONES becomes aware of the scuffle.

MR JONES
Hey! What’s going on? Hey! Stop it ye! (They ignore him)

MR JONES and one of his male staff stop the fight and throw all the lads out. Mr. Jones being stocky, has little trouble man handling both Graham and Luke. His staff grabs Mike and Alan. Owen and Paul follow them outside.

MR JONES
Get out! Out!
The lot of you.
Look what you’ve done
to my pub. You’ll all pay
for this. What’s going on?
Why are you fighting?

**GRAHAM**

It’s big mouth here,
he better watch...

**MR JONES**

Alright! That’s enough.
Now clear off, the lot Of you.
Going on. I don’t believe this.
Bloody Teddy boys.


**INT. MR WILSON’S HALL - DAY**

Josie is busy teaching some of the town’s elderly how to ‘twist’
while the ‘The Twist’ by Chubby Checker plays in the background
Josie considers herself quite the connoisseur of all kinds of
dance. She is teaching six elderly women and two elderly men.

Mr. Wilson patrols the venue. He hears music that he disapproves
of coming from Josie’s class. He marches towards the hall
entrance anxiously.

**JOSIE**

(Being instructive)
That's it, now wave and arms from
side to side, come on
Mrs. Smith you have to keep up with
the music. And
again. Twist your body.

Mr. Wilson looks on furiously at Josie. When Josie notices him,
he motions her to cut the music.

**JOSIE**

Okay class! We are going to do
another dance now.
Josie is met with some grumbles from some in the class who were enjoying the ‘twist.’ She walks over to the record player and stops the music.

**GRUMBLER 1 O.S**
Oh! I was enjoying this one.

**JOSIE**
I know I know. We’ll do it again, don’t you worry.

**GRUMBLER 2 O.S**
When are we doing the Tangle? That’s what I want to know.

**INT. MR WILSON'S HALL - DAY**

Luke is peeping into Josie’s class from the hall entrance. He sees them dancing. Then he reminisces about the time he was out in a London night club dancing.

**FLASH BACK**

**INT. NIGHT CLUB - NIGHT**

Luke is among several young people dancing in the night club. Some dancing alone and some with partners. The music is very up-tempo. All the dancers are very stylish and energetic. They all happen to be very good dancers. There is lots of disco lights flashing all over the place. We see dancers doing acrobatic dances and energetic dances.

**FLASH BACK END.**

**INT. INSIDE MR WILSON'S HALL - DAY**

Josie's class is finishes and she bids her students goodbye. As she comes out she spots Luke outside waiting for her. She stops for a second as if trying to snap herself out of a dream. She continues her walk. Her face looks slightly angered and tense. Luke trots towards her.
EXT. OUTSIDE MR WILSON'S HALL - DAY

LUKE
(Nervous)
How are you!

Josie looks at him, then carries on walking, Luke follows.

JOSIE
(Her tone is cold and impersonal)
I am well thank you!
How are you!

LUKE
I alright! Just got back
yesterday. Still knackered
but i am alright. How’s the
dance going?

JOSIE
Fine. Well, i enjoy it.
Did you come to enroll for a
class?

LUKE
Do i look like i need a class
in dance?

JOSIE
Well! I don't know do i? Do you
still dance? Don’t know anything
about you anymore do i? You ain’t
told me anything. I didn't know if
you were dead or alive.
Not even one letter.

Josie stops her walk and looks intensely at Luke.

LUKE
I tried. But
You don’t understand.

JOSIE
You tried! I wasn't expecting you
to build a ship. What is so hard about writing? Don't they have pens or paper in London? I need to get home now Luke.


LUKE
Josie! Josie! Can i see you later then? I need to talk to you

Katy has a look of astonishment when she sees Luke. She avoids eye contact with him and smiles at Josie.

KATY
Hey! Why didn’t you tell me?

JOSIE
Tell you what?

KATY
That he was about. When did he Come back?

JOSIE
Yesterday apparently. I didn’t even know. Anyway I don’t care.

KATY
Good. What’s he got to say for himself?

JOSIE
Nothing. Can’t believe him? but I know he went with another girl. He doesn’t have to say it.

Katy is shocked by that thought. As Katy rumbles on, Josie drifts away in deep thought.

KATY
Anyway, Owen is just the same. Some times when I see him he just Ignores me like he doesn’t want to be seen talking to me.
(she smiles) He told me he was cutting his hair like John Lennon’s. I’d like to see him try. His dad will have him.

Katy acknowledges Josie’s silence.

KATY
Are you alright. I’m talking to myself here.

JOSIE
What? Oh sorry. Just got a lot to think about

KATY
Cheer up, don’t let him upset you. Just ignore him. As far as you are concerned, he is still in London. Oh! Six Five special is on tonight, can I come and watch it at yours?

JOSIE
Yeah! Sure.

CUT TO:

EXT. IN FRONT OF LUKES HOUSE - DAY

Luke opens the door and goes in looking with a look of despair.

INT. FRONT ROOM - DAY

Luke shuts the door behind him. Before he could say anything his dad’s voice greets him.

LUKE’S DAD O.S
Luke! I want to have a word With you.

LUKE'S DAD (CON’T)
(Angry voice)
Luke! Jones has been here you know. He said you and the other lads
wrecked his bloody pub. He has got broken tables and chairs everywhere. And he wants you to pay for new ones. Now how the bloody hell are you going to do that? I’m not going to pay for it.

Luke looks uninterested and bored with the topic.

LUKE
Why should i pay? I didn't start the fight. It was Graham.

LUKE'S FATHER
I don't want to hear another word out of you. You have only been here two minutes and already trouble is following you.

LUKE
you want me to clear off back to London don't you? Just say it! You don’t want me here.

LUKE'S FATHER
(Voice softens)
No! No! Of course not. I just want you to grow up and be responsible, that’s all, lad. I know that Pilkington boy is no good. He is just like his father, trouble makers. He should be in a borstal. you want to keep away from him alright?

Luke heads up to his room. He paces about for a moment; his brows frowning, he breathes heavily. He cools down then slumps onto his bed.

INT. OUTSIDE LUKE’S BEDROOM DOOR - DAY

LUKE'S FATHER
Listen You are going to have Start earning your keep around
here. Tomorrow I expect to see bright and early at the farm.

INT. MR WILSON’S HALL - NIGHT

Luke, Owen and Paul sit amongst the few people watching a performance of Lonnie Donegan’s ‘Rock island line’ by a local performer. The boys look bored while some of the older patrons look more appreciative.

DISSOLVE:

EXT. SHEEP FARM - DAY

Luke doing some farm work. He is shoveling what looks like Sheep excrement onto a wheel barrow in the barn.

CUT TO:

INT. THE BUTCHERY - DAY

He hangs his white butchers coat and apron on a hook and leaves the butchery.

EXT. FIELDS - DAY

Luke sits on the grass, and then lies down on his back. He has a flash back.

INT. A LONDON STUDIO APARTMENT - DAY

Luke and two other young men, Joseph and Glenroy are at their small studio talking and listening to music from radio and smoking cigarettes. Both Joseph and Glenroy had only recently arrived from the West Indies; both men are in their early twenties and have thick Jamaican accent. All men are in a jovial mood.

JOSEPH
I came on the SS Saintes.
And you know, dat ship scared me man. I thought dat this is It for me you know. Such an old
Ship with cricking sounds, I was thinking, my God, how could they still use dis ship?
(They all laugh)

Luke looks fascinated by their stories and laughs.

GLENROY
No my ship was okay you know. But too many store aways you know. Some of dem get catch in Store rooms in the kitchen. Then they get put to work in the Kitchen.

Luke is amused and fascinated by their stories.

LUKE
Do you miss home? (To both guys)

JOSEPH
Of course man! I keep thinking about my family and my friends you know, course i don’t know when mi gonna see dem again.

GLENROY
I miss my curry goat man,

This brings a smile to both guys.

GLENROY
Ya man! I miss the curry goat The Guava the mango the rum. I got a letter from my girl the Other day. She said she wants to come and see my big English house.

They all laugh then suddenly there is loud and menacing knock on their door. The West Indian boys have an idea who it is. They both look at each other. Glenroy whispers to Joseph.

GLENROY
How much you got?

JOSEPH
About twelve Shillings, you? (To both guys)

All of them rummage through their pockets while the knock on the door continues, this time it’s coupled with a menacing voice with a cockney accent.

THUG 1
Open the door, I know you are in there.

GLENROY
Just hold on a second mister, I’m coming.

The boys bring their money together and count the total while the door knocks become more frequent.

THUG 1
Open the fucking door now. Wot the fuck are you doing In there? I ain’t got all fucking day.

Glenroy opens the door. The two thugs burst in; one is holding a big spanner and the other one a wooden plank, both looking as menacing as ever. Both bulky and look able to inflict grievous bodily harm to anyone. Thug 1 goes right up to Glenroy’s face in a bid to intimidate, with his chest puffed up to its maximum size. Thug 2 paces around the other two guys with his wooden plank.

THUG 1
Wots fucking going on, keeping me waiting out there. It’s got cheesed off now. And I don’t like it when I’m cheesed off. It’s about the rent. You know the score.

GLENROY
Sorry about that. Was just putting On mi pants. I thought we already for this month.

THUG 1
Yes but you didn’t pay the right amount in nit. Rent’s gone up to
£10 now.

A look of consternation descends upon the lads.

GLENROY
It’s gone up?

THUG 1
That’s right, it’s gone up
So are you gonna cough up
now or wot. You owe five Bob.

GLENROY
Listen, mister.

THUG 1
Don’t gimme that, just cough
up now alright, stop wasting
my time.

GLENROY
Listen! Listen! Just for
a second. We never knew that they
put up the rent, nobody come here
and told us. There is no money now
but we’ll pay it together with next
month rent on rent day.

Thug 1 muses over it for a moment then turns to his partner.

THUG 1
Wot do you reckon Tel?

Thug 2 nods in approval.

THUG 1
Alright then, just because
I like ya. But don’t make
Me have to come back here alright?
Cause if I do, you lot will be
out in the streets alright?

The lads breathe a sigh of relief as the thugs leave as the thugs

GLENROY
Welcome to the mother country.
That’s how they do things.

LUKE
I’m leaving this bloody place.
Why don’t you find somewhere else?
They’re just gonna keep putting up the rent.

Glenroy and Joseph look at each other, stunned by Luke’s ignorance and laugh.

JOSEPH
Luke this is the cheapest place you will find here. This is the colored price. If you are colored, you pay the price, which is double.
That’s what they all do.

Luke looks extremely disturbed and hurt by the revelation.

FLASH BACK END.

EXT. FIELDS – DAY

Luke wakes up, gets to his feet, brushes down himself and heads back.

EXT. STREET – DAY

On his way back home he spots Josie and Graham talking and laughing. He hides himself out of their sight and watches them intensely. When they separate, Luke seemingly filled with rage runs to Josie.

LUKE
Josie! Hey! What was that?

Josie makes an abrupt stop, looking irritated and ready for a heated exchange.

JOSIE
What was what?
LUKE
(Luke points to the spot
where he saw them talking)

That! You and Graham,
what is going on?

JOSIE
We were talking... and...?

LUKE
Since when have you liked
talking to him? You couldn’t
stand the sight of him.

JOSIE
It's none of your business
anyway. I can talk to whoever
i want right!
Anyway you are the one who
Left remember?

Luke is a bit tired of being reminded of his transgression; the
guilt causes him slight anger.

LUKE
(Slightly more aggressive)
Well! I am back now, so

JOSIE
Yeah! So what? Did you think
i was just going to jump back
into your arms and tell you how
much I have missed you...

Josie starts to walk away then stops to ask a question. Luke
cannot muster a reply.

JOSIE
Are you even going to bother
to tell me why you didn't write
to me? Anyway
It's okay, i don't really
care anymore. I’m busy now. I
haven’t got time to go around
with any boy.
LUKE
Josie! Listen, I’m sorry
Okay. I thought about you.
everyday. You have to believe me.

JOSIE
That’s not enough for me.

Josie leaves Luke standing, wondering what it will take to win
her back. He starts to make his way home and spots Mr. Wilson
coming out of his Music Hall venue. He trots up to him with
slight excitement.

EXT. OUTSIDE MR. WILSONS HALL - DAY

LUKE
Mr. Wilson!

MR. WILSON
Well! Look who it is. I didn’t
think I would see you here again,
I thought this Town had become
too small for you.
When did you come back?

LUKE
(Answers quickly... as there is
a pressing issue)

Two days ago. Mr. Wilson!
Look about my idea for the
venue.

MR. WILSON
Now look here Luke. I know what
you are going to say and the answer
is still going to be no. I don’t want
that Kind of music and dancing in my hall.
This hall has been in my family for
over fifty years and the
shows we make are strictly...

LUKE
Yes! Yes! I know but you have to change Mr. Wilson. Everyone is changing. You have to go with the times. Just give me night so Play some music and you’ll see, everyone will love it.

MR. WILSON
Look! I like you. It’s nothing Against you, but that’s our tradition, and if we lose that then we lose everything You understand don’t you? This isn’t London. People here don’t want to throw their hips about to that noise you call music.

INT. JOSIE’S BEDROOM – NIGHT
Josie stands in front of her mirror and stares at herself. She is wearing a bewitching contour dress that stops well above her knees. Her hair tied back and the front covering her forehead creating a fringe. She turns as she looks at herself in the mirror. She applies soft lipstick on her lips and white eye shadow which is pronounced by the adding of black color painted on the eye lashes, both top and bottom. She also uses a pencil to draw the eye line. Then she grabs a magazine, which was already opened and stares deeply at a picture of the singer Twiggy. Josie’s mum knocks on her door. She is alarmed and tries to quickly rub off her make up.

JOSIE’S MUM
Josie! Are you awake?

JOSIE
Yes mum, what is it?

JOSIE’S MUM
Can I borrow your hair brush? I can’t seem to find mine any Where.

JOSIE
Alright! Just a...
Before Josie finished replying, the door had already swung open.

**JOSIE’S MUM**
What are you doing with your
Face? And what is that you are
Wearing? Why are you all dolled
for? What’s going on?

**JOSIE**
Oh! It’s a new dress. I was gonna
Show it to you. Do you like it?

**JOSIE’S MUM**
Far too short if you ask me.
I mean, how anyone can come out
with their legs showing like that?
I just don’t know.
You’ll look like them girls in London.

Josie’s expression is one of resignation to the pending lecture.

**JOSIE’S MUM**
Josie! I’ve told you plenty of
times before Josie, no one will
take You seriously with all that
makeup and a dress looking like
that.

**JOSIE**
Mum! I know what you are going to
Say. I’m not going to wear it.
I’m just trying it on just to see
how it looks on me.

**JOSIE’S MUM**
Then why did you waste your
Perfectly good money on it.
You were supposed to buy a
dress, not this.
Oh Josie I don’t know. Anyway
Where is that brush?

**JOSIE**
Here it is

**JOSIE’S MUM**
Thank you! Dear. I remember before Started courting me, and there were So many other pretty girls he could Have gone with, but no, he only had eyes for me, the quiet one. The other girls were always so loud and giggling all the time. But I kept to myself, like a decent girl should. all the other girls hated me for Taking him away from them. But he wouldn’t have it any other way.

She kisses Josie on the forehead and ambles out of her room.

INT. CHURCH – DAY

Luke sits by his mother. His father sits on the other side of his mother. He looks increasingly bored in church. He looks around the church. FATHER JACK leads the prayers.

Establish Father Jack at the pulpit.

FATHER JACK
THE PSALM OF DAVID:
AN TO THEE O LORD DO I LIFT UP MY SOUL
O MY GOD I TRUST IN THEE:
LET ME NOT BE ASHAMED,

We see some of the families in attendance.

FATHER JACK (CONT,D)
LET NOT MINE ENEMIES TRIUMPH OVER ME. SHOW ME THY WAYS O LORD,
TEACH ME THY PATHS.
LEAD ME IN THE TRUTHS
AND TEACH ME

CUT TO LUKE:
Luke moves about in his seat, increasing looking and feeling uncomfortable, he looks around the church then turns to his mother.

**LUKE**

I feel a bit sick. I’m going out, I will see later.

Luke doesn’t give his mother time to respond – he jumps off his seat and heads for the exit as several people throw stares at him. Josie watches him leave.

**FATHER JACK (V.O)**

FOR THOU ART THE GOD OF MY SALVATION,  
ON THEE DO I WAIT ALL THE DAY.  
REMEMBER O LORD THY TENDER MERCIES  
AND THY LOVING KINDNESSES  
REMEMBER NOT THE SINS OF MY  
YOUTH AND MY TRANSGRATIONS,  
GOOD AND UPRIGHT IS THE LORD,  
THEREFORE WILL HE TEACH  
SINNERS ON THE WAY

**EXT. OUTSIDE CHURCH – DAY**

‘Down Town’ by Petula Clark plays. 
Luke breathes a sigh of relief. The sun rays seem too bright for his unadjusted eyes. He squints as he decides where to go. He starts a slow gait.

**INT. PUB – DAY**

Luke sits alone in a corner as he drinks his preferred choice of beer. He is then surprised to hear a piece of music that bares a significant sentimental value for him coming from the radio. The song is "My Boy Lollipop" by Millie Smalls, instantly reminded
him of his time in London.

FLASHBACK:

INT. NIGHT CLUB – NIGHT

Luke is in a central London night club called "The Roaring Twenties" run by a West Indian DJ LORD KELVIN; a slim man in his late thirties. He talks with confidence. Dressed in a black suit with a top hat, Kelvin patrols the club. He spots a white gentleman (With a 1930s American gangster look) who is familiar to him and moves towards him. The gentleman is Jimmy Richards; he is the owner of the club. Dressed in an expensive long fur coat with a minder by his side, he ambles towards Lord Kelvin with a serious look in his face.

DJ LORD KELVIN
Welcome! It’s looking good
Isn’t it?
(Alluding to the packed club)

JIMMY RICHARDS
(Serious)
Can we talk?

DJ LORD KELVIN
Of course! Let’s go

DJ LORD KELVIN
(To the floor staff)
We are gonna be busy you here,
No one should disturbed us
Only if it’s very important,
and I mean very very important

FLOOR STAFF
Okay!

Luke scans the club – he notices a young pretty West Indian girl, dressed in a floral vintage dress, HORTENSE, she is standing with her friend. Her shoulder length hair is backcombed slightly at the top then curled out at the ends (the ‘flip’ hair style). ‘My Boy Lollipop’ playing. Their eyes meet -- Luke takes a couple of minutes then he goes over to her. The majority of the clubbers are black, but there are also a few English people.
LUKE
Like the music?
(She just nods)

LUKE
What is your name?

HORTENSE
Hotense -- What about you?

LUKE
I am Luke. Do you want to dance?

She looks around in a furtive manner, clearly looking for someone. She is satisfied that the person is not in sight.

HORTENSE
Yes sure! Let’s go there.
It’s better, more space

The song switches to a slow tune -- "You'll Lose a good thing" by Barbara Lynn. They shuffle their way to a bit of space. Luke extends his right arm around her waist with his left hand holding hers. They move slowly and sensually in a syncopated movement. As they dance they stare at each other occasionally -- sometimes smiling. Moments later they are sitting down on wooden chairs with a small table separating them -- talking while "Get on Up" by The Esquires plays in the background.

HORTENSE
Luke! Where are you from?
I mean -- when i first saw you
i thought that you were Jamaican,
but when you started talking
i couldn't understand a word
coming out of your mouth.

Luke is amused and they both laugh a little.
LUKE
I am from a small Town in Yorkshire up north.

HORTENSE
Oh is it near Liverpool? Like The Beatles

Luke is amused by that comment

LUKE
Yeah but Liverpool is more West. My dad is from Jamaica though. I think he has gone back to Jamaica I don't know. I’ve never seen or Spoke to him before.

HORTENSE
Oh no! That’s bad. Do you want to see him now? I could never imagine my dad not seeing me, that must be horrible.

LUKE
Yeah! That’s why i came to London. But i don't know where to start looking. This was him in 1940 (Shows picture).

HORTENSE
Can’t say that I’ve seen him. Maybe my Uncle might know him. Uncle Joe knows everybody. What’s his name?

She then spots Lord Kelvin coming out of the office before Luke could answer. She springs off her seat with a look of alarm in her face.

HORTENSE
Sorry Luke, I can’t speak to you now. If my uncle sees my with You he’ll get mad. Don’t follow me.

LUKE
Where is your uncle?

She loses no time and goes looking for the friend she was with. Meanwhile Jimmy Richards, still looking as serious as ever, marches out with his minder in tow. As Lord Kelvin walks out of the club with Jimmy Richards, Hotense comes to Luke and slips him a note then dashes off again.

INSERT:
Meet me at Notting Hill gate Station tomorrow at 12:00.

Dissolve.

EXT. NOTTING HILL GATE STATION – DAY

‘The Conqueror’ by Derrick Morgan is playing. Luke is walking along the streets of Notting Hill Gate. Black people are more visible amongst white natives in the streets of Notting Hill Gate. Luke spots Hotense waiting and hurries to her. They embrace with a light kiss to the cheeks.

LUKE
Hi! You all right?

HORTENSE
Yeah! Thanks! I thought you would get lost. Actually where do you live?

LUKE
Just down the road in Nottingdale Down that way.

She smiles.
HORTENSE
Wow! That’s so close. I thought
You lived somewhere far like
Lambeth or something.

LUKE
I don’t think I know it.
Do you always go to the club
With your uncle?

HORTENSE
He runs the club. They
call him DJ Kelvin. He runs
the club for some gangster.
You know, the man who came to
the club last night with the
long coat.

LUKE
Yeah! I saw him. He can give
You the frights just by looking
at you.

HORTENSE
Auntie doesn’t like him working
there, she says his gonna get
into trouble one day.
Come on, let’s go.

INT. UNCLE JOE’S LIVING ROOM - DAY
Uncle Joe lives in a shared neat terrace house. They sit in his
front room. He is a middle aged loud and jolly man who has time
for anyone, dressed very casually in shorts and a white vest
inside an unbuttoned shirt with long sleeves.

UNCLE JOE
(While holding the picture of Luke’s dad)
This looks like old Barry
(he laughs in amazement)
We never knew Barry had a
child up north. We knew he was
stationed up there in the war
but he never told us he had a son.

Luke is excited by the prospect of meeting his biological father
for the first time. Hotense partakes in the excitement and wears
a big smile on her face. Uncle Joe now becomes convinced that it
is Old Barry.

**LUKE**
So you know him?

**UNCLE JOE**
Yes man! Everybody knew Old Barry.
He was a top guy you know.
Yes! A top man. Always laughing
You know.

Luke's expression turns from that of excitement to one of worry
and disappointment because of UNCLE JOE'S use of the past tense.

**LUKE**
Where is he? Did he die?

**UNCLE JOE**
No No! Nothing like that boy.
He simply missed his country and
wanted to go back. So one day he
just took off and left.
He said he could not stay here
no more. He said it was too cold
for him and the food wasn’t
great either (Laughs).
He must still be in Jamaica.

Luke drops his head in despair and disappointment.

**LUKE**
He doesn't know about me.
that’s why I came to London.

**EXT. LONDON STREET – DAY**

Luke and Hotense are walking.
HORTENSE
Sorry you won’t see you dad

LUKE
It’s alright. Maybe one day
I’ll go to Jamaica. Who knows?

HORTENSE
Luke I better be going, cause my…

LUKE
I know, your uncle is very strict.

HORTENSE
My dad is even worse. He makes my
Uncle look like Jesus.

She spots her friend walking on the other side of the street.

HORTENSE
Oh! there is Jackie, I’m supposed
to go to her house. Jackie!

Jackie sees them and starts to walk towards them.

LUKE
Listen! Do you think your uncle
can give me a job? The thing is,
I don’t have an insurance card yet.

She thinks it over for a couple of seconds then replies.

HORTENSE
Don’t worry about that.
I’ll talk to him tonight. You
Just go to the club tomorrow.
I’ll tell him you are Jackie’s
friend.

She lives with her friend Jackie.

INT. ROARING TWENTIES CLUB – NIGHT
Luke is by the kitchen sink, he take off his gloves and heads to the toilet. In the toilet he realises that they are missing some toilet paper. He then heads to the store located near the DJ Kelvin’s office. As he walks passed the office, where DJ Lord Kelvin, Jimmy Richards, his two minders and a pale looking gentleman are in a heated talk, which sounds more like an interrogation by Jimmy Richards on the pale gentleman, he stops to listen in. The door is slightly ajar.

**INT. OUTSIDE DJ KELVIN’S OFFICE – NIGHT**

Look is eavesdropping.

**JIMMY RICHARDS O.S**

I’ve been told by a copper, a fucking copper, that you mentioned my fucking name. Now are you going to tell me that his lying to me?

**PALE GENTLEMAN**

I swear Jimmy, on my fucking life Jimmy. I didn’t say nothing to the copper, I swear.

**JIMMY RICHARDS**

Shut your fucking gob. Do you think I was born yesterday? You know what We do to people who talk? Yes i’m Sure you do.

The pale gentleman begins to sob.

**PALE GENTLEMAN**

Please Jimmy. All I said was that You own a night club that’s it.

**JIMMY RICHARDS**
Now why did you go and do a thing like that?

**INT. OUTSIDE DJ KELVIN’S OFFICE – NIGHT**

Luke is shaken by the sound of two gun shots. He freezes then starts to tiptoe away.

**JIMMY RICHARDS**
Get him out of here, that fucking grass. What is it with people now can’t keep their fucking mouths shut.

One of the minders comes to have a look outside the door and spots Luke tip toeing.

**MINER 1**
Oei! You! Come here. Oie!

Upon hearing his commands, Luke dashes off in a frantic fashion. DJ Kelvin jumps off his seat and flies to the door.

**DJ LORD KELVIN**
Who was that?

**MINER 1**
Some colored bloke, he run out that way.

**JIMMY RICHARDS**
Well don’t just stand there. after him.

DJ Kelvin runs in the direction pointed by the minder as he also follows. Luke runs out of the club into the streets.

**EXT. LONDON STREET – NIGHT**
DJ Kelvin and the minder are now joined by one of the club bouncers. Luke hides in a dark alley way. They all run past him.

INT. LUKE’S SHARED ROOM – NIGHT

Luke enters the room trying to be as quiet as possible. He is rushing. He takes all the money in one of his trousers. He grabs his small bag, then grabs whatever clothing is on his bed and shoves them into the bag. Glenroy and Joseph are awake.

GLENROY

Luke! What the bombo clot is going on?


LUKE

They are after me. I have to get away. Just say you don’t know where I am if anyone comes.

JOSEPH

Luke man! Who is after you? What time is it?

LUKE

I have to go. Remember, you don’t know where I am

JOSEPH

But I don’t know.

Luke acknowledges his point then dashes off, eyes darting everywhere.

FLASH BACK ENDS.
INT. LOCAL PUB – DAY

Luke is awoken from his day dream by a gentle shake to the shoulder from Josie. He is pleasantly surprised.

JOSIE
What’s wrong with you?  
In church I thought you were gonna pass out in church.

Luke is trying to get his composure and focus.

LUKE
(Reassuring)  
Yeah! Yeah! I am alright.  
Just a bit tired. There is nothing wrong. I am alright, really.

She looks at him with suspicion. She sits down opposite him, separated by a small table.

JOSIE
Well!

LUKE
Ahh!

JOSIE
Are you going to tell me why you didn’t write to me?  
You met another girl didn’t you?

He just stares at her.

LUKE
No. I didn’t meet a girl.  
When I couldn’t find my dad  
I felt really bad, I just knew  
I couldn’t come back yet, I don’t know Why but I just couldn’t.  
I didn’t Want to upset you, that’s why I didn’t write to you.

JOSIE
Yeah but you still upset me didn’t You. It would have been better if You’d have just told me. Do you have Any idea what it’s like to wait for Someone, when you don’t even know if they are ever coming back.

**LUKE**
Josie I’m really sorry, I didn’t Mean to upset you.

**JOSIE**
Upset, I wasn’t upset Luke. I was hurt. Now I know what my mum went through waiting for my dad during the war. So why did you come back then?

**LUKE**
I missed you. I wanted to see you I realized what I was missing.

Josie is still maintaining a hard exterior.

**LUKE (CONT.)**
I really missed you. We can be together again, forever I was wrong and I’m sorry. What do you want me to do?

**JOSIE**
I don’t want you to do anything. I’m just confused. I mean how do I know you’re not going to leave again?


**JOSIE**
I’m still confused, I’m sorry Luke.

Moments later Graham spots Luke and Josie saying goodbye to each other outside the pub. He is incensed by that sight. The angry expression on his face turns into a devious and canning one.

**EXT. STREET – DAY**
Two strong arm men spot Graham and his two friends in the street messing around with Graham's motor bike.

**STRONG MAN 1**
Over there. Let’s ask them lads. They’re bound to know him

**STRONG MAN 2**
Yeah! Come on. The quicker we do it the better.

**STRONG MAN 1**
Alright lads.

The guys look baffled

**GRAHAM**
Who the bloody hell are you?

The strong men try to be as amiable as possible.

**STRONG MAN 1**
I’m Keith and that’s Gary

**STRONG MAN 2**
We are from London.

**GRAHAM**
Yeah! So?

**STRONG MAN 1**
We are looking for a friend, you might know him. His name is Luke. A colored chap, dark hair.

Graham becomes drawn in and shows a keen interest.
GRAHAM
May be, but he didn’t mention any friends coming here.

STRONG MAN 1
So you know him? Where can we find him?

GRAHAM
You don’t look like friends of his.

STRONG MAN 2
Oie! Stop winding us up and tell us where he is yeah.

STRONG MAN 1
Now look what you’ve done. You’ve got Gary all upset now. Are you going to tell us where he is or you just gonna mess about?

GRAHAM
It will be my pleasure gentlemen. He’ll probably be at the farm. Come with me.

INT. THE BUTCHER SHOP – DAY


OWEN
Oh you stink of meat.
Both Owen and Paul are repulsed by his smell and cover their noses.

PAUL
Oh that’s disgusting. Don’t you get cleaned up?

LUKE
You can shut your gob, the pair of you. Any one got a cigarette?

PAUL
No mine’s finished.

Owen shrugs and shakes his head.

LUKE
Ah! You’re both useless.

They then stumble on Pete and his two friends practicing a song. ‘Love me do’ by The Beatles. Pete is holding an old beaten up guitar that is missing some strings. The other two guys just back him up on vocals.

LUKE
Listen to that. They’re gonna be on the Six Five special soon lads I tell you. I can just see it now. Pete and the merry boys singing their number one hit, Love me baby.

They all laugh

PETE
Ta Luke. Maybe someday

OWEN
You should ask Wilson if you
Use his place. When he hears what
You can do, he’s gonna say yes.

PETE
We did. He already said no. We
might go up to Liverpool. At least
They know good music when they
Hear it.

The boys look shocked.

LUKE
Wilson’s mad. He’s got no taste
That’s what.

CUT TO:

EXT. LUKE'S FATHER'S FARM - DAY

Meanwhile Graham, Keith and Gary managed to sneak into the farm barn unnoticed. Mike and Alan are not with them.

EXT. LUKE'S FATHER'S FARM - DAY

Establish the farm barn.

Then establish Luke's father out in the field tending to the sheep along with Gary and Steve.

INT. LUKE'S FATHER'S FARM BARN - DAY

Graham and gangsters are inside the barn. The gangsters look out the windows. Graham takes this opportunity to douse the barn with the jerry can of petrol he finds.
STRONG MAN 1
What do you think you are doing?

GRAHAM
A little parting gift.

STRONG MAN 1
Look! Stop that alright. We didn’t come to set no fire.

STRONG MAN 2 wrestle’s the jerry can away from him and puts it on the floor making slight noise.
Luke's father looks towards the barn and notices the door opened and becomes suspicious. He heads towards the barn with a lit cigarette clutched to his lips. Gary and Steve remain with the Sheep.
As he approaches closer, he starts to tip toe while trying to listen to the voices inside, but can't comprehend what is being said or by whom. He steps inside cautiously with a concerned look in his face.

LUKE’ S DAD
what are you boys doing here?
What's going on? Gary!

The boys look at each other and storm out of the burn; Graham knocks Luke's dad to the ground with his shoulders while running. He bangs his head hard and is knocked unconscious. The cigarette drops from his hand into a room doused with petrol. The situation has now become quite life threatening. The Hay in the barn ensures the ignition of a flame. The flame travels slowly -- heading towards the walls.
Meanwhile after noticing the flames from the barn, Gary alerts Steve then runs over to the barn leaving Steve with the Sheep

GARY
(To Steve)
Look! Fire!
Meanwhile Luke is riding his bike, heading back to the farm. As he approaches, he notices a lot of smoke coming from the barn. He looks very concerned and puts his foot down and peddles ferociously on a very raged road. He stops close to the barn, throws the bike and sprints towards the barn. There is a lot of smoke coming out of the barn door. Luke tries his best to peer through the smokey haze.

**LUKE**

Dad! Dad!

Luckily for all, Luke's father fell close to the barn door. So it did not to long for Luke to spot him being dragged out by Gary. Luke takes off his shirt and uses it to cover his nose. He then squats low and moves towards his father, waving the smoke from his path. He manages to reach them.

**LUKE**

Dad! Dad!

**GARY**

Hold the legs.

**LUKE**

Quick! Quick!

They both begin to strain.

**GARY**

(Shouting through the smoke)

Lift him higher.

Luke's dad is unresponsive. They struggle to pull him out. It is a slow process but they manage to get away from harm's way as the flame continues to grow. Some people have noticed it and are already heading towards the farm to give some assistance. Luke and Gary lay down Luke’s dad on the ground and check his condition. He finds the pulse throbbing from his neck. They are both relieved.
Satisfied that he is alive, Luke then lifts him up again onto the car while Gary is running to fetch some water from the outside tap. Approximately eight men and three women had arrived. One of the men, Mr Thomas, a neighbour, heads towards Luke.

**MR THOMAS**

What happened?

**LUKE**

I don't know.

**MR THOMAS**

I think he might breathed in too much smoke.

**LUKE**

He is breathing.

(Stern voice) I’ve got to get him to the hospital now.

**MR THOMAS**

Get going! Hurry up Luke.

Luke brings a rustic old car, opens the back seat, then he and Gary load him into the car, lying on his back. As Luke drives away wildly, Mr Thomas heads back to join the rest of the people in fetching water from the nearby well. He leaves them to go back to his farm. While the others are struggling to keep the fire from spreading, Mr Thomas emerges with one other person. Pulling a horse cart with fire hose wrapped around on it. It uses a jet power system to spray water. As they approach with the cart, three of the men rush towards them to help pull it faster.

Mr Thomas is merely supervising now as they connect it to a source of water. One of the men takes charge of the hose from
the front -- pointing it at the fire. Another man holds the part of the hose to keep it steady. Mr Thomas is shouting directions.

**MR THOMAS**

Come on! Pull it closer!
Get closer man! Yes that's it.
Now this side.

**EXT. FARM - DAY**

Luke's mum returns to the farm after hearing news of the fire. She was given a lift. Looking very worried as she approaches, she scans the place for any sign of Luke and her husband.

The fire has been subdued. Mr Thomas goes to meet her. By this time, two local police officers had arrived, both are known to Mrs Harris. Mrs Harris keeps staring at the barn in shock.

**MR THOMAS**

Mrs Harris! Mrs Harris!
(No response)
They have gone to hospital.

**MRS HARRIS**

(Voice trembling)
Who?

**MR THOMAS**

Mrs Harris! Your husband was taken to hospital by your son. I can’t say what his condition was like. But Luke rushed over as quickly as he could.

Upon hearing the heart breaking news, Mrs Harris cries. The police men approach her
POLICE 1
Mrs Harris! I know this must be a very difficult time for you but can you tell us anything about what happened here?

MRS HARRIS
I don’t know... I’ve only just got here. (Cries)

POLICE 1
Okay! Mrs Harris, there there
How about you Mr Thomas?
Can you tell us anything?

MR THOMAS
The only person who can tell you what happened here is Mr Harris, and he has been taken to hospital. I really hope that he’ll be alright.

EXT. COUNTY HOSPITAL - DAY

Luke drives his dad to the local York county hospital. The two level building is unimposing and in need of an uplift. Luke parks at the main entrance. He gets out of the car and darts inside calling for help, while his dad lies unconscious in the car.

LUKE
I need a doctor! (Getting louder)
Now! I need a doctor

NURSE 1
What is the matter!

LUKE
It's my dad; He is out there,
quick! Quick! Hurry up!
He’s been in a fire

Nurse 1 and Nurse 2 (a male nurse) reach for the gurney and wheel it out to the car. Luke, looking ever so anxious tries to keep out of their way. The nurses are extremely cautious in their handling of Luke's father. Nurse 1 begins to speak with Luke's dad, hoping for some kind of response.

**NURSE 1**
Hello! Can you hear me?
Can you hear me!

**NURSE 2**
I have a steady pulse.

They put him onto the bed and wheel him inside. Nurse 1 still trying to engage both Luke and his dad. She turns her focus on Luke.

**NURSE 1**
What's his name?

**LUKE**
Mr David Harris.

**NURSE 1**
And you are?

**LUKE**

**NURSE 1**
Can you tell me what happened?

**LUKE**
I don't know! I came to the barn and he was passed out.
I don't know what happened. And there was a big fire and a lot of smoke. I don't know how it started,

**NURSE 1**
Well! He seems to have suffered a nasty knock to the head. I take it he is a farmer then. (Luke nods) You are going to have to wait out here Luke. I will come and find you okay?

**INT. HOSPITAL - DAY**

Luke's dad lies on the hospital bed, unconscious with a drip connected to his nose. **DR Clark** enters the room.

**DR CLARK**
What do we have here?

**NURSE 1**
Acute concussion and possible Smoke inhalation

**DR CLARK**
Get the oxygen. We need a Tracheal.

The pace is frenetic as **NURSE 1** connects the oxygen to the wall then wraps the tube around Luke’s dad’s head.

**INT. HOSPITAL WAITING ROOM - DAY**

Luke sits in the waiting area filled with worry; he walks over the telephone box, calls a number, does not get an answer. He
spots a Doctor coming towards him. He becomes gripped by anxiety and anticipation.

**DR CLARK**
Hello! You must be Luke. I am Dr Clark. How are you holding up?

**LUKE**
(Impatient)
I'm okay! I'm okay!
Is he going be alright?

**DR CLARK**
It's still too early to tell...
he is in a coma as a result of the concussion. We will probably have a better idea tomorrow. We are monitoring that swelling in the head for possible blood clots, but thankfully he hasn’t had any. It looks like he just fell and knocked his head quite hard. He didn't have a heart attack or stroke, which was the first thing we checked for.

Luke nods his head, understanding some things and not others.

**DR CLARK**
Does he do plenty of physical work?

**LUKE**
No! not really. Just food prep for the livestock. We do most of the physical work in the farm. He works in the butchers as well. He doesn’t do much heavy stuff.
DR CLARK
Who else works there?

LUKE
Me and a couple of lads at the farm.
Gary and Steve.
(Emotional) I don't know how he could have fallen.

DR CLARK
What about your mother?

LUKE
I don't know where she is.
She must be going home now.
She was out doing some shopping.

CLARK
Okay! Why don't you go and find her. There is nothing more you can do here. You have done all you can Luke. We will look after him. Go and get some rest.

INT. HOSPITAL ENTRANCE - DAY

LUKE’S POV:
Luke sees him mother coming through the hospital doors. He quickens his step towards her. She is wearing the stress of the situation on her face. She becomes emotional when she sees Luke.

LUKE'S MUM
Luke! What happened? (Crying)…
What happened Luke? How is he?

LUKE
I don't know! He fell mum.
He fell and knocked his
head. He is still unconscious.

They walk back towards the hospital reception. Luke walking and
holding his mum for support. They ask to see the doctor. But it
is the Nurse 1 once again who comes to talk to them.

DR CLARK
Hello! You must be Mrs Harris.

LUKE'S MUM
Yes! I am. Tell me nurse.
Is he going to be alright?

DR CLARK
We can't tell yet. We will have a
better idea tomorrow. Like i said
to your son, he is in a coma.
We have done all we can for the moment.
He doesn’t have any burns, but we’re a bit
concerned that he might have breathed
in a lot of smoke.
We just have to wait and see
how he responds.
Go and get some rest then come back
tomorrow. We will look after him.
Don't worry so much.
I know it very stressful you all.

LUKE'S MUM
Yes it is. I kept telling him
to slow down but he wouldn't listen.
He doesn't listen to anyone.
LUKE
Come on mum. Let’s go home hey.
Come on. You need to rest.

EXT. STREET - DAY

Josie is on her way to a nearby shop. She then hears several voices speaking quite nervously in an ally way.

EXT. ALLY WAY - DAY

GRAHAM
I didn't do anything to him.
All i did was push him out of the way and he fell.

MIKE
He must have banged his head
How about the fire then?

ALAN
It must have been one them blokes
Who started it. What are you gonna do?

GRAHAM
I'm not going down for this.
Believe me, I’m not going down for this. I'm getting out of here.

ALAN
Where are you going?

GRAHAM
I don't know yet, but I’m not staying here. I didn’t start
the fire. It must have been one of them. They are gonna try and pin it on me.

Josie felt compelled to approach them and ask what was going on as she heard some of what was said.

**JOSIE**

What's going on? What happened? She startles the boys.

**GRAHAM**

What are you doing here? We have to go. I’ll talk to you later. (To Josie)

The boys disperse in a hurry. Josie looks on then continues her journey to the shop. The shop keeper, who is familiar with her strikes up a conversation.

**SHOP KEEPER**

It's a shock what happened to the Harris farm, Isn’t it?

**JOSIE**

What? What happened?

**SHOP KEEPER**

Haven't you heard? Have you been under a rock? MR Harris's barn caught fire. And he was found lying on the floor Passed out.

**JOSIE**

What happened? Oh god! Is he alright?
SHOP KEEPER
He is in hospital...
Luke took him there.

JOSIE
Oh No! I better go and
see Luke. I'll see you later.

On her way to the hospital, she is interrupted by Graham.

EXT. STREET – EARLY EVENING

JOSIE
(Nervously)
Oh! Hi Graham! I was just
coming to find you.

GRAHAM
Why?

JOSIE
Just wanted to see what you are
up to that’s all.

GRAHAM
What’s up with you? You sound
so weird.

JOSIE
Me! Nothing! Why?
Why are you looking at me
Like that?

GRAHAM
Sorry! I’m thinking about something.
Listen! I need your help.
It won’t take long, I promise.

**Josie**

Ah! I gotta do some shopping now.
Can’t you tell me later?

**Graham**

You just said you were coming to find me, now you gotta do some Shopping. You are acting all Weird now. What’s the matter with You? Look, it’s only gonna take minute.

He tries to turn on the charm.

**Graham**

Go on, please. Just a minute.
I promise.

**Ext. Quiet Road - Early Evening**

**Graham**

(Sounding casual)

I’ve just got to go and see my auntie in Wakefield. The thing is, I don’t have any money on me. Could you Just lend us £1 and pay you back next week.

**Josie**

Oh! Graham! I’m sorry I haven’t got any money. Can’t you ask you mum?

**Graham**

(Becomes more aggressive)
Don’t, don’t lie to me.

He grabs her hand bag and looks inside, only to find £3. He then takes it out and holds it out, staring menacingly at her.

**GRAHAM**
Why did you lie to me?
Why did you lie to me?

**JOSIE**
I didn’t lie. That’s my mum’s money for shopping.

**GRAHAM**
Come on! Let’s go!

**JOSIE**
Where are we going?

**GRAHAM**
I’m leaving this place.
And you are my insurance for my Safe passage out of here.

**JOSIE**
Why? Why do you want to leave?

**GRAHAM**
Oh! Don’t make like you don’t know yeah. Just shut up and Walk

**GRAHAM**
Graham you are hurting my arm.

Pub owner Jones spots them together. Graham reveals the knife that he is carrying in his pocket to Josie. Just in case she thought about calling for help. Graham decides to take Josie to a small disused allotment.
INT. HARRIS HOUSE FRONT ROOM – NIGHT

The phone rings and Luke’s mum answers it.

LUKE’S MUM
Hello! This is her.
(Takes in a deep breath and lets out a sigh of relief).

Oh! That’s wonderful. How is he? Thank you Doctor! I shall be on my way then. Thank you!

INT. HARRIS HOUSE CORRIDOR – NIGHT

LUKE’S MUM
Luke! Luke dear! The hospital just rang. They said your dad woke up and is talking.

They hug each other tightly with emotion filled faces. They start preparing to leave with much haste.

INT. HOSPITAL RECEPTION – NIGHT

LUKE
Hm! We are here to see my dad Mr Harris.

RECEPTIONINST
Okay! Go to the end of this corridor...

LUKE
INT. HOSPITAL WARD - NIGHT

They rush to his ward and find Nurse 1 at the entrance. She throws a warm smile their way. Then she leads them to him.

NURSE 1
He is still very tired but we are very happy with his progress.

She moves slowly towards his bed. She then takes his hand.

LUKE’S MOTHER
Hello David! How are you feeling? We have been praying for you. God answered our prayers. Luke is here.

LUKE’S DAD
I’ll be fine, don’t worry yourselves. It’s just a knock that’s all.

LUKE
Dad! What happened? What happened in the farm?

Luke’s dad goes into deep thought. He stares into blank space.

LUKE’S DAD
I was in the field with the sheep. I saw the barn door open. I was sure that I closed it you see. So i went in there and there were three lads in there. I don’t know what they were doing.
LUKE
Who? Who were they?

LUKE’S DAD
It was that Pilkington boy and the other lads I didn’t recognise. That is all I remember. Next thing I know is that I’m waking up in this bed.

LUKE
You mean... Graham!

LUKE’S DAD
Yes! Graham

LUKE
Then it must have been Mike and Alan with him.

Luke starts to breathe heavy. He is fuming with rage.

LUKE
Graham!! This time he has really done it.

LUKE’S MUM
But why would he do this? What did they want?

Luke suddenly storms out of there. His mum and dad deeply concerned about what he was going to do.

LUKE’S MUM
Luke! Let the police deal with it. Luke! Oh! He is going to get himself in trouble now.
Luke’s dad turns to his wife.

**LUKE’S DAD**

Go and tell the nurse to call the police.

Luke’s mum goes to speak to the nurse.

**INT. HOSPITAL WARD – NIGHT**

Police 1 questions Luke’s dad while Police 2 stands by.

**POLICE 1**

So you said it could be Graham Pilkington or one of the others who pushed you to the ground.

**LUKE’S DAD**

I am sure it was Graham who did it. It was probably his dad who sent him. His been trying to put me out of business for as long as I can remember.

**POLICE 1**

Well! Who else would have been with him if not his friends Mike and Alan? They are somewhat inseparable aren’t they.

**LUKE’S DAD**

No I’m sure I would have recognised the other two if they were there. These two lads I have never seen before in my life. Right pieces of work they were.
LUKE’S MUM
Please! You have got to do something before Luke gets himself in trouble. He has gone after Graham. Please! do something.

POLICE 1
Mrs Harris! We will do everything we Can, I promise you. We are under quite some strain tonight. Mrs Mason has been to the station, said her daughter never came back home. She was supposed to come home about four hours ago with some shopping. And Mr Harris please don’t throw allegations around until we know all the facts.

LUKE’S MUM
Oh poor Josie, I hope she’s not In trouble.

EXT. GRAHAM’S FRONT DOOR – NIGHT
Luke… still raging knocks on Graham’s front door. His dad opens the door looking quite flustered.

LUKE
Where is he?

MR PILKINGTON
What in god’s name do you think you are doing? Do you Know what time it is?

LUKE
(Getting louder)
Where is Graham? Where is he? I’m going to kill him.
INT. PILKINGTON HOUSE - NIGHT

Luke forces his way past Mr Pilkington and marches into Graham’s room. He goes to another room and finds Mrs Pilkington as she is coming out to see what the commotion was all about.

Mr PILKINGTON stops him in his tracks with a firm hold, but finds that Luke is too strong for him. He breaks free and runs out of the house. Mr Pilkington looks on.

MR PILKINGTON
Mad! Plain Mad. Just like his father.
What has that bloody idiot done now?

EXT. ALLOTMENT - ESTABLISHING - NIGHT

INT. ALLOTMENT - NIGHT

Graham is in the allotment with Josie. She is seated on a small wooden chair, while Graham paces back and forth in the small space.

JOSIE
Graham! Please!
I want to go home.

GRAHAM
You will. Tomorrow, just go to sleep.
You can dream about your lover boy
Luke while you are at it. I bet you
enjoy stringing men along. Don’t you?

Josie looks stunned by that accusation.

JOSIE
I don’t know what you are talking about.
Graham becomes irritated at her response.

GRAHAM
Don’t give me that. You’re stringing both me and Luke. Playing around like the bloody tart. This is all Your fault you know. You are like Them girls in London who jump into Bed with the first boy they see.

JOSIE
Graham! I am not...

GRAHAM
Be quiet! I need to think.

EXT. MIKE’S HOUSE – ESTABLISHING – NIGHT

Luke bangs the front door hard incessantly. Still raging, he is impatient. A voice comes from inside. It is that of Mike.

MIKE
Who is this?

LUKE
Just open the bloody door. Now!

MIKE
Luke! Is that you?

MIKE
What’s wrong?

LUKE
What? Don’t gimme that, im gonna Make you pay for what you did.
MIKE
What? I didn’t do nothing. I
Wasn’t even with Graham. I
Only saw him for a bit in the
Morning.

MIKE’S DAD
Who the hell is that? What’s
going on here?

Luke lunges and grabs Mike by the collar and pins him to the
wall. Mike’s dad grabs Luke from the back as he tries to separate
them. Luke’s mum watches on in horror and runs to call the
police.

LUKE
Where is he? Where is Graham?

MIKE
I don’t know. I swear it.

LUKE
Don’t lie to me.

MIKE’S DAD
Stop it! You crazy lunatic.

Mike’s dad manages to wrestle Luke to the floor.

MIKE’S DAD
What’s this all about?
What’s going on with you two?
Now if you have calmed down
I’ll let go of you.

Luke nods. He gets up

LUKE
Go on then, are you going to tell your old man? Come on Mike. Tell him how you nearly killed my dad. Go on, tell him. Him and his friends nearly burned my dad alive. The Police will be here any second now.

Mike’s dad is horrified at what he is hearing.

**MIKE’S DAD**

Is that true? (To Mike)
Is that true? (No response)
I don’t believe this.

**MIKE**

I wasn’t even with him. He went off with two men from London. They said they were your friends. So they went off with Graham to look for you. I swear it.

**LUKE**

Two men from London? What did they look like?

**MIKE**

I wouldn’t mess about with them if you know what’s good for you.

**MIKE’S DAD**

I don’t believe this. How is your dad doing boy?


**LUKE**

(Calmer voice)
I know where he is.
MIKE’S DAD

Now! Listen son.
Let the police deal with it.

Luke ignores the words of caution and storms out heading to the allotment. He notices a Police car passing, he hides himself.

EXT. GRAHAM’S FRONT DOOR – NIGHT

Police 1 and Police 2 knock on Graham’s door, hoping to find him at home. His dad opens the door, still a bit shaken by the commotion.

MR PILKINGTON

About time... What took you so long?
There is a mad lunatic running around you know.

POLICE 1

And who might that be Mr Pilkington?

MR PILKINGTON

That Harris boy, he was just here raving mad like a lunatic.
He is going to kill someone if you don’t do something.

POLICE 1

Do you happen to know where he has gone?

MR PILKINGTON

Yes! He went to look for Graham.
But I don’t know where. I don’t know where Graham is either, before you ask.

POLICE 1
Where would Graham go if he were in trouble?

**MR PILKINGTON**
I don’t know just find those boys
Quick before someone gets hurt.

**INT. LOCAL PUB – NIGHT**

Jones’ pub is busy with customers eating and drinking. He is being kept busy at the bar. He suddenly spots Police 1 and Police 2 entering his pub. They walk slow scanning the pub... hoping to spot Graham, Mike and Alan. Amongst the customers sit the two gangsters from London. They look tense when they see police.

**JONES**
Everything alright?
You looking for someone?

**POLICE 1**
Yes have you seen Graham Pilkington around?

**JONES**
No! Actually, I saw him a few hours ago. Yeah! He was with that girl, what’s her name, Josie.

Upon hearing this news, the two police men look at each other as if to celebrate a break through. Police 1 pulls out a pen and pad.

**POLICE 1**
Where did you last see them?

**JONES**
They were going towards the cemetery. I don’t know
Where they were going exactly, but it was in that direction.

**POLICE 2**
Now you are sure it was them?

**JONES**
Yes! I’m sure it was them. Why? Could that be to do with the fire at the Harris farm?

**POLICE 1**
We just need them to help with our enquiries. Thank you for your help! Oh and do you know why they would be going that way?

**JONES**
No, have no idea.

**STRONG MAN 1**
I think we better clear off, it’s getting too hot here.

**STRONG MAN 2**
What are we gonna tell Jimmy?

**STRONG MAN 1**
I don’t know. We can’t do nothing now anyway. When Police catch up with that idiot, he’s gonna start going on about us then the coppers will be on to us. We gotta get out now. I’ll get on the blower to Jimmy.

The two gangsters leave with haste after the police are out of sight.
The police head towards the cemetery not sure exactly where they are going. Meanwhile, Luke is on his way to the allotment in a hurry. He runs then stops to catch his breath and then runs again. As he nears the allotment he slows down and crouches to keep out of sight. There is no sound coming from the allotment. It is pitch dark outside but Luke notices some light inside the allotment coming from Graham’s candle.

He tiptoes as he gets closer. But steps on a brunch that breaks and makes a sound.

**INT/EXT. ALLOTMENT - NIGHT**

Graham is alerted and looks out of the small window. He becomes agitated. He puts out the candle. Now the only light is coming the moon. Graham looks outside the window again. He assures himself that he heard something. He thinks it could be either the Police or Luke. So he moves towards Josie, wielding his knife. He grabs her in an arm lock from behind.

**GRAHAM**

I’ll kill her if you try to come in.
I swear I’ll kill her.
I’m not messing around.
I mean it

He moves together with Josie by the window and tries to look outside. Breathing very heavily, now he goes into panic mode.

**LUKE**

Let her go Graham.

**GRAHAM**

Luke! Is that you?
Graham sounds almost relieved that it is not the Police.

LUKE
How could you do that you bastard.
You nearly killed him.
Do you know that?

Josie manages to free herself temporarily and screams out.

JOSIE
He has got a knife Luke, don’t...

Graham interrupts Josie’s warning by hitting her on the head with his fist. She is knocked out on the floor. Luke becomes more alarmed. He tries to get closer without tipping off Graham.

LUKE
Josie! (Beat) Josie!
Are you alright?

GRAHAM
Of course she is alright.
But if you try and come in
I’m gonna hurt her

LUKE
Josie! Are you alright?
Say something.

Meanwhile the two Policemen are at the cemetery.

EXT. CEMETERY - NIGHT

POLICE 2
I don’t think they are here.
I don’t think there’s anyone here except the deceased.
POLICE 1
Shhh! Did you hear that?

POLICE 2
Hear what?

POLICE 1
Wait! It’s coming from that side.

POLICE 2
Yes! The allotments.

POLICE 1
Quick! Let’s go.

INT/EXT. ALLOTMENT - NIGHT

Graham slowly and quietly starts to open the window which is away from Luke’s view.

LUKE
Graham! What have you done to her?
If you hurt her I swear
Josie! Are you alright?

Meanwhile Graham has managed to climb out of the allotment and sneaking away slowly and quietly. Luke notices the silence from the allotment. He walks around and finds the window open. Looks inside and sees Josie on the floor. He rushes back to the front and kicks the door open. He goes straight to her and examines her head.

INT. ALLOTMENT - NIGHT

LUKE
Josie! Josie!

Josie comes around, still groggy but manages to comprehend the situation. She wears a laboured smile. The two Policemen are outside.

INT/EXT. ALLOTMENT – NIGHT

POLICE 1
Graham! It’s the Police

Luke is surprised

LUKE

As they got come in, Luke storms off into the woods after Graham. It is very dark as the only light is coming from the moon and the police cars.

POLICE 1

EXT. WOODS – NIGHT

Luke runs after Graham. Luke traverses the dark and bushy woodlands hot on Graham’s heals. Police 1 also goes after them while police 2 is on the radio calling for an ambulance. Josie remains seated on the floor but gradually regains all her faculties.

stabs him from the back. The knife narrowly misses vital organs in his mid-range. Luke lets out a loud cry that was heard by Police 1, Police 2, and Josie.

Graham then darts off from. Police 1 manages to catch a glimpse of him as he got away but was more concerned about Luke. He stops to check on Luke.

**EXT. WOODLANDS – NIGHT**
Police find Luke lying on his back, moving with great pain and difficulty trying to locate a wound around the side of his torso.

**POLICE 1**
Luke! What happened?
Are you alright? Alright
Easy, easy, easy. Don’t
Move till we know what’s happened.

**LUKE**
I think he stubbed me.
He had a knife.

**EXT. WOODLANDS – NIGHT**

**POLICE 1**
Okay! Turn over to your side
gently. Where did he get You?

**LUKE**
Here! (Can barely speak)

Luke turns over and lies on his stomach. Police 1 lifts up his shirt and sees the stub wound—bleeding steadily. He gets Luke to press his shirt on it to try and minimise the bleeding.

**EXT. WOODLANDS – NIGHT**
POLICE 1
Okay! Wait here, don’t move.
I’ll go and get help.

LUKE
Hurry!

Luke panics and watches anxiously as Police 1 gets back to the allotment.

INT/EXT. ALLOTMENT – NIGHT

Police 1 gets to the allotment but sees no sign of the ambulance. He becomes more anxious. Police 2 is on the radio in the police car.

POLICE 1
There not here yet?

POLICE 2
There on their way. What happened?

POLICE 1
Luke has just been stubbed, in the stomach region.

POLICE 2 looks alarmed

POLICE 2
How is he?

POLICE 1
He is bleeding. We need that ambulance now.
As police 2 was just about to get back on the radio to find out where the ambulance was when they hear it’s siren approaching. They both run towards it and direct it to the allotment. The paramedics jump out of the old and rustic ambulance and are directed to the allotment house by POLICE 2. POLICE 1 is already inside preparing Josie to be taken away.

INT/EXT. ALLOTMENT - NIGHT

POLICE 2
We have a head injury hear
and a stub Injury out
there in the fields.

Paramedic 1 and 2 are taken to the house to see Josie. They bring a gurney with them.

INT. ALLOTMENT - NIGHT

PARAMEDIC 1
How are you feeling love? No...
stay down, don’t get up.
Open your eyes wide. I am just
going to look Into your eyes okay!
Can you open them wide for me?
(Josie nods in reply)

Paramedic 1 shines a small torch into Josie’s eyes

PARAMEDIC 1
Do you feel any headache?

JOSIE
Yes!

PARAMEDIC 1
Okay! We are just going to take you into the ambulance Okay!
Can you get onto this stretcher for us?

Josie shuffles herself onto the gurney, looking very laboured.

PARAMEDIC 1
That’s it careful slowly.
That’s it. Now lie
Down gently.

POLICE 1
We really need to go
and look at
the other injured

The paramedics carefully load Josie into the ambulance and grab the other gurney and are led into the woods by POLICE 1 while POLICE 2 is watching Josie.

EXT. WOODLANDS – NIGHT

POLICE 1
This way. Come on... quick.

They find Luke in the same position. His silence worries them all.

EXT. WOODLANDS – NIGHT

POLICE 1
Luke! It’s Okay. We are here.
I’ve got some help.
Luke slowly looks up but unable to speak.

**PARAMEDIC 1**

Luke! I’m just going to have a look at the wound okay! Where is it?

PARAMEDIC 1 lifts up Luke’s shirt. The wound is revealed. He shines his torch on it to get a better look. He becomes satisfied that it is a serious injury. The paramedics speed up the process.

**INT. COUNTY HOSPITAL – DAY**

Josie is walking along the hospital corridor in an effort to locate Luke. She approaches Luke’s ward and spots him sleeping. She moves towards his bed not knowing the state of his condition.

**JOSIE**

(Softly)

Luke!

Luke opens his eyes instantly, his head facing the ceiling. He moves his eyes to Josie’s direction. He is pleasantly surprised to see Josie by his bed side. He gives half a smile and she responds with a wider smile. She holds his hand; they look into each other’s eyes.

**JOSIE**

How are you feeling?

**LUKE**

Could be better. (Small laugh)

I’ll survive. And you?

**JOSIE**

I’m alright, just got a bit of a bruise that’s all. How bad is
They said I’m quite lucky. He missed my organs.

Josie’s mother walks in. She stops for a second and looks at them both from a distance. She looks uneasy with her closeness to Luke.

Josie’s Mum

Come on Josie, we have to get going now.
(To Luke) Hope you Get better soon okay!

Josie

Well, Goodbye! I’ll keep a space for you in my class.

Luke

Thanks! I’ll be there soon.

Josie walks towards her mum.

EXT/INT. YORK POLICE STATION – DAY

As they struggle to get him into the police station, Graham still puts up a fight. He resists right up until they push him into a cell.

Before he was shoved into a cell he spotted both Mike being questioned by the Police desk. As he passed by Alan’s cell he looked at him intensely.

Graham

(Aggressively)
What did you say? Huh?
What did you tell them?
POLICE 1
Be quiet you. Keep walking.
In you go. Now keep it
down okay?

GRAHAM
I didn’t do nothing.
It was them. They did it.

POLICE 1
Will you be quiet?
We’ll deal with you later
when you have sobered up.

INT. COUNTY HOSPITAL – DAY

Luke’s mum wheels Luke’s dad and they both go and see him. They find him awake in deep thought. He barely smiles when he spots them. His mum’s smile is wide enough for all of them. His dad looks concerned.

LUKE’S MUM
Luke! How are you feeling?

LUKE
It still hurts but the Doctor said the pain will Go in a couple of weeks. How are you dad?

LUKE’S FATHER
Just happy that you are alright son.
You had us all Worried last night, we couldn’t sleep.

LUKE
Sorry dad, about everything.
LUKE’S DAD
Ok son. You just get well

LUKE’S MUM
Luke! We have some news. Graham has been caught. The police said they will be here to see you. They said they want a statement.

LUKE’S FATHER
(Furious)
He is in no condition to be talking to anybody now. He can barely speak to us. Can’t they give him time to get better?

LUKE’S MUM
Perhaps we better give you some time to rest Luke. We’ll be back to check on you later. Would you like some grapes and Bananas?

LUKE
Grapes would be fine mum.

As his parents leave his bed side the police enter. Luke’s dad spots them.

INT. HOSPITAL CORRIDOR - DAY

POLICE 1
Morning Mr Harris! Mrs Harris.

LUKE’S FATHER
Why don’t you give my son some time to rest? He has Just been
through a traumatic experience. He is trying to recover.

POLICE 1
We respect that sir. It is Police procedures. We just need to get a statement. We won’t be long.

LUKE’S MOTHER
Do be quick. He needs his rest.

LUKE’S FATHER
(Grumpy)
Unbelievable! Unbelievable!


INT. POLICE STATION – DAY

Graham sits on the bed leaning his back against the wall in his cell. His head slightly bowed and face looks very intense, and in deep thought.

CUT TO:

INT. JOSIE’ BEDROOM – DAY

Josie is in her small bedroom. She also has a small table next to her bed. She sits on her bed. She then goes in front of the mirror and examines the bruise she has on her forehead.

INT. MR WILSON’S HAL – DAY

We hear ‘Mashed Potato’ by Dee Dee Sharp playing from a distance as we move in from the front entrance into the hall and then the stage. There are three young guys and three young girls dancing
on stage along with Josie. The dance they are doing now is also called ‘mashed potato.’ Josie calls out the name of another dance to the young dancers while the music is still playing.

**JOSIE**

The ‘Roach.’

They then switch to doing the Roach. They are clearly filled with joy. Luke approaches the door and hears the music playing. He opens the door and watches for a while. Josie notices him standing at the door. He had entered the hall and was standing against the wall.

**CUT TO:**

Luke has joined in the dancing. The music has switched to ‘Glad all over’ by the Dave Clark Five. They are now doing the pony.

**JOSIE**

The ‘Monkey.’

They all switch in unison to doing the Monkey. This time Mr Wilson, his wife and daughter are in the hall watching. His wife is clearly amused and daughter is fascinated. Mr Wilson is stoic. Then he shows signs of becoming tolerant by relaxing his face with a hint of a smile cracking his cheeks.

**CUT TO:**

The music is now a slow one and we are moving gradually into a close up to Luke and Josie as they do the ‘Bop.’ They then hold each other and kiss. The camera then glides past Luke and Josie and heads towards Mr Wilson to a close up.

**CUT TO:**

Mr Wilson’s POV:
Suddenly the music hall has been turned into a dancehall with a young people filling up the space in front of the stage dancing. Luke and Josie are dancing together, Owen and Katy also dancing together. Paul is also dancing with a partner. They are all in a synchronised embrace as they dance to a slow song; ‘Juliet’ by THE FOUR PENNIES; we then see that the music is actually being sung by Pete who is onstage with his guitar. Two of his friends are also holding guitars standing in front of their mic stands. There is also a drummer sitting comfortably at the back. Camera zooms out.

FADE OUT.