

"THE SIEGE OF TRENCHER'S FARM"

Screenplay
by
David Z. Goodman
and
Sam Peckinpah

.....

THIRD DRAFT
24th November,
1970.

(c)
Anerbroco Films Ltd.,
Twickenham Film Studios,
St. Margaret's, Middx.
01.892 4477

FADE IN.

1. EXT. WAKELY (DAY) 1.
A PAIR OF LEGS - FEMALE LEGS. One pair of very, very female legs - walking. High heels give the feet a nice arch - they are very pretty indeed, as are the ankles.
2. ABOVE THE ANKLES AND THE SMOOTH TURN OF CALF and the curving, firmly swelling thighs is undoubtedly the shortest mini-skirt ever seen in Wakely. 2.
3. WHAT IS UNDER THE SKIRT - moves - in two parts - very round then curves deeply into the soft arch of back. 3.
4. A SERIES OF ANGLES (to intercut with the above) OF EYES. 4.
5. OLD EYES suddenly getting brighter. 5.
6. YOUNG EYES suddenly getting harder. 6.
7. A WOMAN, her eyes tightening with anger and disgust. 7.
8. A YOUNG GIRL'S EYES widening with delight, then narrowing with envy as she watches: 8.
9. AMY 9.
10. WHAT IS SHE LIKE? Like her legs - beautiful and sensual - all over. 10.
11. HER BREASTS are of a size to move freely, and they do - the nipples hard against the cold - firmly outlined against the thin jersey of her blouse only half concealed by the leather vest she wears. 11.

12. AS SHE MOVES you become conscious that there is a quiet motor running. It's the kind you don't hear often. It's one that you listen to out of the corner of your eyes and out of the corner of your desire ... She is vulnerable and she is wild and she is sweet. She is almost everything that anybody in Wakely ever dreamed of.

And now she's almost theirs - she was almost a town girl once, and now she's back, and it's becoming evident to everybody that she is available - evident to everybody but Amy. She doesn't know it yet, even if her body does.

Don't misunderstand, Amy is young, but she has been married two years and has a strong mind to go with that amazing body - strong, but not quite strong enough.

She carries a shopping bag in one hand and appears oblivious to the attention she is getting. Walking behind her is:

13. JANICE HEDDEN. Short, more than budding breasts, more than pretty - a nymphet afraid it's all over at 14. 13.

Gypsy eyes, dark with the sensuality of a cat, she has played with herself, her girlfriends, her kid brother, the local farm boys, and is aching to go "all the way" and she will - soon. Right now she is carrying one end of an antique mantrap. Behind her carrying the other end is her brother:

14. BOBBY HEDDEN, 13 large for his age and as precocious as his sister. 14.

15. WATCHING THEM IS A GROUP of young girls and their local would-be beaux. 15.

16. JANICE STRUTS ALONG imitating Amy's walk - the swinging hips, the forward thrust - and she is good! Her friends watch - giggling from across the street - as does: 16.

17. HENRY NILES. HE LAUGHS SOFTLY. Henry is a tall man 17
in his forties, who looks younger. Sandy-haired, pale
eyes, tall, good-looking, in fact, but a little
strange.
18. AS AMY HEARS HER CAR (a convertible - top down, the 18.
back filled with "moving in" purchases) two men step
up to open the door, one is:
19. DAVID MATLOCK. David is about five foot ten, well 19.
put together - but you had better tell him because
otherwise he would never know. He's a quiet man, a
thinker (and a damn good one) usually pre-occupied
(or trying not to be).

Basically a deeply concerned human being, he is
attractive, but seems always a little sad. A sadness
that instantly disappears when he smiles - then he's
almost like a kid - and people and kids have a way of
smiling back.

He plays a better than average game of tennis, but as
far as an athlete goes, as far as being "tough" goes,
David is Mr Nowhere.

He dresses well but carelessly, and is mildly enter-
tained at the actions of Janice. He turns to open
the car door for his wife, then:

20. CHARLES VENNER (two or three years older than Amy - 20.
26 maybe) tall, almost clever, almost good looking
but too much basic ploughboy mind - too much balls
and back muscle, steps in front of him, opens the
door.

Amy smiles - deposits her packages in the car.

David stares at him a little irritated, but then his
attention is caught by the Hedden kids and the man-
trap.

DAVID

My God! What's that ?

AMY

(still looking at VENNER)

A man-trap .. Hello, Charlie.

20. CONTD.

20.

JANICE & BOBBY
(overlapping)
For poachers. Where do we put
it, Mrs. Matlock?

JANICE
It's heavy, Mr. Matlock.

VENNER
(overlapping the above)
I'm surprised you still remember
me.

DAVID
(torn between Venner and
the kids and the man-trap)
In the back.
(then to Amy)
But where do we put it?

JANICE
(leaning on him)
Help me, Mr. Matlock.

AMY
On the wall - anywhere you want.
It's your birthday present.
(to Venner)
Why are you surprised?
(then)
How long has it been, Charlie?

VENNER
Six years.

AMY
David, this is Charlie Venner,
an old friend, my husband,
Charlie - - David Matlock.

JANICE
(overlapping)
I need your help "David" - I
mean, Mr. Matlock.

21. A SERIES OF ANGLES
22. THE TWO MEN SHAKE HANDS, murmur polite greetings 22.
23. HELP THE KIDS LOAD THE MAN-TRAP into the back: 23.
24. GET AMY SEATED.

During the above.

JANICE

What are you going to
catch, Mr. Sumner ?

DAVID

Peace and quiet.

BOBBY

(under his breath)
Hold up your end you bloody
twit.

JANICE

Shut your filthy mouth.

25. VENNER STANDS BACK, LOOKING AT AMY, remembering 25.
when he was 20 and she was almost 17 and he caught
her outside town and almost broke whatever she
had left to break. He feels sure he would have
if his goddamned uncle, Tom Hedden hadn't come
blundering along. Bad piece of luck that !

AMY

David is a mathematician.

VENNER

Arithmetic teacher ?

AMY

No.

(then, stumbling a little)
He is writing a book on the
computer memory and logic, matrix
manipulation and.....

David gestures, she falls silent.

DAVID

Good try.

26. AMY FLUSHES, LOOKS AT VENNER - turns away 26.
turns back.

AMY
(after a long moment)
Maybe Charlie could help with
the garage.

DAVID
We can use it. This fellow
Norman -

AMY AND VENNER
(together)
Scutt.

DAVID
(overlapping)
Is taking forever.

JANICE
(overlapping)
Me and Bobby'll go out, Mr. Sumner.

BOBBY
(under his breath)
We will not.

VENNER
(topping them)
My cousin Bertie and me will
be out tomorrow - we'll get it up
for you reasonable.

DAVID
(moving away)
Thank you, we're at.....

VENNER
Back at Trencher's. We'll be
there sir.

DAVID
Good good.

7.

26. CONTD.

26.

AMY

Where are you going ?

DAVID

Cigarettes.....

He turns and moves toward the pub across the street, then swerves as:

- 27. HENRY NILES SUDDENLY JUMPS FORWARD blocking his way 27.
running to pick up the ball and tosses it rather
awkward to:
- 28. JANICE, who ignores the ball and watches as: 28.
- 29. DAVID MOVES ROUND HENRY and crosses to the pub. 29.
- 30. VENNER LOOKS AT AMY FOR A LONG MOMENT but she turns 30.
away and looks out over the square. He follows
her glance.
- 31. A SERIES OF ANGLES WAKELY (DAY) 31.

IT IS NOT A PROTOTYPE ENGLISH VILLAGE - while quiet
and apparently peaceful - two pubs, six or seven
shops, including garage, feed store etc. it is
on a hard coast, cut off by storms and mountains
and cliffs and the tin is straight out of the
mines.
- 32. IT IS NOT A TOURIST CENTRE. It is not 'quaint' even 32.
though it is so far off the beaten track as to be
almost unknown. It's a little hard, a little
shabby, a little overgrown - more than a little
run-down.
- 33. THE FACES ARE CLOSED - A LITTLE GRIM - marked 33
somehow - similar - it is the sameness of one family
Partially:

Mostly it is the sameness of one small related
group of families who have been living together
for three hundred years or more - and we should be
aware of the inter-breeding that has taken place.

34. ONE THING THE FACES OF THE TOWNSPEOPLE MAKE CLEAR 34
Amy's parents might have spent three summers
in Wakely, but as far as the people are
concerned she's just another stranger with
a penchant for showing off her ass - and they don't
like it. Not really.
35. HENRY NILES MOVES TO THE FRONT OF THE CAR and stands 35.
looking off at :
36. JANICE AS SHE AND HER GIRLFRIENDS make a face at him 36.
then turn and run laughing across the square into
the graveyard that fronts the church.
37. BOBBY HESITATES THEN FOLLOWS 37.

VENNER

Where did you meet him ?

AMY

At college.

38. THE GIRLS BEGIN TO PLAY BALL among the ancient 38.
gravestones. Janice looks back once, twice.
39. HENRY SMILES A LITTLE VACANTLY, then slowly turns to 39
look at:
40. AMY, SHE LOOKS BACK AT HIM. Both their expressions 40.
unreadable.

VENNER

Henry Niles.

AMY

I thought he was to be put away.

VENNER

(leaning closer)

We take care of our own here.

(then)

Remember when I took care of you, Amy ?

- 40A INT. FARRY WARE'S PUB (DAY) 40A

DAVID ENTERS. THE PUB IS REASONABLY CROWDED.
DAVID LOOKS OUT OF PLACE AS HE MOVES TOWARDS
the bar. And he is - and the pub knows this.

FARRY WARE

(reacting to David's entrance)

Time Gentlemen please!!

TITLES BEGIN.

A SERIES OF VERY TIGHT ANGLES PUNCTUATE THE FOLLOWING

41. EXT. WAKELY (DAY)

41.

VENNER PUTS HIS HAND ON HER SHOULDER.

42. AMY LOOKS AT HIM her eyes suddenly flat and cold as
a snake 42.

AMY

But you didn't remember....?
And now it's Mrs. Sumner to you
and Mrs. Sumner is not a scared
17 year old girl - being mauled
by a dim-witted ass with an erection
in his hand and nothing between his
cars.....you'll keep your place
with me, Charles Venner.

He stiffens anger splashing across his face. But
his hand moves on her shoulder.

VENNER

There was once a time you were
ready to beg me for it.

Her gaze is unwavering.

AMY

Take your hands off me - I will speak
to Tom Redden.

VENNER

Why my uncle - why not your
teacher ?

She slaps him savagely, open handed across the face,
Venner doesn't pull back his hand.

VENNER

(his eyes still watering,
from the blow)
Damn - I'm sorry - I always do it
wrong, don't I.
(then softly)
I'm truly sorry.

42. CONTD.

42.

He straightens, touches his cap and crosses quickly towards the pub. She watches frowning shaken.

43. INT. HARRY WARE'S PUB. (DAY)

43.

BEHIND THE SHORT BAR IS HARRY WARE. A rather tall man, now beginning to sag.

Harry used to have a grocery store near London. Then he decided to go into selling beer and whisky over the counter and has casually regretted it ever since.

He is still good at his work - though he drinks behind his own bar with - Or without - his customers. He is one of the few strangers in this strange town who has achieved limited acceptance. But, after ten years he doesn't know whether he's done right or wrong, he only knows he's there and now has no place else to go.

44. DAVID IS AT THE FAR END OF THE BAR, waiting for service, there are four or five customers closer to camera.

44.

HARRY WARE

Is Norman still up there then ?

BERTIE HEDDEN

Yes, he's working on their garage. I reckon he'll be there till summer comes.

DAVID

Bartender.....

HARRY WARE

Time gentlemen please.

BERTIE HEDDEN

You're bloody early.

DAVID

I'd like a couple of packs of any non-menthol filters.

Harry Ware is picking up empties and ignores David. He picks up another glass, he has called time, and it is half way across the bar when:

11.

45. A HUGE HAND GRASPS IT. There is a momentary tug of war, then the glass cracks. Harry is cut slightly and lets go. The other hand begins to bleed as it continues to hold the breaking glass. The hand tightens - the glass shatters and the camera pulls back slowly. Looking steadily at Harry Ware, laughing silently is:
46. TOM HEDDEN. TOM IS A BIG DARK-VISAGED MAN IN HIS 50's. Rock hard and rock-headed. A man of violent likes and dislikes, of instant rages and instant laughter. He is a dangerous man, and the village knows it. One second he is on your side, the next second he is ready to fight anything that moves, including his best friend.

Tom is as bad and as good as he is big, which is saying a lot indeed. Right now he is only ten shillings away from a £3 drunk.

Venner enters.

TOM HEDDEN

The 'customer' asked for a couple of packs of cigarettes.

VENNER

You'll forgive my uncle, Harry but I do believe he's a bit taken with drink.

TOM HEDDEN

I do beg your pardon, Mr. Harry Ware, I will pay for the American gentleman's cigarettes.....

DAVID

No it's O.K. I'll.....

TOM HEDDEN

I've got it sir,..... How's the garage coming along, Norman fixing it up alright, sir..... and I'll pay for the glass, and I'll even pay for the plaster to put on your bleeding finger. But I do think I should have one more pint to take me home.

HARRY WARE

The bar is closed, Tom.

46. CONTD. 12. 46.
- TOM HEDDEN.
Oh, is it now.....
47. HE REACHES OVER, GRABS HARRY by the jacket, jerks him halfway across the bar, cocks his right, then 47.
48. VENNER GRABS HIM FROM BEHIND. 48.
- Tom tenses, and his arm drags his nephew forward, then:
49. BERTIE HEDDEN, two years younger, twenty pounds heavier, throws his weight along with his cousin. 49.
- BERTIE HEDDEN
Easy, old man.
50. TOM SPINS, AND LETTING GO OF HARRY WARE, grabs them both, smashes them together, then spins and throws them sprawling across the room into a table in the far corner. 50.
51. DAVID IN THE WAY is knocked sprawling. 51.

TOM HEDDEN

(laughing suddenly)

Old man you say? Listen to
- I whelped you, Bertie and I whipped
my brother before and after he fathered
you, Charlie - all in fair fight, and
am still man enough to whip you both and
him too, if he walked through that door
now from the graveyard, and the rest of
this trash....

(laughing again)

Now, who'll have a go at 'old' tom?

52. THE DART PLAYERS IN THE CORNER watch appreciatively 52.
But Tom has no takers.

HARRY WARE

Tom - show some sense.

TOM HEDDEN

(laughing softly)

I wanted an other pint, and I
shall have it.

13.

53. HE TURNS, MOVES BEHIND THE BAR, pours his pint, drinks it down in one long gulp, then moves back to the centre of the room. 53.

TOM HEDDEN

(gently)

And now, Mr. Ware, how much do I owe you ?

Harry Ware is silent.

MAJOR SCOTT

Alright Tom, you've had your fun, pay the man and leave.

Hedden turns slowly.

54. MAJOR SCOTT IS A STRONG MAN as strong as Hedden - if not as big - maybe five years older, grey hair, tanned, fit and a man used to command, and good at it. He is the richest, most important man in town and he looks at Wakely as his regiment, and tries his best (which is very good indeed) to keep it shaped up. He was a top-notch professional soldier - he is still. He is not a Colonel Blimp. 54
55. TOM HEDDEN LOOKS AT MAJOR SCOTT for a long moment His sudden anger ill concealed. 55.

TOM HEDDEN

I beg your pardon, Mr. Magistrate.
But what I am-I am.

(turning)

Harry, what are the damages ?

HARRY WARE

Call it a quid.

TOM HEDDEN

(paying him)

Here's thirty bob.

(turning to Scott)

Will that do, Major ?

MAJOR SCOTT

Go home, Tom. or you'll be up before me on a fresh charge.

56. HEDDEN LOOKS AT HIS SON AND VENNER 56.

TRENCHER'S FARM.

January 24 1971
DZG/SP

13a

56. CONTD.

56.

TOM HEDDEN

Come on lads, there's work
to be done.

(then)

See you tonight, Harry ?

HARRY WARE

All right, Tom.

TOM HEDDEN

(to David)

Enjoy your smokes.

cont. Page 14

57. HEDDEN, HIS ARM AROUND VENNER AND BERTIE, moves out of the pub, laughing. 57
58. DAVID, HOLDING A BRUISED ELBOW CROSSES TO THE BAR. HARRY gives him the cigarettes. 58.
- HARRY WARE
Time gentlemen ... please !
- He turns back as:
59. DAVID EXITS FOLLOWED SHORTLY BY THE OTHERS. 59.
60. EXT. WAKELY. LONG SHOT. (DAY) 60.
- DAVID CROSSES TO THE CAR - GETS IN. (no dialogue can be heard, but David is obviously telling Amy all about it). He points at:
61. HEDDEN, BERTIE AND VENNER moving up the street (no sidewalks here). 61.
62. AMY WATCHING THE HEDDEN GROUP, HITS THE RADIO SWITCH. IT BURSTS INTO LOUD SOLID ROCK and she starts the car, swings it sharply round and roars towards the Heddens - leaning on the horn. 62.
63. JANICE HEDDEN WATCHES FROM THE GRAVEYARD with her chums and her brother. 63.
64. HENRY NILES WATCHES JANICE 64.
65. TOM HEDDEN, VENNER AND HIS SON ARE FORCED TO JUMP ASIDE AS AMY ROARS BY, narrowly missing them. HEDDEN shouts, curses, shakes his fist after the car. 65.
66. VENNER LAUGHS SOFTLY. BERTIE LAUGHS WITH HIM AND PLAYFULLY bends over sticking his rear end out as he walks emulating Amy's actions. 66.
- VENNER grins, picks up a stick and jams it against BERTIE's rear. BERTIE shakes his rear harder.

66. CONTD.

66.

TOM HEDDEN

Acts like she owns this part of the
country.

(seeing them)

Stop that !

The stick breaks.

The two younger men grin and fall silent. Hedden
looks after the car, finally.

TOM HEDDEN

(softly)

You really broke her door ?

BERTIE

He only rang her bell.

VENNER

(just as soft)

That I did, and more than once.

BERTIE

You lie. You scared him off it,
Dad.

TOM HEDDEN

And will again if need be.

(then)

I'll not have anybody speaking ill of
John Maitland's daughter - the bitch !
He was a hard one. He was a stranger -
but he could hold his own with us.

(then turning to the square)

Janice, Bobby. Come on home. Your
mother'll be needing you - jump now!

(after a moment)

He went right out with us..... loved
the poaching. Money meant nothing
to him.

67. JANICE MOVES AWAY FROM HER GIRLFRIENDS - strutting 67.
a little showing it all off. Bobby follows ...
imitating his sister.
68. HENRY NILES WATCHES HER. 68.
69. VENNER AND BERTIE AND TOM HEDDEN watch the car 69.
disappear into the distance.

66. CONTD.

66

TOM HEDDEN
Bloody bitch. Acts like she
owns this part of the country.
(seeing them)
Stop that!

The stick breaks.

The two younger men grin and fall silent. HEDDEN
looks after the car, finally.

TOM HEDDEN
(softly)
You really broke her door?

VENNER
(just as soft)
That I did. It'll be six years
next month.

BERTIE
You lie. You scared him off
it, Dad.

TOM HEDDEN
And will again if need be!
(then)
I'll not have anybody speaking
ill of John Maitland's
daughter - the bitch!
(then turning to the
square)
Janice, Bobby. Come on home.
Your mother'll be needing you
- jump now!

67. JANICE MOVES AWAY FROM HER GIRLFRIENDS - strutting a little showing it all off. Bobby follows ... imitating his sister. 67.

68. HENRY NILES WATCHES HER 68.

69. VENNER BERTIE AND TOM HEDDEN watch the car disappear into the distance. 69.

16.

70. EXT. NARROW ROAD (DAY) 70

TITLES CONTINUE AS:

DAVID AND AMY DRIVE OUT OF TOWN, the rock music crowning everything out but the sound of the motor.

71. IT IS EVIDENT THAT PROGRESS HAS BROUGHT ONLY SUPERFICIAL CHANGE TO THE AREA. Scattered stone farmhouses....shabby, old. 71

72. THE ROLLING HILLS AND MOORS ETC. are magnificent in the January sunlight.....the cattle grazinga picturesque if run-down farm whips by.... 72

73. DAVID AND AMY HAVE NOT BEEN TALKING BUT....now they are. 73

DAVID

What was that all about ?

She turns up the radio.

DAVID

(looking around)

Must be a nice place here for kids to grow up in..... Who was the old man with the beard ?

AMY

Why ?

DAVID

Is he any relation to your friend Charlie ?

AMY

Nephew. Why ?

(a beat)

What happened at the pub ?

DAVID

(turning around looking at kids playing)

Did you ever play around here, like that ?

AMY

Um huh -

17.

73. CONTD.

73.

DAVID

How well did you know this
fellow Venner ?

AMY

Not very. What was all the noise
about ?

74. DAVID LEANS OVER AND STARTS TO NUSCLE AMY.....
POSSIBLY HIS HAND GOES UNDER HER SWEATER

74

DAVID

Nothing really.... they just play
a little rough.

(then)

Did you know him well ?

(touching her)

This well ?

AMY

Stop teasing love.....

DAVID

(not stopping)

Or this well ?

74a. DAVID CONTINUES TO EXCITE AMY. The dividing line
between his questioning her how well she knew Venner
and acting for himself has been passed...at least for
Amy. As far as she is concerned David's foreplay is
an expression of his wanting to make love...and she
is responding.

74a

AMY

Stop....or I'll stop right here.

DAVID

Did he ever take you out ?

~~74b AMY BRAKES THE CAR....READY AND WANTING TO HAVE
A GO AT IT.~~

~~74b~~

74c DAVID OPENS THE DOOR, GETS OUT...AND STARTS TO JOG
AMY STARTS THE CAR AND DRIVES UP ALONGSIDE OF HIM.

74c

AMY

(without anger)

Wicked.....plain wicked.

DAVID

(smiling)

I'm terrible in cars....ask any
girl I ever took to a drive-in movie.....

17a

74c CONTD.

74c

AMY
(slightest beat)
I will - ask both of them.

74d HE CONTINUES TO JOG....WITH AMY DRIVING ALONGSIDE HIM. 74d

DAVID
(as Amy laughs)
What are you laughing at ?

AMY
Nothing.....

She chases him a la Hedden's. He runs, she misses him, it's a strange Amy game. David finally jumps in the car.

AMY
Venner tried to get fresh on e...
nothing happened.

They turn into the drive of Trencher's farm.

75. EXT. TRENCHER'S FARM. (DAY) 75.

TRENCHER'S IS ON THE SLOPE OF A HIGH HILL - alone - looking down at the distant village and broken sea - it is strongly built, a two-storey farmhouse with a falling-down open garage and attached. Behind is a small greenhouse and a lot of wind. Working on the garage is:

76. NORMAN SCUTT. A HARD DARK-HAIRED MAN in his late 30's 76.
While not unattractive he suggests that he belongs more in the shadows than in broad daylight, working on a vine-covered country garage.

Scutt reacts as he sees the car.

77 THE CONVERTIBLE COMES TO A STOP 77.

78 AMY GETS OUT....LOOKS AT DAVID...THEN IMPULSIVELY 78.
KISSES HIM. HE IS PLEASED BUT A LITTLE EMBARRASSED AS:

79 SCUTT WALKS TOWARDS THEM. 79.

80. DAVID BEGINS TO STRUGGLE WITH THE MAN TRAP AS SCUTT 80.
JOINS THEM

18.

80 CONTD.

80

You'll have some help tomorrow.
A Charles Venner and his cousin.....

81 NORMAN DOESN'T ANSWER, WATCHING AMY WALK towards the house. David looks at him, begins to tense up a little bit - then relaxes, but Norman turns to him smiling.

NORMAN SCOTT

Not necessary sir, we'll have the garage fixed before Chris gets the rats out.

DAVID

You will now....Chris?..Oh yes, Mr. Cawsey....the rat-man.

NORMAN SCOTT

(gesturing towards the house)
Let me give you a hand with that, sir.

82. COMING OUT OF THE DOORWAY IS CHRIS CAWSEY, about 22, he is a baby-faced, gold-haired, good-looking boy. Unfortunately he has a passion for killing sheep with a knife and other interesting habits, some not quite as nice. He bows as Amy enters the house, turns and crosses toward the two men.

83. DAVID AND SCOTT GET UP AND LEAVE FROM THE CAR 83.

DAVID

...or boy as it is.

NORMAN SCOTT

This one's a real anti-rare they are.

84. CAWSEY JOINS THEM. 84.

CAWSEY

'fraid that's a bit large for my prey, sir, won't do at all.

DAVID

Don't count on it.

CAWSEY

You like it here?

DAVID

Very much.

They move toward the house.

84. CONTD.

19

NORMAN SCUTT

I hear it's pretty rough in the
the States.

CAWSEY

You seen some of it, sir? Bombing -
rioting - sniping - shooting the
blacks? Can't walk down the
streets - they say - Norman.

NORMAN SCUTT

(begins giggling)

Was you involved in it? Did you
take part? I mean did you see
anybody get knifed?

DAVID

(irritated by the man and
his questions)

No - but I'm glad I'm here
where it's quiet and you can breathe
air you can't see, and drink water
that doesn't have to come out of a
bottle.

NORMAN SCUTT

It ain't water I drink out of a bottle,
sir.

Cawsey giggles and then stops as they lean the trap
at the side of the door and stand for a moment looking
at each other.

Then David makes the peace sign with his hand and enters
the house. Scutt and Cawsey turn away.

85. INT. GARAGE (DAY) (SHOOTING OUT)

85.

IT IS FALLING DOWN ALTHOUGH SOME WORK HAS BEEN DONE
TO shape up the sagging timbers and part of the roof
has been fixed. The men approach.

NORMAN SCUTT

Ain't he the one though.

55. **CONTD.**

55.

CHRIS CAWSEY
Going to have a crack at it,
Norman?

NORMAN SCUTT
No. I'd be the first one he'd
finger. Ten months inside is
enough for me.
 (then softly)
They got anything worth taking?

CHRIS CAWSEY
(as they enter the garage)
Nope.
 (pulling out a pair of
 Andy's briefs)
Except these.

NORMAN SCUTT
= You bloody fool!

CHRIS CAWSEY
It was nothing. She's got a
dozen or more.
 (waving them in front
 of Norman's nose).
Full of perfume.

36. **HE LAUGHS, DANCING AROUND NORMAN.** Norman grabs
the panties - they do smell good!

36.

CHRIS CAWSEY
Hey! Those were my trophy.

NORMAN SCUTT
I want what was in 'em.

CHRIS CAWSEY
(softly)
I could do with some of that,
too Normie ...
 (after a moment)
Charlie Venner had some of it.

86. CONTD.

86.

CHRIS CAWSEY

(he laughs)

Years ago, when she was here with
her father ...

NORMAN SCUTT

Venner's a bloody liar and so
are you.

87. SCUTT WALKS AWAY HIS FACE DARK with anger and
desire. There is a flash behind his ear and
a knife goes spinning through the air, and: 87.

88. STICKS INTO THE WALL. He steps to it and pulls
it out and turns to Cawsey, tossing the knife
back. 88.

CHRIS CAWSEY

Tell her - smell her - kick her
in the cellar.

89. INT. TRENCHER'S FARM. KITCHEN (DAY) 89.

DAVID IS PUTTING AWAY the groceries that were in
the packages.

From the condition of the kitchen (and the rest
of the house) it is evident that they have moved
in not too long ago, 10-12 days possibly.

AMY (O.S.)

Kitty! Kitty! Kitty!

David leaves the kitchen and enters the dining
room.

90. INT. TRENCHER'S FARM. GUEST ROOM (UPSTAIRS)(DAY) 90.

AMY IS LOOKING UNDER THE BED.

DAVID (CS)

Where are you tiger - Come on, I know you're there some place. Kitty! Kitty!

The cat is not there - she straightens and looks at herself in the mirror. What she sees pleases her. But suddenly she frowns and turns around and exits.

91. INT. TRENCHER'S FARM. THE STAIRS AND LANDING (DAY) 91.

SHE LOOKS DOWN AT DAVID WHO IS STANDING AT THE SIDEBOARD, pouring whisky. He looks up.

DAVID

Want a drink ?

AMY

I want to find the cat.

DAVID

Doesn't answer my call.

AMY

Do I ?

DAVID

(easily, smiling a little)
You'd better..... Why did you hire Charlie Venner ?

AMY

I didn't you did. Do you like this house ?

DAVID

I didn't think I'd like it, but I do. This is a 'house' house. It was your house one time - now it's our house - and I like it.

AMY

I'm beginning to think the whole thing is a crashing bore.

She puts her arms around him. He takes her arms from around his neck and crosses them in front of her and moves away.

DAVID

(moving into the study)
... the Bright.

... stretched

... to the

... AGAINST
... drinking out of a bottle, laughing
quietly to themselves.

...
...

94b. AMY LOOKS OUT OF THE WINDOW, smiles at David,

94b

WHAT IS THE MATTER?

Nothing.

5th February 1971

- 24 -

back out of the window - 94c.

then all three break

at the blackboard,
to the laughter and
the house.

the striking

Why stranger? because I'm an



96. THROUGH THE WINDOW THE DISTANT FIGURE OF SCUTT is working on the



96b CHRIS CANSEY CROUCHED IN A CORNER, a ladle containing rat bait in his hand. Any noise out softly-startled -

95c AMY ENTERS THE ROOM.

96c

AMY

Would you please pick some tomatoes
for dinner ?

DAVID

Why ?

AMY

For salad.

DAVID

I don't want any.

AMY

But I do.

(then)

I'll get them.

DAVID

(rising)

No it's all right - I'll
do it.....

AMY

And when you have time,
will you fix the toaster -
it burns everything I put
into it.

DAVID

(exiting)

Will do.

DISSOLVE TO:

97. INT. GREENHOUSE (DAY)

97.

DAVID IS PICKING SOME PLUMP TOMATORS AND EATING
ONE..... a truck is heard stopping some
distance away. David looks up and:

98. THE CAMERA ZOOMS TO THE FACE OF THE FARMER, driving 98
the truck. The face is grimy and big, not young,
not old. This is Philip Riddaway.....all muscle
and damn little brain.....usually good natured,
he is a madman when he feels an injustice has
been done - but he wouldn't know a real injustice
if he rolled in it. He is a good man for a friend
but he has only one who genuinely likes him and
who, knowing it, tears him apart - Norman Scutt.

36b CONTI.

36b

CHRIS CAWSEY

Rats. Caught a few in my time, I can tell you. But you can't see 'em. They can see you, right enough. Watch you all the time they do. Eyes like a cat they say. Should be eyes like a rat. Shine in the dark they do. Luminous. Most folks hate 'em. Give everyone the willies, they do. Not me. In a strange sort of way I like them. I do like 'em. You might call it a love-hate relationship. Caught my first when I was nine I did. My old Dad, he was a rat-catcher. Finest in the district. Like me now.

He exits.

96c. EXT. TRENCHER'S FARM (DAY)

96c

CHRIS CAWSEY LEAVES THE HOUSE AND WALKS PAST THE GREENHOUSE.

CHRIS CAWSEY

(to David)

Just telling you Mrs. that in a funny sort of way I feel closer to rats than to people - even though I kill 'em for a living. Their dying is my living you might say. Kill a rat, see a rat, kill a rat. That's Chris Cawsey, me. But I'd feel lost without 'em, I tell you straight....rats is life.

97. INT. THE GREENHOUSE (DAY)

97.

DAVID IS PICKING SOME LETTUCE..... a truck is heard stopping some distance away. David looks up and:

98. THE CAMERA ZOOMS TO THE FACE OF THE FARMER, driving the truck. The face is griny and big, not young, not old. This is Philip Riddaway....all muscle and damn little brain....usually good natured, he is a madman when he feels an injustice has been done - but he wouldn't know a real injustice if he rolled in it. He is a good man for a friend but he has only one who genuinely likes him and who, knowing it, tears him apart - Norman Scott. 99.

99. THE OLD PICK-UP TRUCK IS FILLED WITH LOCAL PRODUCE the result of a hard day's labour in a field. It stops. 99.
100. RIDDAWAY STARES AT THE "GENTLEMAN FARMER" with the basket of tomatoes. 100.
101. DAVID SORT OF WAVES ... RIDDAWAY doesn't respond. Uncomfortably David turns his attention back to the tomatoes. 101.

SCUTT (O.S.)

We're leavin' now, Mr. Sumner,
Mr. Riddaway be givin' us a ride.

DAVID

(nodding - eyes on
his tomatoes)

Fine!

102. SCUTT AND CAWSEY GET INTO THE TRUCK. Scutt reaches over his slight companion and grabs the neck of Riddaway. 102

SCUTT

'fess up, you over-grown
bastard! How's your day
been? Riding a fat sheep?

RIDDAWAY

(pleased at this,
driving off)

Better Norman. I've been cutting
them.

(pulling out 2 sheep
testicles from his
shirt pocket)

I brought these for you -
beauties, aren't they?

CAWSEY

Damn me, for a rat catcher -
where was I - when the fun began?

SCUTT

(pleased)

I'll have 'em for my supper.

28

102 CONTD.

102.

HIDDINNY

I'd carry 'em for a while, Norman -
can't hurt - you know.

CAWSEY

I've got something you'd like
to carry Phil.

103. CAWSEY LAUGHS AND GRABS SCUTT.

103.

DISSOLVE TO:

104. EXT/INT. TRENCHER'S FARM DINING ROOM AND STUDY
(DAY/EVENING EFFECT)

104.

AMY IS SETTING THE TABLE.

AMY

David, dinner's ready.

David doesn't move. Amy calls again.

DISSOLVE TO:

105. INT. DINING ROOM. TRENCHER'S FARM (DAY/EVENING EFFECT 105.

DAVID ENTERS. The places are set. There is no
food on the table. The room is empty. David
exits.

106. INT. BATHROOM (DAY/EVENING EFFECT)

106.

AMY IS HAVING A BUBBLE BATH.

DAVID

I thought dinner was ready.

AMY

It was.

DISSOLVE TO:

Scene 107 on page 29. (Would you therefore
please delete scenes 105 and 106 on page 29)

105. DAVID CROSSES TO THE BATHROOM AND BEGINS TO WASH HIS HANDS. 105
106. AMY WAITS AND WAITS ... AND WAITS. 106
- DISSOLVE TO:
107. EXT/INT. HARRY WARE'S PUB. (DAY/EVENING EFFECT) 107
IT IS CROWDED, MEN ARE PLAYING DARTS, standing at the bar and seated at tables. There are a number of conversations going on.
108. MAJOR SCOTT ENTERS - is greeted by most, including: 108.
109. TOM HEDDEN, YENNER, SCUTT, RIDDAWAY, BERTIE AND CAWSEY. 109.
Following the Major is:
110. JOHN NILES, A STOCKY RED-FACED MAN in his fifties. 110.
HEDDEN turns from the bar, trying to be pleasant, but his hostility is evident.
- TOM HEDDEN
Major, will you be havin' a
pint with me?
- MAJOR SCOTT
(quietly)
Not tonight, Tom. I'll buy
my own otherwise we'll never
get out of here - you and I -
you know that.
- TOM HEDDEN
(just as quietly)
I do know that -
(then seeing JOHN NILES,
sharply)
John Niles! Come 'ere to me!
111. NILES ORDERING A PINT turns and looks at him. 111.
- JOHN NILES
Is it for a pint, Tom?

111. CONTD.

111

TOM HEDDEN

No. it's for the truth - your brother was hanging around the girls again. You'd better keep a closer watch or we'll be putting him away.

BERTIE HEDDEN

Pa, he was just throwing the ball to them a little.

NORMAN SCUTT

A little is too much for that sod.

JOHN NILES

You watch your tongue, Norman.

NORMAN SCUTT

(secure in the presence of RIDDAWAY)

I'll watch nothing, except my own ways. You watch your brother.... or I'll do it for you.

JOHN NILES turns away, flushed and angry, but worried - he knows the room is against him.

JOHN NILES

If there's ever a moment he steps out of line again in any way - I'll be the first to put him away.

112. DANIEL, AN OLD MAN IN THE REAR OF THE BAR, STANDS. 112.

DANIEL

Aye, that's well said, John.

MAJOR SCOTT

Wish you felt the same way, Tom.

113. HEDDEN TURNS ON HIM, his face suddenly flushed with anger. 113.

TOM HEDDEN

You talking about my Emma?

113. CONTD.

113.

MAJOR SCOTT

I am -

TOM HEDDEN

Well don't if you please.

MAJOR SCOTT

(calmly)

We want to get her medical
attention. She needs it,
Tom!

TOM HEDDEN

(roaring at him)

I know what she needs, she
needs to be at home with her
mother, with her family and
I'll hear no more.

114.

114. MAJOR SCOTT TURNS AWAY. There is a long silence 114.
in the bar.

DISSOLVE TO:

115. INT. TRENCHER'S FARM. BEDROOM (NIGHT) 115.

Mary is lying in bed. There is a chess set in front
of her. She looks at the chess men and then
looks at a page in a book about chess then
looks back to the board again. It should be clear
that she is learning the game ... and that she is
trying to puzzle out one of the examples of the
problems of play which the book sets up.

116. INT. TRENCHER'S FARM. STUDY (NIGHT) 116.

DAVID IS STILL SITTING STILL POURING OVER HIS
EQUATIONS (ON THE DESK) and looking up at
the equation on the blackboard He is deep
into it.There is an empty plate on his desk (the slight
remains of some food can be seen on it ...
clearly suggesting that he has eaten at his desk)

There is also an old toaster to one side.

David continues to work.

117. EXT. TRENCHER'S FARM. (NIGHT)

117.

JANICE STANDS LOOKING OFF AT THE SILHOUETTE OF
DAVID SITTING IN THE STUDY. BOBBY MOVES UP
BEHIND HER.

BOBBY

Watching him are you?

JANICE

(whirling)

Gave me a start you did!

He drops his arm casually over her shoulder and
they stand looking off.

BOBBY

You fancy him?

JANICE

He's sweet, I think.

BOBBY

She's a live one.

118. INT. TRENCHER'S FARM. STUDY (NIGHT)

118.

David is now at the blackboard ... concentrating ...
writing with chalk ... pleased ... making an erasure
.... writing some more the tempo of his work
quickenning somewhat as:

AMY (O.S.)

David!

DAVID

(slowly - still writing on
the blackboard, lost in
thought about what he is
doing)

What?

AMY (O.S.)

Come to bed!

DAVID

I won't be much longer!

AMY (O.S.)

You've been at it for hours!

David continues to write numbers and symbols and stops...
very pleased by what he has just finished. As he checks it:

AMY (O.S.)

118. CONTD.

118.

DAVID

.... I'll be up in a minute

He walks to his desk and makes a quick note on a piece of paper. He sees the Toaster. He starts to work on it ... with great dexterity his hands seem to have an intelligence of their own ... and he know more about circuits at ten than half of Westinghouse foremen do at forty ... He looks at it - he knows it works, why test it.

He takes the empty plate and the toaster off his desk (they don't belong there) takes a final glance at the blackboard, turns off the light and exits into:

118A. THE DINING ROOM WHERE HE SEES THE TABLE ... still set and looking as lovely as it did earlier.

He places the empty plate and toaster down and walks into the kitchen.

DAVID

Want anything?

AMY (O.S.)

No thanks.

David opens the fridge and takes a tomato. Closes the fridge, eating the tomato as he exits.

119. INT. TRENCHER'S FARM. BEDROOM (NIGHT)

AMY NOT SO MUCH PUZZLING OVER THE CHESS PROBLEMS as waiting for David. He enters.

AMY

It's your move.

DAVID

(looking at the board -
making his move)

I'll have toast with my peanut
butter in the morning.

AMY

What?

DAVID

(as she looks at him)

I bet I can undress, exercise and
be in bed before you can make
your next move.

119. CONTD.

119.

AMY
(suddenly laughing)
.... but no cheating do
everything as usual.

David starts to undress while not "cheating"
.... there is a humorous barely perceptible added
velocity to his movements.

Amy starts to ponder checking quickly back
into the chess book David undresses, flashes
into pyjamas, goes to a closet and takes out his
skip rope. Finishes with it. Pops into bed ...
a galloping "winner" and he is very pleased.
Amy just looks at him.

120. EXT. TRENCHER'S FARM (NIGHT)

120.

BOBBY
I think he's dotty
I'd like to give her what for.

JANICE
He'll do his work you'd
give her less than half a lark.

BOBBY
(stung)
And what would you give him?

JANICE
(sure of herself)
Enough to make him want some more.

121. INT. TRENCHER'S FARM. BEDROOM (NIGHT)

121.

DAVID TOUCHES AMY'S ARM stroking it as
they both watch the board.

122. EXT. TRENCHER'S FARM. (NIGHT)

122.

OUTSIDE BOBBY AND JANICE continue to watch.

123. INT. TRENCHER'S FARM. BEDROOM (NIGHT) 123.

AMY IS BECOMING AWARE OF DAVID'S LOVING STROKES
She doesn't give much of a damn about the chess
anymore. She suddenly moves.

DAVID
(frowning - moving a
piece back)
That puts you in check.

Amy moves the piece back to exactly the same place.

DAVID
That puts you in

AMY
Mate ...

David removes the board from the bed.

They embrace passionately.

The light is switched off and David and Amy are
making love ... and doing it very well indeed.

124. INT. HARRY WARE'S PUB. (NIGHT) 124.

THE SAME GROUP ARE IN THE PUB, SCOTT IS TALKING.

124. CONTD.

124.

RIDDAWAY

He pays more rent at Trencher's
than I make all summer.

SCUTT

That's because you're thick -
thick Phil - and Yanks ain't
thick - they're richer than you
and I'll ever be.

(to Tom Hedden)

You see his wife?

HEDDEN

That I have.....for years.

VENNER

(softly)

And I.

BERTIE

And I

BOBBY (.O.S)

(at the door)

And I.

125. THEY TURN AND LOOK AT HIM AND LAUGH. JANICE
JOINS HIM.

125

JANICE

Dad, Ma says you're to come home.

TOM HEDDEN

Tell her I'll be along - now run
off home both of you.

VINNER

(as they do -looking at Scutt)

You'd better see his wife, Phil.
She'd give you a good time more than
you could handle - I know.

SCUTT

(after a moment)

You're a liar.

Venner doesn't answer. He just smiles and looks at
Scutt with hate. For a while these two men appear
the closest of friends, they are bitter competitors.

126. INT. TRENCHER'S FARM. DOWNSTAIRS BATHROOM/STUDY(DAY) 126.

AS DAVID ENTERS THE BATHROOM AND TURNS ON THE FAUCET...
AMY APPROACHES.

AMY
(leaning against the
open door)
They've brought the horses, are
you ready to go?

DAVID
(starting to wash
his hands)
I'd love to but I can't now.

AMY
You promised - last night

DAVID
(drying his hands)
I know.... but
(sincerely apologetic)
My work has started to fall into
place and I want to keep at
it sorry.

AMY
(hurt)
I understand.
(probing to hurt in return)
You know, you're the only person
in the world who washes his hands
before he uses the loo.

DAVID
I just washed off the chalk.

127. HE CLOSSES THE DOOR AND USES THE LOO THROUGH: 127.

AMY
When we talked about coming
here you said you wanted to
learn how to ride ...
(David pump, pump, pumps to
flush the can, the handle breaks)
.... you said we'd do things together ...
it would be different here.

127a. DAVID OPENS THE DOOR. 127a.

DAVID
Damn thing broke.

127a. CONTD.

127a.

AMY

Take off some time and let's
start doing what we said.

DAVID

Give me 5 to 10 days and I
think I'll have it finished.

AMY

(interrupting)

Don't tell me about those 5 to
10 days. I want you to spend
more time talking to me.

David doesn't answer. He turns on the faucet and
begins to wash his hands. Looks at the sink -
there is a stain there. He looks at Amy.

AMY

My father used to gut rabbits
in this sink.

127b. DAVID DRIES HIS HANDS THEN WALKS AWAY
TOWARDS THE STUDY SHE FOLLOWS

AMY

Did you ever get blood on your
hands?

David doesn't answer.

128. THEY ENTER THE STUDY AND DAVID SITS BEHIND HIS 128.
DESK In the background we see.

Venner and Scutt who are working on the garage. —

David tries to get into his work hoping
Amy will go away. He doesn't look up as he
hears (and we see) Amy unwrap a stick of gum
and start to chew.

DAVID

Amy, don't play games with me.
What's on your mind?

128. CONTD.

128.

AMY

(Yelling, frustrated)

I don't know -

(a beat)

it's just we've been here two weeks and all we've done is go into town once. All you've done is moved your study three thousand miles!

DAVID

You make it sound like it was nothing. I'm going to work that's the reason we're here remember?

AMY

Listen, it's not just the reason we're here.

DAVID

(riding over her words)

No you listen - I opted to work at what I could do best, where I thought I could do it best I opted O.U.P. OUT of all that S.H.I.T. with your blessings lady, and with or without them that's what I am doing now.

AMY

Treat me as a person with a brain and feelings, not as a sexual necessity. I want to help.

O.S. a door closes. It is Cawsey or someone somewhere in the house.

DAVID

(reacting to the sound)

If you want to help then get your friends to finish ... the garage makers and the rat catchers ... get them all to finish ... that would be a terrific help.

125. CONTD.

125.

AMY
(angrily)
So you can get through the
next five or ten days and on
to the next five or ten

DAVID
(lashing out)
Stop with that "five to ten" -
You don't know what I do
you don't know anything about
what I do. That blackboard
knows more about me than you
do the erasers know more
the chalk

128a. AMY STARTS FOR THE BLACKBOARD

128a.

David stands.

DAVID
(really hot)
Get away from my blackboard! No
more games on my blackboard!

Amy takes out the gum from her mouth and sticks
it onto the blackboard.

DAVID
(he has never been
angrier)
Amy go shopping go
walking go riding go
paint something go hunting
rabbits anything Just
go, Amy just get the hell
out.

And she does, he sits - and he can't work, it
will be a long time before he can.

DISSOLVE TO:

129. INT./EXT. TRENCHER'S FARM STUDY (NIGHT)

129.

DAVID TRYING TO WORK - STRAIGHTENS LISTENING -
hears nothing, turns away from Camera looking
at the window - directly up INTO THE CAMERA
WHICH PANS AWAY

DISSOLVE TO:

130.

ENT. FRANCHISE'S REP.

FOR

as David starts to exit.

40.

130 CONTD.

130

AMY
 (almost to herself)
 I'd even be sorry sorry if you
 picked up the laundry.

DAVID
 (turning at the door)
 What ?

AMY
 (after a long moment)
 I said I'm going to get the laundry.
 (then laughing)
 It will be the high point of my week.

She turns back to her dishes as David exits,
 and looks out the window at:

131 THREE MEN WORKING ON THE GARAGE ROOF, VENNER, SCUTT AND BERTIE. 131

Venner putting a beam in place looks up - and for
 a brief moment both stare at each other.

132. EXT. HILL (NEAR TRENCHER'S FARM) (DAY) 132.

DAVID REACHES THE TOP OF THE HILL, turns to look
 back at the farm as:

133. AMY GETS IN THE CAR and races out of the driveway 133.
 scattering gravel as she goes. Obviously nobody's
 mood is improving.

134. SCUTT AND VENNER WATCH HER GO. AFTER A MOMENT 134.
 CAWSEY JOINS THEM.

134. CONTD. 134.
David looks after her for a long moment - he is beginning to realise the pretty vivacious girl he married is someone he doesn't know at all.
135. INT. OR EXT. HEDDEN KITCHEN OR LAUNDRY AREA (DAY) 135.
THE SMALL LOW CEILING KITCHEN IS A MESS. There are clothes lying in piles on every flat surface, hungry cats lurk and dart under the table. Several blackened pots pour steam from an old-style range or open fire.
136. MRS. HEDDEN STANDS AT THE RANGE. She is a pleasant woman in her forties. 136.
137. TOM HEDDEN IS SEATED IN THE CORNER reading a paper - watching without surprise as: 137
138. EMMA HEDDEN SEATED AT THE TABLE spoons jam out of a jar with her fingers, she is as grimy as the room. There is jam on her cheeks and under her nose. Mrs. Hedden is speaking. 138.
- MRS. HEDDEN
(pointing)
But it's ready now, Mrs. Turner.
Sorry I got behind.
(then - turning)
Emma, you're making a mess
- As if in answer Emma throws the jam jar across the table. It rolls over the edge and smashes on the stone floor.
139. MRS. HEDDEN WALKS SLOWLY OVER to pick up the pieces of glass. 139.
140. EMMA BEGINS TO SCREAM. Her face is contorted ... her eyes are closed. 140
141. TOM WATCHES WITHOUT EMOTION. 141.

142. AMY BACKS UP AS EMMA continues to shriek. 142.
143. TWO OF THE CATS begin licking the jam. 143.
- MRS. HEDDEN
Stop that silly yellin' now.
(then to Amy)
Dr. Allsopp wanted to put her
in a home, but my Tom says she
belongs here with her loved
ones - you get used to her....
you get used to everything.
- During the above Emma responds by screaming even
louder. She draws in great shuddering breaths
her small body heaving.
144. AMY PICKS UP HER LAUNDRY AND EXITS. Tom watches 144.
her go, Mrs. Hedden does not.
- DISSOLVE TO:
145. EXT. TRENCHER'S FARM. GARAGE ROOF (DAY) 145.
VENNER, SCUTT AND HEDDEN ARE WORKING ON THE
GARAGE ROOF.
146. CAWSEY IS INSIDE PUTTING OUT BAIT FOR THE RATS. 146.
They all look up as the car rolls up.
147. AMY OPENS THE DOOR, TURNS TO GET OUT, CATCHES 147.
HER STOCKING on an upholstery tack - it rips.
She sits, looks at it - lifts her skirt
still thinking about the Paddens. Still somewhat
ill from the experience.
148. Omit.
149. THE MEN STOP WHAT THEY WERE DOING and watch 149.
enthralled.

150. INT. TRENCHER'S FARM STUDY (DAY) 150.
DAVID STEPS TO HIS STUDY WINDOW, WATCHING HIS WIFE.
The men are engrossed completely as Amy twists and turns her legs. One of them whistles.
151. EXT. TRENCHER'S FARM. DRIVEWAY (DAY) 151.
AMY LOOKS UP CATCHES THEIR LOOKS, IS DAVID WATCHING? She remains motionless for a long moment then straightens abruptly, takes the laundry and makes for the house.
152. INT. TRENCHER'S FARM STUDY (DAY) 152.
DAVID GRINS A LITTLE, but there is more sadness than warmth in his smile.
The front door slams. Amy's footsteps are heard marching towards the study.
David turns towards the door.
153. AMY SLAMS INTO THE ROOM. SLAMS THE LAUNDRY ON HIS DESK. 153.

AMY

They were practically
licking my body.

David removes the laundry and puts it on the floor,
and leans against the desk watching her face.

DAVID

Who was practically
licking your body.

AMY

Venner and Scutt.

DAVID

I congratulate them on their taste.

... however a mail ... teacher and
Scott wouldn't be out there.

... begins with
... still

... the problem.

155. CONTD.

AMY

of Boston either

COVER
"Chicken shit
radicals"

quicken
banks

no has a
present.

AMY

there is no
to hide.

DAVID

you're asking me or telling me.

AMY

I'm asking you.

DAVID

Why? It was your idea - to run
back to the old homestead.

153. CONTD.

153.

Amy looks at him.

AMY

Sorry.

DAVID

If you're sorry come here.

(then)

Are you sorry 'sorry' - or
just sorry.

AMY

Sorry, sorry.

(she crosses to him,
sits and kisses him)

I'm going to have a bath.

DAVID

Why? You don't need one.

AMY

I think I do.

154. AMY CROSSES INTO THE LIVING ROOM and to the stairs

154.

DAVID

And I never claimed to be a
humanitarian I claimed
to be some second rate genius -
doing second rate work - on a
first rate idea.155. AMY CLIMBS THE STAIRS taking off her white
sweater her lovely breasts swinging freely.

155.

AMY

I-am-neither.

She throws the sweater over her shoulder on to
the floor below.

AMY

I am a woman.

156. EXT. TRENCHER'S FARM. GARAGE ROOF (DAY)

156.

CHARLES VENNER, SHIRT OFF AND SWEATING is on the
top of the garage, looking at Amy through the window.

156. CONTD.

156.

DAVID (C.S.)

(half angry)

On a first rate idea - which
I will finish in ten days -
if I can get some time.

157. INT. TRENCHER'S FARM. TOP OF STAIRS (DAY)

157.

AMY STARES BACK AT HIM for a long moment without
expression then moves away.

158. DAVID ENTERS THE LIVING ROOM. Seeing the sweater
he bends down and picks it up.

158

DAVID

(teasing her)

Don't forget to draw the
curtains.

159. EXT. TRENCHER'S FARM. GARAGE AREA (DAY/EVENING)

159

CHARLES VENNER AND NORMAN SCUTT ARE MOVING AWAY
FROM THE FARMHOUSE FOLLOWED BY CHRIS CAWSEY AND
BERTIE. Ahead of them:

160. RIDDAWAY WAITS IN HIS TRUCK. From the farmhouse
we can hear.

160

AMY (O.S.)

Kitty! Kitty! Kitty!

The men react to the sound of her voice, but they
do not speak. In contrast to the scene the
preceding day, they are silent, each engrossed
in his own thoughts.

161. OMIT.

162. INT. TRENCHER'S FARM. STUDY (DAY/EVENING EFFECT) 162.
DAVID IS SEATED AT HIS DESK writing on his equations, trying to concentrate while AMY keeps calling her cat.
- DAVID
(finally)
Can you forget the goddamned cat and let me work for a moment!
(muttering, trying to write - finally writing it)
Kitty, kitty, kitty ...
(throwing down the pencil)
Shit!
- There is a long silence and he tries to concentrate, then:
163. HE STANDS - GOES TO THE FRONT DOOR - EXITS - IT CLOSES BEHIND HIM. 163.
164. EXT. TRENCHER'S FARM (DAY/EVENING EFFECT) 164.
THE MEN PULLING OUT IN THE TRUCK, look back as:
165. DAVID CROSSES TO THE CAR AND GETS IN. 165.
166. CAWSEY SITTING IN THE BACK WITH BERTIE draws his knife and begins to sharpen it, locking off as: 166.
167. DAVID STARTS THE CAR and follows them. As he does, the house door opens and: 167.
168. AMY STEPS OUT AND STANDS LOOKING OFF as: 168.
169. THE CAR ROARS TOWARDS THE TRUCK. RIDDAWAY HOLDS IN THE CENTRE OF THE ROAD. DAVID swings the car past them and on to the main road. skidding: 169.
170. NARROWLY MISSING AN ONCOMING TRACTOR - then races towards town. 170.

171. INT. TRUCK DAY/EVENING EFFECT) 171
RIDDAWAY CHUCKLES turns to his friends.
- VENNER
(after a long moment)
Just a question of time.
- SCUTT
(finally)
How, Charlie?
172. VENNER LOOKS AT HIM, his face expressionless. 172.
DISSOLVE TO:
173. EXT. WAKELY SQUARE & GRAVEYARD (DAY/EVENING EFFECT) 173.
JANICE AND HER FRIENDS MAKE A SLOW CIRCLE OF THE
SQUARE checking the action - watching them as always
is:
174. HENRY NILES, SITTING IN THE SHADOWS and beyond 174.
watching him is his brother.
They all turn as:
175. THE CAR SLIDES TO A HALT IN FRONT OF HARRY WARE'S PUB 175.
176. DAVID STARTS TO GET OUT - THEN SITS BACK and lights 176.
a cigarette, trying to understand his anger, staring
blankly at:
177. THE CHURCH ACROSS THE STREET ... down the street from 177.
Church Hall:
178. MRS HEDDEN APPEARS, CALLS TO JANICE who slowly 178.
crosses part way to her.
179. DAVID SITS IN THE CAR, smoking, looking at: 179.
180. JANICE AND HER MOTHER calling back and forth in the 180.
Church Hall doorway ... finally MRS HEDDEN enters
the Church Hall.

181. JANICE CROSSES TOWARD THE PUB. She moves slowly, languidly, provocatively very aware of herself and very aware of: 181
182. DAVID WHO SHORTLY BECOMES AWARE OF HER, as: 182
183. HENRY NILES BLOCKS HER WAY ... and looks down at her, smiling. 183
184. JOHN NILES APPEARS FROM A NEARBY SHADOWY DOORWAY 184
- JOHN NILES
Henry, come here!
- JANICE
Oh, he's alright.
185. SHE REACHES UP, PATS HIM ON THE FACE, moves around him toward the pub, pausing at the door to give a long lingering look at David. DAVID looks back - then jumps as: 185
186. BOBBY HEDDEN SLAPS THE REAR OF THE CAR, as he runs past to join his sister. 186
- At the doorway, BOBBY grabs JANICE and drags her inside looking back at Henry.
187. DAVID, WATCHING THE KIDS, SMILES A LITTLE BIT, then his expression changes as: 187
188. JOHN NILES CROSSES TO HIS BROTHER. 188
- JOHN NILES
How many times do I have to call you, Henry.
189. HENRY SLOWLY TURNS TO FACE HIS BROTHER, WHO SLAPS HIM SAVAGELY ACROSS THE FACE. Once, twice, three times. The blows are slow and hard and HENRY rocks with their force - but strangely there is no anger behind them, they are almost casual. Blood begins to trickle from the corner of HENRY's mouth as he looks at his brother. 189

190. JOHN PULLS OUT HIS HANKY and dabs at the blood. 190.

JOHN NILES
(gently)
Come on.....

He turns and moves away, Henry follows

David watches them in amazement, then leaves the car and crosses to the bar.

191. INT. HARRY WARE'S PUB (DAY/EVENING EFFECT) 191

THE BAR IS REASONABLY CROWDED, TOM HEDDEN IS THERE WITH BERTIE & VANNER, AND SCUTT, CAWSEY AND RIDDAWY are sitting at a table.

192. JANICE AND BOBBY are in the doorway. 192.

JANICE
(as David enters - looking at him)
But Ma sent me for you - Dad.

TOM HEDDEN
(as David moves to the bar)
What does she want ?

JANICE
Didn't say.....

CHRIS CAWSEY
You'd have known for sure what she was after twenty years ago, aye Tom.

TOM HEDDEN
Are they still down the hall
Bingoing' ?
(then crosses as Janice nods)
Tell her I'm behaving myself
....and I'll be coming soon.

He gives Janice a hug and a kiss on the cheek, and it is very clear that he adores her - adores all his children.

192 CONTD.

192.

TOM REDDEN

Run along now, take care of
your sister, Bobby.

BOBBY

I will, Dad .

Tom moves back to the bar.

193. JANICE TURNS TO LEAVE, BUT BEFORE SHE DOES SHE
LOOKS FOR A LONG MOMENT AT DAVID, then turns and
moves out.

193.

(omit scene 194)

DAVID

A large whisky, double scotch, malt
with ice.

As he speaks the men are whistling the National
Anthem. There is an imperceptible movement
away from the bar toward the:

195. DART GAME - the conversation seems to have stopped 195.

196. VANNER AND SCOTT REMAIN WHERE THEY ARE, looking
at David. He turns and nods to them - they
nod back. He lifts his glass in half salute,
they lift theirs. Their faces expressionless.
Harry Ware serves him.

The only sound is the noise of the darts striking
the board.

DAVID

I gather drinking in here is done
in total silence.

HARRY WARE

(liking him)

Aye. It's a matter of
concentration.

DAVID

I'll have another one.

HARRY WARE

A large whisky.

52.

196. CONTD.

196.

DAVID
Double scotch.

HARRY WARE
Malt.

DAVID
With ice.

HARRY WARE
With ice.

DAVID
Have one on me.

MAJOR SCOTT
Hello, Mr. Sumner
(as David turns)
Care to join me in a drink.

DAVID
(brightening)
Of course

MAJOR SCOTT
What will it be?

HARRY WARE
I've got it Major.

MAJOR SCOTT:
I'm John Scott.
(smiling a little
shaking hands)
I was about to go up to your
farm to welcome you into our
small community. Actually
I wanted to help the good Reverend
and Mrs. Wood talk you into joining
us at the Church Social, this coming
Thursday.

(as David looks at him
surprised)
When I saw your car, I thought
we could go up together. The
Reverend can drive me back.

DAVID
It will be my pleasure, sir.

TRENCHER'S FARM.

January 24 1971
223/SP

52a

197. TOM REDDEN WAS REACTED TO THE MAJOR'S ENTRANCE
his face flushing, his hands tensing. Finally
he straightens.

197.

TOM REDDEN:

Can I buy you a drink, Major ?

MAJOR SCOTT

(casily without looking
at him)

Not tonight, thank you, Tom,
Some other time.....

(to David)

Cheers.

The drinks are poured and consumed in total silence.
The antipathy between Scott and Tom Redden is
unmistakable, and David reacts to it. Finally.

DAVID

Shall we go then ?

MAJOR SCOTT

(unmoving)

If you wish.

-53-

197 CONTD.

197.

DAVID
(drily)
I do.

He starts to leave some money on the bar, Scott stops him, pays.

David turns and moves towards the door. Scott remains at the bar for a moment - then, as Hedden doesn't move or speak he follows after David.

198. EXT/INT. CAR. SERIES OF ANGLES (NIGHT)

198.

JANICE HEDDEN STANDS in the door of the Church Hall, watching.

199 DAVID AND MAJOR SCOTT DRIVE OUT OF WAKELY.

199.

DAVID
You seem to handle him very well.

MAJOR SCOTT
Thomas Hedden needs a lesson in manners, every now and then... but again he's not all that bad. A good man actually.....but a little drink goes a long way with him.

They drive silently for a long moment, then David sees:

200. HENRY AND JOHN NILES WALKING ON THE ROAD

200.

201. DAVID'S FACE TENSES and he increases his speed until he is well past them. Then he relaxes, slows down and lights a cigarette.

DAVID
D'you know Henry Niles, Major ?

MAJOR SCOTT
As I know the whole damn village.....as any J.P. must.

201. CONTD.

201

DAVID

Why would anyone hit him -
hard.

MAJOR SCOTT

That would be Henry's brother
John.

(after a moment)

We're isolated here - have been
for over 300 years. That's led
to marrying where they shouldn't
have - bad husbandry that -
sheep or people - it leaves its
mark sooner or later.

(after a moment)

But to hell with our local in-
breeding. I'm worried about
raising money for the social.

DAVID

(smiling)

I'd drink to that - if I had
anything to drink.

MAJOR SCOTT

You do.

He reaches in his coat pocket, pulls out a small flask.

He drinks deeply then hands the flask to DAVID.

202. EXT. TRENCHER'S FARM. (NIGHT)

202

THEY WHEEL UP IN FRONT OF THE FARM AND STOP. There
is another car parked in the driveway. The house is
blazing with lights. The two men get out and cross
toward the door - it opens.

203. AMY STANDS IN THE DOORWAY - they cross to her.

203

MAJOR SCOTT

(before DAVID can speak)

Hallo, Amy.

AMY

(giving him a quick kiss)

Why haven't you come to visit
us sooner, Major?

203. CONTD.

203

MAJOR SCOTT
Shearing time, my apologies.

AMY
You're forgiven.
(then)
I see you've brought my drunken
husband home.

DAVID
I'm not drunk yet.....

MAJOR SCOTT
(overlapping)
No fault of mine.

AMY
I'm glad to see you both in any case.

204. SHE TAKES SCOTT'S ARM AND LEADS THE WAY INTO THE LIVING ROOM. DAVID follows shutting the door behind him. 204

205. INT. TRENCHER'S FARM. LIVING ROOM (NIGHT) 205.6
/6

AS THE THREE ENTER, REVEREND HOOD STANDS, HIS WIFE, LOUISE, REMAINS SEATED.

Reverend Hood is a vigorous and attractive man. Mrs. Hood is a quiet good-looking woman.....but not passive.

David is somewhat surprised as he is introduced. He was expecting some stereotype of an English vicar and his wife and this couple hardly fits that image.

AMY
This is the Reverend and Mrs. Hood,
David.

DAVID
(crossing)
I'm pleased to meet you.

REVEREND HOOD
(enthusiastically)
I've been looking forward to it
myself.

56.

205.6
CONT'D.

205.6

MAJOR SCOTT

Hello Barney, Louise.

AMY

(over the greetings)
The Vicar and Mrs. Hood came
by to invite us to a party for
the Church next week.

DAVID

(charmingly)
It's going to be more than an
invitation, I believe.

MRS. HOOD

(smiling)
Major, you have betrayed our secret
plan.

REVEREND HOOD

Who said anything about money?

DAVID

(overlapping the Reverend's
words, taking out a bill)
I was thinking about five pounds.

REVEREND HOOD

(taking it quickly)
I'll take it. And I thank you.....and
I look forward to seeing youboth
at the Social and in Church....if you
can find the time.

DAVID

Time is a little difficult to find
these days.

(then to Amy)
So are cats. Did you....?

AMY

No.

REVEREND HOOD

(smiling at David)
At least you can give me some hope
about your coming to Church.

205/6 CONTD.

MAJOR SCOTT

After all "hope" is your business,
isn't it Barry ?

REVEREND HOOD

(to the Major)
And faith.

DAVID

And Charity.

REVEREND HOOD

(laughing)
Amy's been telling us why you came to
Wakely.....to write...to meditate.

DAVID

(nodding over the Reverend's
last word)
Why did you come here ?

REVEREND HOOD

I was drafted.
(slightest beat)
Your work sounds complicated.

AMY

(smiling)
Only when I try to explain it.

REVEREND HOOD

Do tell us both what you do.

MRS. HOOD

(leaning forward, interested)
Yes.....please do.

DAVID

I'm an astro mathematician.....

REVEREND HOOD

I never heard of that.

DAVID

Because I made it up.
(over laughter)
I have a grant to study possible
structures of stellar interiors.....

205/6 CONTD.

205/6

MAJOR SCOTT

Very interesting.

DAVID

I haven't finished yet.....and the implications regarding their radiation characteristics.....Anyone like a drink ?

MAJOR SCOTT

I would.

MRS. HOOD

Coffee is fine thank you.

DAVID

Same for you Vicar ?

REVEREND HOOD

I'll have a whisky.

207. DAVID MOVES TO POUR THE REVEREND A DRINK

207.

REVEREND HOOD

Radiation....what an unfortunate dispensation.

DAVID

Why..... Say when Vicar.

REVEREND HOOD

I finally got a look at those tennis shoes I've been hearing about.

DAVID

Never judge a man till you've walked a mile in his moccasins.

REVEREND HOOD

I hope it's not another bomb.

DAVID

I've never worked on a bomb and I don't intend to.

REVEREND HOOD

You're a scientist....can you deny the responsibility ?

207 CONTD.

ScA.

207

DAVID

Can you ? After all, there has never been a kingdom given to so much bloodshed as that of Christ.

REVEREND HOOD

(smiling pleasantly)

That's Montesquieu, isn't it ?

DAVID

Really ?

MRS. HOOD

Who is he ?

REVEREND HOOD

He was somebody worth reading.

DAVID

I'm afraid I confine my light reading to the bible....King James version, of course.

MAJOR SCOTT

God moves in mysterious ways.

REVEREND HOOD

I wouldn't take it too lightly.

DAVID

I don'tI don't take it at all.

REVEREND HOOD

Wouldn't it be nice if it was that easy.

MAJOR SCOTT

And it isn't that easy.....ever.

(then)

Or is it ?

REVEREND HOOD

No it isn't.....not ever.....

(then)

But wouldn't it be nice if it was.

208. DAVID, THE REVEREND AND THE MAJOR LOOK AT EACH OTHER AND GRIN....lift up their glasses in a half toast and drink.

208

208 CONTE.

DAVID

Why ?

REVEREND HOOD

(after a beat)

Well, we mustn't keep these good
people any longer.

209. DAVID, MAJOR SCOTT AND REVEREND HOOD move towards 209.
the door. The Reverend is carrying a Chess
piece which he has played with absentmindedly a
few times during the scene.

Louise and Amy follow.

MRS. HOOD

Does God bore you Amy ?

AMY

In the area of boredom, Mrs. Hood
God is not my problem.

MRS. HOOD

Good! Then he might come up
with something nice to amuse you.

They reach the front door. David opens it as they
put on their coats. The Reverend becomes aware of
the chess piece in his hand.

REVEREND HOOD

Amy tells me that you play an interesting
game of chess.

(as David nods, the Reverend tosses
David the chess piece which David
catches, pleasantly)

We must have another game some time.

David is amused as:

LAP DISSOLVE TO:
VOICES OVER:

DAVID

I'll see you to your car.

SCOTT AND REVEREND HOOD (O.S.)

Don't bother.....It's perfectly alright.

- 210 INT. TRENCHER'S FARM. LIVING ROOM (NIGHT) 210
- DAVID LIGHTS A CIGARETTE MOVES BACK INTO THE LIVING ROOM, PICKS UP HIS SCOTCH - finishes it then crosses to the hallway, opens the door, pulls open the closet door, pulls out a white sweater (the one Amy dropped on the floor earlier) looks around - picks up the poker, drops the sweater on it like a flag, puts out the lights and marches up the stairs waving his banner.
211. INT. TRENCHER'S FARM. MASTER BEDROOM (NIGHT) 211.
- DAVID ENTERS WAVING THE WHITE SWEATER. Amy looks up at him smiling in spite of herself. She is sitting up in the double bed, wearing a sheer nightgown. David makes the peace sign.
212. AMY RETURNS IT. He props the sweater up on the dressing table and crosses to her. Sits on the bed embracing her, caressing her breasts. 212

DAVID

You're not wearing a bra - I might become a body licker.

210. INT. TRENCHER'S FARM. LIVING ROOM (NIGHT) 210.

DAVID LIGHTS A CIGARETTE MOVES BACK INTO THE LIVING ROOM, PICKS UP HIS SCOTCH - finishes it then crosses to the hallway, opens the door, pulls open the closet door, pulls out a white sweater (the one Amy dropped on the floor earlier) looks around - picks up the poker, drops the sweater on it like a flag, puts out the lights and marches up the stairs waving his banner.

211. INT. TRENCHER'S FARM. MARY STEW BEDROOM (NIGHT) 211.

DAVID ENTERS WAVING THE WHITE SWEATER. Amy looks up at him smiling in spite of herself. She is sitting up in the double bed, wearing a sheer nightgown. David makes the peace sign.

212. AMY RETURNS IT. He props the sweater on the dressing table and crosses to her and embraces her.

Amy is smiling and David is grinning as he begins taking off his clothes over:

AMY

You were awful to the Reverend.

DAVID

No he's all right
I like him.

His clothing half off David crosses to the bureau and takes his jump rope.

As he jumps:

DAVID

And his wife's very attractive.

David increases the speed of his jumping rope.

AMY

(as David continues
to jump)

David, what's a binary number?

DAVID

Zeros or ones ... plus or
minus ...

AMY

(finishing, interrupting)
In sequences of twos?

DAVID

(sweetly)
Right. You're no dummy
you're a bright lady.

212. CONTD.

- 61 -

212.

AMY

Really? I don't feel
bright. I feel lost ... like
I'm going on some kind of
trip and I don't know where

(then)

I need some help.

DAVID

That's why I keep in shape
to give you all the help you
need ... whenever you need it.

AMY

(softly, meaning it)

Right now then

DAVID walks to the closet, hangs up the skip rope without
looking on a hook .. then reaches for the cord to
put out the light.

DAVID

(anguished)

My God !!

213. AMY BOUNDS OUT OF BED AND RUSHES TO HIM ... looks. 213.

214. THE CAT IS HANGING FROM THE LIGHT CORD ... STRANGLED 214
It has also been stabbed with a nail file, which is
still embedded in its body.

AMY covers her mouth in horror as we:

DISSOLVE TO:

A SERIES OF ANGLES

215. EXT. MOORS OF WAKELY (NIGHT) 215.

A MIST creeps down over the dark hills.

216. INT. HARRY WARE'S PUB (NIGHT) 216.

HARRY is drinking a glass of whisky - alone in
his bar.

217 INT. TRENCHER'S FARM. BEDROOM (NIGHT)

217

AMY WEARING A ROBE IS SEATED ON A CHAIR as DAVID enters.

DAVID

I've locked all the doors and windows downstairs ... let's keep them locked from now on.

AMY

(quietly,
All right.

DAVID takes out a pair of pyjamas and puts them on.
AMY gets into bed, her robe on.

After a long moment.

AMY

Venner or Scutt

DAVID

Why?

AMY

To show you up ...
(slightest beat)
... to show you they could get into your bedroom.

DAVID

I don't believe that.

AMY

Who else is around all the time?

DAVID

We've left our doors unlocked.....
It could have been somebody passing

217. CONTD.

- 63 -

217.

AMY

(suddenly loud)

Somebody passing ... a perfect
stranger .. comes into the
house ... sees kitty ... decides
to strangle her and hang her in
the closet! Somebody passing?

218. DAVID GETS INTO BED AND SWITCHES OFF THE LIGHT
After a long pause

218

AMY

Cawsey or Scutt

DAVID

I don't think so.

AMY

Well I damn well do.

LONG DISSOLVE TO:

219. INT. TRENCHER'S FARM. KITCHEN (DAY/MORNING EFFECT) 219.

A BOWL OF MILK IS ON THE KITCHEN FLOOR. GLEAMING WHITE.

220. INT. TRENCHER'S FARM BEDROOM (DAY MORNING EFFECT) 220

THEY ARE STILL BOTH IN BED.

226. CONTD.

- 65 -

AMY

Are you going to look at them
all day?

DAVID

(turning, putting the
sandwich down)

Would you feel better if I went
out to talk to them.

(then)

.... or maybe you'd feel better
if we left -

AMY

We've paid for a year.

DAVID

Listen, I'm not going to accuse
them ...

AMY

(quietly)

You don't have to accuse them.
You can start by just mentioning
that our cat was strangled and
see what happens.

DAVID

Why ?

AMY

You can believe in the possibility
can't you?

DAVID

The rent we paid doesn't matter.

AMY

No - ... what matters is running away.

226. CONTD.

That hurt him - she sees it and turns away.

DAVID

(after a long moment)

I'll mention that our cat is missing and ask them if they've seen her.

(turning)

You don't think that's enough, do you?

AMY

(slightest beat)

Not quite - why don't you write them a note on your blackboard?

227. INT. TRENCHER'S FARM. KITCHEN (DAY) 227.
AMY ENTERS THE KITCHEN where she starts to clean up the lunch things. O.S. the front door opens, she turns and crosses to a window and watches.
228. EXT/INT. TRENCHER'S FARM (DAY) 228.
DAVID SLOWLY APPROACHING VENNER, SCUTT, BERTIE AND CAWSEY.
229. VENNER, SCUTT, CAWSEY AND BERTIE STOP WORKING AS DAVID reaches them. There is a long beat .. then David speaks. We see Scutt pointing out something on the garage in response. 229.
230. AMY'S MOUTH TURNS BITTER AS SHE REALISES THAT DAVID isn't talking about the cat ... she exits. 230
231. DAVID GLANCES BACK AT THE FARMHOUSE .. as if in response: 231.
232. AMY WALKS TO THE FRONT DOOR and angrily slams it shut. 232.

233. INT. TRENCHER'S FARM. KITCHEN (DAY) 233
- AMY ENTERS and begins soaking some dishes then stops as she hears the front door opening.
- DAVID (O.S)
Right in here - carefully now.
(then sticking his head
in the door - quietly)
I'm going to catch them off
guard.
- VENNER and SCUTT and CAWSEY (O.S.) ad lib "Easy"
"hold your end higher", "careful now" - but under
their voices is subdued laughter and AMY tenses
with anger as DAVID exits.
- DAVID (O.S)
There on the beam.
- VENNER (O.S)
Open or closed?
- DAVID (O.S)
Open.
- AMY listening her face white, then crosses to the
fridge and begins taking out bottles of wine.
234. INT. LIVING ROOM. TRENCHER'S FARM. (DAY) 234
- DAVID STANDS WATCHING CAWSEY and VENNER open the
mantrap. It is not easy but finally it is cocked.
They look at him. DAVID points to a wall.
235. VENNER DRIVES FOUR long nails and the other three 235
lift the trap and hang it on the nails - it fits
perfectly.
- They all stand looking at it, then at:
236. AMY AS SHE ENTERS WITH A TRAY. The tray has four 236
glasses of beer and a gleaming white bowl of milk
on it.
237. DAVID, VENNER, SCUTT AND CAWSEY each take a glass 237
of beer from the tray as AMY walks around serving
them.

243. CONTD. 243

VENNER

Be easy then ... should try it,
'specially living here at
Trencher's with good shooting
just outside your door.

244. DAVID THINKS THIS OVER. VENNER LOOKS AT AMY - Amy 244
looks away.

DAVID

I'd like to very much, thank
you.

VENNER

We'll meet Wakely, about 8.30
across from the pub.

DAVID

I don't have a gun.

VENNER & SCUTT

There'll be extra.

AMY

The garage?

DAVID

(sharply)
I can wait.

245. SCUTT AND CAWSEY finish their beers and rise. 245.

SCUTT

(standing)
We best return to the work.

246. DAVID AND VENNER STAND SLOWLY. DAVID SHOWS THE 246.
THREE TO THE FRONT DOOR. Closes it and returns to:

247. THE LIVING ROOM. AMY IS GONE. DAVID looks toward 247.
the kitchen where we can hear Amy with the dishes.

DAVID takes a hesitant step toward the kitchen ...
turns ... goes to the study.

248. INT. TRENCHER'S FARM. STUDY (DAY) 248.
DAVID ENTERS HIS STUDY AND STOPS LOOKING AT THE CENTRE OF HIS DESK WHERE AMY has placed the gleaming white bowl of milk. David glances up at:
249. THE BLACKBOARD: 249.
"DID I CATCH YOU OFF GUARD ?"
is written on it.
250. EXT. ROAD (DAY) 250.
VENNER IS TALKING EARNESTLY AND CHRIS CAWSEY AND SCUTT are almost falling down with laughter as they walk away from the farmhouse.
251. EXT. ROAD (DAY) 251.
AMY WATCHES THEM THROUGH THE WINDOW.
DISSOLVE TO:
252. INT. TRENCHER'S FARM. MASTER BEDROOM (NIGHT) 252.
DAVID IS ALONE IN BED.....reading. He looks at the clock on the night table next to him. It is one o'clock. He rises, exits.
253. HE STOPS ON THE STAIRS..... looks down at: 253.
254. AMY CURLED UP IN A CHAIR NEXT TO THE FIREPLACE (which is still glowing).....she is asleep. 254.
David turns away as we:
DISSOLVE TO:
255. EXT. STREET. WAKELY (DAY/DAWN EFFECT) 255.
DAVID VENNER SCUTT AND PHILIP RIDDAWAY are standing in front of the butcher's shop. They are each carrying a gun.
They stand silent, watching David break the gun, simulate loading, cock the hammers and click them off at an imaginary brace of pheasants.

255. CONTD.

255.

SCUTT

That's good sir - you'll do fine
just fine -

VENNER

Just lead 'em a little and
squeeze easy -

DISSOLVE TO:

Omit scenes 256, 257, 258.

259. EXT. MOOR (DAY)

259.

THE FIVE MEN WALK THROUGH THE SCRUB,

SCUTT

(stopping)

This'll be you, Mr. Sumner....
right here. Here's the sack....
(a beat)

We'll beat the duck snipe to
you.....small they are....
don't want them broken up with
shot - unless you have to.

RIDGWAY

(always the huntsman)

Stay still as you can be.....

CAWSEY

An' if you miss 'm with the
sack.....shoot 'm.

SCUTT

We be spread about - iffen
you need us - call.

259. CONTD.

259

 VENNER

 You do that - you hear, sir.
 (as DAVID nods to SCUTT)
 Here's your sack, Norman.

 SCUTT

 Drive 'em to me, Charlie ...

 And they walk away DAVID watching them.

 DISSOLVE TO:

260. EXT. TRENCHER'S FARM (DAY)

260.

 VENNER APPROACHES AND looks through the living room
 window.

261. AMY IS LYING ON THE SOFA ... reading. VENNER knocks. 261.
 After a beat.

 AMY (O.S)

 Who is it?

 VENNER

 Charlie Venner, Ma'am.

 VENNER waits. After a moment AMY opens the door.

 AMY

 Is David alright? :

 VENNER

 He is ... I reck ...

 AMY

 I thought you were shooting Mr
 Venner.

 VENNER

 (easily)

 He is and I'm ... not -

 (as AMY almost smiles)

 I like the way you say "Mr
 Venner".

262. EXT. MOOR (DAY)

262.

 DAVID IS KNEELING ... LOOKING ... HOLDING THE SACK

263. EXT/INT. TRENCHER'S FARM. (DAY)

263.

VENNER

But I'd like it even better, if
y'say "Charlie" - you did once
you know.

(the hat off)

I'm sorry I was pushy the other
day.

AMY

(amused)

Do you always "visit" the wives
of men who go shooting?

VENNER

Not always, Ma'am, only if
they're friends.

(still holds hat)

And if they look like you

(simply)

Would you like me to go? I will
you know.

AMY

(after a long moment
smiling a little)

Would you like a drink, Mr
Venner? I'd like to know what
you think of cats.

VENNER

(entering)

Charlie'd love one ... Amy, and
I do fancy cats.

AMY LOOKS AT HIM THEN WALKS AWAY FROM HIM TOWARDS THE
LIVING ROOM, VENNER watches the motion of her hips,
grins and follows.

264. AMY TAKES OUT A BOTTLE OF WHISKY AND TWO GLASSES.
As she pours, VENNER behind turns her around and
kisses her ... long on the mouth.

264.

265. EXT. MOOR (DAY)

625.

SCUTT HAS BACKTRACKED BEHIND DAVID, SMILING AS HE
WATCHES DAVID STILL AND TENSE ... holding the sack
... looking.

266. INT. TRENCHER'S FARM. LIVING ROOM (DAY) 266.

VENNER

Here or in your bedroom?

AMY

(ignoring him, turning
and pouring)

Here's your drink, Mr Venner
... take it and then get out.

VENNER

You wouldn't tease me, would
you, Amy?

267. VENNER'S ARM GOES AROUND HER ... SHE SLAPS HIM ... 267.
he kisses her for a second time ... she is not
responsive ... and finally breaks away from his kiss.

AMY

(flat and cold)

Get out.

He takes her again.

268. EXT. MOOR (DAY) 268.

THE LANDSCAPE IS EXTREMELY BEAUTIFUL AND SERENE.
DAVID IS WATCHING THIS, HIS SHOTGUN READY. SCOTT
WATCHES DAVID a moment longer than grins and moves
away.

269. INT. TRENCHER'S FARM. LIVING ROOM (DAY) 269.

AMY BREAKS FROM VENNER AGAIN.

AMY

(yelling, but she is
losing her breath)

I said, get out.

270. VENNER SLAPS HER THREE TIMES ACROSS THE FACE. They 270.
are savage blows. The last knocks her to the floor.
VENNER grabs her by the hair and drags her to the
couch, pins her arms and begins to kiss her. AMY
struggles.

271. VENNER KEEPS AMY'S ANGRY SQUIRMING BODY TIGHT BENEATH HIM. He smiles and begins to rub himself against her suddenly not so reluctant body. 271
- VENNER
I don't want to reave you ...
but I will.
272. STILL TRYING TO TWIST AWAY FROM HIM, AMY'S HAIR SLIPS FROM ITS PINS. 272
- AMY
(almost crying)
Leave me, please!
273. VENNER GRABS THE LONG TRESS IN HIS HANDS... pressing his mouth into it and inhaling deeply. 273.
- We hear a cry of anger and loss from the pillows.
AMY turns her head to shout.
- VENNER kisses her cheek and ear.
- VENNER
You remember, don't you?
There's never been anyone like
you here. How does it feel,
love?
- He seeks the zipper on the side of her dress.
274. AS VENNER FUMBLES WITE THE ZIPPER, AMY SITS UP SUDDENLY and tries to push him away ... her hands pushing against his chest. 274.
- VENNER caresses her breasts and bends down to kiss them through the material.
275. ONE OF HER HANDS SPRINGS UP TO PREVENT HIS and the other scratches at VENNER's face, but he bears down again .. slapping her again (not hard) then kissing her neck and the hollow of her throat. 275.
- As he reaches for her mouth, she turns her head away sharply and a string of beads she is wearing breaks ... clattering to the floor.
- As the beads roll:

276. EXT. MOOR (DAY) 276.
DAVID COCKS HIS GUN AS HE HEARS MOVEMENT IN THE HEATHER. A RUST COLOURED GROUSE FLIES BY and DAVID aims then lowers the gun.
277. INT. TRENCHER'S FARM. LIVING ROOM (DAY) 277.
VENNER MOVES HIS HAND TO HER LEFT BREAST ... she wrenches away: starts to scream - he covers her mouth.
- VENNER
You want me, say you want me.
- AMY
(crying now, softly,
struggling)
No ... no ... no.
278. VENNER NOW PULLS GENTLY ON THE BACK ZIPPER. The steel moves on the tracks. As the back of Amy's dress falls open ... her body stiffens. 278.
279. VENNER MOVES HIS HANDS OVER HER smooth shoulder blades and down her spine. Stroking slowly - insistently. 279.
280. AMY TURNS. HE GRABS HER WRIST - kisses her. She is worn out from struggling - worn out from need. VENNER pulls at her dress caressing her breasts. 280.
- AMY
Charlie.
(shaking her head tears
in her eyes)
Please don't.
- VENNER slowly tears Amy's dress away from her body.
281. EXT. MOOR (DAY) 281.
It is getting chilly, DAVID buttons the top of his jacket.
282. INT. TRENCHER'S FARM. LIVING ROOM (DAY) 282.

283. VENNER SQUEEZES AMY'S BARE NIPPLES between his finger tips. He begins to kiss them. 283
- AMY
(very slowly, very softly)
Charlie.
- VENNER looks down at her smiling, then calmly positions her beneath him.
284. EXT. MOOR (DAY) 284
- DAVID IS BECOMING VERY AWARE that he is very alone - very aware of the total silence.
285. INT. TRENCHER'S FARM. LIVING ROOM (DAY) 285
- VENNER PULLS AMY'S BODY TO HIM and, slowly and gently thrusts himself into her. AMY gasps. She tries to turn away and then her body with a will of its own, rises to meet him. She remains motionless for a long moment as he moves within - then she is holding him - her legs rising, her arms encircling him.
286. EXT. MOOR (DAY) 286.
- DAVID WATCHES A GROUP OF WOOD PIGEONS FLY OVER. Hears a distant shot ... reaches for his gun.
287. INT. TRENCHER'S FARM. LIVING ROOM (DAY) 287
- A SERIES OF ANGLES OF AMY AND VENNER MAKING LOVE.
288. SLOWLY THE TEMPO BUILDS as his need for her begins to dominate hers. 288.
289. THEN THEY SLOW. HE HOLDS HER GENTLY. BARELY KISSING HER ... almost in slow motion ... touching her face with his hands ... looking at her eyes ... not only making love, but loving her. AMY is responding to his touch, now more than willing, totally possessed and possessing. 289.

290. SOMETHING THAT BEGAN AS A RAPE MOVES TO AN ALMOST IDYLIC LOVE AFFAIR then moves again as: 290
291. VENNER STRAIGHTENS - LOOKS DOWN - confused by a mixture of tenderness and resentment for this girl, now a woman who always kept him "in his place". 291

VENNER

You like it, don't you?

AMY

(moving up to him)

Yes .. yes, -Charlie ... don't stop.

He slaps her across the face and takes her as roughly as he can - which is very rough indeed. In spite of herself AMY responds to his brutality and her cries echo through the room. But he finishes alone. AMY looks at him saddened, but holding him still. She touches his face.

AMY

What happened - ?

VENNER

(rolling off her)

I told you I'd do it - one way or the other.

AMY

(suddenly)

What happened to you? We were so close.

(then almost yelling)

You ruined it, Charlie!

292. VENNER LOOKS DOWN AT HER - REVERTING TO THE COUNTRY STUD WHICH IS REALLY ALL HE UNDERSTANDS - all he really is - (although he was very close to breaking through to something - something that terrified him - 'commitment' someone once called it ...) 292

VENNER

(angry and ashamed)

Well I did you - and properly, too.

293. AMY LOOKS AT HIM AND SUDDENLY BEGINS TO LAUGH, but within the laughter are tears and finally she begins to really cry, sobbing with loss, for her childhood - for David - for Charlie - for herself. 293.
294. VENNER LOOKS AT HER TOUCHED - NEAR THE EDGE AGAIN. He lies down beside her, caressing her. 294.
295. EXT. MOORS (DAY) 295.
DAVID STANDS - TAKES OUT A CIGARETTE and lights it.
296. INT. TRENCHER'S FARM. LIVING ROOM (DAY) 296.
AMY BEGINS TO LOOK AT HIM - TO MURMUR BACK - TO PLEASE - TO LOVE - TO BE LOVED - SHE MOVES TO HIM. VENNER KISSES HER - LOVING HER - her face, her breasts, very gently and it should be evident now that they will make love like the children they once were. VENNER turns - moving her body to him, then looks at:
297. A SHOTGUN HELD BY SOMEONE across the room. 297.
298. VENNER FREEZES. LOOKS UP HIGHER. IT ISN'T DAVID. 298.
299. IT IS SCUTT - GRINNING AT HIM. VENNER shakes his head. The grin on SCUTT's face disappears. It is very evident that SCUTT intends to have his own share. 299.
300. SCUTT LOOKS AT HIM FOR A LONG MOMENT AND VENNER KNOWS WHAT HE MUST DO. Gently, he turns Amy face down on the couch, caressing her - lifting her hips - moving her gently away. 300.
301. THE SHOT GUN is put down on the chair. 301.
AMY, with her eyes closed, moves gently as she is entered. She murmurs a bit; then her body stops moving - then there is pain and her eyes open. She looks up to:

302. VENNER KNEELING BESIDE HER. She starts to fight and
scream - VENNER covers her mouth with his body and
holds her down. 302
- A SERIES OF ANGLES OF VENNER, SCUTT AND AMY
303. SCUTT TWISTING AND THRUSTING SAVAGELY looks at
VENNER and laughs. 303
304. VENNER LOOKS BACK AT HIM - finally grins with hatred
trying to get into the spirit of the thing ... and
failing. 304
305. AMY TRIES TO SCREAM can't - tries to make the best
of it can't - hating it - she looks up at Venner -
hating him - he caresses her. 305
306. EXT. MOOR (DAY) 306
- DAVID IS SITTING WITH HIS BACK AGAINST A TREE,
SMOKING. A cold wind has come up.
307. INT. TRENCHER'S FARM. LIVING ROOM (DAY) 307
- AMY LIES SPRAWLED ON THE SOFA - LOOKING AT SCUTT AND
VENNER. She has been hurt badly but she is trying
not to let them know it and failing - they are
adjusting their clothes.
308. SCUTT GRINS AT VENNER and crosses toward the door. 308
- AMY
Running away, "Mr" Scutt and
you, "Mr" Venner?
- VENNER
You've had enough -

308. CONTD.

- 11 -

308.

AMY

(trying not to cry - but can't stop)

Are you sure scum!

309. VENNER PICKS UP A COUPLE OF BEADS from the floor. then looks at her. SCUTT grins and then exits. 309.

VENNER

(after a long moment)

Sorry you didn't enjoy it, Mrs.
Sumner, we did.

He tries to smile - can't and exits. She looks after him then picks up her torn dress and staggering, leaves the room - her body beginning to wrack with sobs.

310. EXT. MOOR (DAY) 310.

DAVID IS LOOKING AT THE SKY as the sun begins to go down.

DAVID

Scutt ...

(shouting)

Scutt ... !

DAVID realises that he has been had ... and starts walking.

SLOW DISSOLVE TO:

311. INT. HARRY WARE'S PUB. (DAY/EVENING EFFECT) 311
VENNER, SCUTT, CAWSEY, RIDDAWAY, TOM HEDDEN AND OTHERS
are drinking.
There is a heightened feeling among the men in the pub
an uneasy exuberance.
312. EXT/INT. WAKELY PUB. (DAY/EVENING EFFECT) 312
DAVID'S FACE BEARS DETERMINED WITNESS to the long day
on the moor, as he crosses to the Pub and enters.
313. INT. HARRY WARE'S PUB. (DAY/EVENING EFFECT) 313
CONVERSATION STOPS AS DAVID ENTERS THE PUB ...
shotgun in hand.
All eyes are upon him as he stops by the door, lifts
the gun, cocks it - levels it at:
314. VENNER AND SCUTT - his face grim as death 314.
315. A BEAD FROM AMY'S NECKLACE, WHICH VENNER was display- 315.
ing to the bar, slips from his fingers and runs across
the floor - it is the only sound.
DAVID pulls the trigger, they click on empty chambers.
He crosses to the bar.

DAVID
(slamming the gun
on the bar)
Druck snipe - my ass!
(to HARRY WARE)
Give me a whisky.

CAWSEY
(suddenly laughing)
There's a sport - Venner and
Scutt here will buy, and if they
don't, I will, by God.

VENNER
I'll buy Mr Matlock.

SCUTT
You can go shootin' with us any
time, sir.

315 CONTD.

315

OLD DANIEL

Duck snipe most comes out on
Thursday.

CAWSEY

Female that is.

They laugh at David - not with him. He smiles but
somebody is going to account for this ... but how ?

DISSOLVE TO

316. INT. TRENCHER'S FARM. BEDROOM (NIGHT)

316.

AMY IS IN BED A BOTTLE AND A GLASS BESIDE HER. She
doesn't look too well, and isn't.

317. DAVID ENTERS.

317.

AMY

Where's your brace of pheasants?

DAVID

We weren't hunting for pheasants,
we were hunting for duck snipe.

AMY

Who are we?

DAVID

(sitting down)

Unfortunately, there's no such
bird around here, anyway.

AMY

I see.

(then)

What took you so long?

DAVID

(easy - covering
his anger)

I couldn't believe that they'd
do that to me ... not until the
very end.

AMY

Well, they did it - my friend!

318. EXT. TRENCHER'S FARM. (NIGHT) 318.
HENRY NILES IS WALKING PAST THE STONE FARMHOUSE.
HIS BROTHER - JOHN NILES - IS WALKING BEHIND HIM.
319. JANICE AND BOBBY HEDDEN WATCH THEM GO BY then turn 319.
and look at the farm.
320. INT. TRENCHER'S FARM. BEDROOM (NIGHT) 320.
DAVID TAKES OFF HIS COAT AND SHIRT and crosses to
the chest, hesitates before opening it.
- AMY
(wearily)
Open it. We don't have
any more cats.
321. DAVID OPENS THE DRAWER and takes out a pair of 321.
pyjamas.

DAVID
We're going to sub-let and get
out. I'll fire Venner and
Scutt tomorrow.

AMY
(lashing out)
Are we? And hurry for you -
tiger!
(then)
What for?

DAVID
(quietly)
Because they stuck it to me
on the moor today.

AMY
(murmuring)
They also serve who sit at home
and wait.
(before he can answer)
If you'd have said something to
them about the cat this wouldn't
have happened ... any of it!

321. CONTD.

321.

DAVID

(angry)

I was going to say something
until you brought out that
bloody bowl of milk and broke
it all ...

AMY

I didn't

DAVID

(riding over Amy's
words)

You pushed me ... and you
don't do any good by pushing!
When will you learn about
growing up?

AMY

(shouting)

Mr ... what do you expect
when you behave less than a
man?

DAVID

You're acting like a child.

She flinches, the problem is as it always is ...
she really loves him .. so she answers in the
only way she can.

AMY

(starting to cry)

Well, I'm trying ... not to

DAVID

You're a little late.

AMY

It's an age of confrontation,
David.

321. CONTD.

- 86 -

321.

DAVID

Which you're always so eager
to do!

AMY

But not you - you run away
and if you really feel the way
you say .. then you belong in Boston
fighting for whatever your conscience
tells you ... not hiding here behind
a formula.

For a moment it looks as if he will hit her. He
is white with anger, shaking with rage.

AMY

(insistent)

Do it - hit me!

(almost pleading)

Hit me - I've earned it - David -
please ... do it.

DAVID

I should knock your teeth out -

But of course he doesn't.

322. HE SNAPS OFF THE LIGHT.

322.

AMY

(trying very hard)

David, at this moment - can
you honestly say where you're
at?

DAVID

(wearily)

No - but I am sure you can.

322. CONTD.

322.

AMY

(starting to cry again)

Yes I can and I don't like it.

I'm a coward and you're a coward

... plain and simple! But we

mean something to each other

(a beat)

I don't blame you for hiding in your
study, and don't blame me for not ...

DAVID looks at her, holds her ... comforts her.

323. EXT. TRENCHER'S FARM. (DAY)

323.

VENNER, SCUTT AND BERTIE ARE WORKING ON THE ROOF

324. CAWSEY IS IN THE GARAGE.

324.

325. DAVID EXITS THE HOUSE and crosses to them - stops,
looking up.

325.

DAVID

You're fired - all of you.

THE THREE

Wait - but sir. We ain't done ...
what did we do wrong we ain't
done nothing.

DAVID

(coolly putting some
bills on a pile of
lumber, leaving)

You're fired because I don't want
you around leave now
right now.

325. CONTD.
They watch him go silently.
326. EXT. TRENCHER'S FARM AREA (DAY)
DAVID WALKS THROUGH THE MOORS ... the woods, meadow ...
lost in thought - lost in despair. Finally he ...
looking out over Wakely and:
327. HIS HOUSE - trying to figure out where he went wrong
The sun begins to set and a flock of woodpigeons ...
over. There is a noise .. he turns.
328. AMY STANDS BESIDE HIM.
AMY
We're due at the Church at eight.
329. THEY LOOK AT EACH OTHER - she gently ruffles his
hair and her eyes are suddenly wet with tears. DAVID
attempts to hold on to her hand - but she moves away
walking across the meadow - then suddenly she is running
DISSOLVE TO
330. INT. CHURCH HALL WAKELY (NIGHT)
INSIDE THE CHURCH HALL SMALL BOYS AND GIRLS ARE
CHASING EACH OTHER AS AMY AND DAVID ENTER.
331. MAJOR SCOTT, REVEREND AND MRS HOOD AND DR ALLSOPP
are standing just inside the main door and greet them
warmly. OTHERS are entering.
REVEREND HOOD
Don't be shy ... we're all
friends here. This is Doctor
Allsopp.
They murmur introductions and move away, looking at
the :
332. TABLE AND CHAIRS FOR THE CHILDREN along one wall.
The table has paper cups, plates, cakes, sweets and
pitchers of milk upon it.

333. UPON ANOTHER TABLE, AGAINST THE OPPOSITE WALL there are two large punchbowls. paper cups and saucers.
334. MOST OF THE MEN WE HAVE SEEN EARLIER ARE GATHERED NEAR THIS TABLE ... including.
335. VENNER, TOM HEDDEN, NORMAN SCOTT, BERTIE HEDDEN JOHN NILES, CHRIS CAWSEY, OLD DANIEL etc.
336. MOST OF THE MEN HAVE PINTS OF WHISKY IN THEIR POCKETS and they openly fill the paper cups. The men are all more than half drunk and they will get drunker.
337. THERE IS A SMALL RAISED PLATFORM AGAINST THE THIRD WALL which serves as a stage.
338. DAVID AND AMY TAKING THEIR SEATS are offered a cup of spiked punch by MAJOR SCOTT. Around them:
339. WOMEN ARE WATCHING THEIR CHILDREN. THE GIRLS HAVE FORMED LITTLE GROUPS ... according to their ages ... The younger boys, including BOBBY HEDDEN are running around while the old boys are eyeing the older girls.
- As the noise grows:
- MRS HOOD
Let's have our sweets ... !
340. A FEW OF THE WOMEN HELP MRS HOOD SEAT THE CHILDREN at their special tables.
341. MRS HEDDEN MOTIONS TO JANICE AND SHE TAKES EMMA to the table, sits her down and then drifts towards David.
342. PASSING HIM, SHE SMILES ENTICINGLY. HE LOOKS AT HER without smiling. AMY notices however, JANICE turns slowly in front of him thrusting out her chest
343. DAVID TURNS TO AMY and asks for a match. JANICE stamps off - her face flushed with anger. AMY laughs DAVID looks at her blankly.

344. AMY'S EYES MOVE TO VENNER AND SCUTT who watch her smiling a little. AMY tries to look away and then can as:
345. TWO LINES OF SEATED CHILDREN begin to attack the cake and sweets and the noise reaches a crescendo
346. EXT. CHURCH HALL (NIGHT)
347. JANICE EXITS NEAR TO TEARS - THEN SEES HENRY NILES seated on the steps, - head down. She crosses to him, touches his hair.
- JANICE
Walk me around the yard, Henry.
- HENRY stands, smiling. After a moment he nods.
- JANICE
Offer me your arm.
- And arm in arm they walk off - past the hall, back through the archway and into the fields.
348. INT. CHURCH HALL (NIGHT)
- MAJOR SCOTT IS STANDING ON THE RAISED PLATFORM clapping his hands as:
349. REVEREND HOOD, Rector and resident magician climbs on stage. He is Wakely's home grown Houdini.
- MAJOR SCOTT
Ladies and gentlemen, may I present our own Reverend Arthur Hood, who will beguile you in the great tradition of Houdini.
- For his first trick, he starts to tear up a newspaper.
- TOM HEDDEN
You tore it up, last year, Arthur.
- Over the laughter, HOOD continues the trick until he has seemingly made the torn pieces whole.

349. CONTD.

349.

MAJOR SCOTT

Alright, Thomas Hedden, look at
his sock ...

Hood lifts his left trouser leg and shows a black
sock.

MAJOR SCOTT

.... can you see it, Tom?

TOM HEDDEN

No but I can smell it!

MAJOR SCOTT

(over laughter)
Black, right?

Hood drops his left trouser leg and lifts the right
trouser leg to show he is wearing a red sock.

MAJOR SCOTT

Red, right?

TOM HEDDEN

Right !!!

After a beat, Hood lifts both trouser legs to show
that the socks have changed over..

TOM HEDDEN

It's the first time he has
changed his socks in weeks.

The crowd roars at this.

MAJOR SCOTT

(as Hood extends a glass)
Do you see this glass filled with
water?

350. CAWSEY APPROACHES THE RAISED PLATFORM ...
offering his glass.

CAWSEY

(drunk)

Would it work better with
whisky, Vicar?

REVEREND HOOD

No, nothing does.

TOM HEDDEN

I do.

More ...

350. CONTD.

350.

REVEREND HOOD

(holding the glass of water
which Scott has handed to
him for the next trick)

If I could convert you to drinking this
Tom that would be a miracle.

The crowd roars now, riding with the Reverend Hood.

Hood places the glass of water under a chinese box.

BOBBY (O.S.)

Dad -

351. HIS SON STANDS BESIDE HIM AND SUDDENLY this group is
silent - as if they sense what this night will bring.
Off screen the dialogue and the magic goes on.

BOBBY

(as his father looks
at him)

It's Janice - she made off to the
yard - then went walking with
Henry Niles - he was holding her,
Dad. Touching her - ain't to do
that is he, Dad?

TOM HEDDEN

(slowly)

No, son, he ain't.

JOHN NILES

What's the matter, what did you
say, boy?

TOM HEDDEN

(quietly)

Come with me, John.

352. HE LEAVES, HOLDING JOHN NILES BY THE ARM. The
rest follow, Verner and Scutt in front.

351

353. THE OTHERS, INCLUDING DAVID AND AMY HAVEN'T NOTICED. 353
Their attention is still on the raised platform where:
354. HOOD IS NOW HOLDING UP A STRING OF KERCHIEFS TIED 354
TOGETHER.
355. INT. CORRIDOR (NIGHT) 355
TOM HEDDEN GRABS JOHN NILES TIGHTLY BY THE BACK OF
HIS NECK. BOBBY HEDDEN IS EXCITED AND slightly out
of breath.

BOBBY HEDDEN
Touching her he was - stroking -
had his hands - all over her.

TOM HEDDEN
I'll find him.

VENNER
No - let the boys find Janice -
the rest of it can wait, Tom.

TOM HEDDEN
(after a moment)
Get your chums t' find her ...
I'll be waiting in the pub ...
get all of 'em. Don't tell
your mum a thing ...

356. BOBBY RUNS OFF. TOM HEDDEN TURNS JOHN NILES ROUND. 356

TOM HEDDEN
(as his fist smashes
into JOHN NILES' stomach)
'ere's f' not watchin' him the
way y' should.

357. AS JOHN NILES' HANDS MOVE TO HOLD HIS STOMACH, TOM
HEDDEN'S FIST SMASHES INTO NILES' FACE - again and
again.

TOM HEDDEN
An' 'ere's f' is dirty reakes!
Now go and find him.

He takes hold of JOHN NILES' beated body and hurls
him down out of the door. Then follows - the OTHERS
trailing after.

358. EXT-INT. WOODED AREA OR GARAGE (NIGHT) 358
HENRY AND JANICE ARE FONDLING EACH OTHER LIKE CHILDREN.
Both are becoming aroused - JANICE becoming more and
more of the teaser.
359. INT. CHURCH HALL (NIGHT) 359
HOOD IS EVIDENTLY FINISHED. Men, women and children
applaud.
360. EXT. CHURCH HALL (NIGHT) 360
THE MEN CROSS TO THE PUB - behind them:
361. BOBBY HEDDEN LEADS A PACK OF TEENAGE BOYS scattered 361
behind them calling for Janice.
362. INT. HARRY WARE'S PUB. (NIGHT) 362
THE MEN ENTER. HARRY WARE stands pouring pints.
TOM HEDDEN
A bottle, Harry.
363. INT. CHURCH HALL. A SINGER (NIGHT)
A MIDDLE-AGED WOMAN IS ON THE RAISED PLATFORM
singing. She is an act "worthy" of following the
reverend.
364. DAVID OPPRESSED - turns looks at: 364
AMY
(equally oppressed)
You think we can go, David?
365. EXT/INT. WOODS OR GARAGE. HENRY NILES AND JANICE 365.
HEDDEN (NIGHT/FOG EFFECT)
JANICE IS VERY AROUSED AND STILL TEASING, but hearing
her brother call she runs away.
JANICE
Go to go now Henry.

365. **CONTD.** 365.
- HENRY
(enraged suddenly)
No
366. **INT. CHURCH HALL. STAGE (NIGHT)**
- THE CHILDREN AT THE SOCIAL ARE FORMING A SINGLE FILE PROCESSION** on the stage, led by Reverend Hood.
- The children are each carrying a candle which is the only illumination. All the other lights in the Church Hall are off. The candlelight is illuminating the children's faces. The congregation at the social is singing a hymn.
- REVEREND HOOD
(as he extinguishes each candle individually with a candle-snuffer - in a passionate voice)
- As these lights are extinguished in our eyes so may your souls be put in the presence of God, the Blessed Mary and All Saints and handed over to the devil and his angels to be punished with fire world without end unless you repent, Amen.
367. **TOM HEDDEN AND GROUP DRINKING IN THE PUB.** 367.
368. **HIS HAND GRABS HER NECK, LIFTS HER, SHAKES HER,** as 368.
he looks away in the direction of the calling voices.
369. **SHE LOOKS AT HIM SILENTLY WITH SIGHTLESS EYES.** 369.
HER NECK IS BROKEN - her feet are off the ground.
370. **INT. HARRY WARE'S PUB. (NIGHT)** 370.
- VENNER, TOM HEDDEN AND THE OTHERS are drinking.**
There are a few other men in the pub.
371. **BOBBY HEDDEN RUSHES IN.** 371.
- BOBBY HEDDEN
We don't know where she be...
We looked the whole town ...
- TOM HEDDEN
(unmoving)
Keep lookin'
- BOBBY HEDDEN
The fog's comin' down

5th February 1971

371. CONTD.

371.

RIDDAWAY

Did'ya try the lorries and such
parked at the meetin' house?

Bobby shakes his head negatively.

TOM HEDDEN

Then do it!

372. EXT. WOOD OR GARAGE (NIGHT) 372
JANICE VERY DEAD is like a rag doll being caressed by the hands of a weeping giant. Voices can still be heard calling. She is dropped to the ground.
373. EXT. CHURCH HALL (NIGHT) 373
A NUMBER OF PEOPLE are starting to leave.
374. REVEREND AND MRS HOOD AND MAJOR SCOTT are shaking their hands at the door. AMY and DAVID exit. 374
375. INT/EXT. CAR. A SERIES OF ANGLES (NIGHT) 375
THE CAR IS MOVING QUITE RAPIDLY THROUGH THE HEAVY FOG, which is periodically obscuring the road.
376. THE CLICKING OF THE WINDSHIELD WIPERS forms an insistent rhythm, as DAVID swings into his own yard. 376
AMY
(shouting)
David ...!
377. A MAN APPEARS IN THE BEAM OF THE HEADLIGHTS. 377
378. DAVID BRAKES. There is a bump. 378
DAVID
Jesus ...
(opening the door)
I couldn't stop!
379. EXT. ROAD OF TRENCHER'S FARM. (NIGHT) 379
DAVID RUNS TO THE FRONT OF THE CAR. He bends down out of sight ... then rises - looks around - the fog lifts a little.
DAVID
Help me!

380. AMY GETS OUT OF THE CAR, and together they half- 380.
carry, half-drag the man to their doorway.

381. INT. HARRY WARE'S PUB. (NIGHT) 381

HEDDEN, SCUTT AND THE REST are still drinking, their
anger growing. The bar is beginning to fill up.

TOM HEDDEN

The filthy bastard.

VENNER

Another bottle!

SCUTT

Two.

HARRY WARE

(bringing them)

Bobby'll find her ... you'll
see ... she'll be fine.

TOM HEDDEN

But if she's been touched, he's
a dead man.

382. INT. TRENCHER'S FARM. LIVING ROOM (NIGHT) 382.

DAVID AND AMY CARRY THE MAN INTO THE HOUSE and place
him on the sofa.

AMY

Is he still breathing?

DAVID

Yes ...

AMY

Shouldn't we give him a brandy
or something?

DAVID

I don't know.

AMY

Oh. God. David, it's Henry Miles
... I don't want him in my
house

382.

CONTD.

38

DAVID
(suddenly angry)
Your house
(as she doesn't answer)
He'll stay until the Doctor
comes.

383.

DAVID CROSSES TO THE PHONE, OPENS A THIN DIRECTORY...
finds Allsop's name and dials. It rings and rings.

38

DAVID hangs up and looks at another page.

He evidently cannot find the number he is looking for
and turns the pages to find another name. Dials.
It rings. No answer.

AMY (O.S)
Did you get him ... ?

DAVID hangs up. Looks for another number.

DAVID
No! I tried his home and I
tried the damn constable ..
No answer - anywhere.
(then)
I'm going to call the pub.
(holding the phone to
his ear; annoyed)
No dial tone.

She doesn't answer.

Finally a dial tone. DAVID dials. And the phone on
the other end rings ... rings ... and is answered.

384.

INT. HARRY WARE'S PUB. (NIGHT)

38.

HARRY WARE IS ON THE PHONE.

HARRY WARE
No he ain't ...
(then nodding)
Right ...

385.

HE HANGS UP, TURNS TO TOM HEDDEN.

385. **CONTD.** 385
- HARRY WARE**
It was the American ... lookin'
for Allsopp. He hit Henry Niles
with his car. He's got 'im up
at Trencher's.
- TOM HEDDEN**
It ain't a doctor they need for
that devil.
386. **VENNER, RIDDAWAY, CAWSEY AND SCUTT exchange a glance** 386
... and then follow him to the door. SCUTT turns back
and grabs the two bottles sitting on the bar.
387. **INT. TRENCHER'S FARM. LIVING ROOM (NIGHT)** 387
- DAVID IS WATCHING NILES. NILES is staring at one**
spot on the ceiling.
- DAVID**
His brother ...
- AMY**
What?
- DAVID**
Niles has a brother!
388. **DAVID RUSHES TO THE PHONE. He opens the directory** 388
and searches for John Niles' name.
- DAVID**
(turning round, closing
the directory)
Not listed.
389. **EXT/INT. TRENCHER'S FARM. TRUCK (NIGHT)** 389
- HEDDEN'S PICK-UP TRUCK PULLS PAST DAVID'S CAR and**
stops some distance away from the house.
390. **VENNER, RIDDAWAY, CAWSEY AND SCUTT get out.** 390
391. **HEDDEN REACHES UNDER THE DRIVER'S SEAT.** 391

392. VENNER REACTS AS HE WATCHES HEDDEN GET OUT 392
carrying a shot gun.
- VENNER
(taking HEDDEN'S arm)
Let Norman and me go in, Tom.
We know the American.
- TOM HEDDEN
(pulling away)
I wanna know where m' Janice
is!!
- VENNER
We'll find out for you, Tom.
Won't we Norman?
393. SCUTT NODS. RIDDAWAY REALISES THAT VENNER is trying 393
to keep HEDDEN out of the house because of the shot
gun.
394. CAWSEY STARTS FOR THE FARMHOUSE WITH VENNER AND 394
SCUTT before Hedden can reply.
- CAWSEY
Riddaway will stay with you, Tom.
395. INT. TRENCHER'S FARM. LIVING ROOM (NIGHT) 395
FILES IS SLEEPING ON THE SOFA DAVID SITS WITH HIM
AMY is pacing.
- DAVID
(irritated)
Why don't you go to bed?
- AMY
(just as sharp)
Why don't you?
- There is a knock on the front door which stops his
reply.
396. DAVID OPENS THE FRONT DOOR. 396
397. VENNER, SCUTT AND CAWSEY stand there. 397
- VENNER
Y' got Niles here?
- S.P. 24.11.70

397. CONTD.

39

DAVID

Yes is the Doctor with you?

VENNER

No ... we want to see Niles.

SCUTT

We want to see him, now!

DAVID is silent for a moment. The men wait - watching:

398. AMY, WHO LOOKS AT THEM for a long moment, then moves away. 39

DAVID

(finally)

Come in.

399. VENNER, SCUTT AND CAWSEY ENTER. CAWSEY removes his cap. 39

DAVID

I think I might have hurt him.

CAWSEY

(softly)

Not bloody hard enough!

VENNER

(standing over NILES)

Wake up ...!

SCUTT

What've y' done with Janice Hedden.

400. CAWSEY SHOVS HIS FINGERS into Niles' chest. 40

CAWSEY

Don't kid on you're sleepin'!

DAVID

(angrily)

... don't push him ... he might have a broken rib.

400. CONTD.

400

CAWSEY

He'll have worse if he don't
tell where Janice Hedden is!

He smashes his fingers into Niles' chest again.

AMY

What about Janice Hedden?

VENNER

(righteously)

Took her he did - we suspect
the worst.

SCUTT

(as NILES opens his
eyes)

Tell us where the girl is y'
bloody pervert!

DAVID

(overlapping)

How do you know he took her?

AMY

(riding over David's
words)

What do you mean, "bloody
pervert"?

CAWSEY

(almost yelling)

Lookahere ... he played his
filthy tricks on Janice Hedden-
took her out, was seen with his
hands on her body. She run, he
run after, now she's missin'.

DAVID

I understand your concern, but ...

SCUTT

(raising his hand to
slap NILES)

Talk you ...

401.

DAVID GRABS SCUTT'S HAND. SCUTT jerks away and
whirls on DAVID, his face white with contempt and
anger.

401

401. CONTD. 40.
- SCUTT
Hands off me You ain't got
nothin' to do with this -
you never had.
- DAVID
You can't hit him.
- VENNER
(pushing DAVID away)
We come to get this bloody
freak, 'Mr Matlock':!
(pushing him again)
And we will do it with your
co-operation - or without it.
402. DAVID BACKING UP UNDER THE BLOWS of the sharp 402
fingers, looks at him aghast.
- DAVID
This is my house.
403. SCUTT LAUGHS WITH DERISION. DAVID looks at him. 403
- AMY
(sharply)
Stop it - the doctor'll be here ...
David, keep trying the constable,
until ...
- VENNER
(interrupting)
We don't need no constable,
love, we only need to know
where Janice Hedden is!!
404. DAVID REACTS TO VENNER'S familiarity with his wife. 404.
Finally leans over NILES.
- DAVID
Did you see Janice Hedden
tonight?
405. HENRY JUST LOOKS AT HIM. 405.

405. CONTD.

40

CAWSEY
Of course he saw her. Ain't 'cha
listenin' to me? He did his
dirty numbers on her.

DAVID
(shaking NILES gently)
Tell me, Henry, did you see
Janice Hedden after she left
the meeting house?

406. EXT. TRENCHER'S FARM (NIGHT)

406

TOM HEDDEN
If he harmed my Janice -

RIDDAWAY
(drinking)
We'll kill him - Tom. You
can count on me.

407. INT. TRENCHER'S FARM. LIVING ROOM (NIGHT)

407.

TEARS STREAM OUT OF NILES' EYES. DAVID straightens.

DAVID
He's helpless ... you'd be
better off looking for Janice
than standing here. I'd go
with you but I'm not leaving
him with my wife ...

VENNER
(quietly drinks, looking
at AMY)
You go for the doctor ... we
stay here with him.

AMY
No you won't.

VENNER
Why not Ma'am?

SCUTT
(bitterly to DAVID)
No, you wouldn't leave him with
your wife or your kid ... if you
had one ... then it's different,
ain't it?

CONTD.

40

DAVID

(strong)

I'll keep him here 'til the
doctor and the police arrive.
I'm responsible for him ...
now I want you all to leave.

38

VENNER, SCUTT AND CAWSEY LOOK AT HIM, EACH OTHER.
Then VENNER makes up his mind motions and they move
away, looking back as they exit.

400

39

AMY SUDDENLY PUTS HER HAND ACROSS HER THROAT, her
forearm covering her breasts as though she were
naked, listening to SCUTT's voice diminishing O.S.

400

AMY

David ... I'm sorry.

DAVID

Don't worry ... I'll watch him.

AMY LOOKS AT HIM AGONISED WITH GUILT then turns
and crosses to the kitchen.

410

EXT. TRENCHER'S FARM. (NIGHT)

411

VENNER, CAWSEY AND SCUTT APPROACH HEDDEN AND RIDDAWAY,
who are standing drinking, leaning against the pickup.

TOM HEDDEN

What did the bastard say?

CAWSEY

Didn't talk.

TOM HEDDEN

(yelling)

Why d'nt y' make 'im? That's
what you went in for.

SCUTT

We'd 'a got from 'im all right,
'f it wasn't for the American ...!

TOM HEDDEN

(up a notch)

Bigger him. Niles knows where
m' Janice is!!

416. CONTD.

416.

TOM HEDDEN
I want that Niles ...!

417. INT. TRENCHER'S FARM. NIGHT

417.

AMY
(holding her ears)
For God's sake, David, make
them stop ...!

DAVID
How?! I know how they feel
... I'd probably be the same
way if it was my kid or you
they were talking about.

AMY
(looking at him)
Would you?

DAVID
Yes...
(then)
Go to bed, Amy ... I can handle
this.

AMY
You couldn't pour piss out of
a boot if the directions were
printed on the heel. } COVER LINE
} Show me !

He flushes with anger and exits.

And then it is silent ... except for a dripping tap,
it is completely silent.

418. DAVID RETURNS TO THE SITTING ROOM. NILES TURNS
staring.

418.

NILES
(as Amy enters)
It wasn't my fault ...

DAVID
What wasn't your fault?

NILES
Gentle Jesus meek and mild...
It wasn't my fault - I promise ...

419. SUDDENLY THE CURTAINS MOVE AS THOUGH THEY WERE PUNCHED IN BY A GIANT FIST AND THE ROOM IS FILLED BY WHAT SEEMS AN EXPLOSION AS A BRICK SMASHES THROUGH THE WINDOWS AND LANDS ON THE STONE FLOOR UNDER THE WINDOW LEDGE. 41
420. AMY SCREAMS AS DAVID runs to the window 42
- (NOTE: The windows throughout the Stone Farmhouse are fairly small ... just about enough for a man to crawl through head first. The only exception is the kitchen window which is much larger).
421. EXT. TRENCHER'S FARM. (NIGHT) 42
- THE SHADLOWY SILHOUETTES STAND NEAR THE WINDOW, as DAVID looks out.
- CAWSEY
We want Niles!
- DAVID
You've got one more chance!
If you get out now, there
won't be any trouble ...
If you don't, so help me, God
I'll have you in jail!!!
- SILENCE.
422. INT. TRENCHER'S FARM. (NIGHT) 42
- DAVID
(quietly to AMY)
Go upstairs.
423. ALMOST IN A DAZE, AMY turns and starts up the stairs. 42
- NILES
(whimpering)
It wasn't my fault.
- DAVID
(wheeling towards
Niles, snarling)
Shut up, you.

427. GLANCING AT NILES who is still sobbing on the sofa, starts for the kitchen. He ducks his head to avoid a low beam which straddles the doorway between the Dining Room and the kitchen. Mounted on the beam is the. 42
428. GIANT MAN TRAP, SIX FOOT LONG. It looks great on the wall - two hundred years old - it is now open and practical. 42
429. DAVID ENTERS THE KITCHEN 42
430. INT. TRENCHER'S FARM. KITCHEN (NIGHT) 43
THROUGH THE KITCHEN WINDOW DAVID SEES CAWSEY'S FACE AND HANDS. CAWSEY is trying to force the latch.
DAVID
Get the hell out of there!!
431. CAWSEY VANISHES. DAVID checks the window latch, then checks the kitchen door (which opens into a small kitchen porch) The kitchen door has a yale lock and a fairly strong bolt. 43
432. INT. TRENCHER'S FARM. LIVING ROOM (NIGHT) 43:
DAVID RETURNS. NILES IS SITTING UP, the blanket around his waist.
NILES
I need the lavvy ...
DAVID
(frazzled)
It's upstairs - this one's broken.
433. HE LEADS NILES UP THE STAIRS, hands clutching the railing as he climbs one step at a time. 43:
434. EXT. TRENCHER'S FARM. (NIGHT) 43:

434. CONTD.

434.

TOM HEDDEN

I've supported a lot - in my
time - 4 kids, two wars - a
Labour Government. I draw the
line at this place.

(suddenly yelling)

I will have an answer - or I
will have blood.

And they all cheer.

435. INT. TRENCHER'S FARM. UPPER HALL (NIGHT)

435.

DAVID OPENS THE BATHROOM DOOR. NILES ENTERS. David
shuts the door and locks it.

436. A MOMENT LATER, AMY COMES OUT OF THE BEDROOM, her
face is drawn.

DAVID

They're still outside.

AMY

If they want him that badly
we can't stop them

(a slightest beat)

They just want him.

437. DAVID NODS .. HE STARTS FOR THE STAIRS ... THEN
STOPS.

437.

DAVID

They'll beat him to death.

AMY

(yelling)

I don't care. Give him to
them and let me have some peace!

438. DAVID WAITS A MOMENT and then turns to her and takes
a long look -a very long look.

438.

DAVID

(soft)

You really don't care, do you?

438. CONTD.

43

AMY

(yelling)

No, I don't. Get him out!!

DAVID

(turning, his anger building)

No! I care! This is my house! This is where I live! It's your country - but ...

(gesturing)

this is mine! Me! I will not allow violence against my house!

(then)

No way, baby.

And he smiles - a strange smile - almost to himself.

Downstairs there is another explosive SOUND - glass shattering from the direction of the study.

DAVID

(down the stairs)

Stay there - Niles is in the John.

AMY

Don't leave me.

DAVID

Stay where you are and do what you're told.

439.

EXT. TRENCHER'S FARM. NIGHT

439.

VENNER, SCOTT AND CAWSEY CONTINUE THEIR ASSAULT with rocks - most of them hit the stone walls or land near the windows and high outside lights.

440.

INT. TRENCHER'S FARM. STUDY. NIGHT

440.

DAVID ENTERS THE STUDY. It is completely black except for a faint light at the window ... where a white gauze curtain is blowing out in ghostly folds.

441. A MAN'S ARM PUSHES THROUGH THE PANE OF BROKEN GLASS.. 44
a hand twisting for the window catch.
- DAVID
(suddenly yelling)
What the hell is wrong with
you people?
- The hand is jerked back through the jagged hole.
442. EXT. TRENCHER'S FARM. (NIGHT) 442
FIGURES RUNNING in the mist yelling.
443. INT. TRENCHER'S FARM. (NIGHT) 443
DAVID CROSSES PEERS OUT OF THE WINDOW ... he cannot
distinguish anything clearly in the fog ... Suddenly
there is a knock on the front door of the porch.
444. INT. TRENCHER'S FARM. HALL. (NIGHT) 444
DAVID ENTERS as the knock continues.
- DAVID
Get away! .
- A MUFFLED VOICE
It's me ... Major Scott.
445. DAVID OPENS THE DOOR with the chain still in its 445
catch. When he sees:
- SCOTT, HE OPENS THE DOOR ...then chains and bolts
it again after the Major enters.
- DAVID
I see you got through the enemy
lines.
446. DAVID AND SCOTT ENTER THE HOUSE AND CROSS TO THE 446
LIVING ROOM.
- SCOTT
I told them to clear off.
They've been drinking heavy.
I reckon Tom Hedden's gone
crazy with this business.
(slightest beat)
Where's Niles?

446. CONTD.

DAVID
(showing the way)
Upstairs, in the bathroom.

SCOTT
Let's have a look at him.
Dr. Allsopp's in Dando.
Harry Ware told me Niles
was here.

447. EXT. TRENCHER'S FARM. (NIGHT)

447.

HEDDEN, RIDDAWAY, SCUTT, VENNER AND CAWSEY are
standing near an old shed at the rear of the farmhouse.

448. CAWSEY opens a second bottle of whisky. He takes a 448.
pull and passes the bottle.

TOM
Bugger Scott ... it's my Janice
he took, weren't it?

VENNER & SCUTT
(finishing the old whisky
with ill grace)
Aye

TOM HEDDEN
What's the bloody Major stickin'
'is nose in for?

RIDDAWAY
He thinks he can still push people
around.

SCUTT
Not for long - That Niles is an
animal ... and should be caged.

CAWSEY
Bloody right, Norman ... he's
going t'pay.

As the bottle continues to be passed around, CAWSEY
runs towards the house.

449. INT. TRENCHER'S FARM. DINING ROOM (NIGHT) 44
AMY IS POURING COFFEE FOR DAVID AND MAJOR SCOTT AS:
450. SUDDENLY THERE IS ANOTHER EXPLOSION OF GLASS. A 45
LARGE DEAD RAT LANDS ON THE DINING ROOM TABLE.
451. AMY SCREAMS AND DROPS THE COFFEE POT. SCOTT PICKS 45
UP THE DEAD RAT AND HURLS IT OUT OF THE WINDOW ...
BREAKING SOME MORE GLASS

HEDDEN'S VOICE
(from the kitchen area-)
Give me that Niles! He's done in
my Janice.

DAVID
Now, he's 'done' her in ...

SCOTT
(flushing with anger)
I will talk to him.

452. INT. TRENCHER'S FARM. KITCHEN (NIGHT) 45
They reach the kitchen door.

SCOTT
Would you put on the porch light?
(smiles grimly)
I want to make sure Tom sees
who it is.

453. AMY SWITCHES ON THE PORCH LIGHT AS DAVID UNBOLTS 45
THE DOOR.

SCOTT
(walking out)
Hey Tom ... out looking for
rabbits on a night like this?

454. EXT. REAR OF TRENCHER'S FARM KITCHEN (NIGHT) 45

TOM HEDDEN
I'm looking for Niles ...

454. CONTD.

454

SCOTT

(walking slowly
towards HEDDEN)

You're being a bit stupid, Tom,
chucking things through people's
windows. You ought to have more
sense.

455. HEDDEN RAISES HIS SHOT GUN.

455

TOM HEDDEN

You tell 'em I want Niles ...
or I'll come in and get 'im !!

SCOTT

(flatly)

You'll not - Tom, you'll give
me that bloody gun and stop all
this nonsense. That's an order.

TOM HEDDEN

What about my Janice? It
weren't one of your'n .. no, it
were my Janice.

456. IN THE KITCHEN DAVID AND AMY WATCH AND LISTEN

456

457. OUTSIDE ANGLES AS SCOTT SPEAKS TO THE MISTY
 SILHOUETTES IN THE B.G.

457

SCOTT

You lot ... get hold of Tom
and get him out of here. There
won't be anything said if you
all go now.

RIDDAWAY

(stepping forward
into view)

What's it got to do with you?
You think you are the bloody
police or somethin'?

SCOTT

(furious)

You'll know about the police
if you don't clear out of here

457. CONTD.

457

TOM HEDDEN

He killed my Janice.

CAWSEY

(stepping forward
into view)

If he didn't kill her, he knows
where she is. He did her
anyways.

VENNER

Shut up Cawsey

SCOTT

(walking forward
quickly)

We don't want any trouble here,
Tom do we?

TOM HEDDEN

(lashing out with hate)

There wouldn't be any trouble
if you put Henry Niles away ..

(up a notch as SCOTT

reaches for the barrels)

You wanted to put my Emma away
quick enough!!

SCOTT

(raging, grabbing barrels)

Damn you Hedden! Give me that
gun.

TOM HEDDEN

Damn you, Major. Let go or I'll
give you what's in 'im.

- 458. THEY STRUGGLE. The others rush to help. 458
- 459. INSIDE DAVID AND AMY WATCH THROUGH THE KITCHEN WINDOW. 459
- 460. OUTSIDE BOTH BARRELS ARE FIRED AND. 460
- 461. SCOTT IS LIFTED UP AND FLUNG BACKWARDS like a puppet 461
 on a string.

461. CONTD. 461.
- DAVID (O.S.)
Dirty bastards! You dirty
murdering bastards.
462. THE GROUP STANDS looking at Scott, ignoring David 462.
- SCUTT
(dryly)
Well you done 'im proper, Tom
he hardly got no head left at
all.
463. SUDDENLY SCUTT TURNS AND RUSHES TO THE SIDE OF 463.
THE FARMHOUSE.
- TOM HEDDEN
(after a minute)
Never did like the sod anyway.
464. INT. TRENCHER'S FARM. KITCHEN (NIGHT) 464..
- AMY
(white with fear)
Call the police ... Call ...
anybody ...
- But David is already running.
465. HE GRABS THE PHONE and taps the cradle once ... 465.
twice ... then:
- DAVID
It's dead ...
466. EXT. TRENCHER'S FARM. KITCHEN AREA (NIGHT) 466.
- TWO PHONE WIRES ARE DANGLING LOOSELY. They have been
cut. Scutt returns to the others.
- CAWSEY
That's usin' your 'ead, Norman.

466. CONTD.

466

RIDDAWAY

Norman I did reckon on
nobody getting killed

SCUTT

That's too bad for us is all in
it now.

VENNER

That's the law.

SCUTT

(knowingly)
Accessories we are.

TOM HEDDEN

(yelling)
Bugger the law. I want that
Niles.

CAWSEY

(to SCUTT)
We've killed one ... another
won't make any difference.

SCUTT

(laughing softly)
Or two - but not three - Chris,
she's ours - yours and mine.

VENNER

And mine ...

SCUTT

(grinning)
If you behave.

467. HEDDEN RUSHES TO THE KITCHEN DOOR.

467

468. INT. KITCHEN (NIGHT)

468

DAVID TAKES HOLD OF AMY'S ELBOW and steers her into
the living room.

DAVID

The light!

469. AMY DOESN'T MOVE. DAVID knocks her aside as he jumps for the light switch. 46

They are standing in darkness .. listening to the din at the kitchen door

DAVID

They can't get in through the doors ...

(slightest beat)

They'll probably try the windows.

470. OUTSIDE TOM HEDDEN BEATS ON THE FRONT DOOR with the butt of his shot gun. 47

TOM HEDDEN

HENRY NILES!

471. INSIDE AMY TURNS ON DAVID, grabs him. 47

AMY

(shaking him)

David ... shove Niles out of the door! Let them do what they want with him.

DAVID

(breaking away)

We have to keep them out of the house ...

AMY

(screaming at him)

David, listen to me.

DAVID

Someone will show up

AMY

Like Major Scott:

(before DAVID can respond)

How can you keep them out? They've got a gun and there are five of them! I'm telling you to get Niles out of this house David, right now! If you don't I will

DAVID

(yelling)

I can hold them off.

477. INT. TRENCHER'S FARM. LANDING (NIGHT) 47
ON THE LANDING DAVID TRIES THE DOOR It is still
locked.

NILES (O.S)
I'm cold ...

DAVID
You'll be colder if you come
out.

478. DAVID GOES INTO THE BEDROOM and switches on the 47
light. AMY enters.

AMY
I beg you, David. It's only
Niles they want.

DAVID
(suddenly)
Do you have any rope?

AMY
There's a clothes-line some-
where in the kitchen.

DAVID
Where?

AMY
Under the sink.

DAVID
(as he starts out of
the bedroom)
Put on all the lights'

479. EXT. TRENCHER'S FARM. (NIGHT) 47
HEDDEN AND RIDDAWAY DRIVE A BENCH against the door,
while

480. YENNER AND SCUTT AND CAWSEY smash the porch 48
windows.

481. INT. TRENCHER'S FARM. KITCHEN (NIGHT) 481
- IN THE KITCHEN DAVID opens a cabinet under the skink and searches past some pots and pans until he feels the clothes line. He stands opens a drawer and takes out a large kitchen knife. He sticks it in his belt.
482. EXT. TRENCHER'S FARM (NIGHT) 482.
- THE GROUP LEAVES THE PORCH ~~AND MOVES~~ TO THE GARAGE. Drinking, looking at the lights going on upstairs.
483. VENNER AND SCUTT ARE SEPARATED FROM THE OTHERS (it 483.
becomes more and more obvious that the whisky
is seriously beginning to affect them)
VENNER stalks off.
484. HEDDEN SUDDENLY turns in a rage and rushes back to 484.
the front door.
485. CAWSEY PASSES VENNER AND JOINS SCUTT. 485.

485. CONTD.

CAWSEY

We're goin' to get in that house
(calling)
That right Charlie?

VENNER

That's right ... and we're going to
get that Niles and that's all !
(then)
Phil you have a go at the back door.
Norman, you go for the window you were
in before ... I'll try and slip in the
window at the other end.

He moves away.

CAWSEY

(laughing)
We've killed one, another won't
make any difference.

SCUTT

(softly)
Or two. But not three, Chris
she's mine.

CAWSEY

And mine.

SCUTT

If you behave.

CAWSEY

I'll see if I can get some of them
curtains burning ... maybe we'll smoke
them out. That Yank won't know what
'it 'im nor the rest.

486 AS THEY START FOR THE FARMHOUSE, CAWSEY'S CAP blows 486.
off, Cawsey laughs as he scrambles on all fours as
the wind keeps blowing his cap from his stretching
hands.

487. INT. TRENCHER'S FARM. LIVING ROOM (NIGHT) 487.

DAVID IS TYING THE WINDOW CATCHES TOGETHER AS THE
pounding begins again.

AMY
(entering)
David, they are all over
the place ... Give him up.

David ignores her, she catches her shin on the
edge of the coffee table.

AMY
Damn!

The banging noise against the front door is
incessant.

488. EXT. TRENCHER'S FARM. (NIGHT) 488.

VENNER BY THE STUDY WINDOW CALLS TO AMY.

VENNER
Amy - open the door and let us
have Niles ... I won't hurt you!
Please love.

489. INT. TRENCHER'S FARM. STUDY (NIGHT) 489.

DAVID LOOKS AT AMY. Shocked at this. She exits.
He rushes after her.

AMY
I'm coming Charlie.

489. CONTD.

489.

DAVID

Amy!

AMY

(shouting)

Stop kicking the door, damn you.

490. DAVID REACHES AMY as she slips the chain catch along 490 its side. The door opens, Hedden struggles to get the shotgun in. David grabs her wrists and pulls her from the door, slamming it.

AMY

Let me go! Damn you, David.
I'm sick of it.

(then grimly controlling
her voice)

Open that door and let them take
that man out of this house.

DAVID

No they'll kill.....

AMY

(interrupting almost
screaming)

Did you hear me? It's him they
want that thing upstairs.....He goes
or I go.

DAVID

Then go !

AMY

All right.

And she starts again on the lock and chain.

490a DAVID LOOKS AT HER.....Here it is HIS house ? 490a
HIS woman ? Bull shit. - Charlie - It's guts
poker and he is going to play a lone hand.....
or run again... and this time he doesn't run -
he grabs her and jerks her arm from the door.

DAVID

(slapping her savagely again
and again)

You will stay here and do as you're
told. If you don't I'll break your
neck.

TRENCHER'S FARM.

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126.

491 AMY CRINGES LOOKING AT DAVID for perhaps the first 491
time in her life.

HEDDEN'S VOICE (shouting OS)
Let me in the door!!

Hedden rams his shoulder again and again against the door.

HEDDEN'S VOICE
You dirty Yank bastard!

492 THERE IS A DEAFENING BOOM THAT HITS THEM BOTH LIKE 492
A BLOW IN THE FACE. They roll aside in the
shelter of a wall.

493.EXT. TRENCHER'S FARM. (NIGHT) 493.

VENNER RUNS TO HEDDEN.

HEDDEN
(shouting)
Open the bloody door.

VENNER
You got more cartridges ?

HEDDEN
(re-loading)
Aye.....enough for all of them.

Venner now almost as drunk as the rest of them looks at him.

VENNER
(quietly)
Just Niles !

494. INT. TRENCHER'S FARM. (NIGHT) 494.

AMY SOBBING IS REACHING FOR DAVID, As the shotgun explodes again Amy screams hysterically.

494.

CONTD.

494

DAVID
(slapping her)
Shut up! They can't shoot
their way through the door ..
it's solid.
(after a long moment
holding her)
You know what will happen if they
get in now ... they'll shoot us
all. They've gone too far to
back down now. Do you under-
stand that? We're dead if they
get in.
(AMY nods, still
sobbing)
Stay here ... I'm going to the
study.

495.

EXT. TRENCHER'S FARM. (NIGHT)

495

OUTSIDE THE STUDY WINDOW, SCUTT AND CAWSEY work on
the window.

496.

INT. TRENCHER'S FARM. STUDY. (NIGHT)

496

DAVID ENTERS THE STUDY. Then, hearing voices outside
he moves swiftly to the window.

CAWSEY
Can you get in this time?

SCUTT
Aye, I know the catch now.

CAWSEY
They'll be hidin' from the gun.
Get in and slip along and open
the door.

SCUTT
Make sure bloody Tom don't fire
at me.

CAWSEY
He won't - I'll be there.

497. DAVID LISTENS TO SCUTT'S MOVEMENTS... the scrabbling of a body against a wall ... the heavy breathing inside the room. 497

As the panting breath seems just above his head
DAVID stands.

498. DAVID CATCHES HOLD OF SCUTT'S WRIST and pulls until the arm is full extended across the window ledge and SCUTT is caught half-way through the window. 498

DAVID
(holding the kitchen knife
up to SCUTT'S face)
Make one move, you son-of-a-bitch
and I'll shove it down your
throat.

DAVID loops the cord around SCUTT'S wrist and tying a knot, he jerks SCUTT'S arm up against the centre post and slips the cord around the swan's neck catch. Off screen the battering against the front door continues.

499. DAVID MOTIONS WITH THE KNIFE, SCUTT hesitates, then lifts his other hand. DAVID drags it through the jagged hole.

SCUTT
(grimacing)
Y'cut me on the glass ...
This is not my work. It's Hedden
and Verner - been after your
wife, he has. Let me go, sir,
I'll help you.

DAVID ties both hands together ... tightly. SCUTT cries out as the glass cuts deeply.

DAVID
That hurting you?

SCUTT
Aye ... an' m' neck's on
glass ...

DAVID
Good. I hope you slit your
throat ... if you say another
word, I'll do it for you.

He exits.

500. AMY IS IN THE LIVING ROOM. She seems to have calmed down. 500

DAVID

Stand on the stairs till I come back. If they try the dining room window ... shout.

He exits. She crosses to the stairs, reacts as:

501. OUTSIDE VENNER CALLS SOFTLY "AMY "AMY" 501

502. DAVID ENTERS THE KITCHEN, listens for a moment ... only sounds. He moves to the window and loops the cord around the two catches ... tying as many knots as the length of the line would allow . . . steps back, looks - the kitchen window is the largest window in the house. David feels particularly vulnerable here. 502

503. OUTSIDE HEDDEN AND RIDDAWAY CEASE BEATING ON THE DOOR and listen - pulling on the handle 503

504. IN THE KITCHEN DAVID PUTS FOUR POTS filled with water on the stove ... lighting the gas underneath them. 504

He crosses to the:

505. BEAM THAT DIVIDES THE DINING ROOM FROM THE KITCHEN AND REMOVES THE MAN-TRAP Looks up. 505

506. AMY IS STANDING AT THE FOOT OF THE STAIRS leaning up against the wall near a very small window that is partially open listening perhaps. DAVID motions, she hesitates then crosses to him 506

507. IN THE BATHROOM HENRY NILES STANDS, ~~tries~~ the door. 507

508. DOWNSTAIRS. DAVID AND AMY put the trap on the floor He thinks - but is undecided as to where it should be placed. 508

The pounding on the front and back kitchen door resumes.

509. IN THE UPSTAIRS BATHROOM HENRY NILES SUDDENLY KICKS THE DOOR. The lock snaps and the door opens. 509
510. DOWNSTAIRS DAVID decides not to decide for the moment. pushes the trap aside, turns to AMY 510
- DAVID
Go upstairs, call me when you see them move towards the house.
- AMY looks at him, does as she is told.
511. DAVID WATCHES HER CROSS THE ROOM and start up the stairs. As she passes the window - does she hear someone call her name? Does she hesitate or just stumble a bit? She continues upward, goes out of sight. 511
- DAVID slowly crosses to the window, the knife is now in his hand. The clothes line is in his left. Where is the poker? He has forgotten it.
512. AT THE WINDOW HE STOPS, listening - a voice starts to speak softly - or does it - whatever sound there is - is immediately drowned by a terrifying scream from AMY and a tremendous crash from somewhere against the house. 512
- AMY
(screaming)
Oh God. Here.
513. IN THE MASTER BEDROOM HENRY NILES CLUTCHES AT AMY - he is obviously mad. She fights back. He becomes angry, grabbing her hair, sinking his fingers into her body. 513
514. DAVID BURSTS INTO THE ROOM - grabs HENRY, hits him awkwardly at first, but learning fast as he continues. 514
515. NILES SUDDENLY COWERS, weeping, his face bloody. DAVID forces himself to stop. Grabs NILES, looks at: 515
516. AMY WHO STARES AT HIM IN COMPLETE TERROR. Then a series of heavy crashes begin and continue with regularity ... some place. A door is being beaten in. 516

532. OUTSIDE THE WINDOW, BOTH VENNER and HEDDEN fall back yelling as the boiling water hits them. 532
533. INSIDE AMY RUSHES WITH MORE WATER and with DAVID ripping them down douses the flaming curtains. 533
534. OUTSIDE VENNER CROUCHED IN PAIN yells to HEDDEN 534

VENNER

Shoot 'im shoot 'im.

TOM HEDDEN

(temporarily blinded)

I can't see nothin' ... where's he gone.

SCUTT

(yelling)

Cut me loose -

VENNER

Give me the bloody gun - I'll get 'im.

HEDDEN

No, I'll get 'im, where's he gone? .

535. SUDDENLY DAVID SPRINTS FOR THE KITCHEN DOORWAY 535.
536. RIDDAWAY LOOKS THROUGH THE KITCHEN WINDOW AND SPOTS HIM. 536
537. INSIDE DAVID SWINGS THE POKER AT RIDDAWAY, who ducks, DAVID turns to run, slips and falls. 537

SCUTT (O.S)

God damnit, will somebody cut me loose!

DAVID gets up, looks as HEDDEN appears at the kitchen window with the shotgun.

538. DAVID DIVES FACE FIRST FOR THE SHELTER OF THE KITCHEN WALL NEXT TO THE DINING ROOM DOOR. His shoulder hits against the solid wall and he crashes to the floor. 538

A PULVERISING EXPLOSION LOUDER THAN THE REST RIPS THROUGH THE PLASTER After a moment.

VENNER

There's only her and Niles left.

539. ON THE FLOOR DAVID, amazed he hasn't been hit, jumps up and out into the dining room, slamming the kitchen door shut behind him. 539

540. AMY APPEARS 540

DAVID

(urgent tone)

We need the fridge ... It'll hold them ...

(a beat, AMY doesn't understand)

Hurry up ... they'll be through the kitchen window ... have to stop them here.

DAVID tears away the louvred partition that separates the large modern fridge from the dining room - grabs it and tries to push it across the stone floor - it moves a few inches and sticks.

DAVID

Push it ... dammit.

They put their hands against the fridge and shove. It rocks back towards them.

DAVID puts his shoulder into it and they both exert all their energy.

541. THE FRIDGE GOES FORWARD CRASHING TO THE FLOOR 541.

542. DAVID KNEELS DOWN AND RAMS IT AGAINST THE KITCHEN DOOR. 542

AMY stands watching as.

543. DAVID STANDS AND GRABS hold of the heavy sideboard and drags it towards the kitchen door. 543.

543. CONTD. 543.
- DAVID
- Help me
- And she does.
- GLASSES CRASH TOGETHER INSIDE THE SIDEBOARD AS THEY MOVE IT ACROSS THE UNEVEN FLOOR.
544. DAVID RAMS THE HEAVY SIDEBOARD BETWEEN THE FRIDGE AND THE WALL forming a solid wedge as: 544.
545. VENNER AND HEDDEN AND CAWSEY ENTER THE KITCHEN, turning on the light. 545.
546. THEY TRY THE DINING ROOM DOOR. The barricade holds. 546.
547. HEDDEN SHOOTS THE LOCK OUT. They push - nothing moves. 547.
- VENNER, his arm and face red with blisters from the boiling water, runs out, the others follow.
548. IN THE DINING ROOM, AMY & DAVID rise slowly listening 548.
- DAVID looks for the poker once again, can't find it, turns as:
549. AMY HANDS IT TO HIM. He now really looks at her. 549.
550. INT/EXT. STUDY (NIGHT) 550.
- SCUTT IS BEING CUT LOOSE AND HELPED OUT OF THE WINDOW by VENNER and CAWSEY. HEDDEN and SCUTT run up.
- VENNER
Give me the gun, Tom.
- HEDDEN
(raging)
I'll give you shit. Get out of the way, I'm goin' in.
- VENNER hesitates, then steps out of the way. As does SCUTT.

551. DAVID ENTERS THE STUDY

551.

FENNER

Get on the sill Tom . and
go in feet first ... keep the
gun pointing in .. he'll
never get near you ...

RIDDAWAY

(helping the Big Man)
That's it!

SCUTT

Blow his bloody head off!

552. HEDDEN IS VISIBLE IN THE BACK LIGHT THAT SHINES DOWN FROM UPSTAIRS. He has one leg dangling over the inside sill. The shotgun is cradled in the crook of his right arm ... his finger on the trigger. HEDDEN'S other knee is pushing against the wood to get through. 552

The men are shoving him from behind, hard.

553. DAVID MOVES QUICKLY IN THE DARKNESS UNTIL HE REACHES THE WALL. He is standing a few feet from the window. The long shape of the shotgun seems to be gigantic in the broken light. 553.

DAVID tenses himself as he positions himself to swing.

554. HEDDEN'S LEFT HAND HAS a grip on the framework of the window - grunting as he pulls himself forward. 554.

555. DAVID IS SHIVERING ... his lips forming one word, "WAIT". 555.

556. AS HEDDEN MANAGES TO GET HIS OTHER LEG INSIDE, DAVID smashes the iron poker down on the barrel of the shotgun. The shotgun smacks down on HEDDEN'S knees and explodes. 556.

Over the mind shattering blast, HEDDEN screams.

557. RIDDAWAY TRIES TO GET HEDDEN OUT as HEDDEN'S screams continue. 557.

558. IN THE STUDY, DAVID SWINGS THE POKER again and again into HEDDEN'S body. 558.

HEDDEN goes limp ... but he continues to scream as DAVID grabs the shotgun out of his hands.

HEDDEN is now lying on his back ... his legs are dangling in the room and his head has fallen backwards.

559. OUTSIDE HEDDEN MOANS WITH PAIN AND DYING ANGER, his eyes staring up at RIDDAWAY, VENNER and CAWSEY. 559.

RIDDAWAY
(grabbing HEDDEN'S
shoulders)
I've got y', Tom ...

560. RIDDAWAY DRAGS HIM out of the framework, HEDDEN writhes in agony. 560.

RIDDAWAY
What's a' matter, Tom ...

RIDDAWAY breaks off as he sees:

HEDDEN'S FEET BOTH BLASTED OFF BY THE SHOTGUN.

RIDDAWAY drops HEDDEN and rushing into the window

SCUTT'S VOICE
He's got the gun, Phil!!

561. RIDDAWAY DOES NOT LISTEN. He grips the horizontal spars....first one ... then the other ... tearing them away from the rest of the framework. 561.

562. IN THE STUDY DAVID WATCHES RIDDAWAY, like a battering ram, attacking the window posts, tearing them with both hands. 562.

RIDDAWAY
(raging, seeing DAVID)
You're dead!

The sill begins to give way slightly as RIDDAWAY tears at it.

RIDDAWAY
● I'll kill you''

562. CONTD. 562.
The centre post cracks and moves sideways.
563. DAVID HOLDS THE SHOTGUN about a yard from RIDDAWAY'S 563.
huge silhouette.
He pulls a trigger ... it clicks ... he pulls the
other and hits RIDDAWAY in the same place ... the
shotgun is empty.
RIDDAWAY moves in ... tearing away the stump of the
centre post. DAVID drops the shotgun and reaches for
the poker, can't find it, then does and with RIDDAWAY's
huge shape clearly outlined against the window. DAVID
swings the poker at RIDDAWAY's head.
For a second RIDDAWAY appears unhurt ... then his hands
go to protect himself and he crumples on to the floor of
the study. DAVID hits him again.
564. OUTSIDE SCUTT LEANS A LADDER against the wall, climbs 564.
up.

AMY'S VOICE

(screaming)

There's one inside! ... With
you.

565. DAVID SLIPS INTO THE SITTING ROOM. Moves along the 565.
wall in the dark, feeling for the light switch, he
pushes it and switches on the light.
566. CAWSEY BY THE WALL is startled. He is holding a 566.
knife.
567. DAVID MOVES TOWARDS CAWSEY gripping the poker. 567.

DAVID

You bastard!

CAWSEY

(backing up behind
the table)

Don't, I'll cut you.

DAVID bangs the table with the poker.

567. CONTD.

567.

Cawsey tries to kick the table's weight at David.
David jumps and swings the poker. It cracks solidly
on Cawsey's upper arm.

Cawsey drops the knife and screams with pain.

David swings the poker again ... smacking it against
Cawsey's head and swings again.

He stops. Blood is streaming through Cawsey's light-
coloured hair. Too much blood.

568. CAWSEY AND THE TABLE FALL together.

568.

David turns as someone laughs off-screen.

569. VENNER STANDS IN THE DOORWAY TO THE STUDY, pointing
the shotgun at David.

569.

DAVID

The gun's empty.

VENNER

(softly)

Is it now?

AMY

David, Oh Jesus, David help
me!

Both David and Venner tense.

569. CONTD. 569.
AMY screams again.
David goes white. Then both
570. RUSH UPSTAIRS. David pays no attention to Venner 570.
behind him - both afraid now. The screams suddenly
stop.
- 571 RUSHING TO THE BEDROOM DOOR, DAVID hesitates then 571.
without trying the lock, kicks the door in. Amy and
Scutt are struggling on the bed.
572. DAVID AND VENNER ENTER TOGETHER. 572.
573. SCUTT RUSHES, SNATCHING HIS CLOTHES TOGETHER and 573.
then the knife is suddenly in his hand ..

SCUTT

Take him downstairs and put
him to sleep, Charlie. Call
you when I'm ready -

574. VENNER LOOKS AT HIM, THEN PULLS THE TRIGGER of 574.
the shotgun.
575. SCUTT IS BLOWN BACKWARDS floating through the air 575.
as David swings (both hands clubbed) and knocks
Venner into the hallway. David jumps after him,
using his knees.
576. ON THE UPSTAIRS LANDING 576
- A SERIES OF ANGLES OF THE FIGHT
- Both slugging, punching and tearing at each other.
577. VENNER IS SURPRISED at the hidden strength and fury 577.
of the smaller man.

578. TOGETHER THEY PINWHEEL down the stairs. 578
579. VENNER HITTING HIS HEAD ON THE LANDING is momentarily stunned. 579
580. DAVID HURT BY VENNER'S PUNCHES lands on his knees, staggers as he rises to his feet. 580
581. VENNER RISES. pulls his knife - opens it as: 581
582. DAVID STAGGERS towards him, carrying something big and black and very heavy on his shoulder. 582
- VENNER grins at the smaller man's awkwardness and thrusts his knife swiftly forward.
- DAVID trying to side-step appears to slip, and as VENNER follows his move - DAVID swings the man-trap on to VENNER'S head.
583. IT SNAPS SHUT. 583
- VENNER'S scream is enough to bring AMY half-way down the stairs.
- He is pinned across the neck and shoulders - looking at her helplessly.
584. AMY IS FROZEN LOOKING at VENNER - DAVID slowly stands 584
- He crosses towards the study, passing CAWSEY and VENNER.
585. IN THE STUDY, HE LOOKS - RIDDAWAY has gone. 585
- He looks out of the window.
586. TOM HEDDEN HAS BLED TO DEATH. He lies quiet, peaceful. 586
587. DAVID ENTERS THE SITTING ROOM. 587

588. AMY IS WATCHING VENNER trying to free himself. 588.
589. DAVID TURNS, crosses to the door - exits. 589
590. OUTSIDE DAVID BREATHEs IN THE FRESH AIR. 590.
- DAVID
(softly)
Jesus Christ ... I got them all!
- Then a shadow is rushing towards him from a corner of the house. DAVID turns and faces:
591. RIDDAWAY AND THEN IS SMASHED TO THE GROUND. As the 591.
weight of RIDDAWAY'S huge body hits him, DAVID
tries to lift his knees up ... but he cannot move
them against this massive body.
592. A SERIES OF ANGLES OF THE FIGHT: 592.
HE TRIES TO FREE HIS HANDS.
593. RIDDAWAY'S FOREHEAD BUTTS SIDEWAYS INTO DAVID'S FACE 593.
594. INT. TRENCHER'S FARM 594.
AMY SLOWLY GOES DOWN THE STAIRS TOWARDS VENNER.
(This to be intercut with DAVID's battle with
RIDDAWAY)
595. OUTSIDE DAVID JAMS THE SIDE OF HIS HEAD AGAINST 595.
RIDDAWAY'S FACE ... trying to keep his head close
to prevent RIDDAWAY butting him senseless.
Bracing his right knee DAVID tries to jerk his body
up to turn RIDDAWAY over on his side. But he
cannot lift that weight.
596. FROM DAVID'S P.O.V. Lying on the ground. He can 596.
see the white wall of the house, the darkness of
the sky, the light above the front of the house and
a window all flashing meaninglessly across his eyes.
DAVID forces his temple against RIDDAWAY'S cheek,



602. DAVID IS FROZEN looking up at:
603. AMY STANDING BESIDE VENNER. Then seeing RIDDAWAY
After she runs up the stairs - stops halfway up,
watching:
604. RIDDAWAY'S ARMS REACHING out for DAVID. 604.
604. DAVID shouts, but there is no life in his jaw, he is
frozen. He moves his leaden legs towards AMY,
struggling. She backs up the stairs.
- DAVID
(struggling towards)
Amy!
605. Her shins smash into a cocktail table.
605. RIDDAWAY ALMOST BLIND IS REACHING FOR HIM. 605.
606. AMY PICKS UP THE SHOT GUN FROM THE STAIRS, holding it
with both hands. She looks as DAVID stumbles up the
stairs towards her. 606.
607. RIDDAWAY DIVES, GRABS HIM BY THE ANKLES. DAVID falls.
He crawls away, climbs towards her. 607.
- DAVID
(pleading)
Amy, use the gun.
608. DAVID CRAWLS TOWARDS HER, he has no strength. The
entire sequence is like a dream. He tries to speak
again, but no words come from his lips. 608.
609. RIDDAWAY HOLDING HIS ANKLES pulls him down. AMY
looks down at him, not moving, holding the gun.
DAVID'S fingers pull at the carpet. His feet try
to kick at RIDDAWAY'S hands. 609.
610. AMY WAITS, NOT MOVING. Slowly she turns her face to
look at VENNER. 610.

611. DAVID HOOKS HIS FINGER into the edge of the stair carpet, holds it. Looks behind. 61
612. RIDDAWAY BENEATH HIM, HIS FACE bloody and wet, pulls 61
David is losing his finger nails as he is dragged from the carpet. He looks up at Amy.
- DAVID
Amy, Goddamit ... do it!
- Amy looks at him, paralysed with shock. To her, at this moment, David is a wild dog. Held by a man covered with enough shining redness to make her feel faint.
- Across the room is a man who loved her, or once loved her, is looking at her for help. She looks at him, still unmoving, the loaded gun slack in her hand. -
And
613. RIDDAWAY DRAGS DAVID DOWN to the floor, rises, holding 61
him by one ankle, reaches for the other, gets it, begins to swing the lighter man. .
614. DAVID LOOKS AT THE ROOM CIRCLING ABOUT HIM. He is 61
a dead man in a moment and he knows it. His hand stretches out and touches once around:
615. THE BLADE OF A KNIFE. The second time around David 61
strains and his hands touch again and hold the butcher's knife he's dropped a long time ago.
616. RIDDAWAY STANDS SWINGING DAVID now off the ground - 61
around and around. In a second he will bash his brains against the wall.
617. AMY LIFTS THE GUN and fires, blowing Riddaway half 61
across the room.
There is a long moment, almost a tableau. Then David stands, looks at:
618. AMY STARING AT HIM WITH WONDER. 61

619. VENNER TRAPPED, is hardly able to move now. 61
620. CAWSEY is dead. 62
621. RIDDAWAY is dead. 62:
- David thinks for a moment, then reaches down. Picks up the knife. Sticks it into his belt.
- Turns to his wife.
622. AMY STANDS ON THE STAIRS LOOKING AT HIM, DROPS THE GUN AND HOLDS HER TORN CLOTHES AGAINST HER BODY. 62:
- With a strange combination of fear and exultation she slowly crosses to him, touches him.
623. HE LOOKS AT HER, his eyes expressionless. 62:
- AMY
(starting to cry)
I never knew -
- DAVID
You do now.
- AMY
(indicating Venner)
David, listen ... I
- DAVID
None of that is important -
except that we made it -
- Suddenly she grabs him - holding him tightly. David puts his arm around her.
- VENNER
(dying, dead)
Please.
- Neither pay any attention to him.
624. THEN THE DOOR OPENS and they look up as: 62L
625. BERTIE COMES IN FOLLOWED BY BOBBY HEDDEN AND FOUR TEENAGERS ... carrying sticks and clubs. 625

625. CONTD.

625

They stop in the doorway, the group spreading out, looking at the bloodshed on the floor. Finally -

VOICE (OS)

Bobby, your Pa's out here ...
he's dead.

626. AMY AND DAVID BACK UP A COUPLE OF STAIRS - animals - ready.

626.

627. BOBBY AND BERTIE react, then lead the others towards David and Amy. Their faces are expressionless.

627.

628. DAVID PICKS UP THE POKER - GIVES THE KNIFE TO AMY. Together they stand on the stairs - waiting.

628.

AMY

Of course ... !

DAVID

(his face twisting into
some kind of a smile -
then motioning them
forward)

Why not .. ?

629. HE SLIPS CATLIKE down the stairs towards them - and Amy is suddenly at his side - their weapons ready -

629

Just like the rest of us -

Sooner or later.

FREEZE FRAME.

THE END