

A GIRL FROM THE SOUTH

(full version)

A film script

by

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ANNE heads for the door as the hooter sounds again . She slams it behind her . The woman shakes her head and starts writing names on the magazines .

Bye Mrs Green .

Great . Put it on Mum's account will you ?

ANNE

She goes through a pile of unsorted magazines whilst ANNE clicks her fingers impatiently . She pulls out a Mills and Boon and hands it across to ANNE .

I'll just look.

WOMAN

Off to see my grandparents . Up north. (IMITATING ACCENT) Yorkshire pud and ee by gum you know . (HOOTER SOUNDS) Has it come ?

ANNE

Hello Anne.....(OBSERVING THAT ANNE IS OUT OF BREATH) Someone's in a hurry .

WOMAN

A woman appears from the back of the shop.

The girl rushes in , the shop doorbell ringing loudly . This is ANNE . She is about fifteen , a thin fashionable looking girl with dark hair , clearcut features , high cheekbones and strong eyes . She is not heavily made up and is wearing stylish but sensible clothes .

2.INT. VILLAGE SHOP. DAY.

Two young girls on horseback trot past . We pan with them to reveal a car emerging from the drive of a large village house . The car accelerates down the street . A hand waves at the girls from out of the back window. Suddenly the car screeches to a halt outside a small village shop at the end of the street . A young girl of fifteen jumps out of the back and runs into the shop .

1. EXT. SOUTHERN VILLAGE STREET. DAY

Yes.

(Impatiently)

ANNE

Bye-bye Anne darling . Sure you still want to go?

(Embracing her daughter)

MOTHER

she waits to kiss them goodbye .

ANNE and her parents approach the ticket barrier in the foreground . ANNE is in front apparently keen to distance herself from her parents . At the barrier

8. INT. TICKET BARRIER . DAY.

FATHER buys ticket . ANNE looks impatiently at her watch . MOTHER approaches waving some magazines she has bought for her daughter . The MOTHER is smartly dressed in her late thirties . The father is going grey , casually dressed but smart

7. INT. TICKET OFFICE OF ST PANCRAS , DAY .

The car draws up outside . ANNE and her mother and father climb out .

6. EXT. ST PANCRAS STATION . DAY.

The car crawls round the square . The houses of Parliament visible in the background . The man at the wheel looks at his watch nervously .

5. EXT. PARLIAMENT SQUARE. DAY.

The car , seen from above , crosses the Thames .

4. EXT. VAUXHALL BRIDGE . DAY.

The car flashes past at speed .

3. EXT. SOUTHERN COUNTRYSIDE . DAY .

ANNE looks up as the train moves off and watches the young man on the platform opposite now reading a newspaper . Her eyes follow him as he disappears out of view .

(It is clearly the book she is reading)
He was tall , dark haired , fine featured and very rich . She was fair haired , wide eyed and poor . If it hadn't been for the hand of fate on that December morning they would never have met

ANNE'S VOICE OVER

She turns from the window , takes the 'Mills and Boon' from her bag and settles down to read . She first looks at the back cover .

ANNE settles herself in a corner seat . She gets out a walkman and puts it on . She stares for a moment through the window and catches sight of a young man on the platform opposite . She is prone to fantasising about the world and peopling it with heroes from romances and pop songs though she is also quite capable of looking after herself and is no helpless dreamer .

9. INT. TRAIN. DAY.

ANNE ignores this last remark and climbs into the train with one last wave to the ticket barrier . The parents wave back .

And do behave yourself won't you ?

MOTHER

ANNE nods and smiles and after a moment's pause heads through the barrier to the waiting train .

Love to Gran and Grindie .

FATHER

ANNE breaks free and moves to kiss her FATHER on the cheek. He is more restrained and merely pats her on the shoulder .

They'll be so thrilled .

MOTHER

...They didn't . So girding up her skirts and gathering her belongings she stood up to leave remarking loudly....

VOICE OVER (ANNE)

that page 3 is facing ANNE .

He laughs . ANNE pulls the book away . The 2ND BOY turns his copy of the Sun so

'Love..between..strangers..'

BOY

One of the BOYS leans across and looks at the book she is reading . We see his hand hold the edge of the book and lift it up to read the title.

they would go away

....Anne stared at the two ragamuffins and hoped

who are drinking noisily from beer cans and nudging each other .
power stations , derelict factories . ANNE turns back and stares at the boys
down noisily opposite her . She glances out of the window . Coal mines . belching
ANNE's reading is interrupted as two teenage boys with northern accents sit

permitted , to warm himself in the coffee house.....
into the small market town where he would stop , time
and then progress along the high wooded ridge and down
would leave the manor grounds by the southern gate
It was his custom to go out riding each day . He

VOICE OVER (ANNE)

ANNE is now leaning forward face in her hands reading the book on the table in front of her . She plays lightly with one of her long ear rings .

11. INT. TRAIN IN MOTION . DAY.

The train thunders past at speed .

10. EXT. RAILWAY . DAY.

The BOYS look momentarily stunned as ANNE gets up and moves to another seat and returns to her reading .

12. INT. NORTHERN RAILWAY STATION. DAY.

Main concourse of station looking across at the ticket barriers with trains behind . ANNE emerges with a crowd , looking a little lost , then her face lights up as she spots a grey haired couple standing to one side . She runs across to greet them , hugging them both in turn . The man takes her case , and ANNE takes the woman by the arm as they head out of the station .

13. EXT. NORTHERN RAILWAY STATION. DAY.

The trio emerges and climb into an old but large car .

14. EXT. TERRACED STREETS . DAY.

The car drives past . We pan with it onto some black guys standing in front of a betting shop .

15. INT. CAR. DAY.

ANNE's face in the foreground . Her face stares eagerly out of the window taking in the sights . Black people going about their business , white people chatting on street corners . The woman in the front of the car ANNE'S GRANDMOTHER points at a church . Outside is a blue and gold sign saying 'SIKH TEMPLE' .

GRANDMOTHER

That used to be such a lovely church when I was a little girl .

ANNE turns to look reluctantly , nods and turns back to her window .

ANNE.
(Outloud)
Piss off !

16. EXT. DETACHED SUBURBAN HOUSE . DAY.

The car draws up in front of a large stone built house with a long garden and conservatory off to one side . A dog barks a welcome and runs to greet ANNE as she gets out of the car . ANNE kneels down and hugs the dog , an old childhood friend . The GRANDFATHER , white haired , early seventies , slightly stooped with a kindly 'polished' face , goes ahead to unlock the front door . The GRANDMOTHER watches and smiles as ANNE hugs the dog . She is a smart looking woman also in her seventies but with a much sharper face than her husband , her hair is 'rinsed' to highlight the little colour left in it . She wears a dark two piece suit .

A shrill bell rings and ANNE looks up sharply . We see her face in CU , a worried expression .

We see a burglar alarm cover by the door .

The bell stops and the GRANDFATHER reemerges from the house and holds the door open . ANNE stands up , surveys the garden for a moment and then goes in .

17. INT. BEDROOM . DAY.

A door opens and the GRANDMOTHER stands back to let ANNE past .

GRANDMOTHER

There you are .

We see a single bed with a number of very old cuddly animals laid out on it , including a large golliwog . ANNE stands surveying the room .

...Well..I'll let you have a wash and brush up and then we'll have some lunch .

ANNE nods . The GRANDMOTHER exits . ANNE goes across and picks up a teddy which she hugs , then she turns to the mirror and makes a provocative pose , hands on hips .

A sunlit cosy interior reminiscent of the thirties . GRANDMOTHER , GRANDFATHER and ANNE are seated round a table laden with cheeses and fruit . ANNE is nibbling at a piece of cheese and staring absentmindedly out of the window .

GRANDFATHER

(Brightly)

What's on this afternoon ?

He takes a big bite of cheese and biscuit and looks expectantly at GRANDMOTHER.

GRANDMOTHER

Well....I thought we might drive over to Castle Howard . You rather liked that last time didn't you dear ? (ANNE NODS POLITELY) . And then back through York for tea at Betty's .

GRANDFATHER

(Leaning over to ANNE)

Lots of cream cakes eh ?

ANNE smiles politely again . GRANDMOTHER pushes the cheeseboard towards her .

GRANDMOTHER

More cheese ? (ANNE SHAKES HER HEAD) Then later in the week I thought I'd ask the Roberts' boy round . Lance . You met him when you were ten do you remember ?

ANNE

(Disinterestedly)

Oh yes

GRANDMOTHER

He's just joined his father's firm . Quite the young man

now....

At that moment a bell goes similar to the one we heard outside . ANNE jumps .

ANNE
What is that bell ?

GRANDFATHER

(Getting up)

New burglar alarm . Wretched thing's more trouble
than it's worth...

G'FATHER gets up to go and turn it off . G'MOTHER smiles at ANNE to reassure her
and passes over the fruit bowl . ANNE breaks off some grapes and toys with them
thinking .

ANNE

Have you ever been burgled Granny ?

G'MOTHER

No . Touch wood .

ANNE

(With a tone of childish pride)

We have .

G'MOTHER.

I remember . Mummy was very upset wasn't she ?

ANNE

(Nodding)

Daddy wasn't though . He got a big fat cheque from the
insurance company and bought himself a new hifi ... and
a teasmade for me .

GRANDFATHER reenters and sits down . He has heard the last remark and chuckles as
he puts an enormous slab of camembert onto a tiny biscuit . He then leans across
to ANNE in mock confidentiality , nodding over his shoulder at a hideous china
ornament in the window .

G'FATHER .

One or two things I wouldn't mind having stolen .

G'FATHER and ANNE are eating large cream cakes , G'MOTHER has a more modest piece

21. INT. CAFE . DAY.

ANNE follows .

Come along dear .

(Peering back into the gallery)

G'MOTHER

As she turned and looked across the ballroom she knew he was there . Somewhere amongst the crowd of ornately dressed , bejewelled and perfumed guests was the man who would take her away from all this.....

VOICE OVER (ANNE)

CU of ANNE .

The family group wanders down the long gallery , ANNE trailing last looking bored , and reading snatches from her book . She politely perks up and hides the book when the G'MOTHER turns and points something out to her . As they move onto the next room ANNE pauses and stares back down the gallery .

20. INT. CASTLE HOWARD . DAY.

The large old car of the grandparents draws up at Castle Howard . The trio climb out , ANNE is clutching her Mills and Boon which she has clearly been reading in the back of the car . G'MOTHER points resolutely towards the house and heads off . G'FATHER follows ushering ANNE ahead of him .

19. EXT. CASTLE HOWARD . DAY.

ANNE smiles at her two grandparents and pops a grape in her mouth .

James ;

G'MOTHER

her dreams . She opened the large french windows
her across the lawn , in the moonlight , the man of
..Then she saw him . There he was walking towards

VOICE OVER (ANNE)

ANNE shakes her head and turns to stare out of the window .

Another cream cake ?
Countess of Malton shook hands with her once.....
What she means is she stood in a long line and the
(leaning across to ANNE)

G'FATHER

and lance....

(LOOKING PAST ANNE SHE SUDDENLY WAVES) ..There's Dorothy
fundraising dinner a couple of months ago.....
Danford sisters . Charming woman . I met her at a
The Earl and Countess of Malton . She's one of the

G'MOTHER

Mmm.....

G'FATHER

Who does own it ?
(Trying to keep the peace)

ANNE

don't invite us .
Well it is for much of the year . It's just that they

G'FATHER

(FLAPJACK)
parties , that sort of thing ..(SHE NIBBLES AT HER
still just a family home . Private balls , dinner
A CUP OF TEA) It'd be so nice if the place was
to let people in stall . (SHE SIPS DELICATELY AT
...It's such a shame in a way that they've had

G'MOTHER

of flapjack .

Tell Anne about your new job darling

DOROTHY

her tea .

Polite laughter all round . LANCE and DOROTHY pull up chairs and there is an embarrassed silence for a moment . LANCE looks furtively at ANNE who plays with

One does . Outwards and upwards .

ANNE

That's never little Anne is it ? My goodness how you've grown ...

DOROTHY

LANCE'S MOTHER DOROTHY pushes her face down towards ANNE , it is heavily made-up to give the impression of a suntan and overfed .

.....Unfortunately he was the wrong man .

ANNE VOICE OVER

Hello.

LANCE

Hello.

ANNE

ANNE turns to look up at a tall youth of eighteen with swept back hair , smart blazer and fashionable grey trousers .

Anne? This is Lance Roberts .

G'MOTHER

Jumps out of her reverie .

The G'MOTHER'S hand reaches across and taps ANNE on the shoulder . She

grass to greet him.....

and ran as fast as she could across the dew covered

One weekend Anne Thompson decided to visit her grandparents . They had a lovely old house

ANNE

ANNE yawns and puts the book down . She stares out into the garden and then smiling to herself begins to make up her own story . She speaks out loud .

Their eyes met and something passed between them though not a word was spoken . From that moment onwards he knew he must possess her....

VOICE OVER (ANNE READING)

ANNE enters and settles down amongst the plants in a wrought iron chair . She sips her coffee for a moment and then picks up her book and reads .

24. INT. CONSERVATORY. DAY.

ANNE pours boiling water into a cup of instant coffee . In her other hand she holds her 'MILLS & BOON' . She is still dressed in her nightdress , which is high collared and makes her look like a little girl .

23. INT. KITCHEN. DAY.

It is early morning . ANNE , buried under her duvet , emerges opens her eyes and stretches . She gets out of bed and draws the curtain back .

22. INT ANNE'S BEDROOM. DAY.

ANNE VOICE OVER
Definitely the wrong man .

ANNE nods politely and takes an enormous bite of her cream cake .

Underwriter mother ; (TO ANNE) Dad's business. Insurance.

LANCE

(SHE LEANS CONFIDENTIALLY ACROSS TO ANNE)
He's just started as an underwriter.....

on the edge of a large sprawling industrial town
faraway to the north

ANNE stands up and wanders to the glass window of the verandah in which she is
mildly reflected . She looks at herself for a moment and then continues . The
G'MOTHER enters quietly behind ANNE and stands listening .

...Anne was a young and very beautiful...no...
unusually attractive girl..

The G'MOTHER clears her throat . ANNE is startled and turns , embarrassed . She
stares at her G'MOTHER for a moment .

G'MOTHER

Go on .

ANNE

Was I speaking out loud ?

G'MOTHER

(Nodding)

I was enjoying it . I like your stories .

(ANNE GOES BACK TO HER CHAIR) When you were

quite a little girl...

ANNE

(Cutting in)

I'm sorry... (TO HIDE HER EMBARRASSMENT SHE

PICKS UP HER BOOK)

G'MOTHER

Grindle and I are going to the garden centre .

Would you like to come ?

ANNE

(Shaking her head)

No thanks . I might go for a walk .

G'MOTHER

Well you know where the park is .

She passes a black couple talking on a street corner .

found herself wandering towards the poor part of town.
home Driven by some inexplicable force Anne
"Bored with the safety and comfort of her grandparents

as she goes along)

(She is making up her own story

ANNE VOICE OVER

the semis to redbrick terraces .
ANNE wanders from street to street , the detached houses turn to thirties semis ,

27. EXT. VARIOUS STREETS . DAY.

away again .
ANNE approaches the entrance to the park , but then changes her mind and walks

26. EXT. ENTRANCE TO PARK . DAY.

on a fashionable loose fitting jacket and leaves the room .
before into a much more mature young woman . She changes her clothes , puts
transforming herself from the partially made-up fifteen year old of the day
ANNE completes a full make-up session in front of a large mirror . She is

25. INT. ANNE'S BEDROOM . DAY.

G'MOTHER exits . ANNE puts the book down . We hear the car leave .

Don't be silly Granny .

(Embarrassed)

ANNE

...and you are a very beautiful young girl .

ANNE nods and returns to reading . G'MOTHER can't resist tiptoeing across and
kissing her granddaughter on the head .

Just milk please .

ANNE

Milk and sugar ?

WOMAN

Mmm...large.

ANNE

Large or small?

WOMAN

One cup of tea please.

ANNE

Yes love ?

(Without turning)

WOMAN

clears her throat .

She goes up to the counter . A middle aged white woman is washing cups . ANNE

28. INT. CAFE . DAY.

After a moment's hesitation she goes in .

She stops in front of a rundown cafe calling itself 'Grill and Griddle' .

with their...with white teeth and hungry mouths .

badly clothed children...well strangely clothed children..

new faces , black streets ...gleaming white eyes and

...She stared with fascination at the black faces ,

She turns into a street with junk shops , continental grocers , asian shops .

no it wasn't....

West End she was used to. Part of her was frightened..

not like the cosy village streets , or fashionable

...This was a strange and exciting new world ,

ANNE appears at the top of a street of small back to back houses all pushing into one another up the side of a hill . She starts to descend the hill starting in at the windows . Coming up the hill towards her is a stooped figure struggling with ~~the shopping bags~~ , but ANNE is engrossed in her own story and the new world around her .

29. EXT. TERRACED STREET . DAY.

"..Hungry mouths , what a lot of hungry mouths . Perhaps she should go home before she got eaten up.."

ANNE VOICE OVER

ANNE sips her tea .

Don't encourage 'em .

WOMAN

ANNE hands over the ~~money~~ , but the woman behind the counter comes and ushers the man out . She smiles at ANNE .

Give us ten p love . Just for a cup o' tea .

MAN

ANNE gets her ~~purse~~ out and hands over the money . The old man approaches .

..25p please love .

The tea is put down in front of her . An enormous mug full .

ANNE takes a seat by the window and looks out at the street . Two black youths wait to cross a pedestrian crossing .

I'll bring it over love . Just rebrewing .

WOMAN

ANNE remains standing at the counter twiddling her earring . An old man in a corner sips tea noisily and winks at ANNE . ANNE turns back to the counter .

29. INT. FRONT ROOM OF BACK TO BACK HOUSE . DAY.

Could I come in for a moment .

ANNE

ANNE follows and offers again . The woman accepts with bad grace .
They walk a little further up the street . The old lady stops to catch her
breath and then with difficulty climbs some steps to her door . She unlocks the
door , turns to take the bags from ANNE , and disappears inside with a loud slam .
ANNE shrugs her shoulders and is about to set off down the street when she notices
a purse that must have fallen from the old woman's pocket as she took out her keys
She knocks once more on the door , The old woman opens it , sees the purse , grabs
it and is about to slam the door shut . ANNE puts her arm out to keep it open .

ANNE starts to pick things up and put them in the bag of the old woman who holds
it open staring aggressively at her 'assailant' . ANNE offers to carry the bag ,
but the woman pulls it away and sets off up the hill .

Oh I am sorry , , , , ,

ANNE

ANNE turns to see the face of a small grey haired old woman standing amongst
the scattered shopping .

Clumsy idiot...Look what you've done ?

WOMAN'S VOICE

In her daydream state ANNE collides with the stooped figure . Shopping goes
flying all over the street .

"... she wasn't one for giving up this
..this girl from the south...and so she pressed
on deeper and deeper into the strange world she
had stumbled upon . Suddenly..."

We see ANNE at the door with the old woman in the foreground about to shut it .
It is dark inside in contrast to the bright daylight silhouetting ANNE .

.....That'll do . You can see from there .

The woman reluctantly opens the door and ANNE steps in .

Alright but just a quick look mind you .
(Looking ANNE up and down)

WOMAN

If I'd wanted to steal money I wouldn't
have given your purse back . Would I?

ANNE

Makes no odds .

WOMAN

I'm a girl .

ANNE

Oh . (STILL NOT OPENING THE DOOR) After me money
eh ? One of them muggers .

WOMAN

No .

(Shaking her head)

ANNE

You're from Social Services aren't you?

WOMAN

To have a look .

(Smiling)

ANNE

Come in ? What for ?

(Suspiciously)

WOMAN

Penny dreadfuls aren't they? (THE WOMAN NODS CURTLY) They sell them in our village .

ANNE

.....You're not havin' them . Man once offered me a tanner for the lot and I said no .

The WOMAN moves warily from the door still keeping a close eye on ANNE to make sure she doesn't move . She goes over to the second of her carrier bags , pulls out milk , a white loaf , a can of beans and a videotape which she clutches close to her as she looks across at ANNE who is intrigued by a set of old paperbacks squashed into a corner .

For me depressions .
Didn't steal it . It's on prescription .

(Sharply)

WOMAN

You've got a video.....

ANNE

The room is barely furnished but still has a feeling of being 'full' . There is an old rocker by an empty grate , a small plastic topped table , a settee with one arm broken and bedclothes on it and an old fashioned wind up gramophone . Dishes are piled up by the small sink , newspapers faded and yellow are stacked up against the walls . But dominating the place and revealed gradually in the foreground as the camera moves back from ANNE's gaze is an enormous old fashioned TV set and underneath a much newer looking video recorder .

The woman raises her eyebrows .

....., Isn't it sweet .

The woman makes no response but remains holding the door open . ANNE looks round the room .

I'm Anne . How do you do .

ANNE

ANNE puts her hand out to the woman .

(THE WOMAN MOVES PROTECTIVELY IN FRONT
OF THE PILE) In the antique shop .
What's the tape ?
The WOMAN hides it behind her back .

WOMAN

None of your business .

ANNE

(Shrugging her shoulders)
Sorry .

WOMAN

(Relenting but still gruffly)
'Brief Encounter' . Celia Johnson and...

ANNE

Trevor Howard .

WOMAN

(Impressed)
How'd you know that ?

ANNE

It's my mother's favourite film .

WOMAN

Oh .

ANNE

It makes her cry.

WOMAN

Oh aye .

ANNE

He too sometimes .

You like love stories then ?
(Shouting back through the door)

ANNE

ANNE is momentarily taken aback but then goes into the little kitchen next door
fills the kettle and puts it on an old gas stove .

Close the bloody door then and put kettle on .

WOMAN

ANNE remains at the door still not wanting to cross the 'viewing' line .

Alright . Thankyou .

(Surprised)

ANNE

...Want a cup of tea ?

ANNE shrugs her shoulders .

Where you going ?

WOMAN

Well...thanks for letting me look .

ANNE

ANNE and the WOMAN look at each other for a moment then ANNE glances once
more round the room and starts to go .

It's me Gran, Ralph.

VOICE

I'm alright. Go away.....

WOMAN

The WOMAN points the control unit at the door.

There is a knock at the door.

will stop without it.

But the WOMAN has lost interest in her guest and concentrates on the flashing screen holding the control unit straight out in front of her as if the process

Remote control eh?

ANNE

out a control unit ready to stop the tape.

She sets the recorder in rewind mode and pushing past ANNE puts one teabag in a large teapot. She returns and sits down in her chair in front of the tele holding

I wish folk'd rewind.

(Wiping her eye)

WOMAN

the video.

GRANNY WHITE makes no response to this last remark. She is too involved with

Or girl meets boy...

ANNE

watches GRANNY WHITE put the new tape in.

ANNE comes and leans in the doorway from kitchen to front room. She

happy.

Aye. As long as boy meets girl I'm

(video recorder)

(Removing bid tape from

WOMAN

WOMAN

Oh . Come in then .

RALPH enters . A boy of seventeen he is of mixed race more black than white , with a vulnerable looking face only superficially toughened and lively eyes . He is fashionably dressed though the clothes are not new . He is carrying a faded looking duvet .

RALPH

Me mam said you might need this .

He notices ANNE standing in the kitchen doorway .

.....Who's that ?

WOMAN

Gillian or Annable or summat.

ANNE

Anne .

RALPH

(suspiciously)

She a social worker ?

ANNE shakes her head and smiles at RALPH .

ANNE VOICE OVER .

".....The door opened and a tall dark stranger entered . His eyes searched the room hungrily and met hers"

RALPH

From Church eh ?

ANNE shakes her head though RALPH is still addressing the WOMAN .

.....Who is she Gran ?

A right lady Di eh ?

RALPH

Goodbye .

ANNE

He goes back to the door and pauses .

around .

She's my Gran . Granny White . So don't mess her

RALPH

down by the WOMAN .

RALPH stares at ANNE but she outstares him and he turns away putting the duvet

She's alright . She likes love stories .

WOMAN

Shall I ?

Oh . (HE INDICATES OVER HIS SHOULDER TO THE DOOR)

RALPH .

She knocked me over and then asked herself in for tea .

WOMAN

in Sussex...and...

my grandparents in Roundhay . (PAUSE) But I live

THE HAND SO SHE LET'S IT DROP) I'm staying with

I'm Anne Thompson . (RALPH DOESN'T RESPOND TO

(Coming over to shake hands with Ralph)

ANNE

Well how should I know ?

WOMAN

Gran ...

RALPH

"The girl with the golden eyes."

WOMAN

lips (ANNE PURSES HER LIPS) , the soft appealing
strange girl from the south . The thin inviting
.....He couldn't get her out of his mind , the

ANNE VOICE OVER

ANNE is lying in bed . She is reading her book . She lets it drop and stares
into space .

31. INT ANNE'S BEDROOM. NIGHT.

We see a lit bedroom window , warm and comfortable looking in the dark of night.
An owl hoots .

30. EXT. SUBURBAN HOUSE. NIGHT.

ANNE momentarily non-plussed mouths 'goodbye' and leaves the house closing the
door quietly behind her . GRANNY WHITE is already snoring in her chair her hand
clutching the remote control unit tightly .

Can't afford fire love . It's summer .

(Eyes closed , half asleep)

GRANNY WHITE

Shall I light a fire for you ?

ANNE

ANNE looks at the kettle steaming away , shrugs her shoulders and turns it off .
She glances at the cold grate .

He's a good lad . (SHE REACHES FOR THE DUVET
AND PULLS IT UP CLOSE ROUND HER CHIN) You'd
best go now love . I'll need a nap before I
watch film . They shatter me .

GRANNY WHITE

He shakes his head and exits .

ANNE looks puzzled and shakes her head . She doesn't get the joke .

Goin' to Newcastle eh ?

MAN

ANNE sitting on a bus with a bulging bag of coal between her feet and another on her lap . A MAN opposite leans across and winks at her .

33.INT. BUS. DAY.

A door is open to an outhouse behind the grandparent's house . The camera moves round to reveal ANNE inside filling a carrier bag with coal . She emerges and looks carefully from left to right . Then she props the bag up against the back door and creeps inside . Through the living room window we see her select a tape from beneath the very large modern television .

32.EXT. GARDEN. DAY.

He closes the door . ANNE turns the bedside light out , pulls the duvet over her head and goes to sleep .

Sweet dreams .

GRANDFATHER

Night , night Grindle .

ANNE

Goodnight Anne dear . Nice to have you with us .

GRANDFATHER

There is a knock on the door and the GRANDFATHER pops his head round . ANNE quickly changes her expression to that of a sleepy little girl .

eyes (ANNE MAKES HER EYES GO DOEY) . He lay awake imagining her body next to his....

A bus stops at the far end of the street. ANNE gets off and walks slowly up towards Granny White's. The bags are heavy and she pauses to rest occasionally. Suddenly the handle on one of the bags breaks and coal scatters all over the pavement.

ANNE stares at it for a while and then starts to collect it into a pile. The camera pulls back to reveal the backview of someone watching in the foreground. We recognise RALPH. He is wearing a ~~bal~~ man. We hear a hint of the music from it, an early movement of the 'ENIGMA VARIATIONS'. He switches it off and walking a little way down the street leans against a gatepost folding his arms.

RALPH

Been shopping ?

ANNE

(Looking up)

Oh it's you.....

RALPH

Special offer eh ?

ANNE ignores him and continues making her pile of coal. RALPH pushes himself off the gatepost and walks slowly down towards her. He sits down on a step just above her to watch.

ANNE

You could help.

RALPH

I could.....

He still doesn't move.

ANNE

Well at least find something to put this in.

The camera moves back to reveal GRANNY WHITE asleep in her chair, static playing on the TV in front of her, the duvet slipped down onto the floor to one side, a cold empty grate. RALPH tiptoes across and taps her on the

Gran ?

RALPH

The door to the house opens and RALPH pokes his head round.

35. INT. GRANNY WHITE'S HOUSE. DAY.

RALPH shakes his head and hands the bag to ANNE to hold open but then realises he will have to pick up the coal so takes the bag back and holds it open himself. ANNE starts to load the bits of coal into it.

No. I've borrowed it...from my grandfather.

ANNE

Granny White ? You've bought.....

RALPH

Your granny.

(Sheepishly)

ANNE

Council property in't it? It's my council so it's my bag. (ANNE LOOKS UNIMPRESSED) Who's coal for ?

RALPH

That's not yours.

ANNE

He goes to the nearest dustbin and kicks the plastic bag that is stuck through the top.

Easy.

RALPH

...I thought you'd be cold .

ANNE unsure what to do comes in and puts the coal down by the fire . She turns to look at RALPH and GRANNY WHITE still staring at her .

GRANNY WHITE rubs her eyes to make sure she's not dreaming . She looks at RALPH who shrugs his shoulders and then back to ANNE .

...and a tape....

GRANNY WHITE looks in disbelief . ANNE smiles hopefully .

I've bought you some coal....

ANNE

GRANNY WHITE stares at ANNE suspiciously . ANNE holds out the black bag of coal with difficulty

Found her outside again .

RALPH

RALPH breaks free and points at ANNE .

Had you fooled there eh Ralph ?

GRANNY WHITE

Suddenly an eyelid opens and GRANNY WHITE reaches up and pulls RALPH down to hug him .

...Granny White ?

There is no movement . RALPH shakes her shoulder .

...Gran ?

ANNE stands in the doorway in the background holding the bag of coal not sure whether to come in .

... 'A MAN AND A WOMAN' • Sounds hopeful...

at it •

ANNE looks for something to dry her hands on and then uses her trousers • She gets a tape out of her shoulder bag and nervously hands it to GRANNY WHITE who squints

....(TO ANNE) What's the tape?

*Granny
+ paper*

ANNE goes into the kitchen whilst RALPH reluctantly goes over and starts making up a fire, distastefully stacking bits of coal in the grate •

Ralph, I do that • Won't you Ralph?
(Wiping away a laughter tear)

GRANNY WHITE

Shall I make a fire up first?
(Recovering)

ANNE

Want to wash your hands?
(Nodding towards the kitchen)

RALPH

She leans back • Slowly she starts to chuckle and shake her head until she is laughing out loud • RALPH looks at ANNE, raises his eyebrows and smiles - a first moment of age solidarity •

.....Thankyou kindly madam •

RALPH's expression changes to one of concern as he watches this and he nudges his granny from behind • GRANNY WHITE leans forward in a half bow •

ANNE bites her lip and puts a finger to her eye to hold back a tear • It leaves a black smudge •

Aye me and a million others •

GRANNY WHITE

What about film?

GRANNY WHITE

I'd better go .

ANNE

She seems trapped , unable to move .

He exits . ANNE looks frantically from GRANNY WHITE to the screen to the door .

WINKS AT HER) Bye , bye Lady D! ;

See you gran . (ANNE LOOKS UP AT RALPH WHO

RALPH

RALPH heads for the door .

But GRANNY WHITE taps her arm and points at the screen . ANNE tries to watch .

this strange part of town...

perhaps she had fallen in love , perhaps here in

This was the beginning of something big for Anne ,

ANNE VOICE OVER

ANNE'S eyes follow him , the big title music of the film swells out .

ANNE is now torn between watching the film and RALPH . RALPH stands up ,

ultaneously RALPH gets the fire going properly .

starts up . GRANNY WHITE looks to ANNE for approval at this 'magic' . Sim-

At this GRANNY WHITE presses the remote control under her blanket and the film

.....Us girls have a good cry eh ?

As she sits GRANNY WHITE reaches out and squeezes her hand .

RALPH who is blowing the fire but follows GRANNY WHITE'S instructions .

indicates that ANNE should pull it up beside her . ANNE looks anxiously at

She indicates to ANNE to put it in the recorder and then points to a chair and

ANNE emerges at the top of the hill just in time to see RALPH disappear into a large block of flats . She runs across shouting his name . Passers by stop and stare at her .

37. EXT. HIGH RISE BLOCK. DAY.

But RALPH disappears at the top of the hill without turning . ANNE runs up the hill after him .

Ralph , Ralph...

ANNE

ANNE runs down the steps shouting .

...for a moment she was frozen , her limbs would not move . It was as if a millstone... Oh shut up Anne and get on with it

ANNE VOICE OVER

Outside GRANNY WHITE'S house . ANNE stands at the top of the steps in the foreground . She looks up and down the street . RALPH emerges from a corner shop further up .

36. EXT. TERRACED STREET . DAY.

GRANNY WHITE smiles to herself and turns the volume up by remote . ANNE exits .

...Bye.

She jumps up and heads for the door .

Eh...I've seen this one .

ANNE

• been attacked .
She reaches him and taps him on the shoulder . RALPH turns sharply as if he has

DIVIDE 5.01 WOT

pays without waiting for her change and runs after RALPH .
The bus arrives . RALPH gets off and starts to walk towards the big stately
home in the background . The taxi screeches to a halt and ANNE jumps out .

40. EXT. TEMPLE NEWSAM. DAY.

bus and climbs in . The taxi roars off.
She looks frantically around and spots a taxi . ANNE waves at it , points at the

appear in the background . ANNE runs up to the busstop but the bus has gone .
RALPH waits at a busstop in the foreground . Just as a bus arrives we see ANNE

39. EXT. MAIN ROAD. DAY.

foreground but her voice is drowned by a motorbike starting up .
far side of courtyard . ANNE shouts 'RALPH!' once more as she comes into the
Looking out of the flat doors on the ground floor . RALPH is disappearing on

at the WOMAN for a moment and then turns to run back downstairs .
she is just in time to see RALPH disappear into the lift again . She stares
totally out of breath in the foreground and collapses against the glass door,
flat . A young black woman waves goodbye in the background . As ANNE appears
Looking through the glass door on the eight floor we see RALPH appear out of a

We see her running up flights of stairs getting more and more out of breath .

She watches it stop at floor eight and heads for the stairs .

a lift obviously on its way up .
ANNE rushes in through the swing doors and looks from left to right . She spots

38. INT. BLOCK OF FLATS. DAY.

What's up?

RALPH

RALPH is bewildered by the fluttering eye .

caught in the left one ruining the effect .

ANNE smiles at RALPH attempting to will him with her eyes but a bit of dust gets

enticingly , willing him to come with her..."

with me ; "Anne smiled at him seductively ,

This guy's supposed to be madly in love

ANNE VOICE OVER

We see ANNE's face frustrated .

RALPH does not respond but continues to stare at ANNE in amazement .

Well will you ?

(Still standing)

ANNE

AND SITS DOWN ON A LOW WALL) Christ.....

You...taxi...to ask me...(HE SHAKES HIS HEAD

RALPH

back at ANNE .

At that point the taxi revs up and roars off . RALPH looks over at it and then

to go for a walk .

Thought...you might...like (BIG SWALLOW)...

ANNE

Oh it's you . (ANNE NODS) . What you doin' here ?

RALPH

Hi....hi....

(Very out of breath)

ANNE

RALPH and ANNE approach down a long corridor with windows on one side and rooms on the other. In the foreground RALPH stops and looks at a painting. ANNE stands behind him tapping her hands in time to the music, clearly not interested. After a moment she moves across to a window and looks out.

He heads off followed by ANNE.

That's where I'm going if you want to come.

RALPH

RALPH moves back quickly and indicates the large house behind.

That's better. Thanks.

ANNE

smudging her mascara.

ANNE reaches up with her other hand and wipes across the corner of her eye.

Might be something in corner.

RALPH

Are you sure?

ANNE

together in frame.

ANNE holds her eye wider open between finger and thumb. Their faces are close

Can't see nowt.

RALPH

RALPH looks uneasy and glances around to see if anyone is watching. Then he gets up and stares (without touching) very close into ANNE's eye.

Something in my eye. Could you look?

ANNE

Then she turns and watches RALPH.

ANNE

Why do you come here ?

RALPH

It's peaceful . I like paintings .

ANNE

I think they're boring .

RALPH

(Defensively)

You don't have to stay . (HE

CONTINUES STARING AT THE PICTURE)

Amazing' in't it ?

ANNE

What ?

RALPH

That all this stuff used to belong to

one person.....

ANNE

What's amazing about that ?

RALPH.

I dunno . Seems strange that's all .

RALPH moves to another picture .

ANNE

Who's it belong to now then ?

RALPH

(Without turning)

Council . They own house and park .

ANNE ignores this remark . ANNE gets a new tape out and puts it in her walkman . She turns and stares out of the window again . Nearby is a power station belching clouds of yellow steam into the air .

...that's not a very romantic thing to have next door is it ?

RALPH turns to see what she is looking at , shrugs his shoulders and heads on into the next room .

ANNE stays at the window watching him go .

ANNE VOICE OVER

Anne felt a little uneasy . He wasn't the normal sort of tall dark stranger . He didn't shower his lady with words of love and passion . Still she would persist . Stories take time .

ANNE switches on her walkman and follows after him

CUT TO:-

ANNE approaching the entrance to the next room . RALPH suddenly steps out in front of her .

RALPH

Close your eyes .

ANNE closes her eyes and leans her head back as if about to be kissed . RALPH leads her through a small ante room and into an enormous long gallery .

...Right .

ANNE opens and blinks . She surveys the long gallery . RALPH looks at her expectantly . She looks at him .

ANNE

Pretty amazing your council . Black plastic bags , stately homes.....

Pull out from Temple Newsam House (with power station in the background) to reveal ANNE and RALPH walking along a tree-lined avenue listening to their walkie-talkies which we cannot hear. RALPH stops and surveys the impressive gardens behind them.

41. EXT. TEMPLE NEWSAM GARDENS, DAY.

It don't matter.

(Going to a picture)

RALPH

What?

(Turning)

ANNE

Oh. (HE SHRUGS HIS SHOULDERS AND THEN CALLS AFTER HER) They used to exercise dogs in here. When it was raining.

(Slightly downcast)

RALPH

I've seen better.

ANNE

ANNE begins to walk down the room.

Well what do you think.

RALPH

A long gallery yes.

ANNE

This.

(Indicating the gallery)

RALPH

What am I looking for?

ANNE

Elgar .

RALPH

How about you ?
Tina Turner , (RALPH TURNS UP HIS NOSE) Duran , Duran .

ANNE

What you got ?

RALPH

She takes a tape out of her walkman .

Fancy a swap ... ?

ANNE

He laughs and wanders over to a folly covered with graffiti . He sits down
on a step leading up to it . ANNE follows him but ignores his last observation .

He were right though weren't he ?

RALPH

Oh . You do know some funny things .

ANNE

Duke of Wellington . 1832 .

RALPH

No idea .

ANNE

...Do you know who said that?

ANNE stops and stares at RALPH as if he is mad .

"Give people vote and they'll soon be
trampling all over our gardens"....

RALPH

ANNE opens her eyes and looks across at RALPH watching her . She smiles .

Like it ?

RALPH

Such a sweet innocent boy and clearly very poor .
She would help him , and his granny . She would help
him become rich , buy him new clothes , together
they would.....

ANNE VOICE OVER

ANNE pokes him and then settles back with her eyes closed to listen to the music .
We hear the music .

Your grandad's place like that ?
(Tongue in cheek)

RALPH

ANNE loads the tape . RALPH points at the house .

.....It's all about his mates . No lyrics though .

RALPH hands over the tape but refuses hers .

Well this isn't that . It's 'Enigma Variations' .

RALPH

Oh . I hate that .

ANNE

Elgar . The composer . (HE SINGS)
'Land of dope and tories,..'

RALPH

Never heard of them . They a local band ?

ANNE

CUT TO:-

private property . I'll call the police .
away , you're trespassing . This is
Who are you ? (NO RESPONSE) Now go

GRANDMOTHER

Inside conservatory behind G'MOTHER . Across the lawn we see some bushes
swaying . A young black youth emerges . The GRANDMOTHER rushes to the
door of the conservatory and shouts .

CUT TO:-

Tilt down from the ~~burst alarm~~ alarm to ANNE'S GRANDMOTHER ~~entering~~ entering some
plants in the conservatory . Suddenly the dog starts barking . The
GRANDMOTHER goes across and looks out of the window . We see her face
against the glass .

can

42. EXT/INT. ANNE'S G'PARENTS GARDEN/CONSERVATORY. DAY.

He sets off down the hill . ANNE waits a moment and then follows .

Race you to the bottom .

RALPH

Suddenly RALPH jumps up .

She was in love now . She longed to reach her
hand out and stroke his soft brown skin , to
draw him close and feel his warm breath on her
cheek , to hold him and be held by him.....

ANNE VOICE OVER

He turns away shaking his head and she observes him as the music grows .

Not much of a beat.....

ANNE

He's gone.....

(Turning back to the conservatory)

ANNE

The G'MOTHER watches as ANNE looks in the bushes and shouts again .

Ralph , Ralph . It's alright .

ANNE

ANNE , however , is already running back across the lawn .

I suppose so ...yes...but...

G'MOTHER

Can I bring him in for some lunch?

ANNE

Oh...

G'MOTHER

I met him in the park .

...He's a friend of mine . I met him ..eh..

ANNE

G'MOTHER in foreground . ANNE runs across the lawn towards her .

CUT TO :-

He's with me...(TO RALPH)...hold on .

My Granny ? Yes . (SHOUTING) It's alright Granny .

ANNE

Is that?

RALPH

ANNE comes up behind him out of breath .

Behind RALPH with the G'MOTHER shouting manically in the background .

Sure why not?
(Smiling)
LANCE

Just a bit out of practice . Shall we do
something else now ?
ANNE

haven't won a point yet .
Six love . You alright Anne ? You
LANCE

LANCE and ANNE are playing tennis . LANCE is serving very fast serves which
ANNE is half heartedly attempting to return . After a final serve LANCE
runs up to the net .

down, returns
43. EXT. TENNIS COURT AT ROBERTS HOUSE. DAY.

Now he had disappeared again and she might never
find him . A wave of sadness coursed through her
veins , a lump formed in her throat . Poor
little Anne was very unhappy but she wouldn't cry .

ANNE VOICE OVER

ANNE nods her head , but her face is glum she is not consoled . She stays
staring out across the lawn through the glass , her nose pressed against
it .

Never mind . (SHE PUTS AN ARM ROUND ANNE)
Lance rang earlier . Asked if you'd like
to play tennis this afternoon . That'd be
fun wouldn't it ?

G'MOTHER

ANNE walks disconsolately back towards the conservatory .

She shakes the dice and moves her counters : She lies back on the sofa and closes her eyes .

Sorry .

ANNE

Your go .

LANCE

What was he doing now ? Anne tried to imagine her tall dark stranger.....

ANNE VOICE OVER

We pull out from a backgammon board to reveal ANNE staring out of a window and LANCE , dressed in a designer post-sportal tracksuit, shaking the dice - vigorously .

44. INT. SITTING ROOM ROBERTS HOUSE. DAY.

...from this pudding .

ANNE VOICE OVER

No thankyou .

ANNE

Want a rub down?

(Holding out the towel)

LANCE

hand ..and take her away from this.....

run onto the court , grab her

...If only he would appear now ,

ANNE VOICE OVER

ANNE watches with distaste . He goes and picks a towel off a bench and begins to rub himself down vigorously .