

BREAD OF HEAVEN

A Comedy

by

Richard Woolley

Spectre Productions  
Hawthorn House  
Regent Street  
LEEDS  
LS7 4PE

## BREAD OF HEAVEN

### 1. INTRODUCTION

'Bread of Heaven' is set at the time of the 1984 miners strike but is not about the strike itself or the political arguments which have had a fair amount of airing over the past few years.

It is about one particular phenomenon thrown up by the strike, which transcends time and place, namely the friendships that developed between miners' families and families of supporters who lived in the South, far away from the mining communities.

More specifically it is about the relationship that develops between two of the children and their mutual exposure to each other's worlds. It is in a way a romantic comedy almost in the Ealing tradition, but also a black comedy with serious themes and potential tragedy just beneath the surface. Was it really in Britain that men in boiler suits and masks went around beating people up?

### 2. THE STORY

The story concerns the mining family of GEOFF and PAM BAINES and their children DAVE (a keen trumpeter in the local brass band) and TRACY (an inquisitive five year old). After Geoff has been bailed and banned from picketing and put on a night time curfew PAM persuades him to try a 'holiday' with one of the 'volunteer families'.

The family they are allocated to, live in Cambridge or possibly a village near Cambridge. The father (PETER) is a lecturer in history and somewhat conservative in his views, the mother (HELEN) is active in the Labour party and a keen organiser of worthwhile activities. They have two children, ANNE (a budding ballet dancer) and HENRY. PETER is as unenthusiastic about having the miners as GEOFF is about going.

In the end it is the two older children DAVE and ANNE both about fourteen who form the strongest bond over the two-week stay and it is agreed that ANNE will pay a return visit to the miner's home later in the summer. Whilst in Cambridge various events take place including a 'reception' for the miners, which is embarrassing in the extreme, a confrontation between DAVE and some 'hooray Henries' and a visit to the seaside where ANNE and DAVE break the ice. Capping it all is a farcical scene where PETER'S parents arrive unexpectedly on their way back from holiday.

On the return visit ANNE attends local band practice and does an impromptu ballet routine to DAVE'S solo in 'Bread of Heaven'. She also goes with Dave to a local disco in the village hall where boys stand on one side and girls on the other (furtive looks and posturing a la 'Fireman's Ball') until ANNE breaks the deadlock by pulling DAVE onto the floor.

On their way home, however, they are witness to an horrific attack on GEOFF by men in dark boiler suits who suddenly appear from a van and pounce on him. The reality of the situation comes home to ANNE and she rings her father in tears asking him to come and do something. Surrounded by his books her father says there is nothing he can do, they should go to the police. In the end GEOFF is 'taken in' in the middle of the night for having 'resisted arrest' earlier. The light and humorous tone of the film is suddenly darkened. Romantic comedy turns black.

And so through a cold autumn GEOFF sits in jail, DAVE prepares his trumpet solo for the Christmas benefit concert in the village hall and ANNE determines to do something to help by offering to dance at the benefit. HELEN collects clothes. PAM serves up meal after meal to the strikers.

The week before Christmas the Cambridge family head up north to attend the benefit laden with parcels. ANNE seeks out DAVE and tells him of her planned dance to his trumpet solo. He is touched but vetoes it, 'It's miners' night Anne'. Spirits are raised when GEOFF appears just before the show begins, his case having been thrown out that afternoon.

The high point of the concert is DAVE'S solo, a virtuoso rendition of 'Bread of Heaven'. ANNE is transfixed and after the concert as she is preparing to climb into the car for the journey back to Cambridge she offers him a hug and a kiss. But romantic farewell is brought down to earth when the car won't start and the film ends with a large group of miners and miners' wives including GEOFF and PAM pushing the car off down the road whilst DAVE stands in the foreground watching as his world and ANNE'S separate again after their brief collision.

### 3. CONCLUSION

'Bread of Heaven' is a story about children from different worlds who find that what they have in common transcends the social barriers and differences of upbringing that would in normal circumstances have kept them apart.

But it is also about loss of innocence for both children and adults. The democratic and fair government that British people take for granted shows its darker side, the papered over cracks tear open.

This script, whilst being entirely fictional comes out of extensive research in mining communities and with mining families. Most of the events are based on actual happenings however unlikely some of them may seem. Comedy can perhaps deal better with the extraordinary even when it is stranger than fiction.

1. NEWSREEL (ORIGINAL AND FOUND MATERIAL)

Newsreel music merges into the sound of tramping boots and drumbeats as we see black and white documentary images of police entering pit villages, lining streets etc. The footage is slightly speeded up to imitate 2<sup>nd</sup> World War film and is presented square within the larger frame. Music fades down for:

VOICE OVER  
(Pathe Newsreelish/  
forties public school)  
Six weeks into the strike and the  
boys in blue march in. 'Keeping  
the peace' is the official line  
but the strikers see it differently.  
In mining communities throughout  
the land the spirit of Dunkirk  
is reborn as villagers get ready  
to fight the fight in the true British  
fashion!

Images of MINERS sunbathing on picket lines.

VOICE OVER (cont.)  
So good luck lads.

SHOT of MINERS waving at camera.

VOICE OVER (cont.)  
Good luck lasses.

WOMEN waving at camera.

VOICE OVER (cont.)  
And watch out for bobby!

POLICEMAN'S HAND comes across the camera lens.

Newsreel fades up and out.

2. EXT. HILL ABOVE PIT VILLAGE. YORKSHIRE. DAY.

Full colour, full screen. It is early morning. A boy of fourteen emerges over the brow of a hill. He collapses on his back in the foreground, out of breath. Below and behind him a village of redbrick terraced houses stretches out around the winding wheel and slag heaps of a pit. The boy raises himself on his elbows to survey the scene. He is DAVID BAINES, the son of a miner at present on strike in a small West Yorkshire community. He is thin and wiry looking. He wears trainers and a tracksuit with stripes.

There is silence apart from the singing of birds. Suddenly a police siren shatters the peace. DAVE removes the bag of newspapers he is carrying and reaches inside it. He pulls out a sweater and unwraps it to reveal a trumpet. He puts it to his lips and plays a long single note in answer to the siren.

3. EXT. PIT VILLAGE. DAY.

(FRONT TITLES RUN OVER THE NEXT SEQUENCE OF SHOTS)

In the village below the trumpet merges with the siren and both fade. We see a man walking up a street with a large cooking pot. We TRACK BACK in front of him down a row of terraced houses. The occasional person is standing in a doorway looking behind the camera to watch the commotion that is going on. They nod as the man passes. He is GEOFF BAINES, Dave's father. A small but well built man with a friendly face. He stops and watches.

CUT TO:

A group of half a dozen MEN and WOMEN sitting on a low wall at the end of the street. They are clapping and singing good-humouredly.

CUT TO:

GEOFF watching. An elderly MAN comes up to him.

MAN  
Been on picket?

GEOFF  
Aye. Just come back.

MAN  
(indicating protesters)  
These 'un couldn't get out o' village.

CUT TO:

A column of ten POLICEMEN arriving at the double, small round shields held at chest height, feet not at all in time. Their INSPECTOR, fattish and clearly out of breath, is trying to keep up.

INSPECTOR  
West Mercia, squad halt!

The line of men halts, almost falling over. A cheer from the onlookers. The POLICE line re-forms with their backs to the group on the wall.

INSPECTOR  
...West Mercia shun!

Again the drill is shambolic. A few from the wall clap. GEOFF shakes his head and smiles. The INSPECTOR fumes.

INSPECTOR  
...West Mercia, about face!

One half turn one way, one half the other, causing the men to cannon into each other as round shield hits round shield. The end two fall down. Open laughter breaks out on the wall, hands clap in the terrace doorways. The INSPECTOR, now furious, points at the group on the wall.

INSPECTOR  
...Arrest the men, disperse  
the women!

3. CONTINUED:

But the group has jumped over the wall and gone. Down the street all doors are closed. GEOFF shakes his head and prepares to carry on. The POLICE turn and see him. GEOFF suddenly realises what is happening. He drops the pot and takes to his heels back down the street. The POLICE give chase. A hand appears from a door and hands GEOFF an overcoat, at the next one a hand offers a balaclava, at a third dark glasses. The POLICE are hindered by innocent buckets of water. GEOFF disappears in a door at the end of the street. The POLICE arrive and bang on it.

CUT TO:

GEOFF now dressed in outsize overcoat, balaclava and dark glasses jumping over back garden wall of terraces and running off down the alley.

(END OF OPENING TITLES)

4. EXT. ANOTHER STREET IN VILLAGE. DAY.

DAVE walks down the village street. An old estate car draws up beside him. A grey haired man leans out. This is JIM BARTON, self-appointed manager of supplies at the newly opened food kitchen in the village hall. A retired miner in his early sixties with a lot of advice for everybody, but also a lot of knowledge.

JIM

Late for school, eh?

DAVE

Half term Mr Barton. We've ten days off.

JIM

You can give us a hand with this then.

He indicates the back of the car, piled high with cans and cartons. DAVE nods and jumps in.

5. INT. VILLAGE HALL. DAY.

Trestle tables are set out in rows. A small girl is laying out cutlery in the foreground, or more exactly spinning knives. She is Dave's six-year old sister TRACY. At a table near a hatchway a woman counts money into a cash box. She is PAM BAINES, Dave's mother. She is a comfortable looking woman with a kind face, curled brown hair and reddish cheeks, somewhere in her late thirties. She closes the cash box and smiles at TRACY. TRACY catches her eye, stops the spinning knife and starts laying at double quick speed.

CUT TO:

The kitchen area at the back of the hall where three other women are at work – boiling veg, cutting bread etc. One woman STELLA, older than the others, looks in the oven. PAM enters.

PAM

On the blink again?

STELLA

Aye.

5. CONTINUED:

PAM  
Try kickin' it.

STELLA  
I have.

She indicates where a panel has fallen off the side. PAM puts away the cash box and laughs. Then she picks up an enormous pile of dishes and carries them out to the main part of the hall.

CUT TO:

MAIN HALL again as JIM and DAVE appear at the far end loaded high with cartons.

JIM  
All right ladies come and get it!

STELLA  
(through hatch)  
Women, Jim, women!

PAM smiles. DAVE puts his boxes down with difficulty.

CUT TO:

The door flying open sending JIM and his shaky pile of stores flying. GEOFF (in 'disguise') runs in. He lifts his dark glasses and winks at TRACY.

TRACY  
Daddy....

GEOFF pulls off his balaclava and kisses PAM.

PAM  
What the....

GEOFF  
Cops are after me.

PAM  
Why?

GEOFF shrugs. Sound of siren.

PAM  
... Quick in the kitchen.

GEOFF disappears into the kitchen area with PAM. The door is shut but the hatch left open. Only JIM, DAVE and TRACY are left in the main hall. There is loud knocking and then the INSPECTOR and TWO POLICEMEN enter. They stop and look around.

PAM  
(through hatch,  
brightly)  
We're not open yet love.  
'Nother half an hour.



5. CONTINUED

The INSPECTOR looks towards the hatch suspiciously and moves up the hall. He peers through. PAM cuts sandwiches at the table. STELLA is filling a teapot. GEOFF disguised in a nylon housecoat is on his knees buried in the oven up to his shoulders, his large booted feet under the table, his trousers rolled up.

STELLA

Come to wash pots? Menfolk  
Are very welcome...

INSPECTOR

Who's in charge?

2<sup>nd</sup> WOMAN

We all are. Women's action  
group.

INSPECTOR

(pointing at Geoff)  
What about her?

PAM

Thelma. She's mending oven.

The INSPECTOR looks doubtful.

STELLA

We can do that sort of thing  
you know. Happened last time  
there was a war on.

The INSPECTOR turns slowly and goes back down the hall.

GEOFF'S VOICE

(muffled)  
Help!

The INSPECTOR stops and looks back towards the hatch.

PAM

(too brightly)  
Just Thelma. She's mended oven.

VOICE

(muffled)  
It's burnin' me hair off...

The INSPECTOR moves back up the hall, beckoning his MEN to follow.

PAM

(loudly)  
Well done Thelma.

The WOMEN clap and line up across the hatch. GEOFF emerges, very red in the face, from the oven just as the INSPECTOR arrives, parts the WOMEN and peers through.

5. CONTINUED

INSPECTOR

Thelma?  
 (he smiles but  
 then snaps)  
 Arrest that 'woman'!

But his words are lost as the hatch is slammed down and all four WOMEN pile against the door. DAVE holds TRACY'S hand and both take cover by JIM.

INSPECTOR

I will give the man in there  
 twenty seconds to come out.

GEOFF

But I've done nowt.

INSPECTOR

20, 19 ...

GEOFF

I were only walking past ...

INSPECTOR

17, 16 ... Open up ladies!

WOMEN

(in chorus)  
 Women!

INSPECTOR

14, 13 ...

GEOFF

Look I can't get out officer.

The INSPECTOR indicates to his MEN to prepare to force the door.

INSPECTOR

(counts faster)  
 10, 9, 8, 7, 6, 5, 4, ...

The WOMEN stand aside from the door.

INSPECTOR

... 3, 2, 1, ... Charge!

Two POLICEMEN go sailing through the door and sprawl on the floor. GEOFF is jammed in a small window through which the WOMEN are trying to push him backwards. He smiles at the INSPECTOR.

6. INT. PRIVATE SCHOOL. CAMBRIDGESHIRE. DAY.

A well-appointed school hall. A group of GIRLS aged between twelve and fifteen are doing ballet exercises. The teacher, a MISS PICKERING, a woman in her late fifties encourages her pupils to even greater efforts whilst herself making only notional arm and leg stretches. The CAMERA moves down the line of dancers and stops at one particular girl.

6. CONTINUED:

This is ANNE THOMPSON, fourteen years of age, daughter of a Cambridge lecturer (male) and a part-time schoolteacher (female). ANNE has fashionably short hair, a thin boned face and long dancer's legs. She is concentrating hard on her exercises.

MISS PICKERING  
(clapping her hands  
to stop the piano)  
That's all.

A look of relief comes over ANNE'S face.

MISS PICKERING  
But do please practice over  
half-term and of course no horse  
riding, no cycling and no all night  
dances.  
(there is a groan)  
Remember: your body is your future.

The PUPILS giggle.

MISS PICKERING  
... See you in ten days' time.

7. EXT. OUTSIDE SCHOOL. DAY.

ANNE emerging with another GIRL from the front door of the school, a large country house. We hear their voices as they come towards CAMERA.

GIRL  
What are you doing over half-term?

ANNE  
Nothing much. Daddy's writing  
a book and Mummy's gone a bit looney.

GIRL  
Oh dear.

ANNE  
She went to some peace camp  
over Easter and now she's  
joined the Labour party.

GIRL  
Oh dear.

A car sweeps into the drive, a small hatchback going much too fast round the corner. It screeches to a halt beside the two girls. A woman climbs out. She is HELEN THOMPSON, Anne's mother, a slightly harassed looking figure in her early forties. Her clothes are safe rather than fashionable.

7. CONTINUED:

HELEN  
 (with a tired smile)  
 Hello Anne darling, lovely  
 to see you ...  
 (kisses Anne and  
 then smiles at the other girl)  
 Hello Kate.

ANNE  
 Charlotte, Mummy.

HELEN  
 Charlotte, of course. Mum still  
 at Channel Four, is she?

CHARLOTTE nods.

HELEN  
 Give her my love won't you?

CHARLOTTE nods.

HELEN  
 Well ... we must dash I've a  
 meeting at seven ...

CHARLOTTE  
 (politely)  
 Labour Party?

HELEN  
 (pleasantly surprised)  
 Well yes it is actually ...

CHARLOTTE  
 Must be very exciting ...

ANNE  
 (laughing)  
 Exciting!

HELEN  
 Anne!

ANNE  
 Well you never really do anything  
 do you?

CHARLOTTE looks down, embarrassed.

ANNE  
 Talk and coffee mornings, talk  
 and jumble sales, talk and...

7. CONTINUED:

HELEN  
 (hurt and annoyed)  
 That's the Tories darling. Now  
 come along. Goodbye Charlotte.

HELEN walks briskly across to the car, climbs in and starts it up. MISS PICKERING approaches in the background waving obviously intent on a chat. ANNE gives CHARLOTTE a hug and a quick kiss and runs to the car, which is revving impatiently. MISS PICKERING arrives just as the car roars off and has to make do with a wave.

8. INT. POLICE STATION. YORKSHIRE. DAY.

Inside room in police station. GEOFF removes his shoelaces, his watch, his ring, his belt, and he is about to remove his trousers when a door opens and POLICEMAN pokes his head round.

POLICEMAN  
 (alarmed)  
 No!. Keep them on.

GEOFF shrugs and does them up again.

CUT TO:

GEOFF being photographed in profile left, profile right, and face on. In the last pic he sticks his tongue out at the camera.

9. EXT. CAMBRIDGE PUB. EVENING.

It is raining. HELEN appears running and goes into the pub.

10. INT. SAME PUB. EVENING.

A meeting is in progress in back room of pub. There are about ten people scattered about on chairs and two behind a table at the end of the room.

JANE is the organizer behind the table. HELEN enters on tiptoe at the back and JANE looks up. The others in the room also turn.

HELEN  
 Sorry I'm late.

JANE  
 (nodding in acceptance  
 of the apology)  
 Now can I see again all those  
 prepared to help with the next  
 week's jumble sale?

Five hands go up quickly, mostly the older members.

10. CONTINUED:

JANE (cont.)

... Good.  
 (pointing to the  
 man next to her)  
 Arthur will make up a rota and  
 send it round. And finally this  
 week a rather special request.  
 We're looking for people  
 prepared to have a miner's  
 family to stay over the half-term...  
 (she looks round  
 the room. Faces  
 go down)  
 ... give them a break from  
 the struggle ...  
 (still no response)  
 ... Show a little personal solidarity ...  
 (coughs and  
 feet shuffles)  
 ... I would myself ...  
 unfortunately we've got the  
 builders coming in ...

This last remark leads to a number of muttered excuses. HELEN looks round the hall and then tentatively puts her hand up. JANE pounces on it.

JANE (cont.)

... Helen Thompson. Splendid.

The rest of the group smile gratefully at HELEN who has single-handedly absolved their collective conscience. JANE is already writing down her name.

JANE (cont.)

... We'll help with the cost  
 of course. How many could you take?

HELEN

Eh ... I don't know. Two adults,  
 two children ... ?

JANE

Splendid.

HELEN

I'll have to ask my husband first.

The faces look disappointed, a couple of the YOUNGER WOMEN shake their heads disapprovingly.

HELEN

(smiling)  
 ... But I'm sure he will agree.

11. INT. POLICE STATION. YORKSHIRE. EVENING.

GEOFF at an interrogation table. He is half asleep, head on arms, only his eyes moving from voice to voice invisible behind the camera. The interrogation has clearly been going on some time.

- Q. Are you a communist?
- Q. Have you been to Russia?
- Q. Do you support the IRA?
- Q. Animal liberation?
- Q. Nuclear ... detergent ...?
- Q. CND?
- Q. The liberals?
- Q. The Queen?

No response from GEOFF apart from the eye movement back and forth.

- Q. (shouting) Well who do you support?

GEOFF closes his eyes and then suddenly jumps up and shouts.

GEOFF  
Rotherham United! Rotherham United!

CUT TO:

GEOFF being marched down a corridor and shown into a cell. The door is shut firmly behind him. His face appears at the bars.

GEOFF (cont.)  
No need to slam door.

The POLICEMAN locks the door and walks off.

GEOFF (cont.)  
And I'd like another blanket,  
and a pillow if you've got one ...

12. INT. CAMBRIDGE HOUSE. NIGHT.

Interior darkened hallway. Through a lit doorway to the left of frame we see a man typing. This is PETER THOMPSON, Helen's husband, lecturer in modern history. He is in his mid-forties, greying and wearing a patterned sleeveless sweater that somehow seems too young for him. Music ('THE FOUR SEASONS' or some such) emanates from the study. From a shaft of light to the right we hear T.V. and ...

CHILD'S VOICE  
Anne! I can't see!

ANNE  
I have to practice Henry, Miss  
Pickering said so ... ow!

12. CONTINUED:

There is the sound of the front door opening. The hall light comes on.

HELEN'S VOICE

Hello everyone!

PETER jumps up and slams the door to his study shut. The T.V. is turned up louder. HELEN comes into shot looks at the slammed door and then heads purposefully towards it.

CUT TO:

The study. Books on 20<sup>th</sup> century history propped up in the foreground. Then PETER illuminated by a desk lamp conducting to the music with small precise movements. HELEN enters in the background, PETER hurriedly pretends to be working.

PETER

(hopefully, without  
turning)

Good meeting?

HELEN nods, kisses her husband on the head and collapses on a chaise longue. PETER moves his eyes (but not his head) around sensing her movements. Once safely in her seat he returns to his book. HELEN looks over at her husband summoning up courage, then lies back and closes her eyes.

HELEN

(now in the foreground)

Peter?

PETER

(not listening)

Mmm ...

HELEN

(after a deep breath)

I've put us down to have a miner's family to stay.

PETER

Mmm ...

(then the remark  
sinks in)

You've what?

HELEN

They asked for volunteers this evening. Just over half-term.

PETER

(turning)

A miner's family to stay? Here?  
Next week?

HELEN

(brightly)

Yes.



12. CONTINUED:

PETER  
 (collapsing back in  
 his chair)  
 You're mad, Helen, completely mad.  
 (then his face  
 lights up)  
 Anyway my parents are coming to  
 stay.

HELEN opens her eyes, looks surprised.

PETER (cont.)  
 On their way through from Norfolk  
 to the Seychelles. Mum rang earlier.

HELEN  
 (looking momentarily  
 beaten)  
 Oh ... And how was she?

PETER  
 (regaining composure)  
 Fine. Dad's off on some secret  
 legal mission. She's holding the fort.

HELEN  
 Oh ...  
 (ironically)  
 I thought the 'staff' did that ...

PETER ignores this last jibe and turns back to his work, a look of relief on his face.  
 HELEN peruses her fingernails.

HELEN (cont.)  
 Well we'll have them just for  
 the inside of the week then.

PETER throws down his pen, gets up and goes over to a glass cabinet.

PETER  
 What on earth for?

HELEN  
 To give them a break.

PETER  
 (pouring himself a  
 large whisky)  
 A break from what? They're not  
 even working.

HELEN  
 Peter!

At that moment ANNE enters followed by her brother HENRY, a ten year old with a shock of blond hair, making karate movements in the air.

12. CONTINUED:

ANNE  
Henry won't let me ...

Then sensing the tension as her father gulps at his whisky.

ANNE (cont.)  
Row?

HELEN shrugs her shoulders innocently.

PETER  
Your mother  
(another gulp)  
... wants ... to have a miner's family  
to stay.

ANNE  
Mummy!

HELEN  
(glancing up at Anne)  
Well it'd make a change from  
jumble sales wouldn't it?

13. EXT. NORTHERN TOWN HALL. DAY.

A Mercedes pulling up outside a Northern town hall. A MAN in his mid-sixties, well-dressed in a light overcoat, climbs out. ANOTHER MAN in a dark suit runs down the steps to meet him and shakes his hand. As they go up the steps we hear part of their conversation.

MAN  
Why local magistrates can't  
cope I don't know.

SECOND MAN  
(reproachfully but  
respectfully)  
Two hundred cases a day sir ...

MAN  
(ignoring him)  
... and starting at 8 in the  
morning. Most uncivilised.

The SECOND MAN holds open the door to the town hall and they disappear inside.

14. INT. MAGISTRATE'S COURT. DAY.

The man from the Mercedes, the MAGISTRATE, is sitting on the bench behind a table on a slightly raised dais. GEOFF is in front of him.

## 14. CONTINUED:

## MAGISTRATE

Geoffrey Albert Baines you have been charged with a breach of the peace and with resisting arrest. Until your case comes up you will be remanded on bail on the following conditions.

He picks up a typed sheet and reads at speed. His illiteration is explosive.

## MAGISTRATE (cont.)

You will not visit any premises or place for any purpose in connection with the current trade dispute and as you live in close proximity to a pit

(he glances up at Geoff)

you will report to a station twice daily and only leave your house for purposes not connected with the present strike action.

## GEOFF

But ...

## MAGISTRATE

And you will also not depart from your house between 10pm and 8am for any purpose whatsoever. Understood?

## GEOFF

But ...

## MAGISTRATE

Next please.

(he looks at this watch and yawns)

On second thoughts send the whole lot in.

15. EXT. PIT VILLAGE. YORKSHIRE. EVENING.

Exterior of terraced houses. Through an upstairs window we see DAVE playing the trumpet. He is struggling with some classical piece. The camera tilts down to a ground floor window.

16. INT. MINER'S HOUSE. EVENING.

Front living room of terraced house. The trumpet is heard clearly from above. PAM is top and tailing sprouts from an enormous pile and dropping them into an extra large pot. She works very fast. GEOFF is peeling potatoes considerably slower. He seems to be cutting away most of the potato with the skin. They have obviously been talking.

16. CONTINUED:

GEOFF  
 (cutting off a very  
 large lump of 'peel')  
 I'm not taking charity.

PAM  
 (after a pause  
 obviously worn down  
 with arguing)  
 You take food parcels.

GEOFF  
 That's different.

Pam  
 Why?

GEOFF  
 We don't know who gave stuff,  
 and they don't know who they  
 gave it to ...

PAM shrugs her shoulders and takes the sprout off-cuts out to the kitchen. GEOFF holds up his successfully peeled potato. It is minute. He drops it in a bucket of water. The trumpet gives a final blast and GEOFF winces.

GEOFF (cont.)  
 (shouting)  
 ... and what'd we tell Tracy?

PAM  
 Say it's a holiday home ...

At this moment DAVE bursts into the room with his trumpet followed by TRACY.

PAM  
 (still shouting  
 from the kitchen)  
 ... like Mrs. Green's at Skeggy ...

GEOFF  
 If it's owt like Mrs. Green's  
 I'm staying put.

He picks up another potato.

DAVE  
 (turning on tele)  
 What's like Mrs. Green's at  
 Skeggy?

PAM  
 (coming out of  
 the kitchen)  
 Them families that have offered  
 to have miners to stay.

16. CONTINUED:

DAVE

Are we goin' to one?

PAM shrugs her shoulders and points at GEOFF who is peeling another potato watched somewhat sceptically by TRACY.

DAVE

Dad?

GEOFF peels.

DAVE (cont.)

You've nowt else to do now  
you're bailed?

GEOFF holds up potato and knife in response.

TRACY

You're not much good at that.

GEOFF ignores his daughter. PAM moves to the telephone and picks up the receiver.

PAM

Geoff ...

She holds out a bit of paper with a number on it.

PAM (cont.)

... Here's the number they  
gave me at the meeting. Will you  
ring it?

GEOFF stops peeling and looks at the hopeful faces of PAM, DAVE and TRACY in turn. Then he smiles, puts down the knife and potato and taking the bit of paper goes over to the phone. DAVE cheers and as GEOFF dials, blasts out a line of 'HERE WE GO' on his trumpet.

GEOFF

You're not taking that thing.

17. NEWSREEL.

Full version of the 'HERE WE GO' music as we see a collage of coins going into collection boxes, cheques being written, clothes being thrown into piles in close-up. Again black and white 'news' collage in 1940's style

17. CONTINUED:

VOICE OVER  
 (Pathe newsreel-ish)  
 And so the battle goes on. The  
 nation may be split but the  
 miners' families are not alone.  
 From all walks of life people  
 rally round. Money, cheques,  
 clothes and food pour in.

Picture of middle-class OLD WOMAN getting clothes out of a wardrobe, smiling at camera as she does so.

VOICE OVER (cont.)  
 Well done madam that's the  
 spirit!

18. EXT. COUNTRY ROAD NEAR PIT VILLAGE. DAY.

Inside car driving along country road with GEOFF, PAM, DAVE and TRACY all singing 'HERE WE GO'. Suddenly round a bend TWO POLICEMEN step out and wave the car down. One looks at the number plate and then comes to the driver's window.

POLICEMAN  
 Geoffrey Baines?

GEOFF nods.

POLICEMAN (cont.)  
 On bail aren't you?

GEOFF nods.

POLICEMAN (cont.)  
 Can't go down here then. Goes  
 past pits.

GEOFF reverses off. The music starts up again, but slower.

CUT TO:

LS of their car arriving at second roadblock; again they are stopped. Again he turns. The music starts up but slower still.

CUT TO:

Third block seen at a distance. This time PAM gets out and starts remonstrating at the POLICEMEN. The music grinds to a halt.

19. INT. KITCHEN OF CAMBRIDGE HOUSE. DAY.

HELEN is unpacking food from bulging carriers on the table. Dried beans, muesli, avocados etc. ANNE and HENRY are munching crisps at the table not helping. PETER is sipping a glass of sherry at the window.

19. CONTINUED:

HELEN  
 (staring into the  
 packed fridge freezer)  
 I wonder what they like to eat...

ANNE  
 Food I expect.

Sound of a backfiring car coming down the road outside. The CHILDREN join their father at the window.

PETER  
 That'll be them

But the car carries on past the house. They all sit down again. PETER drums his fingers on the table.

ANNE  
 Do you think they play tennis?

PETER  
 I've no idea.

HENRY  
 Will their dad be all black  
 and dirty?

ANNE  
 With a torch in his hat?

HELEN  
 Don't be ridiculous.

PETER  
 (looking impatiently at  
 his watch)  
 And don't be surprised when they  
 turn up in a coal lorry.

HELEN  
 Peter!

PETER  
 Well they're an hour  
 late already.

20. EXT. COUNTRYSIDE NEAR PIT VILLAGE. DAY

GEOFF'S car struggling across a field on a mud track with PAM and the CHILDREN pushing it.

21. EXT. CAMBRIDGE. DAY.

Spires of Cambridge. Clock striking four.

22. INT. CAMBRIDGE HOUSE. DAY.

ANNE doing ballet exercises by a bedroom window with a walkman on. Through the window we see GEOFF and PAM'S mud splattered car stop at the gate. ANNE spots it and dashes to a mirror to put on make-up and check her hair.

23. EXT. CAMBRIDGE HOUSE. DAY.

Looking through the windscreen of car we see the full house for the first time. It is a largish urban detached house in a reasonable sized garden. A large white Peugeot estate is parked outside. GEOFF and PAM are in foreground.

GEOFF  
Big i'nt it?

They sit for a moment with the engine still running. PAM smiles and squeezes GEOFF'S leg

PAM  
Won't stop long if we don't  
like it eh?

GEOFF  
(nodding)  
I'm shaking like a leaf.

TRACY  
Eh look Mam, a swing!

PAM turns to look and at that moment HELEN appears out of the front door and walks briskly towards the car waving. She is followed by HENRY in his army gear. She leans down at the passenger window.

HELEN  
Geoff and Pam?

HENRY dives below the bonnet and emerges with his gun to shoot at them through the windscreen.

GEOFF  
That's us.

PAM  
Sorry we're late.

HELEN  
Never mind.

There is an embarrassed pause.

HELEN (cont.)  
Well ... come on in.

24. INT. CAMBRIDGE HOUSE. DAY.

In hallway. HELEN puts the bag she is carrying down.

HELEN  
Peter!



24. CONTINUED:

PETER (off)

What!

HELEN

Our guests have arrived.

She smiles at PAM and GEOFF and then PETER emerges from the study along with the strains of 'THE FOUR SEASONS'. He moves over to GEOFF and shakes his hand.

PETER

How do you do. Fog?

GEOFF looks blank at this one word question. HELEN intervenes.

HELEN

(with hand gestures)

My husband Peter – Geoff, Pam,  
Dave and Tracy.

There is an 'embarrassed' silence after this round of introductions. TRACY plays with an ornament. PAM slaps at her hand and pulls her away. DAVE stands with his carrier bag swinging from side to side in front of him. GEOFF is staring at a painting. ANNE is looking from one face to another.

PETER

Well ...

(he backs into  
the study)

... See you later then.

The door shuts. HELEN looks furious. 'FOUR SEASONS' fades up loud.

ANNE

I'll show DAVE his room.

She pulls DAVE by the arm and they run off up the stairs.

25. INT. ANNE'S BEDROOM. DAY.

A door opening into an attic bedroom, covered with pop posters.

ANNE

Here we are.

DAVE looks around dazed by all the pictures which cover the ceiling as well as the walls. ANNE sits on the bed.

ANNE

... Good isn't it?

DAVE nods.

ANNE (cont.)

... It's my room really, but I'm  
sleeping in Christa's whilst you  
lot are here.

25. CONTINUED:

DAVE  
You got a sister too?

ANNE  
(shaking her head)  
Christa's the 'au pair' – well  
childcare person Mummy calls her.  
She's great fun.

DAVE  
Oh.

ANNE  
She's back in Deutschland at  
the minute. Germany.

DAVE nods but stays standing by the door, ready to make a getaway if it all proves too much.

ANNE (cont.)  
... Don't you want to put  
those things down?

DAVE puts the case on a chair but continues holding on to the carrier bag.

ANNE  
What's in there?

DAVE  
Just tracksuit, trainers and  
that.

ANNE  
Oh.

DAVE carefully puts the carrier under the bed. At that moment HENRY bursts in.

HENRY  
There you are.

DAVE looks with some relief at HENRY.

HENRY (cont.)  
Want to see my new BMX?

Before DAVE can respond HENRY has pulled him out of the room. ANNE looks annoyed but does not immediately follow. She leans down and pulls the carrier out from under the bed. She pulls out a tracksuit top and unwraps it. Inside is a trumpet. She looks at it and then tries to blow it – unsuccessfully.

26. EXT. GARDEN OF THE SAME HOUSE. DAY.

HENRY falling off his BMX watched by DAVE with TRACY holding his hand. DAVE goes over and takes the bike from HENRY. ANNE saunters into the foreground wearing her walkman. DAVE shows off his skill. HENRY runs after him shouting "let me try".

26. CONTINUED:

ANNE

Henry!

HENRY takes no notice.

ANNE (cont.)

Henry!

HENRY stops his chasing and turns back towards the camera.

ANNE

... Mummy wants you.

Henry

What for?

ANNE shrugs her shoulders. HENRY runs off reluctantly. DAVE loses confidence and just sits on the bike. ANNE clicks her fingers in time to the walkman. DAVE puts the bike down and taking TRACY'S hand starts back towards the house.

ANNE

You two don't have to go in.

She picks up the bike and sits on it. She taps her fingers on the handlebars. TRACY and DAVE stare at her.

DAVE

Can you do wheelies?

ANNE

Better than Henry. But I'm not allowed to of course.

DAVE

Why not?

ANNE

Bad for my dancing.

DAVE looks puzzled.

TRACY

Dave does wheelies and goes dancing don't you Dave?

ANNE

(laughing)

No ... I'm going to be a ballet dancer. I've been training since I was ten.

DAVE

(impressed)

Wow.

ANNE as if to prove her skill high kicks off the BMX and lays it on the ground.

26. CONTINUED:

TRACY, alarmed by the sudden movement, moves closer to DAVE. ANNE does some exercises using the garden fence as a practice bar.

ANNE  
Do you ride horses?

DAVE  
Never tried.

ANNE  
(thinking whilst  
moving up and down)  
What about tennis? Do you  
play tennis?

DAVE  
No.

ANNE  
Don't they do it at your school?

DAVE  
No.

ANNE  
Not even as an extra?

DAVE  
No.

ANNE  
Oh.

Suddenly she pirouettes off from the fence across the lawn in a brief display of virtuosity. DAVE is riveted, TRACY is clearly unimpressed and heads for the BMX.

ANNE  
(shouting)  
I know. Quick! Before Henry  
gets back.

She dances across and takes DAVE'S arm.

DAVE  
What about Tracy?

ANNE  
Henry'll look after her.

They run off. TRACY picks up the bike.

HENRY (off)  
Anne! You liar ...

He runs into shot and TRACY starts cycling round him confidently.

HENRY  
... Where they gone?

26. CONTINUED:

TRACY coming to a halt with an extra high wheelie points firmly in the wrong direction.  
HENRY takes the bike.

HENRY  
You're good.

TRACY is unimpressed by the compliment.

HENRY (cont.)  
Wait here.

HENRY cycles off leaving TRACY alone on the lawn.

27. INT. STUDY IN THE SAME HOUSE

Close up of 1920's cartoon from PUNCH depicting the N.U.M. as a big giant hovering threateningly over a small miner who is entering a pit. The caption reads simply 'RIGHT TO WORK'.

The camera pulls out to reveal PETER at his desk, his back to a french window. HELEN is holding a cup of tea looking over his shoulder. She puts the tea down. The cartoon is on his desk along with a number of other books opened at set places.

HELEN'S VOICE  
Can I show that Geoff and Pam.

PETER  
(holding on  
to the book)  
Darling I am trying to work.

HELEN  
I'll send them in later and  
do be nice to them won't you?

PETER  
I'm always nice to people.  
It's one of my faults.

HELEN kisses him on the head and leaves. He returns to work. Behind him a face appears round the edge of the French window. It is TRACY. She moves cautiously to the centre of the window and watches for a moment. Then she taps. PETER jumps and turns.

TRACY waves at him. PETER waves back, raises his eyes heavenwards and returns to work hoping that is the end of the matter. TRACY taps again. PETER eaves and then at a third tap drops his pen in exasperation, gets up and goes over to the window.

TRACY  
(through window)  
Can I come in?

PETER hesitates and then opens the French window. TRACY steps confidently through.

27. CONTINUED:

PETER

There we are. The others  
are in the kitchen I think.

He points at the door, smiles at TRACY and returns to his desk. But TRACY stays standing in front of his desk watching him.

TRACY

What you doing?

PETER

(tensely, patient)  
Writing ...

TRACY

A story?

PETER

In a way yes ...

TRACY

What about?

PETER pauses to consider the question.

PETER

Well ... it's about everybody  
really ...

TRACY looks unconvinced.

PETER (cont.)

... me, you, your mum and  
dad ... where we all come from.

PETER looks hopefully to see if TRACY is satisfied.

TRACY

Does it have a happy ending?

PETER

(smiling)  
I hope so ...

TRACY smiles and heads for the door. PETER wills her out with a fixed smile on his own face. The door is nearly closed when her head pops round once more.

TRACY

We usually go to Mrs. Green's  
in Skeggy.

PETER

Do you?

TRACY

But this is nicer. Tara.

She exits.

27. CONTINUED:

PETER shakes his head and goes back to work.

28. INT. HALL OF SAME HOUSE. DAY

TRACY in the hallway. GEOFF and PAM appear down the stairs. TRACY ducks behind a coat stand. We see this next scene from TRACY'S POV.

GEOFF and PAM stand nervously in front of the kitchen door pushing each other forward to knock on it first. Suddenly it opens and HELEN appears.

HELEN

Ah! There you are ... I've just brewed ...

PAM

(holding up a plastic carrier bag)

I were just wondering where I could put this ...

HELEN

What is it?

PAM

Well I brought a bit of food wi' us.

GEOFF

We don't want to impose ...

HELEN

(ushering them in)

Don't be silly. I insist on feeding you all whilst you're here ...

The voices fade as the door is closed. TRACY tiptoes across the hall ... to the big chine cat ornament in the foreground that she played with when she first came in. She puts her hand out and strokes it, then looking around to check that no-one is watching, she picks it up.

A pair of eyes peer over the glass panel in the front door. The handle on the front door turns silently.

TRACY cuddles the cat.

The front door flies open.

HENRY

Bang!

TRACY jumps and drops the ornament. It smashes to the floor. A door opens and we see PETER in close up.

PETER

What the ... !

28. CONTINUED:

HENRY looks innocent.

TRACY  
(close to tears)  
He frightened me.

PETER looks heavenwards and slams the door shut.

29. EXT. RIVER CAM. DAY.

ANNE and DAVE in a punt on the river. Rolling lawns lead up to the colleges. ANNE is poling and DAVE is holding on nervously at the front. We watch their progress for a while. ANNE is quite proficient. She turns to DAVE

ANNE  
Want a go?

DAVE shakes his head.

ANNE (cont.)  
... It's quite simple once  
you get the hang of it.

DAVE shakes his head. Some BOYS on the bank start waving at ANNE.

BOYS  
Annie! Hello!

ANNE  
Brian, Alan, hi!

BRIAN  
Fancy going to Jake's club  
tomorrow night ...

ANNE glances at DAVE.

BRIAN (cont.)  
... Bring your friend.

ANNE  
All right. See you there.

DAVE has watched this interchange and now setting his face in a determined manner gets up causing the punt to sway dangerously.

ANNE  
What you doing?

DAVE  
Give us pole.

ANNE  
O.K. But let me sit down first.



29. CONTINUED:

The BOYS have stopped to watch. DAVE is determined to prove something. He takes the pole and digs into the mud. It bends ominously and DAVE has to choose between pole and punt. He chooses the pole and hangs stranded in mid-river as the punt shoots off into the bank.

30. INT. STUDY. DAY.

PETER working at his desk as before. There is a knock on the door.

PETER  
Come!

PETER looks up as GEOFF peers round the door.

GEOFF  
(clearing his throat)  
Your wife said you had some  
pictures that might interest us.

PETER  
(clearly interrupted,  
finding it difficult not to  
show his annoyance)  
Yes.

He picks up the bound volume of 'Punch' and holds it out.

PETER (cont.)  
Take a seat.

GEOFF approaches nervously and takes the book. He sits down at a sofa with PAM in the background. PETER returns to his work in the foreground. GEOFF and PAM look through the volume, shaking their heads in amazement. We see one or two other cartoons. HELEN enters and stands behind them. PETER glances up.

HELEN  
Aren't they amazing?

GEOFF and PAM nod but look up nervously at PETER who has ignored his wife's remark.

HELEN  
(to Peter)  
You're teaching the twenties  
at the moment aren't you?

PETER nods lightly.

HELEN (cont.)  
Well Geoff could sit in on your#  
class tomorrow?

PETER looks up alarmed.

GEOFF  
I don't think ...

30. CONTINUED:

HELEN

Why not?

GEOFF glances again at PETER and looks down shaking his head.

PAM

I'd like to.

PETER looks even more alarmed.

GEOFF

Pam! What about kids ...

HELEN

I'll look after them.

(to Peter)

Well?

PETER throwing down his pen and leaning back.

PETER

(exasperated)

Of course. Why not? They'll  
be bored to tears but ...

Oh my God!

ANNE and DAVE have appeared at the door. DAVE is soaking wet and dripping water all over the carpet.

ANNE

Dave fell in Mummy.

31. EXT. CAMBRIDGE COLLEGE. DAY.

PETER, PAM and GEOFF walking across a college quadrangle seen from above. PETER is walking ahead briskly, the other two are looking around at the buildings. A clock strikes and PETER hurries them into a side door.

32. INT. SUPERVISION ROOM. CAMBRIDGE. DAY.

It is an oak paneled chamber with a long polished table around which FIVE STUDENTS are already spread. PETER enters with GEOFF and PAM.

PETER

Morning everyone.

Mumbles of "morning". Eyes turn to GEOFF and PAM who are huddled nervously by the door surveying the imposing room. GEOFF jumps slightly as he catches the eye of a portrait glowering down at him from above the door. PAM takes his hand.

32. CONTINUED:

PETER

May I introduce Geoff and Pam  
Baines who are going to sit  
in on our session ...

(pointing at the  
students)

John and Sarah,  
(Socialist)

Mark, Liz,  
(Liberals)

and Charles  
(Tory) ...

GEOFF and PAM mumble "hello" but remain standing at the door.

PETER

... Geoff is a miner from  
Yorkshire, at present on strike ...

Cheers from the left wing faction.

PETER (cont.)

Pam is ...

(he pauses)

... um ... his wife.

(to Pam and Geoff)

Well take a seat.

GEOFF and PAM move to the far end of the table where they take seats close together and watch as PETER starts proceedings. He straightens his tie, puts his watch in front of him, clears his throat and sets off.

PETER

Political developments in the  
1920s ...

The STUDENTS close eyes, start to doodle. GEOFF and PAM are the only ones listening earnestly, arms folded.

33. INT. LIVING ROOM IN CAMBRIDGE HOUSE. DAY.

ANNE, DAVE, HENRY and TRACY glued to the tele/camera watching pop videos. The door behind opens and HELEN enters. She moves behind the camera and daylight floods in as curtains are drawn back. ANNE shields her eyes.

ANNE

... Mummy!

HELEN comes into foreground and turns the video off.

HELEN

I'm sure your guests don't  
want to watch television all  
morning ...

She removes a coke can from the arm of the sofa. TRACY quickly grabs hers from the other arm. HELEN brushes crisp remains into her hand.

33. CONTINUED:

ANNE

You don't mind do you Dave?

DAVE makes a non-committal movement, eyes flashing warily between mother and daughter.

HELEN

Well I mind.

ANNE

Nothing to do.

HELEN

You could go to the colleges,  
or the museums or ...

ANNE

Boring.

HELEN

Boring? We live in one of  
Britain's top ten tourist  
attractions and you ...

ANNE

(sensing a well-  
known tirade)

All right, all right.

She gets up, beckoning to DAVE with her head.

ANNE (cont.)

But I'm not taking Henry.

HENRY shrugs his shoulders in a 'don't care' fashion and karates a cushion. TRACY is not impressed.

34. INT. SUPERVISION ROOM. DAY.

PETER in mid-flow. STUDENTS in various poses of 'slumped' attentiveness, eyes glazed. GEOFF and PAM still listening intently.

PETER

... and of course the key  
historical lesson of that  
particular episode is that

He starts to slow down looking for something in his papers.

PETER (cont.)

... no one group .. is ...  
ever totally right.

LEFTY JOHN mouths in time.

34. CONTINUED:

PETER (cont.)  
 ... and no one group is  
 ever totally wrong.

GEOFF and PAM look rather non-plussed by this banality. JOHN puts his hand up.

JOHN  
 (provocatively)  
 Labour party sold out though  
 didn't they?

PETER  
 I wouldn't put it quite like  
that John ... you see at the  
 time ...

35. EXT. CAMBRIDGE COLLEGES. DAY.

ANNE moving at speed some distance ahead of DAVE across the Bridge of Sighs behind St. John's College.

ANNE  
 ... and this is the Bridge of  
 Sighs so called because ...  
 I can't remember.

DAVE  
 (out of breath  
 behind her)  
 Could we stop a moment Anne.

ANNE stops and leans over the bridge. DAVE looks at it in more detail. ANNE forms globules of spit and lets them drop into the water.

ANNE  
 Anything else you want to see?

DAVE  
 What is there?

ANNE  
 We've done most of it.

DAVE  
 What about where carols  
 come from?

ANNE  
 (surprised)  
 You listen to them?

DAVE  
 Yeah, I like most music.

ANNE  
 (giving a last spit)  
 Come on then.

35. CONTINUED:

She marches off ahead of him. A PROCTOR in top hat and black coat doffs his hat to her. DAVE stares in amazement after this anachronistic figure.

36. EXT. KING'S COLLEGE. DAY.

Exterior of King's College Chapel seen across the backs. Sound of choir rehearsing.

37. INT. CHAPEL. DAY.

Inside Chapel. ANNE and DAVE enter at the back. ANNE slumps in a pew and gets her walkman out. DAVE wanders up the Chapel looking at the windows. He reaches a pew at the front and sits down to listen to the choir. One CHOIR BOY is visible at the end of a choir stall behind the chancel. The choir finishes an anthem and the BOY puts up his hand. The CHOIRMASTER looks at him. The CHORISTER points at DAVE. The CHOIRMASTER turns and looks down.

CHOIRMASTER

I'm afraid young man the  
ordinary public is not allowed  
to watch rehearsals.

DAVE gets up and backs off down the knave slowly at first but as the CHOIR blasts the first chord of a 'DIES IRAE' he runs out of the chapel.

38. INT. SUPERVISION ROOM. DAY

PETER

... and so poor old Ramsay  
Macdonald was very torn  
between trying to please the  
establishment and appease his  
more radical supporters ...  
But let us now  
(arm movement)  
expand ...

GEOFF leans across to PAM.

GEOFF

Nothing's changed much has it.

PETER

(looking up, annoyed  
by the interruption)  
I'm sorry?

The STUDENTS look round. GEOFF rather embarrassed. SARAH smiles at him.

GEOFF

(with difficulty)  
Labour party leader still  
won't come to our rallies will  
he?

38. CONTINUED:

JOHN gives GEOFF a thumbs up sign.

PETER  
Well, I expect he's,

CHARLES  
(interrupting)  
Too busy making pop videos.

There is general laughter. PAM jumps to her husband's defence.

PAM  
It's no laughing matter.

PETER  
(containing a smile)  
Of course not.

PAM  
I mean you're either on our side  
or you're not.

PETER looks doubtful. JOHN catches GEOFF'S eye, winks and clenches his fist. GEOFF looks skeptical.

PAM (cont.)  
It's no good sitting on fence  
hoping we'll just go away  
'cause we won't.

PETER  
(obviously wishing  
they would)  
No ...

He closes his eyes.

PAM sits back.

The lefties clap and a general hubbub breaks out. We move in on PETER'S closed eyes as shout and counter shout fall around his ears, a general melee of sound rather than comprehensible words.

PETER  
(suddenly opening his  
eyes and sitting forward)  
All right! All right!

There is quiet. SARAH offers GEOFF and PAM a cigarette. JOHN scrounges one.

PETER  
... But if we are going to have  
general discussion can we at  
least make intelligent  
contributions ...

38. CONTINUED:

JOHN  
(miffed)  
We were ...

PETER  
Calling the Prime Minister a  
'fascistoid pig person' hardly  
falls into that category John.

JOHN sits back muttering. The STUDENT in the suit CHARLES, puts up his hand.

PETER  
(hopefully)  
Yes Charles.

CHARLES  
Getting back to out theme ...

PETER  
(pleased)  
Yes ...

CHARLES  
We defeated the miners in  
'26 didn't we?

PETER  
(indulgently)  
Method Charles, method. We  
don't take sides in history.

CHARLES  
Sorry ... The miners were defeated  
in 1926 were they not?

PETER  
Well ... they didn't win.

CHARLES  
In fact they had to take a large  
wage cut didn't they?

PETER  
Yes ...

Everyone looks tensely at CHARLES.

PETER (cont.)  
... and ...?

But CHARLES makes a 'that's all' gesture though staring at GEOFF and PAM. GEOFF looks like he might get physical. PAM puts a restraining hand on his arm and leans forward to accept a light from SARAH. Her hand is shaking. She is clearly nervous but also angry. She takes a puff and then exhales.

PAM  
What's your name love?



38. CONTINUED:

CHARLES

Charles.

PAM

(nodding and inhaling  
again)We chopped first one's head off  
didn't we?

There is a burst of laughter. CHARLES looks down and screws up his fountain pen. PETER looks at his watch, not amused, his class quite out of control.

PETER

Well that seems a good point  
to stop. Next week 'The  
Great Depression'.39. EXT. POLICE STATION. CAMBRIDGESHIRE. DAY.

PAM and HELEN in the Peugeot estate in the foreground laughing. We are looking through the side window, the engine is running. GEOFF appears at the double and climbs into the back of the car with the KIDS. The car shoots off revealing a Police Station sign.

40. EXT. COUNTRY ROAD. DAY

Long shot of estate traveling along straight flat road past a sign saying 'GREAT YARMOUTH'. Laughing and singing as it flashes by.

41. EXT. SEAFRONT. YARMOUTH. DAY.

Seagulls but not many people as it is mid-week, early in the season and grey. In the foreground TWO YOUTHS in leathers sit on the concrete sea wall. The Peugeot pulls up in the middle-distance. The YOUTH glance across it. GEOFF climbs out first and outs on his battered hat.

CUT TO:

DAVE climbing out of the back of the car clutching his carrier bag followed by ANNE. He catches sight of the YOUTHS and turns to his Dad now straightening the hat which is covered with miners' strike badges.

DAVE

Don't wear that Dad. It  
looks daft.

GEOFF

(looking in wing  
mirror)

No it don't.

ANNE pulls at DAVE'S arm to come with her. They run off.

HELEN

Back at 4.30, O.K.?

41. CONTINUED:

HENRY starts to follow them but then stops and looks back at TRACY who is putting on her own sun hat with a badge.

HELEN  
(brightly)  
Pam and I thought we might go  
for a drink ...

GEOFF  
(face falling looking  
from Helen to Pam)  
What about me?

PAM wavers but before she can reply TRACY takes GEOFF'S hand.

TRACY  
I'll look after you.

GEOFF  
(his indignation subsiding  
into a smile)  
All right. We'll build a big  
castle eh?

TRACY  
(humouring him)  
If you want to.

HENRY  
(running up and taking  
Tracy's other hand)  
I'll help. I'm great at sand-castles.

PAM  
Thanks Geoff.

The trio walks off watched by the two women.

42. EXT. SEAFRONT PHOTO BOOTH. DAY.

ANNE and DAVE are standing outside a photograph booth. DAVE still clutching his carrier bag. ANNE is sticking a 'coal not dole' sticker from his jacket on his forehead. She appraises her work, places a second sticker on her own forehead, draws back the curtain and enters the booth.

ANNE  
You'll have to sit on my knee.

DAVE  
I'll poke me head in from side.

ANNE starts putting coins in the slot. DAVE gets out two coins for his share.

ANNE  
It's all right.

42. CONTINUED:

DAVE

No take it.

ANNE takes them and puts them in. They pose, DAVE sticking his tongue out in a manner reminiscent of his father at the police station. The light flashes. They repose with DAVE doing a thumbs up sign and then in the final pose ANNE pulls him close so they are cheek to cheek. As soon as the flash has gone DAVE pulls away embarrassed.

CUT TO:

Them waiting outside for the pictures to appear. The two lads in leathers come up, lean on the both and stare at ANNE and DAVE. A 'SUN' type newspaper is sticking put of the back pocket of one them.

ANNE

They do take a long time.

1<sup>st</sup> LAD

(imitating)

"They do take a long time."

The TWO LADS laugh. ANNE ignores them and stares fixedly at the booth. DAVE represses a smile.

1<sup>st</sup> LAD

(points at stickers)

What you wearing them for?

DAVE shrugs his shoulders and pulling the sticker off his forehead crumples it up. He looks at ANNE but she is still staring at the booth. At that moment the photos appear. ANNE darts forward but the TWO LADS crowd round behind as she looks at them.

ANNE

Go away.

1<sup>st</sup> LAD

"Go away".

The 2<sup>nd</sup> LAD reaches over and grabs the pictures from ANNE.

2<sup>nd</sup> LAD

Not much 'tit' eh?

DAVE who has been watching events moves across. He is smaller but he puts his hand out.

DAVE

Give us photos.

The 2<sup>nd</sup> LAD pulls the newspaper out of his back pocket. It is folded at page three.

2<sup>nd</sup> LAD

Have a look at her instead.

The TWO LADS laugh.

42. CONTINUED:

DAVE

I said gi' us photos, they're  
ours

The TWO LADS look at each other and then hold out the photos, but as DAVE moves forward to take them they are pulled back. ANNE makes a grab for them. The LADS tease them in front of her.

ANNE

Oh for heaven's sake. Don't  
be so childish.

She looks around and spots a POLICEMAN a little way down on the other side of the road.

ANNE

... Hold on Dave.

DAVE is not listening but is again trying to get the photos back. ANNE runs off.

CUT TO:

ANNE coming up to POLICEMAN.

ANNE

(quite imperiously)  
Could you come with me please,  
quickly.

POLICEMAN

Hold on now. What's the matter?

ANNE

(pointing)  
Those two boys won't give us  
our photos back.

The POLICEMAN looks towards the photo booth.

POLICEMAN

Come on.

ANNE runs off followed by the POLICEMAN. The TWO LADS spot them and run off dropping the photos. DAVE turns to see what has scared them. Spotting a POLICEMAN he picks up the pictures and runs off himself at speed.

ANNE

Dave! Wait!

She turns to the POLICEMAN and shrugs her shoulders.

POLICEMAN

(looking after Dave)  
That your friend?

ANNE nods

42. CONTINUED:

POLICEMAN  
Not in trouble is he?

ANNE  
I don't think so. The boys  
didn't like our stickers  
that's all.  
(she peels it off  
her forehead)  
Here, you can have it if  
you like.

She sticks it on the POLICEMAN'S uniform and runs off after DAVE who has now disappeared. The POLICEMAN looks after her shaking his head.

43. INT. SEASIDE AMUSEMENT ARCADE. DAY.

We pull out from a bingo caller sitting up among the prizes to reveal PAM and HELEN playing. PAM is having to check HELEN'S card as well as her own.

CALLER  
Two fat ladies, 88.

PAM  
That's one of yours look.

She leans across and closes the plastic cover for HELEN.

HELEN  
Oh yes.

PAM  
One more and you've a line.

HELEN  
I feel such a fool having to  
learn bingo.

The BINGO CALLER picks out a ball.

CALLER  
Leg's 'eleven'.

PAM  
That's it. You've done it!  
shout out.

HELEN  
Bingo!

PAM  
Louder.

HELEN  
Bingo!

43. CONTINUED:

CALLER  
Check the line please.

An unhealthy looking YOUTH comes round behind HELEN and starts calling out her numbers. HENRY appears and sits down on a stool beside his mother.

HELEN  
How's the castle building?

HENRY  
Boring.  
(after a pause)  
Bingo's a silly game.

PAM  
Your mam's just won a prize.

HENRY  
(changing tone)  
Have you? Can I choose?

HELEN  
I suppose so.

She smiles at PAM.

CALLER  
Anything on the bottom row  
madam.

HENRY peruses the prizes.

HENRY  
I know, I know.  
(to the pasty-faced  
YOUTH who is picking his  
nose)  
One of those little cats please.

The YOUTH hands him a small black plastic cat.

44. EXT. BEACH. DAY.

On the beach. DAVE is a small figure huddled down by a long wooden windbreak that stretches out into the sea.

ANNE is walking along a concrete walkway above the beach calling his name.

She spots him and jumps down. He barely acknowledges his presence but continues staring out to sea. ANNE sits down a little way from him.

ANNE  
Why did you run away?

44. CONTINUED:

DAVE  
 Why'd you think?  
 (Anne shrugs)  
 Policeman.

Pause.

ANNE  
 He was coming to help.

DAVE  
 Mr. Plod eh?

He turns further away from ANNE and starts throwing stones down the beach. ANNE looks at him maternally but doesn't know what to do. DAVE throws a stone hard against a windbreak.

DAVE  
 Bastards.

ANNE  
 (starting to throw  
 stones herself)  
 I think you're silly.  
 (Dave shrugs  
 his shoulders)  
 He was very nice.

DAVE  
 It's not just that, I let  
 side down didn't I?

ANNE doesn't answer. They are both now throwing stones at a coca cola can. Their two stones hit at the same time. They turn briefly and look at each other.

ANNE  
 Do you want to be a miner?

DAVE  
 Not much  
 (pause)  
 Sometimes I feel bad about me  
 dad fightin' and that ... but ...  
 (he dries up)

ANNE  
 What would you like to do? If  
 you could choose?

DAVE shrugs his shoulders.

ANNE  
 ... Play the trumpet?

DAVE  
 (whipping round and  
 staring at her)  
 How'd you know that?

44. CONTINUED:

ANNE  
(pointing at the carrier  
bag beside Dave)  
I looked in there.

DAVE  
When.

ANNE  
Yesterday.

DAVE  
You shouldn't have.  
(he turns away again)

ANNE  
Sorry.  
(she smiles)  
Do you want to be famous?

There is a longish pause, then DAVE turns towards ANNE, smiles shyly and nods.

ANNE  
So do I.

They both laugh. A first moment of togetherness.

DAVE  
(miming the trumpet)  
Big audience right? Fantastic  
solo, right?  
(further mime)

ANNE  
And big applause.  
(she claps)

They smile at each other. DAVE'S shyness reasserts itself.

ANNE  
Will you play something? Now?

DAVE shakes his head.

ANNE  
... Why did you bring your  
trumpet then?

DAVE  
Just did. In case I fancied  
a blow ...

ANNE  
There you are ...

DAVE  
... by meself.



44. CONTINUED:

DAVE plays with the plastic bag and then slowly gets the trumpet out. He blows into it to warm it up. As he begins to play ANNE stands up and does small dance movements in time. The CAMERA moves up and away. The tune is a very slow version of the classical piece he was practicing before.

The music carries over as we

CUT TO:

Further down the beach. In the middle distance we see GEOFF building an enormous sandcastle. TRACY is lying on the sand watching, sucking a toffee apple. In the distance behind we see HENRY running towards them followed at a more leisurely pace by PAM and HELEN arm in arm. HENRY reaches TRACY and stands with his hands behind his back. TRACY sits up. GEOFF stops digging. HENRY produces the little black cat and hands it to TRACY. TRACY gives him a kiss and puts the cat on top of the sandcastle. As HELEN and PAM arrive the first wavelets begin to lap at the base of it.

45. INT. CAMBRIDGE HOUSE. NIGHT

CLOSE UP of a scrabble board with only a few words laid out. We PULL OUT to reveal ANNE, DAVE, HENRY and TRACY sitting round the board in the foreground. TRACY is clutching her little black cat and is not very interested in the game. It is HENRY'S go. In the background we see PAM talking to JANE from the labour party and an older WOMAN. GEOFF is with PETER and two other MEN. HELEN enters with a bottle of wine.

HENRY

Mummy? Is there a word 'splonge'?

We CUT IN TO HELEN topping up PAM'S glass.

HELEN

No Henry there is not.

She carries on with the bottle to the men where we pick up on their conversation. GEOFF has clearly had a drink or two.

GEOFF

I mean kids play cops and pickets now.

ACADEMIC

(very tall with a shock of black hair)

Really?

GEOFF

Oh aye and they all want to be pickets.

DAVE (off)

Dad? Joist's a word i'nt it?

GEOFF

Well if it's not there's nowt holdin' pit up.

45. CONTINUED:

He laughs loudly. PETER and the other two laugh politely and sip their wine.

We CUT BACK TO THE KIDS as DAVE lays out his word. ANNE leans across and whispers something to DAVE.

HENRY

It's rude to whisper Anne.

ANNE

(ignoring Henry)

Mummy? Dave and I are going out.

HELEN

Don't be too late darling.

PETER

And no pubs all right?

ANNE

Yes Daddy.

HENRY

Can I go?

ANNE

No Henry

TRACY

(echoing ritually)

Can I go.

GEOFF who has come over pats TRACY on the head. Then he puts a pound note into DAVE'S jacket pocket.

DAVE

Thanks Dad.

GEOFF winks at him.

DAVE

And Dad? Can I wear your hat?

GEOFF

(looking surprised  
but pleased)

Want to look daft too eh?

DAVE nods. HENRY empties the scrabble board on the floor. TRACY shakes her head at him.

46. EXT. CAMBRIDGE STREET. NIGHT.

ANNE and DAVE walking down a street.

ANNE  
(pointing to the hat)  
Do you have to wear that?

DAVE nods. ANNE sighs.

They pass STUDENTS on their way to a May Ball, dressed in dinner jackets and making a great deal of noise. DAVE stops and stares after them as ANNE walks on ahead.

47. INT. CLUB. CAMBRIDGE. NIGHT.

It is not full. A band is playing. DAVE is standing by the stage absorbed by a saxophone player, the only decent musician. ANNE is chatting with BRIAN and ALAN in the background.

DAVE feels in his top pocket and takes out his pound note. He straightens it out, and the, trying to look as cool as possible, walks over to ANNE and CO.

DAVE  
Fancy another round?

ALAN  
(looking sceptically  
at Dave)  
Will they serve him?

DAVE'S face drops.

BRIAN  
They're easy. Glass of wine  
please. White, dry.

ANNE  
Lemonade for me  
(she gets out  
her purse)  
with a slice of lemon in it.

DAVE  
(squeezing the pound  
note in his fist)  
It's all right. Alan?

He looks nervously at the whisky in front of ALAN but ALAN puts his hand over it.

DAVE goes to the bar. The BARTENDER is watching TV at the other end and DAVE has to clear his throat several times.

BARTENDER  
Yeah?

47. CONTINUED:

DAVE

Glass of wine, dry, white, a  
lemonade with a slice of lemon  
in it and ...

(the Bartender waits)

... How much so far?

BARTENDER

With the lemon 85p.

DAVE

Oh ... and a packets of crisps  
then please.

Suddenly there is a loud commotion at the entrance. Half a dozen very drunk, dinner jacketed STUDENTS enter. They crowd up to the bar waving notes at the BARTENDER, pushing DAVE against the bar. We recognize one of them as CHARLES from the seminar.

1<sup>st</sup> DJ

Three brandy and sodas, two  
whiskies ...

BARTENDER

Wait your turn. I'm serving  
this lad.

The 1<sup>st</sup> DJ notices the hat and starts to read off the badges in his posh voice.

1<sup>st</sup> DJ

'Coal not dole', 'Women against  
pit closures', 'My Dad's on  
strike for me' ...

(shouting to others)

Bad case of an oversubscribed  
hat here

(he lifts the hat off

and throws it to a colleague)

needs closing down I'd say.

DAVE

(grabbing for it)

Leave that. It's me Dad's.

2<sup>nd</sup> DJ

(with cod Northern  
accent)

Daddy work at t'pit do he?

DAVE

Aye he does ... and I'm proud  
of it.

Mock cheers. DAVE grabs out for his hat again but it is thrown to another DJ.

Behind the DJs, ANNE and BRIAN are trying to push their way through but make little headway. ALAN slips quietly out of the bar.

47. CONTINUED:

ANNE

Dave, Dave ...

BRIAN

I'll get the police.

ANNE

No he doesn't like the  
police.

BRIAN

What do you mean?

ANNE

Oh never mind ... I know ...

She runs over to a phone box in the corner.

DAVE has now been jostled into the middle of the group, despite protestations from the BARTENDER who has himself picked up a phone.

DAVE is suddenly lifted off his feet and swung by the arms and feet from side to side. He is given the 'bumps' which involves letting the main part of his body drop onto the floor. CHARLES now has DAVE'S hat on and seems to be directing operations. DAVE is then dropped to the floor completely and his arms and legs pinned down. He is yelling "Let me go!" at the top of his voice.

ANNE puts down the phone and starts pulling at one of the boys who is now trying to undo DAVE'S trousers. She is pulled away by another and held along with BRIAN. The band plays on oblivious, the SAXOPHONIST in full flight.

ANNE

(kicking the shin  
of one of the DJs  
holding her)

Do you know who I am?

DJ

I've no idea.

ANNE

I'm Dr. Jackson's daughter ...

DJ

Wow ...

CHARLES

(turning from his  
position holding  
down Dave's legs)Must have been this runt's Mum  
sounding off this morning,  
stupid old bag ...

At that moment DAVE gets one of his legs free and kicks CHARLES in the face causing his nose to bleed. CHARLES is about to retaliate when the club door flies open and GEOFF appears followed by a rather nervous looking PETER.

47. CONTINUED:

GEOFF strides across and pulls both CHARLES and another DJ off DAVE. The others back off a GEOFF helps his son up and puts his arm around him.

GEOFF  
You all right?

DAVE nods.

PETER  
(who is comforting  
Anne, notices Charles)  
Charles!

CHARLES  
Only a bit of fun Dr. Jackson ...

GEOFF has helped DAVE down onto a chair and is now advancing on CHARLES. He grabs his hat back.

GEOFF  
... Fun!?

The DJs cringe.

GEOFF  
... If you weren't all so  
pathetic I'd break your  
bloody backs ...

PETER  
(moving to  
restrain Geoff)  
Steady Geoff.

Sound of police sirens.

PETER  
Let the police handle it.

GEOFF laughs sarcastically and throws the cummerbund angrily to the floor.

48. INT. ANNE'S BEDROOM. NIGHT

DAVE is lying in bed. He is sobbing. There is a knock on the door. ANNE comes in. She is carrying the bag with the trumpet in. She stands for a moment at the door.

ANNE  
You left this downstairs.

DAVE makes no response and she moves across and lays it down beside him on the bed. DAVE still doesn't turn. ANNE sits down on the bed.

ANNE  
Not much of a night out.

No response from DAVE. ANNE waits and then tries again.

48. CONTINUED:

ANNE  
Police took all their names  
and addresses ...

DAVE shrugs his shoulders and sobs some more. ANNE squeezes his arm gently.

ANNE  
... When you're rich and famous  
you can show them

DAVE  
(blurting it out)  
Don't want to be famous, don't  
want to be rich.

ANNE lets go of his arm affected by the intensity of his emotion. DAVE turns toward her.

DAVE  
... What good's it do blowing  
a trumpet eh? Everyone just  
claps and goes home ...

He cries properly into his pillow. ANNE pulls the duvet over him, half bends to kiss him but stops herself and creeps out closing the door.

49. EXT. CAMBRIDGE. DAY.

Early morning shot of Cambridge. Bird song, bells chiming, all giving a sense of settled, comfortable well-being.

50. INT. CAMBRIDGE HOUSE. DAY.

A bedroom door opening very slowly in CLOSE UP. TRACY'S face appears at it. She tiptoes onto the landing and along to the bathroom. She is clutching the little black cat which she sets down on the side of the bidet. She then washes her face in this conveniently low basin. She creeps back along the landing and down the stairs to the table in the hall where the china cat was. She polishes the little plastic cat on her nightie and places it carefully on the table. There is the sound of a doorbell. Annoyed in an exasperated adult manner, TRACY goes to answer the door.

CUT TO:

TRACY reaching to open the front door. We see two midriffs at her eye level and the tilt up to the faces, a MAN and WOMAN in their mid-sixties. We recognize the man as the MAGISTRATE.

MAN  
Hello, who are you?

TRACY  
Tracy.

MAN  
Well Tracy ...

50. CONTINUED:

TRACY

If you've come for a holiday  
we're full up ...

She starts to close the door, but at that moment there is the sound of feet running down the stairs and PETER appears. He tries to 'swallow' his surprise on seeing the visitors.

PETER

Dad! Mum! Hello.

DAD

Sorry Peter. Thought you'd  
be up.

PETER

(half to himself)

My God! I've slept through  
to Saturday.

MUM

I said we should have rung ...

DAD

Slight change of plan ...

PETER'S head turns to his Dad.

MUM

We're flying off tomorrow now ...

PETER'S head turn to his Mum.

DAD

Got some business to tie up  
here ...

PETER'S head turns to his Dad.

MUM

And you're so convenient for  
the airport ...

TRACY

I've told them you're full up.

PETER

(laughing nervously)

Have you? Yes ...

He propels TRACY towards the stairs and returns quickly to 'block' the door making no further effort to invite his parents in.

PETER

Lovely to see you but ...

DAD

(looking after Tracy)

Friend of Henry's?



50. CONTINUED:

PETER  
Eh ... yes ... yes ...

MUM  
Sweet sense of humour.

PETER  
Yes ...

PETER is still blocking their path. They smile at each other.

DAD  
Could we ...  
(points inside)

PETER  
Of course, only ...

His MOTHER enters and kisses him. The FATHER claps him on the back.

DAD  
Bit early in the morning eh?  
We'll make ourselves some  
coffee.

They head into the kitchen leaving PETER temporarily paralysed. Then he turns and runs up the stairs.

51. INT. BEDROOM OF SAME HOUSE. DAY.

HELEN asleep in bed. PETER bursts in.

PETER  
Helen! Helen! wake up.

HELEN  
Tea?

PETER  
No.

HELEN  
Oh.

PETER  
My father and mother have  
arrived.

HELEN  
How nice ... What!  
(she sits up  
with a jolt)  
Where?

PETER  
Here. They want to stay  
the night.

51. CONTINUED:

HELEN takes a swig of water from a glass by her bed.

HELEN  
Christ.

PETER  
(pacing up and  
down)  
You know what Dad thinks  
about the strike ...

HELEN nods.

PETER (cont.)  
... There'd be the most  
frightful row ... the miner's  
will have ...

HELEN  
Peter!

PETER stops pacing and stares at HELEN. HELEN pushes her hair back, then jumps out of bed and starts putting on a dressing gown.

PETER  
Well?

HELEN  
Just keep them downstairs for  
a bit ...

52. INT. LANDING. DAY

PETER runs downstairs. HELEN knocks on PAM and GEOFF'S door. GEOFF opens the door already half dressed.

HELEN  
Oh ... Thought you might like  
breakfast in bed ...

GEOFF  
It's all right ...

HELEN  
(over brightly)  
No bother ...

GEOFF  
But I'm dressed now ...

Sound of door opening downstairs.

HELEN  
Well ... undress ...

GEOFF looks shocked.

52. CONTINUED:

MOTHER (off)  
I prefer the upstairs one  
thank you Peter ...

MOTHER starts to advance up the stairs. HELEN pushes GEOFF back into his room and follows herself.

53. INT. SPARE BEDROOM. DAY.

She slams the door behind her and leans against it. PAM sits up in bed.

PAM  
What's up love?

HELEN  
Peter's parents have arrived.

PAM  
That's nice ...

HELEN  
No it's not ...

PAM  
Oh.

GEOFF sits on the bed and takes PAM'S hand.

HELEN  
(looking up at  
them nervously)  
Peter's Dad is very ...

GEOFF and PAM wait for the end of the sentence.

HELEN  
Look ... It's an awful thing  
to ask, but could you just  
say you're friends we met on  
holiday ... not mention being  
miners .. ?

GEOFF and PAM stare suspiciously at her.

HELEN  
... Peter so hates confrontations.

HELEN covers her face with her hands, 'distressed', but peeps through her fingers to see how PAM and GEOFF are reacting.

54. INT. KITCHEN. DAY.

PETER boiling kettle in foreground in the kitchen. MOTHER re-enters.

54. CONTINUED:

MOTHER

The flush is working perfectly  
dear.

PETER

Oh good ...

HELEN peers round the door and beckons to PETER to come outside but turns it into a movement smoothing back her hair as the FATHER sees her.

FATHER

Helen my dear ...

HELEN

Michael. What a nice surprise.

She kisses him on the cheek while making beckoning movements with her eyes to PETER. PETER is pouring boiling water into sups with no coffee in.

There is a sudden trumpet blast from upstairs. The MOTHER and FATHER look mildly alarmed.

FATHER

What on earth's that?

PETER

The cistern?

HELEN

(mock surprised)  
Hasn't Peter told you? We've  
got these friends staying ...

PETER looks alarmed.

HELEN

... from the north ...

PETER looks even more alarmed.

HELEN

... We met them on holiday ...

More strangled noises of trumpet playing.

PETER

(getting the gist)  
You met one of the children.

HELEN

And the other plays trumpet.

GEOFF (off)

Shut that bloody noise up  
Dave ...

MOTHER

Very northern.

54. CONTINUED:

HELEN

Well Peter and I'll just go  
and get dressed ... I expect  
you're in quite a hurry to be  
off.

PETER

Helen! They've only just come.

HELEN and PETER exit.

MOTHER

It's not very fair is it. She  
dumps her children on us without  
warning.

55. INT. BEDROOM. DAY.

HELEN shaking ANNE awake.

HELEN

Anne! Wake up!

ANNE

(from under  
bedclothes)

Why?

HELEN

Grindle and Granny are here  
and ...

ANNE

(emerging sharply)

Oh good. I could use some  
extra cash.

HELEN

Anne! Now listen. We're  
pretending Geoff and Pam  
are friends we met on  
holiday.

ANNE

Why?

HELEN

Why'd do you think?  
(imitating Grindle)  
'Bloody miners' ...

ANNE

Oh yes. And you want me to  
tell Dave.

HELEN nods.

55. CONTINUED:

ANNE  
He won't like it. Not after  
last night.

56. INT. LANDING. DAY.

Looking down into the hall with the staircase in the foreground. The FATHER appears out of the kitchen. At the same moment GEOFF appears at the top of the stairs. He just catches a glimpse of the FATHER'S face staring up from the bottom.

GEOFF  
Christ!

GEOFF exits from shot at speed.

57. INT. TOILET. DAY.

Outside upstairs toilet. GEOFF banging on the door. He looks anxiously over his shoulder.

GEOFF  
Pam? You in there?

PAM  
Hold on a minute.

GEOFF  
Quick.

Loo flushes. She opens the door. GEOFF pushes his way in and closes the door, locking them both in. He sits on the loo breathing heavily.

PAM  
What's up?

GEOFF  
Guess who's down there?

PAM  
Peter's Mum and Dad.

GEOFF  
And guess who Peter's Dad is?

PAM  
(bemused)  
Mr. Thompson I expect.

GEOFF  
He's only beak what did me  
i'nt he?

PAM  
He's not ...

Somebody tries the door handle.

57. CONTINUED:

FATHER  
Anybody in?

PAM  
(mock posh)  
This toilet is taken.

FATHER  
Eh ... sorry/

GEOFF  
That's him.

Throat clearing outside.

PAM  
I'll be quite a little while.

FATHER  
Oh ... right.

Sound of footsteps going away.

GEOFF  
(sighing with  
relief)  
I'm stopping in here.

PAM  
Don't be daft Geoff, he won't  
recognize you.

GEOFF  
No?

PAM  
'Course not. He'll have seen  
that many.

GEOFF blows his nose on some loo paper.

PAM  
Now let's go and stick  
to plan all right?

GEOFF  
(nodding reluctantly)  
But don't blame me if I smash  
his face in.

He throws the bit of paper away and flushes the loo.

58. INT. KITCHEN. DAY

PAM and GEOFF enter. The MOTHER stands up.

58. CONTINUED:

MOTHER

How do you do. I'm Peter's  
mother Gillian Johnson.

GEOFF

(bad mock posh)  
How'd you do.  
(pointing at Pam)  
I'm Pam's husband Geoff.

The MOTHER looks non-plussed but shakes hands with both of them. GEOFF goes over to make coffee. The MOTHER re-seats herself and PAM sits down opposite her and smiles.

MOTHER

What does your husband do?

PAM

(also mock posh)  
Looks after the house and  
home you know.

MOTHER

Oh.  
(pause)  
So you work?

PAM

No. I'm unemployed actually.  
We're bingo winners.

MOTHER

Oh.

She is relieved to see her husband return from the downstairs loo.

MOTHER (cont.)

Darling this is Pam ... eh?

PAM

(standing up)  
Pamela Ewing.

FATHER

How do you do. Michael  
Thompson.

GEOFF

(coming over with  
wet hands from sink)  
Geoffrey Ewing.

FATHER

Haven't I met you somewhere  
before?



58. CONTINUED:

GEOFF  
(smiling)  
Bahamas perhaps?

The FATHER looks at GEOFF'S wet hand and sits down without shaking it. GEOFF gives PAM a cup of coffee. They all sit and smile at each other.

PAM  
(to Mother)  
And what does your husband do?

MOTHER  
He's a solicitor.

PAM  
Oh really?

She smiles in a mildly seductive manner at the FATHER.

FATHER  
(warming to her)  
Yes. Frightfully boring usually.  
Wills, divorces, property, that  
sort of thing. But just recently  
I've been roped in to deal with  
these miners ...

PAM  
How awful for you ...

GEOFF  
Lock 'em all up I say.

FATHER  
(laughing)  
Well we can't bend the law too  
far ...

PAM  
Shame!

FATHER  
(leaning forward  
to Pam)  
... but we've a trick or two  
up our sleeves.

PAM laughs flirtatiously with him. GEOFF winks at the MOTHER, who looks slightly shocked.

CUT TO:

HELEN and PETER entering.

HELEN  
Introduced yourselves?

58. CONTINUED:

MOTHER  
(rather distastefully)  
Yes.

GEOFF  
We were just discussing the  
miners ...

PETER looks alarmed. GEOFF raises his coffee cup to the FATHER who reciprocates nervously.

PAM  
(to Helen)  
You didn't tell us Peter's  
father has been dealing with  
them in the courts?

HELEN  
(looking worriedly  
between Geoff and  
the Father)  
I didn't know ...

PETER  
Nor did I.

Suddenly the sound of trumpet playing ('Bread of Heaven') is heard. It gets louder. GEOFF puts his hands over his ears. PETER and HELEN tense.

The door bursts open with the final blast of 'evermore' on a high note directed at the FATHER and MOTHER who recoil. DAVE lowers his trumpet and crosses over to the FATHER.

DAVE  
Me Dad's a miner all right?

The FATHER nods nervously.

DAVE  
Aren't you Dad?

GEOFF nods. DAVE goes over to him and puts an arm on his shoulder. ANNE enters and briefly surveys the scene of consternation.

ANNE  
(brightly)  
Hello Grindle, hello Gran ...

FATHER  
(ignoring Anne)  
Yes, yes. I recognize you now.  
Last week wasn't it? Of course  
I see so many ...

HELEN  
(to Pam)  
He? ... Geoff? ... Oh my God.

58. CONTINUED:

MOTHER  
 (to Peter)  
 Darling what is a miner doing  
 here?

PETER has 'withdrawn' and is doing small conducting movements to himself.

HELEN  
We invited them to stay.

MOTHER  
 Oh.

FATHER  
 (picking up  
 his coat)  
 Come on dear ...

PETER  
 (holding up  
 his hand)  
 Don't go!

GEOFF, PAM and DAVE begin to move to the door. HELEN pulls them back.

The room is now divided into two groups. FATHER, MOTHER and PETER on one side, PAM, GEOFF, DAVE and HELEN on the other. ANNE is sitting in the background with her walkman on. PETER obviously feeling uneasy with this rather stark division moves into the middle ground ostensibly to pick up a coffee cup.

PETER  
 Look . . . couldn't we just sit  
 down and talk this one through ...  
 After all we're grown-ups,  
rational ...

But his sentence is not completed as a window shatters and a missile hurtles through the air narrowly missing PETER. Through the broken window we see TRACY holding a cricket bat. HENRY puts up his arms in a gesture of innocence. TRACY puts her hand to her mouth.

PETER  
 ... Bloody hell!

PETER freezes a moment and then goes out slamming the door.

59. EXT. CAMBRIDGE HOUSE. DAY.

CLOSE UP of TRACY in car outside waving. We PULL OUT. HELEN, with a handkerchief to her eyes, and ANNE are waving goodbye. DAVE waves from the back window too.

PAM  
 (shouting out  
 of window)  
 Come and see us won't you?

59. CONTINUED:

As the car moves off HENRY comes roaring into shot. He is waving the little black cat. He runs after the car and passes it in to TRACY in the back seat. The car drives off.

60. NEWSREEL.

Newsreel music fades up. Documentary collage as before. Demos, picket lines, charity walks etc.

VOICE OVER  
(Pathe newsreelish)  
On through the summer the sun  
shines but it's no picnic on  
the picket lines. The lady's  
not for turning but she's  
throwing in everything she's got.

Picture of police dogs.

VOICE OVER (cont.)  
Down fido! But the miners  
fight on determined not to  
give in to the boys in blue.  
Like Londoners in the blitz  
they can take it and come  
back for more.

Pictures of miners' wives on demo in London.

VOICE OVER (cont.)  
That's it girls, best foot  
forward, chin up. It's a  
long, long way to where  
they're headed, but they'll  
get there in the end.

Newsreel music fades up again – perhaps 'Who do think you're kidding Mrs. Thatcher?' here!

61. INT. STORES ROOM IN PIT VILLAGE HALL. YORKSHIRE. DAY. (3 MONTHS LATER)

JIM BARTON is up a ladder leaning precariously out to reach for items which DAVE is taking from him and stacking below. JIM nearly falls off the ladder as he stretches for a giant sack of tea bags.

JIM  
Five tea bags each.

He hands the sack down to DAVE who takes it.

DAVE  
Mr. Barton ...?

JIM climbs up another rung wavering slightly.

61. CONTINUED:

DAVE

Did you ever want to become famous?

JIM

Half a pound of lard.

(he looks for the lard carton)

Famous? No.

(he finds it and pulls it out)

Mark you I wanted to marry Rita Hayworth ...

(swaying backwards under the weight)

... but she'd have had to live in village.

DAVE smiles and takes the lard which is heavy even for him.

JIM climbs up two more rungs and just reaches a polythene sealed pack of beans.

JIM (cont.)

... and one can of beans each.

DAVE

Beans? Can't we have summat else? I'm up to here wi' beans.

JIM, who has taken his life in his hands by turning round on top of the ladder, now sits and rolls a cigarette.

JIM

Well there's them unmarked cans from Russia. I've not checked them yet.

DAVE

Can I open one?

JIM nods as he licks his cigarette paper. DAVE takes a silver can from the corner and opens it. He turns his nose up at the smell and pulls a bedraggled piece of 'celery' out. He waves it up at JIM with a look of disgust on his face.

JIM

Don't be ungrateful lad.

He smiles as DAVE gingerly bites off a piece of celery and munches it with a look of increasing revulsion on his face.

JIM

... We helped 'em in last war and they're helping us in this one see.

DAVE spits out the celery into a rubbish bin and wipes his mouth.

61. CONTINUED:

JIM  
... Well?

DAVE  
(handing can up)  
Prefer French chocolate meself.  
(he looks at  
his watch)  
I'd better go. I'm meant to  
be coal pickin' wi' me Dad.

JIM  
Coming to dance tomorrow night?

DAVE  
(nodding)  
Wi' a friend I hope ...

JIM  
(winking)  
Oh aye ...

DAVE puts on his jacket and opens the door. JIM bites into a celery stick and indicates to some cans behind DAVE

JIM  
... Take a couple of those for  
your Mum to try. Bulgarian.

DAVE  
Thanks Mr. Barton.

He grabs the can and exits. JIM munches ruminatively on the celery with a 'not bad' look on his face.

62. EXT. ROAD NEAR PIT VILLAGE. DAY.

A Peugeot estate in middle distance stopped on a country road with its tailgate up. Police are going through the contents. We just recognize HELEN who is remonstrating with them.

CUT TO:

CLOSER IN as HELEN slams the tailgate shut and comes round to the driver's door. ANNE appears in the foreground sitting in the passenger seat.

HELEN  
I shall report this.

POLICE  
You do that madam.

HELEN  
Stopping people on the Queen's highway.

She drives off out of frame. The POLICE smile at each other, one talks into his radio inaudibly.

63. EXT. PIT VILLAGE. DAY.

Looking out through the windscreen of the Peugeot with ANNE and HELEN in the foreground. They turn down a street of identical terraced houses. ANNE is looking out of the windows at numbers.

ANNE  
Seventeen, fifteen, eleven,  
there we are.

The car pulls into the left. We look in through the windscreen. HELEN turns the engine off. ANNE looks across at her.

ANNE  
... I'm a bit nervous Mummy.

HELEN  
You wanted to come.

ANNE looks at the house.

ANNE  
(giggling)  
What if they don't have a lock  
on the bathroom door?

HELEN  
Of course they will.

PAM appears at the front door with TRACY.

HELEN  
Now come on and remember don't  
flash money around and try not  
to sound like Princess Di on a  
royal visit.

ANNE  
Mummy!

HELEN squeezes her knee and then climbs out of the car. PAM and HELEN embrace. ANNE gets out.

PAM  
Find us all right did you?

HELEN  
Once we'd got through customs.

PAM  
(laughing)  
I've had me passport renewed ...  
just in case.

HELEN  
I hope they let me out. I've  
got to go on up to Scotland  
tonight. A few days peace  
with my sister ...

63. CONTINUED:

TRACY  
 (peering into  
 the car)  
 Where's Henry?

HELEN  
 At a junior karate summer camp!  
 (she smiles apologetically  
 at Pam)  
 I'm sorry. He'd 'forgotten'  
 about it 'til this morning.

TRACY shrugs her shoulders hiding her disappointment.

HELEN  
 But he sent you this.

HELEN gets a small package out of her coat. TRACY grabs it eagerly.

At that moment DAVE and GEOFF appear down the street with a sack of coal pickings. DAVE runs on ahead but slows down and goes shy when he gets close to ANNE. She puts out her hand, but drops it and laughs when DAVE shows her his all covered with coal dust.

ANNE  
 Hello Dave.

DAVE  
 Hello.

There is an awkward silence then DAVE indicates to ANNE that she should go into the house. GEOFF arrives.

HELEN  
 Gathering winter fuel?

GEOFF  
 That's it.

HELEN  
 Still no date for the trial?

GEOFF  
 No. Too scared I'll be let  
 off and back on picket line.

HELEN smiles. GEOFF takes the coal into the house.

PAM  
 You'll stop for a cup of tea  
 won't you?

HELEN  
 (nodding)  
 Shall we unload first? Did  
 you get the last lot?



63. CONTINUED:

PAM pulls at her blouse. They laugh. As they go to unload we PAN DOWN onto TRACY who has opened her package. It is a rather worn cricket ball. She throws it up into the air.

64. INT. DAVE'S BEDROOM. DAY.

Inside DAVE'S bedroom. There are pictures of colliery bands on the walls as well as pop heroes and the odd jazz player like Miles Davies. There is also a collection of badges and stickers to do with the strike that dominates one wall and above that the photos of him and ANNE from the kiosk. DAVE is hovering by the door. ANNE is raising slowly up and down on her toes by the window.

DAVE

Not much room for dancing.

ANNE

(dropping down  
slightly embarrassed)

I need a break.

(pause)

Why's there a policeman over there.

DAVE

'Working miner'. There's one or two gone back over summer.

ANNE turns and looks at DAVE and then moves and sits on the bed.

ANNE

Nice room.

DAVE

It's all right.

ANNE

Where you going to sleep?

DAVE

In wi' Tracy.

ANNE nods and smiles. DAVE continues hovering. ANNE starts to take some things out of the case on the bed beside her. DAVE is obviously summoning up courage to say something.

DAVE

Anne?

ANNE

(stopping her  
unpacking)

Yes?

DAVE

Tomorrow night ...

ANNE turns and looks at him. He lowers his eyes.

64. CONTINUED:

DAVE  
... Don't matter.

ANNE  
I'd quite like to get changed  
Dave.

DAVE  
Sure. Sorry ...

He hovers again, a last effort to speak tensed on his lips.

ANNE  
See you in a bit.

DAVE nods and closes the door. We hear feet run down the stairs. ANNE picks up a fashionable outfit and hangs it 'over' the camera.

CUT TO:

CLOSE UP of clock ticking by the bed in the same room. It is 3.30 in the morning. We move to ANNE'S face. Her eyes open. There is the sound of motorbikes, vans, even horses going past outside, an endless stream like some army passing in the night. Blue lights flash round the room. She puts the blankets over her head and goes to sleep.

CUT TO:

Clock again. It says 7a.m. There is a knock on the door. DAVE pokes his head round.

DAVE  
You awake?

ANNE  
Mum?  
(emerging from  
under blankets)  
Oh hello Dave.

DAVE  
Want to come on paper round  
wi' me?

ANNE rubs her eyes and looks at the clock.

PAM (off)  
Let her sleep Dave.

ANNE  
(propping herself  
on her elbows)  
I'd love to.

DAVE  
You'll have to be sharpish.

DAVE starts to close the door.

64. CONTINUED:

ANNE

What was all that traffic in  
the night?

DAVE

Just police going to pit.

He closes the door.

ANNE gets out of bed and does a couple of sidekicks. She is wearing an outsize T-shirt with 'FRANKIE SAYS ARM THE UNEMPLOYED' on it.

65. INT. VILLAGE SHOP. DAY.

Inside the paper shop. MRS. WALTON, the shop owner, is counting out papers. An oldish MAN is leant to the left of the counter reading a paper and smoking a pipe. There is the sound of the shop bell and DAVE and ANNE enter. MRS. WALTON looks up.

MRS WALTON

Mornin' Dave. Leave door.  
(looking at man  
with pipe)  
It's right stuffy in here.

Through the now open door we hear a general hubbub from outside. Shouts of "Scab", groups of feet running past military fashion at the double, horses neighing, sirens wailing. No one seems to take much notice except ANNE who stands at the door looking out. She turns briefly back as DAVE introduces her.

DAVE

This is Anne, Mrs. Walton.  
From Cambridge. She's come  
to visit.

MRS WALTON

That's nice. How'd you do Anne.

ANNE

Hello.

DAVE fills his paper sack. A POLICEMAN comes in to buy a paper. DAVE turns the other way as does the MAN with the pipe.

POLICEMAN

Morning Mrs. Walton.

MRS WALTON

Morning George.  
(she hands him  
his paper)  
What's your lot doin' out  
there?

65. CONTINUED:

POLICEMAN  
 (firmly)  
 's not my lot.  
 (leaning forward)  
 They're a load of nutters if  
 you ask me.

Suddenly there is an incredibly loud thundering of hooves. ANNE screams, a horse neighs and there is a splintering sound of wood. We only hear this because we are looking at the totally astonished faces of MRS WALTON, DAVE and the POLICEMAN.

What they are looking at is a police horse which has attempted to enter the shop and got jammed halfway because its backside won't fit through. The RIDER in full riot gear with a baton in his hand is bent double under the threshold having narrowly avoided being knocked off. ANNE is cowering in a corner as the horse neighs at her in panic. DAVE goes over to help her but is kept at bay by the horse.

MRS WALTON  
 Get that thing out of here!  
 How dare you ...

The POLICEMAN goes up to the RIDER who is half upside down round the neck of the horse.

POLICEMAN  
 What's goin' on eh?

RIDER  
 Picket gave me the slip down  
 alleyway. I overshot.

MRS WALTON  
 You shouldn't be chasin' men  
 in the first place. Now get  
 that beast out of here.

RIDER  
 (from upside  
 down position)  
 I can't.

The horse has calmed down mainly thanks to ANNE who has now recovered from her initial shock and is stroking its nuzzle and making sniffing noises to it. Occasionally it pulls its head away and munches things on the shelf, reconciling itself to the new stable.

66. EXT. VILLAGE SHOP.

Outside the image is even more macabre. The backside of the horse is sticking out of the shop across the pavement, kicking at the fat INSPECTOR and THREE POLICEMENT trying to pull it clear.

67. EXT. HILL ABOVE PIT VILLAGE. DAY.

The hill overlooking the village that we saw at the start of the film. In almost an identical shot to then we see DAVE emerge over the crest and lie down on the grass. ANNE arrives after him, out of breath, and sits down.

67. CONTINUED:

ANNE

And who do you deliver to up here?

DAVE

(smiling)

No one. I come most days though.

ANNE

Why?

DAVE

Get away from village. Blow me trumpet.

ANNE

(lying back  
on the grass)

You should have brought it today.

DAVE

(shaking his head)

Didn't want to bore you with that.

ANNE

(laughing)

You are funny. I love it.

(she throws a  
dandelion at him)

Those boys in Cambridge got fined you know.

DAVE turns over on his stomach and looks up at ANNE.

DAVE

How much?

ANNE

£50 I think.

DAVE

Each?

ANNE

No! Altogether.

DAVE

(rolling over again)

That'll hit 'em hard. Put on bail conditions too were they? Curfew from 10 'til 8? No mixing with their mates? Report to police every day?

67. CONTINUED:

ANNE  
 (taken aback by the  
 anger in Dave's voice)  
 I don't think so ...

DAVE  
 That's what your Granddad did  
 to my Dad.

ANNE  
 (surprised)  
 Did he?

DAVE  
 (getting up  
 on his elbows)  
 You didn't know?

ANNE  
 (shakes her head and  
 picks another dandelion)  
 I'm sorry.

DAVE  
 Don't help being sorry.

He has worked himself up into a sulk and now sits looking away from ANNE picking aggressively at bits of grass. ANNE watches him for a while and then stands up and starts walking off down the steep side of the hill.

CUT TO:

DAVE who had expected consolation looking round.

DAVE  
 Where you going?

ANNE makes no reply but continues, more slowly, down the hill. DAVE lets her go a bit further and then shouts.

DAVE  
 ... It's not safe down there  
 if you don't know path.  
 Landslips.

ANNE stops but only turns after a few moments. She looks up at DAVE.

ANNE  
 It's not my fault who I am.  
 I didn't choose my parents.

DAVE nods. ANNE starts walking slowly back up the hill. She sits on the grass again, looking away from DAVE towards the pit.

ANNE  
 ... I might never have found  
 out that this sort of place  
 exists ...

67. CONTINUED:

DAVE  
(defensively)  
Nowt wrong wi' village ...

ANNE  
(ignoring Dave)  
... I could have gone through  
life never meeting anyone like  
you ...

DAVE  
And now you wish you hadn't?

ANNE picks up a dead dandelion and starts to blow off the seeds.

ANNE  
No. I like you. I like your  
mother. I like your father  
and little Tracy ...

DAVE watches ANNE for a moment and then crawls over towards her. She doesn't turn, but wraps her jacket round her shoulders, shivering slightly. DAVE gets up on his haunches just behind her.

DAVE  
I'm glad you've come.

ANNE looks over her shoulder and smiles.

DAVE  
I didn't think you would.

ANNE  
It was Grindle really – my  
grandfather – and those boys ...

DAVE  
(looking hurt)  
Oh ...

ANNE  
(laughing)  
And you.

DAVE  
Anne?

ANNE  
Yes?

DAVE  
Anne ... would you ...

ANNE  
What?

67. CONTINUED:

DAVE

Would you come to disco wi' me  
after band practice tonight?

(Anne smiles)

It's nowt much just lads and lasses  
at center but ...

ANNE

What if I say no? Will you  
leave me at home?

DAVE

Oh no ...

ANNE

I was only joking. I'd love  
to.

(Dave grins)

As long as you let me ...

DAVE

(looking alarmed  
moving back slightly)

What?

ANNE

Come and listen to your band  
practice.

DAVE

(relieved and  
disappointed)

It'll be really boring ...

ANNE jumps up and pushes DAVE, who is still squatting, onto his back.

ANNE

Like you.

(she runs off)

Race you back to the village.

DAVE gets up and runs after her.

68. INT. MINER'S HOUSE. EVENING

ANNE and DAVE are sitting at the table together giggling. TRACY watches them unamused. GEOFF is watching the tele in the background, PAM is on the phone.

TRACY

Why you two laughin'?

They laugh even more. TRACY shrugs her shoulders and goes back to bread and jam in front of her. DAVE concentrates on the bowl of brown soupy stuff in front of her making faces at each mouthful. ANNE toys politely with hers and then they laugh again. PAM puts the phone down.



68. CONTINUED:

PAM  
What's up wi' you two?

DAVE  
(filling his spoon  
and holding it up)  
Mum, what's this?

Guffaws of laughter. ANNE almost does the nose trick.

PAM  
Bulgarian goulash. And it's  
very kind of Mr. Barton to ...

DAVE  
But it tastes of ...  
(further explosive  
laughter)

GEOFF gets up and stares at them shaking his head in mock disapproval.

GEOFF  
Made wi' vodka whatever it is ...

DAVE  
(recovering)  
Comin' to disco Dad?

GEOFF  
(doing a mock dance)  
Meeting I'm afraid.

PAM  
Be careful love. You're still  
on bail.

GEOFF  
We're only sittin' in pub.  
There's now law agin' that.  
(bends and  
kisses her)  
Tra then.  
(with a wink  
at ANNE)  
Keep an eye on young Dave eh?

ANNE nods. DAVE goes red. GEOFF exits.

69. INT. BAND PRACTICE ROOM. EVENING.

ANNE wearing a fashionable tracksuit watches the band rehearse. MR. NUTTALL, the band's conductor, balding and bulldogish, stops proceedings every now and then, practices tuba parts, crack jokes, gets annoyed. ANNE gets up and starts to dance to the music. One by one the band take their eyes off MR. NUTTALL, apart from DAVE who plays with his eyes closed. The music wavers out of time. MR. NUTTALL suddenly aware of what is happening turns round and looks at ANNE who has just gone into the splits.

69. CONTINUED:

MR NUTTALL  
 Young lady, this is a brass  
 band practice, not Sadlers  
 Wells.

Shouts of "Shame", "Leave her", "Better than watching you".

ANNE  
 Sorry.

As she returns to her seat the band clap in appreciation of her dancing. DAVE smiles.

70. INT. VILLAGE HALL. EVENING.

Inside the village hall. A small disco is set up at one end, lights flashing but no sound. A MAN is fiddling with some wires. In the kitchen area STELLA and two other WOMEN are pouring orange squash into cups. Suddenly the music starts. The MAN jumps back from the speaker.

STELLA  
 Turn it down Kevin.

The music settles back. JIM BARTON stands behind a trestle table with bits and pieces to eat on it. Next to the disco are ten or so BOYS. At the other end a group of GIRLS. Glances are exchanged from one camp to the other but no one crosses over. OLDER FOLK sit on chairs down the side with cans of beer.

CUT TO:

Lobby of hall. DAVE and ANNE enter. ANNE is still in her tracksuit. She disappears into a toilet. DAVE looks at himself in a mirror. A siren sounds above the music. DAVE glances uneasily out through the door.

CUT BACK TO:

THE MAIN HALL. In a lull between records DAVE and ANNE enter. ANNE has removed her tracksuit. She is trendily dressed and well made-up. She looks as if she has stepped out of a fashion magazine. All eyes turn towards her.

Trapped by the eyes ANNE and DAVE stay in the middle of the room. DAVE looks round desperately, trying to find a safe harbour.

ANNE  
 Shall we get a drink?

DAVE, breaking out of his paralysis, nods. They go over to the hatch and get drinks. ANNE sips hers. DAVE looks worriedly over at the BOYS who now seem to be muttering amongst themselves and sniggering at him.

DAVE  
 Want to go with girls for a bit?

ANNE  
 (laughing nervously)  
 Dave! I don't know any of them.

DAVE nods. There is a pause. He empties his glass of squash.

70. CONTINUED:

ANNE  
 (indicating towards  
 the boys)  
 They friends of yours?

DAVE nods.

ANNE  
 Let's go over there the.

DAVE  
 Fancy a crisp?

He guides ANNE towards the trestle table, away from the BOYS.

ANNE  
 We've just eaten Dave.

DAVE offers her a bowl of crisps and jams a handful in his own mouth. JIM watches.

DAVE  
 Anne this is Jim Barton.  
 Looks after stores.

JIM  
 (putting out  
 his hand)  
 Hello love.

ANNE  
 (shaking his hand  
 and nibbling a crisp)  
 This is where they all eat  
 isn't it?

JIM  
 250 meals a day we serve in  
 here ...

ANNE looks impressed and glances back at the BOYS. The mock guitar players are now showing off the excess, others beckon to DAVE.

JIM  
 ... Would you like to see  
 stores?

ANNE  
 (turning back)  
 Sorry?

JIM  
 Stores, would you like to see  
 'em, they're just out back.

ANNE  
 Well ...

70. CONTINUED:

She looks around for DAVE but he has slipped over to the BOYS who have crowded round him.

ANNE  
... Yes, I'd love to.

CUT TO:

DAVE in foreground with TWO BOYS playing mock guitars.

1<sup>st</sup> BOY  
She's great.

2<sup>nd</sup> BOY  
Kept her under your belt eh  
Dave?

DAVE  
She's just a friend.

The BOYS laugh and go back to their guitar playing. DAVE stares towards the stores.

CUT TO:

JIM unlocking the door to the stores. He turns the light on and holds his arms out proudly at the array of food. He ushers ANNE in. ANNE sits down on a large sack of flour whilst JIM climbs slowly up a ladder. She spots the 'goulash' and holds her stomach.

JIM reaches the top and clearing his throat to start his lecture:

JIM  
Now, up here we have soups ...

The door opens and STELLA enters.

JIM  
... beans, baked and green ...

STELLA  
(shaking her head)  
Jim. We're not all bean crazy.  
(she beckons to  
Anne with her head)  
Come on love, you don't want  
to be stuck in here do you?

ANNE gets up

STELLA  
Thinks he runs this place  
single-handedly.

She holds the door open for ANNE. ANNE shrugs her shoulders to JIM.

ANNE  
'Bye Mr. Barton.

70. CONTINUED:

JIM

But ...

They exit leaving JIM looking crestfallen at the top of the ladder clutching a can of beans.

71. EXT. STREET IN PIT VILLAGE. NIGHT.

An unmarked blue van appears crawling slowly along with only its sidelights on. It halts near a junction. The sidelights are turned out. Only the glow of cigarettes through the windscreen indicates human presence. A dog barks.

72. INT. VILLAGE HALL. AS BEFORE.

STELLA emerges with ANNE from the stores and grabs one of the 'guitar-playing' BOYS who is helping himself to a drink. She introduces the two and points to the dance floor. In the foreground DAVE who has started out towards ANNE stops and watches in dismay.

73. EXT. STREET. AS BEFORE.

PANNING from the side of the road with the van in it we see a pub. A MAN leaves the pub and begins to walk towards the van looking anxiously round as he does so. He goes up to the van and talks in through the window inaudibly, pointing at the pub.

74. INT. VILLAGE HALL. NIGHT.

The music ends. ANNE comes over to DAVE. DAVE, who has been watching her, turns quickly and pretends to be busy looking through disco records. ANNE taps DAVE on the shoulder.

ANNE

Dave?

DAVE

(turning)

Oh hello?

ANNE

Would you mind if ..

(she pauses. Another record goes on)

DAVE

(glancing anxiously from her to the Boy she was with)

What?

ANNE

Well ...

DAVE

(indicating the Boy)

You want to ...

74. CONTINUED:

ANNE  
 (laughing)  
 No. I feel a bit ...  
 (she pats her  
 stomach)

DAVE  
 (eagerly)  
 You want to go home?

ANNE  
 Well ... a breath of air ...  
 I don't want to spoil the  
 evening for you though ...

DAVE  
 (quickly)  
 You're not ...  
 (restraining himself)  
 I mean, I don't mind ...  
 It's a shame but ...

ANNE  
 Sorry. It's probably that  
 goulash.

DAVE smiles and leads ANNE off across the dance floor waving cheerily at the BOY she danced with who has obviously just got her a drink.

75. EXT. PIT VILLAGE. NIGHT.

ANNE and DAVE leave a chip shop. It is locked behind them and a closed sign is put up. DAVE stands for a moment eating the chips hungrily. Down the road we see a group coming out of the pub. We recognize GEOFF among them. He says goodnight to the others and starts to walk towards DAVE and ANNE. As a clock strikes ten GEOFF hurries his pace.

DAVE  
 Quick down here.  
 (he pulls Anne down  
 behind a hedge)  
 Dad don't like me buying chips.

ANNE  
 But I bought them for you.

DAVE  
 He'll think I put you up to it.

He puts his finger to his mouth in a 'Keep Quiet' gesture as GEOFF approaches.

We see from DAVE and ANNE'S POV as the police van moves out from the side road past GEOFF and on towards the pub. GEOFF stops and turns to watch the van. It halts near the pub. The back opens and 'POLICE' in unmarked boiler suits and carrying truncheons jump out.

75. CONTINUED:

They start running after the group GEOFF has just left. GEOFF starts to move back towards them and then stands rooted to the spot. DAVE and ANNE watch as well. One of the MEN from the pub is chased towards GEOFF, thrown to the ground and jumped on. Suddenly GEOFF starts running towards them

GEOFF

Leave him alone. I'm witness  
to this, I've seen it all ...

He tries to pull one of the POLICEMEN off. An INSPECTOR appears round the van and points at GEOFF.

INSPECTOR

(with a southern/  
London accent)  
Get that bastard. give 'im  
the special treatment.

GEOFF turns to run but the TWO other POLICEMEN are quicker. They grab him and throw him to the ground. One kneels on his back and pulls his head up with a truncheon. The other kicks him

CUT TO:

ANNE and DAVE looking on in horror.

DAVE

I'm going out ...

ANNE

No don't. They'll get you too.

DAVE

(crying)  
But that's my Dad.

The POLICE pick up GEOFF and push him over metal round top railings. One MAN pushes his neck down, the other kicks his shins and thighs. Then they yank him up by the hair. One notices a sticker on his cardigan.

POLICEMAN

(also with London  
accent)  
What's this fucking rubbish?

He rips it off the cardigan and screwing it into a little ball, jams it up GEOFF'S nostril using his fingers to push it up further. Suddenly there is the sound of a trumpet.

DAVE can bear it no more. He is running down the street towards the POLICEMEN blowing his trumpet. Between blasts he shouts:

DAVE

Stop that you bastards. That's  
my Dad! He's my Dad!

The POLICEMEN taken off their guard by the trumpet look to their INSPECTOR who beckons them back into their van where they have put the rest of the MEN from the pub.

75. CONTINUED:

DAVE runs up to his DAD who is still hanging over the railings coughing. DAVE hugs him crying. ANNE stands at a distance petrified by what she has seen. She notices a phone box. She hesitates and then runs to it. She scrabbles in her bag for a ten p. She dials. She pushes the coin in. Through the phone box window we see DAVE struggle to lift GEOFF off the fence and lower him to the ground.

ANNE

Hello? Dad? Yes, yes it's me ...  
 Something awful's happened ...  
 Geoff's just been beaten up by  
 police ... Yes! I saw them ...  
 (moving from  
 anger to tears)  
 Can't you do something ... I  
 don't know ... they've really  
 hurt him ...  
 (she starts to sob)  
 they were going to kill him ...  
 What?  
 (screaming)  
 I'm not being silly I saw them ...  
 Do something Dad, do something ...

Crying she slams the receiver down, pushes her way out of the phone box and runs down to help DAVE with GEOFF. There is quiet on the street apart from a distant siren and even more distant disco music.

76. INT. CAMBRIDGE HOUSE. NIGHT.

PETER sitting in his study holding the phone receiver in his hand. He puts it down and looks at his watch. Then he stares at the book open in front of him for a moment and suddenly slams it shut.

77. INT. MINER'S HOUSE. NIGHT.

GEOFF is lying on the sofa propped up with cushions. He has been washed and bandaged. DAVE is sitting on the floor beside him. TRACY stares at her father from the table.

ANNE enters with a fresh tray of tea and hands it round. She has obviously been crying and sits with her own tea hunched up on a stool. GEOFF starts chuckling though it obviously hurts his stomach. The others look at him in amazement.

DAVE

What's up Dad?

GEOFF

(he laughs, holding  
 his stomach)  
 Just thinking of police when  
 they heard Dave's trumpet ...

More laughter. It is contagious and the others smile.



77. CONTINUED:

GEOFF  
 ... must have thought it were  
 Seventh Cavalry ...

The laughter is interrupted by the door bell. They all turn nervously. PAM goes to answer it.

PAM  
 Peter!

PETER  
 Where's Anne? Is she all right?

PAM  
 She's fine ...

ANNE  
 (remaining seated)  
 I'm here daddy.

PETER hurries in past PAM and goes over to hug ANNE. ANNE wriggles out of the hug and points as GEOFF.

ANNE  
 Daddy! He's in trouble not  
 me.

PETER  
 (taking in Geoff's  
 condition for the  
 first time)  
 My God!

DAVE  
 He were beat up by police. We  
 saw it all.

PETER  
 (incredulously)  
 They just attacked you?

GEOFF nods.

ANNE  
 They did Daddy, they did.  
 Don't you believe us?

PETER  
 I don't know.

He stands frozen, at a loss as to what to do next. Then he turns to ANNE.

PETER  
 I'd better get you home.

ANNE  
 I'm not leaving ...

77. CONTINUED:

Father and daughter stare at each other. PETER'S eyes drop first.

PAM  
Stay here Peter. It's a long  
drive back.

PETER hesitates. The others watch him.

PETER  
All right.

ANNE takes his hand and squeezes it.

CUT TO:

A SERIES OF SHOTS of people in bed. ANNE lying awake staring out of the window. DAVE lying top to tail with TRACY. GEOFF asleep propped up by pillows with PAM'S protective arm across him.

Downstairs on the sofa PETER is unable to get comfortable. He is tossing and turning and finally settles on sitting bolt upright with a blanket round his shoulders. He is just dozing off when there is the sound of a car drawing up outside, followed by footsteps and then a loud regular knock on the door. PETER opens one eye. The knock repeats. He gets up with the blanket still round his shoulders, he is wearing just his T-shirt and underpants. He opens the door. THREE POLICEMEN push their way in.

1<sup>st</sup> POLICEMAN  
(to Peter)  
Geoffrey Baines?

PETER  
No ...

1<sup>st</sup> POLICEMAN  
Who are you then?

PETER  
I'm not sure that's ...

2<sup>nd</sup> POLICEMAN  
Going on picket lines in morning  
eh?

PETER  
Certainly not. And what may I  
ask ...

1<sup>st</sup> POLICEMAN  
Where is Mr. Baines?

PAM'S VOICE  
(from upstairs)  
Up here and that's where he's  
staying.

The POLICE push past PETER so that he falls back on the sofa. two of them run up the stairs. The third (clearly more friendly) stays below.

77. CONTINUED:

CUT TO:

PAM blocking the stairs.

1<sup>st</sup> POLICEMAN

Come on love. We've been told  
to take him in ...

(starting to  
move her arm)

... Orders is orders ...

PAM

Leave me alone.

(she pulls her  
arm free)

What's the charge?

2<sup>nd</sup> POLICEMAN

Breaking bail conditions and  
assaulting police officers ...

ANNE

But they attacked him.

She has appeared on the landing followed by DAVE and TRACY clutching onto him.

PETER

(worriedly from  
downstairs)

Don't argue with the police  
darling ...

ANNE

(taking no notice)

We saw it, me and Dave.

The POLICE look momentarily non-plussed. Perhaps it is the articulate middle-class voice, perhaps the accusing faces of the three children. GEOFF appears at the bedroom door, eyes swollen, head bandaged.

2<sup>nd</sup> POLICEMAN

(clearly taken aback  
by Geoff's appearance)

You Geoffrey Baines?

(Geoff nods)

Get some clothes on please.  
We'd like you to accompany  
us to the station ...

DAVE

(taking hold of  
his father's arm)

Don't go Dad ...

The POLICE now embarrassed retreat downstairs. They eye PETER with some suspicion, but PETER gaining in courage stares back as he puts his trousers on. Suddenly a pillow flies down the stairs and knocks the 'nice' policeman's hat off.

77. CONTINUED:

1<sup>st</sup> POLICEMAN  
Who threw that?

There is no reply, but TRACY peers down the stairs defiantly, only restrained from following up her missile by ANNE. PETER smiles at the police.

At last GEOFF appears. DAVE and TRACY are still trying to hold him back.

ANNE  
(shouting from behind as  
Geoff comes downstairs)  
Don't just stand there Daddy.  
Tell them we saw it. Go on.

PETER  
(hesitatingly)  
Look ... these children ... saw  
this man ... being, eh, hit by  
police officers ...

3<sup>rd</sup> POLICEMAN  
(in a kindly manner)  
It'll come out in court sir.

PAM kisses GEOFF goodbye as do the kids including ANNE.

PAM  
I'll get union to put solicitor  
onto it love, straightaway ...

The door is opened.

They go out. Car doors slam. A car drives off.

CUT TO:

PETER standing in the middle of the room shaking his head.

ANNE  
(taking his hand)  
I told you Daddy.

Suddenly he goes over to the phone and starts dialing, but then puts the receiver down.

PAM comes back in slamming the front door shut. Everyone watches her as she goes to the fire and starts to sob quietly. PETER looks embarrassed but with a prompt from ANNE goes over and puts a hand on PAM'S shoulder. ANNE leads the two children up to bed.

CUT TO:

ANNE tucking in TRACY and then sitting down with DAVE on the end of the bed.

DAVE  
Don't suppose you'll come again  
now.

77. CONTINUED:

ANNE

Oh I will I definitely will.

She gives him a kiss on the cheek and goes out. DAVE sits, a tear rolling down his cheek. Trumpet music starts, slow and melodic.

78. MONTAGE

A series of silent images as the trumpet fades up louder:

GEOFF sits in his cell his face still bruised.

DAVE collects coal by himself. The TWO BOYS from the disco come up and give him a hand.

ANNE dances alone on the school hall but then stops and slumps in a chair.

PETER sits at his desk unable to write.

HELEN collects on a street corner in Cambridge.

PAM serves up meals through the hatch at the centre.

Shots of Cambridge and the pit village in autumn as the trees turn, as the leaves drop, as winter comes. Bare trees, damp drizzly weather.

HENRY comes into the front room of his home and taking off his anorak leans down to the camera to turn on the T.V.

79. NEWSREEL.

Newsreel footage of pickets round braziers etc.

VOICE OVER

(pathe newsreelish)

As winter tightens its grip the pressure of hunger and deprivation grows. Spirits sag and some creep back across the battle lines. But the vast majority survive, their resolve strengthened by the tremendous level of support both here and abroad. Presents for the miners' children pour in from all over the world and only the most churlish would not want to wish these brave people a very happy Christmas.

Music fades up and out.

80. INT. POLICE CELL. YORKSHIRE. DAY.

GEOFF is lying on his 'bunk' reading 'WAR AND PEACE'. Other books are piled up on the floor. There is the sound of a key in the door. A POLICEMAN pokes his head round and beckons to GEOFF to come out.

GEOFF  
 (he finishes the last  
 page and jumps off  
 the 'bunk')  
 Taken your time haven't you?  
 I were just about to hang up  
 me stocking.

81. INT. COURT. YORKSHIRE. DAY.

A series of CLOSE-UPS of POLICEMEN from the 'oven arrest' giving totally contradictory evidence, the fat INSPECTOR gets particularly flustered.

GEOFF listens with a wry smile, winking occasionally at PAM who looks on nervously.

The JUDGE'S chin is sunk deep into his chest, in deep concentration or possibly asleep.

We DISSOLVE TO a second group of POLICEMEN with London accents and a frightening robotic similarity. They give identical evidence.

The JUDGE raises an eyebrow at this impressive display of synchronized collective memory.

82. INT. BAND PRACTICE ROOM. YORKSHIRE DAY.

DAVE is practicing a trumpet solo with MR. NUTTALL at the piano. It is the classical piece we have heard earlier. He makes a mistake and stops. MR. NUTTALL carried away by his own virtuoso accompaniment doesn't notice for a while.

DAVE  
 It's no good Mr. Nuttall.

MR. NUTTALL stops.

DAVE  
 Might as well take us off  
 programme tonight.  
 (he sinks back  
 in his chair)  
 I can't do it.

MR NUTTALL  
 Look try and relax lad. Deep  
 breath and relax ...

He demonstrates but ends up coughing.

DAVE  
 I'm worried about me Dad too ...

82. CONTINUED:

MR NUTTALL

I know lad. I know.

DAVE hangs his head between his knees and then sits up and nods to MR. NUTTALL. They play again and the music carries across to

83. INT. CAMBRIDGE HOUSE. DAY.

ANNE in her bedroom practicing a ballet routine which is in time to the music from the previous scene.

HELEN (off)

Anne!

ANNE turns her walkman off. The music stops.

ANNE

What?

HELEN

We're going in an hour, you'd better start getting ready.

ANNE

Is Daddy coming?

HELEN

I don't know.

CUT TO:

PETER coming into the living room loaded with shopping. HENRY is watching tele, HELEN sorting clothes into a cardboard carton.

HELEN

Presents for the miners?

PETER

(flatly)

As requested.

HELEN

(coming over and kissing him)

Well done. And are you coming?

PETER

I suppose so.

HELEN

What do you mean?

PETER

It all seems rather pointless now doesn't it?

83. CONTINUED:

HELEN  
Why?

PETER  
They're not going to win are they?

HELEN  
Peter!

PETER  
Well ... they should have held a ballot ...

HELEN stares at PETER for a moment and then returns to sorting clothes.

HELEN  
I can just imagine your father saying that in 1939.

84. EXT. VILLAGE HALL. EVENING.

Entrance to the village hall. There is snow on the ground. The only light from the street lamps. People are hurrying into the hall. The white Peugeot draws up.

85. INT. VILLAGE HALL. EVENING.

PAM, STELLA and others are building a wall of presents along the front of the stage. TRACY shakes them to see what is inside. The hall is decorated for Christmas and laid out for a show. Seats are filling up.

CUT TO:

C.U. of PAM wall-building. A box is handed to her. She looks up.

CUT TO:

HELEN, ANNE and HENRY standing round her. PETER hanging back behind them

PAM  
Helen!

She stands up and hugs her.

PAM  
Anne love, Henry and Peter.  
What a nice surprise.

Hugs and handshakes all round. TRACY plays is cool with HENRY.

PAM  
Look at this lot ...

She indicates the 'wall' of presents. Then she takes HELEN by the hand.



85. CONTINUED:

PAM

... I've been trying to ring  
you this past hour. I've a  
surprise for you too. Come  
on ...

She leads them across the hall.

86. INT. KITCHEN. VILLAGE HALL. NIGHT.

A man is bent down at the oven getting some sausage rolls out. As he straightens up licking burnt fingers we see it is GEOFF.

HELEN (off)

GEOFF!

GEOFF jumps up and nearly drops the sausage rolls.

GEOFF

Helen ...

They embrace. PETER offers a more restrained hand. ANNE gives him a hug.

HELEN

What happened?

GEOFF

(putting down  
sausage rolls)

Case dismissed this afternoon ...

HENRY under TRACY'S guidance nicks one of the sausage rolls.

PAM

(too involved  
to notice)

Police couldn't get stories  
straight ...

GEOFF

Or they got 'em too bloody  
straight ...

HELEN

Amazing ...

HENRY takes a second roll.

HELEN

... but you've been prison  
three months.

(Geoff nods)

That's outrageous isn't it,  
Peter?

(Peter nods weakly)

We should write to the Guardian ...

86. CONTINUED:

ANNE has been getting impatient during this last exchange and interrupts.

ANNE  
Where's Dave?

PAM  
(turning)  
In stores room love, practicing.

ANNE  
He's going to play then?

PAM  
If his legs hold up ...

ANNE  
Great.

She runs to the kitchen door but then pauses and turns.

ANNE  
I am glad you're free Mr.  
Baines.

GEOFF smiles. ANNE disappears.

87. INT. STORES ROOM. VILLAGE HALL. NIGHT.

The stores room. DAVE is seated on a sack of flour. He is dressed in a white shirt, tie and dark trousers. MR. NUTTALL, between tea bags and beans, is dressed in a well worn suit that is clearly too small for him. They are both tapping their feet nervously.

MR. NUTTALL  
Relax Dave, just relax ...

There is a knock on the door, they both jump.

MR. NUTTALL  
... Come in!

ANNE pokes her head round the door.

DAVE  
Anne!  
(he gets up and  
nearly hugs her)  
Come to wish me luck?

Pause.

ANNE  
No ... I've come to dance with  
you ...

MR. NUTTALL  
Not now love ... we're ...

87. CONTINUED:

ANNE

No. No. To the music.

DAVE

What do you mean?

ANNE

You're still doing that bit you said you were going to, right?

DAVE

Yeah ...?

MR. NUTTALL looks increasingly worried, DAVE looks perplexed.

ANNE

(excitedly and  
at speed)

Well I've worked out a sequence with Miss Pickering. I told her it was about St. George and the Dragon.

MR. NUTTALL

Hold on, hold on. Who may I ask is Miss Pickering?

ANNE

My ballet teacher.

MR. NUTTALL

And where's St. George fit it?

ANNE

He's the miners of course. It'll work. I just need half the stage ...

MR. NUTTALL

Just half the stage ...

ANNE

And a spotlight ...

MR. NUTTALL

And a spotlight, very good madam ...

ANNE

And ...

MR. NUTTALL

The London Symphony Orchestra?

ANNE is halted.

MR. NUTTALL

Who does this young lady think she is Dave?

87. CONTINUED:

But DAVE is killing himself laughing.

ANNE

Please ...

MR. NUTTALL

You've upset the lad. He's half hysterical.

DAVE takes ANNE over into a corner, bringing his laughter under control.

DAVE

Look Anne, I'd love you to but ... well it's miners' night, right? Do you see?

ANNE

(looks initially crest-fallen but then nods)

Yes. It was silly of me.

(she pecks Dave on the cheek)

Good luck. I'm glad your Dad's out.

DAVE

(smiling)

So am I. He's got to listen to trumpet now.

She runs out of the room.

88. INT. VILLAGE HALL. NIGHT.

Outside in the main hall. THREE WOMEN (including STELLA) are just finishing a comedy song. There is loud applause and the 'COMPERE' is helped back up on the stage. He is a slightly pompous local M.P.

M.P.

Thank you very much girls ...

(shouts of 'women' from the audience)

And now brothers and sisters, ladies and gentlemen, boys and girls

(shouts of 'Get on wi' it')

please give a big hand for ...

He has difficulty reading the bit of paper in his hand. JIM prompts.

M.P.

... for a lad whose Dad came out of prison only today ...

Cheers. Heads turn looking for GEOFF. He stands up reluctantly.

88. CONTINUED:

M.P.  
... with all charges dropped ...

More cheers. The M.P. puts up his hand to quieten them.

M.P.  
... to play the trumpet David  
Baines ...

Big cheers. M.P. moves back clapping. JIM nudges him.

M.P.  
... Oh ... accompanied by Mr. Frank Nuttall.

More cheers. C.U.s of ANNE clapping particularly loudly, PAM clapping, GEOFF clapping.

MR. NUTTALL is seen propelling DAVE down the side of the audience to the stage. The applause increases as the clamber up and then dies down.

The lights dim and a spotlight comes up on DAVE and after a beckoning movement from MR. NUTTALL re-adjusts to include him. After throat clears, and piano stool adjustments he sets off. To begin with DAVE hits one or two wrong notes, JIM fails to turn MR. NUTTALL'S music and we see C.U.s of ANNE etc. looking worried. But then DAVE gets into his stride and the piece takes on a beauty of its own, even GEOFF is enthralled. The classical piece we have heard him rehearse through the film now perfected.

He finishes. Loud applause. He bows and then whispers something to MR. NUTTALL. He comes back to the microphone and starts a long single note. We move into the bell of his trumpet and in the 'blackness' inside we see a slow motion shot of him running down the street towards his Dad lying on the pavement, the police scattering.

Then as the trumpet picks up the melody of 'HERE WE GO' we PULL OUT from the bell to reveal others on the stage with DAVE. Other members of the brass band playing, GEOFF, PAM and HELEN singing, arms linked with other VILLAGERS, ANNE doing a formation dance with GIRLS from the disco, HENRY dancing with TRACY.

PETER still sits in the audience, chairs either side of him empty. He looks uneasy and only when TWO WOMEN in front of him turn and indicate he should join in does he start to clap somewhat stiffly.

We PULL UP and out from the stage and over the audience until we see the whole hall lit again with two hundred PEOPLE singing and clapping, DAVE just a tiny figure on the stage, his trumpet lost within the crowd but still playing.

Up and out through the lit window of the hall until we see the whole village bathed in moonlight, the singing still audible.

89. EXT. OUTSIDE VILLAGE HALL. NIGHT.

The singing has stopped. The door opens and PETER emerges. He takes a deep breath of air and then goes across to where the car is parked and climbs in. He tries to start it.

89. CONTINUED:

Others emerge from the hall including ANNE and DAVE who come and stand in the foreground. PAM and HELEN embrace in the background. HENRY tries a few karate movements in the night air imitated by TRACY.

ANNE

Come and see us again. When  
you've won.

DAVE

Aye when we've won.

He seems sad, perhaps tired from his performance. He is silent for a moment then looks up at ANNE.

DAVE

You won't forget us will you?  
When it's all over?

ANNE

Of course not.

PETER still trying to start the car in the background, leans out of the window.

PETER

Come on you lot. It's a long  
drive back.

ANNE hugs DAVE and momentarily their lips meet in a proper kiss. Then she runs off to the car. But the car will still not start. GEOFF and PAM beckon to some of the MEN and WOMEN standing outside the hall. A motley, slightly drunken group head to the car and on a count of three push and start singing. They head off down the street with the car bumping and backfiring. DAVE watches from the foreground waving once when ANNE leans out of the back window and blows him a kiss.

As the TITLES BEGIN TO ROLL the black and white picture of ANNE and DAVE from the photo booth fades up in superimposition. The image underneath slowly disappears as the drunken singing of the pushing team gets more distant and merges into the music of DAVID'S trumpet.

THE END

Copyright 1986. © Richard Woolley.