

Nowhere Boy

By Matt Greenhalgh

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NOWHERE BOY

Hear the feint rumble of aircraft engines.

Fade In:

1 EXT. ROYAL LIVER BUILDING/LIVERPOOL -- EVENING

THE LANDMARK THAT IS LIVERPOOL

And we're on top of it. The LYVERBIRD STATUES - full frame. Imposing. The port-city below on the cusp of darkness.

Waiting for something.

Drift down to the biggest clock-face in Britain (fact).

TITLE CARD: OCTOBER 9TH, 1940, LIVERPOOL

The clock strikes 6.

TITLE CARD: 6PM

Air raid sirens start to wail.

2 INT. OXFORD STREET MATERNITY HOSPITAL -- NIGHT

A SCREAMING WOMAN,

25, red-hair, about to give birth being rushed through a corridor in a wheel-chair by a worried looking NURSE. The pain unbearable.

3 EXT. STREET/VICTORIAN HOUSES -- NIGHT

BOOM!

The first bomb explodes.

ANTI-AIRCRAFT FIRE

Litters the sky. Spotlights swirl. PEOPLE rush to the air raid shelters. MOTHERS hurry CHILDREN up with desperate pleas.

A TALL, STRIKING WOMAN

41, steps out from a house, wraps a head-scarf around her no-nonsense face - sets off down the middle of the street.

4 INT. OXFORD STREET MATERNITY HOSPITAL/CELLAR ROOM -- NIGHT

The SCREAMING WOMAN gets lifted onto a threadbare bed. A DOCTOR, hasn't slept for days, throws her skirt over her hips, prizes the thighs open.

NURSE

She's overdue, nearly three weeks.

The DOCTOR whips his stethoscope onto her belly.

DOCTOR

It's breached - prepare for a
Caesarean. Five mills of pethedrine
straight away..

NURSE

Pethedrine ran out last night.

DOCTOR

What have we got?

The NURSE shakes her head.

The DOCTOR looks into the SCREAMING WOMAN'S.

DOCTOR (CONT'D)

So, yes, sorry.... you may have
guessed, but this will hurt.

She SCREAMS louder.

5 EXT. PROTESTANT CATHEDRAL -- NIGHT

Under the shadow of the gothic CATHEDRAL, STRAGGLERS rush
into an UNDERGROUND SHELTER.

A HOME GUARDSMAN

Marshals the door.

The STRIKING WOMAN sprints from around a corner.

HOME GUARDSMAN

Chop chop luv! Doors are shuttin'.

She rushes straight past him.

HOME GUARDSMAN (CONT'D)

(confused)

This way y'stupid cow!

6 INT. OXFORD STREET MATERNITY HOSPITAL/CELLAR ROOM -- NIGHT

The DOCTOR's SCALPEL digs lightly into the pale, white,
skin of the SCREAMING WOMAN. Blood is drawn.

NURSE (O.S.)

I can see a head!

DOCTOR

What!!

The DOCTOR swings a look at the NURSE crouched at the
business end, rushes to check.

DOCTOR (CONT'D)

Jesus Christ!

Sleep deprivation playing tricks with his mind.

ANOTHER BOMB

Rocks the building. Plaster sprinkles the room like flour. A burning candle falls setting a discarded sheet on fire, a NURSE douses the flames with a basin of water.

The DOCTOR and NURSES cover their mouths like it's normal - carry on delivering.

7 EXT. OXFORD STREET MATERNITY HOSPITAL -- NIGHT

The STRIKING WOMAN finally reaches the HOSPITAL ENTRANCE - her face, head-scarf and clothes covered in destructive white dust. Jumps up the steps, disappears down the corridor.

8 INT. OXFORD STREET MATERNITY HOSPITAL/CELLAR ROOM -- MOMENTS LATER

The STRIKING WOMAN flies through the door - to be confronted by an EMPTY BED and BLOODIED SHEETS.

For a moment - panic.

MIMI

JULIA!

JULIA (O.S.)

Under here.

See two bare feet sticking out from underneath the bed. The STRIKING WOMAN dives under.

A SWADDLED BABY

Suckling from his EXHAUSTED MOTHER's breast. We immediately see the resemblance of the women - SISTERS.

MIMI

The elder, has rushed to

JULIA's

Bedside - who we now see is mid 20's and sexy - even post child-birth.

MIMI's eyes stay fixed on the BABY. JULIA - wasted, but high on life.

JULIA (CONT'D)

It's a boy, Mimi. You were right.

MIMI

(controlled joy)

I'm always right.

Without asking MIMI takes the BABY from JULIA arms and breast.

MIMI (CONT'D)

Is he healthy?

JULIA

More than me.

MIMI

Most babies look old and wrinkly.
He's beautiful.

(excited)

'John'. He's a 'John' isn't he?
He looks like a 'John'.

JULIA

What about 'Winston'?

MIMI lets out a derisory laugh - then realises JULIA's serious.

JULIA (CONT'D)

Churchill needs all the help he can get.

MIMI

How about 'John Winston'?

JULIA

(smiles)

That works.

MIMI

Works for us all.

(c/up Baby)

Doesn't it?

(pause)

Hello, 'John, Winston, Lennon'.
You're a naughty boy, keeping me waiting such a long time to meet you.

MIMI can't keep her eyes off BABY JOHN.

JULIA

Mimi?

(pause)

Can I have him back now?

But MIMI doesn't hear her.

JULIA (CONT'D)

Mimi?

MIMI looks up. JULIA carefully takes JOHN back to her breast. MIMI watches - a weird feeling in her stomach.

And as another bomb crashes in we cut to:

BLACK

FADE IN:

9 EXT. MENDIPS -- MORNING

A pleasant early Sunday morning.

10 INT. MENDIPS/JOHN'S BEDROOM -- DAY

A 15 YR OLD JOHN LENNON sleeps in the small, box bedroom at the front of the house.

His book shelf full of classic titles - 'Alice in Wonderland' and 'Huckleberry Finn' alongside whole volumes of 'Just William'. Thick NHS SPECS on the side-board.

MIMI (V.O.)
John! Breakfast!

11 INT. MENDIPS/MORNING ROOM/KITCHEN -- DAY

JOHN, eating a hearty Sunday breakfast. MIMI offloads another sausage, tops up his tea. Mothering him.

MIMI eyes JOHN as he eats, like she's studying his appetite.

MIMI
Miriam Armitage says her son's off to Edinburgh - to become a veterinarian.

JOHN
Is that it? Go to Edinburgh?
Easy.

MIMI
Y'know what I mean. University.

JOHN looks up, reveal

UNCLE GEORGE

60, friendly looking (in his work clothes from the dairy farm), outside the window. He pulls faces at the back of MIMI's head, spastic faces.

JOHN giggles.

MIMI (CONT'D)
What's funny?

JOHN recovers, shrugs.

MIMI (CONT'D)
I think a career in medicine would suit you...

UNCLE GEORGE

Doing the joke where your own hand creeps up, starts strangling yourself.

MIMI (CONT'D)
Imperative you get decent qualifications at Quarry Bank.

JOHN can't stop another giggle. MIMI swings round, catches UNCLE GEORGE in the middle of the act.

UNCLE GEORGE slowly releases himself - pretending he's got a sore neck. Trapes off meekly to the backdoor.

MIMI (CONT'D)

Why is it I've not so much as grinned at that man in thirty years?

UNCLE GEORGE comes in with SALLY, the mongrel PET-DOG. MIMI expertly ducks his kiss - heads into the kitchen. UNCLE GEORGE reaches into his pocket, gets out a

HARMONICA

Gives it a quick blast.

JOHN

(excited)

A 'Gob Iron'!

Lays it on the table in front of JOHN.

GEORGE

One of the lads from the farm sold it me cheap.

JOHN scoops it up - blowing out random notes.

12 EXT. ST. PETERS CHURCH -- DAY

A huge, red-sandstone church.

THE CONGREGATION flock for 11AM SERVICE. MIMI and UNCLE GEORGE hold JOHN's hands (wearing his Specs).

THIS FAMILY UNIT LOOKING NO DIFFERENT TO OTHERS.

As they head in, see a SNOWY BLONDE KID - PETE SHOTTON, with his parents.

JOHN and PETE exchange evils.

13 INT. ST. PETERS CHURCH -- DAY

THE REVEREND PRYCE-JONES - tall, wiry, shiny red nose - delivers his monotone eulogy. JOHN sat bored, on the adjacent choir benches - his eyes wander.

A PRETTY GIRL

14, blonde bunches, sits near the front staring right back, intense smile - MARTHA BOWDEN. JOHN, smiles back. She blows a kiss. JOHN returns it

Find PETE sat behind - seething at this betrayal. Martha the beef between them. JOHN turns, gives him victorious wink.

JOHN gets a pencil from behind his ear - opens his hymn book..

14 INT. JOHN'S HEAD (ANIMATION) -- CONTINUOUS

THE REVEREND, full pirates costume, eye-patch, parrot on his shoulder, at the pulpit.

REVEREND

BLAH.

Blahblahblahblahblahblahblahblahblah
ahblahblahblahblahblahblahblah.

GOD IS A CONCEPT!

PARROT

God is a concept!

THE CHOIRBOYS turn, lift their frocks up to expose their bare bottoms, out of which comes the word - "AMEN".

(These sequences to be done in the style of John's actual drawings).

15 INT. ST. PETERS CHURCH -- CONTINUOUS

JOHN secretly sketching the above in the hymn book.

16 INT. CHOIRBOYS CHANGING ROOM -- LATER

Nearly empty. Two boys, IVAN, spoddy looking and NIGEL, chubby, wait for PETE who in-turn eye-balls JOHN.

PETE

(to Ivan and Nigel)

You two coming round to mine,
watch my new telly?

NIGEL

(innocent)

We already were...

PETE gets up, heads to the door with IVAN and NIGEL.

PETE

Have fun playing with yourself
Lennon.

JOHN

Or maybe I'll get Martha to 'play
with me'...See her waving to me in
church did you?

PETE tenses.

PETE

You're sly, Lennon. Nicking my
bird.

JOHN

You'd chucked her.

IVAN

No, she actually chucked-

PETE

-Shut it Ivan!

Obvious Pete's been dumped.

JOHN

So it's alright for Martha to wank
you off but not me?!

PETE

Not if we're bezzie mates.

JOHN

Why?

PETE

It's...

(struggling)

..unhygienic.

JOHN

Why? You in luuurvve with her or
something?

PETE goes deep purple. IVAN and NIGEL smirk.

PETE

At least I'm not adopted.

CRACK!

JOHN's left jab cracks PETE's nose - blood pours out.

JOHN fists up, ready. A HURT LOOK on his face (the first
mention of his dodgy home-life).PETE - rage building, fists clenching.....then the pain
hits him. Then tears. Lots.

PETE (CONT'D)

Reverend!

He rushes off to grass John up.

17 INT. MENDIPS/JOHN'S BEDROOM -- LATER

MIMI throws JOHN into his bedroom.

MIMI

I won't tire of making you decent,
John Lennon! Enjoy being hungry!

Slams the door shut.

JOHN leans back on his bed, looks up at the ceiling locked
in this room, in this life.....then his eyes close.

JOHN (V.O.)

'Twas brilig, and the slithy toves
Did gyre and gimble in the wabe;

18 EXT. DARK WOODS (ANIMATION) -- DAY

JOHN in shorts and glasses, walking through a muggy forest, with sludgy ponds and seedy unknown cartoon-eyes peering from the blackness beyond.

JOHN (V.O.)

All mimsy were the borogroves, And
the mome raths outgrabe.

TALL TROUSERED LEGS

Of a man meets JOHN. We see nothing above the waist, only his legs - this is the 'FATHER'. JOHN peers up - a mind cloud from his head says 'Daddy?' .

FATHER (V.O.)

"Beware the Jabberwock, my son!
The jaws that bite, the claws that
catch! Beware the Jubjub bird,
and shun The frumious Bandersnatch!"

The FATHER hands down a sword. JOHN takes it.

JOHN (V.O.)

He took his vorpal sword in hand:
Long time maxnone foe he sought -

JOHN carries on through the woods, swishing the sword - looking.

JOHN (V.O.) (CONT'D)

So rested he by The Tumtum tree.
And stood a while in thought.

JOHN rests by a tree starts humming "*tum,t,tum,t,tum*".

THE JABBERWOCK

A monster of grotesque proportions comes flailing at JOHN. But in the eyes of the monster we recognise Mimi.

JOHN (V.O.) (CONT'D)

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came wiffling through, the tulgey
wood, And burbled as it came!

JOHN swings his sword.

JOHN (V.O.) (CONT'D)

One, two! One, two! And through
and through, The Vorpal blade went
snicker-snack! He left it dead,
and with its head, He went
galumphing back.

JOHN wanders back through the woods with the JABBERWOCK's head. The TALL TROUSERED LEGS of the FATHER enter. His BIG HANDS come into frame and hugs a BEAMING JOHN to his legs.

FATHER (V.O.)

"And hast though slain the
Jabberwock? Come to my arms, my
beamish boy! Frabjous day!
Callooh! Callay! He chortled in
his joy.

Then suddenly the LEGS disappear.

The JABBERWOCK'S HEAD disappears.

And JOHN's smile disappears - and he is left where he
started in the DARK FOREST.

JOHN (V.O.)

(morose)

Twas brillig, and the slythy toves
Did gyre and gimble in the wabe;
All mimsy were the borogroves, And
the mome raths outgrabe.

UNCLE GEORGE (V.O.)

John?

19 INT. MENDIPS/JOHN'S BEDROOM -- NIGHT

UNCLE GEORGE (V.O.)

John? Got you some grub here.

JOHN's eyes flick open, see UNCLE GEORGE (substitute Dad).

CARTOON DRAWINGS

Of the Jabberwocky story and a Lewis Carrol poetry book on
his bedside cabinet.

UNCLE GEORGE (CONT'D)

(digs in a bag)

Corn-beef sarnie....angel cake.

JOHN, munching away - ravenous. (Note UNCLE GEORGE's happy,
glazed look. A slight slur on his words).

UNCLE GEORGE (CONT'D)

Mimi's asleep. Hard as nails that
woman..

(smiles)

..bloody scary.

(pause)

Never helped, playing mother to
her sisters.....no imagination
y' see.

Beat.

UNCLE GEORGE (CONT'D)

Am I making any sense lad?

(smiles)

Shouldn't be. I'm pissed.

JOHN manages a half-smile.

He looks deeper.

UNCLE GEORGE (CONT'D)
 You're here, because she thinks
 it's the right thing to do.
 (pause)
 Y'know that don't you?

It's a veiled reference. JOHN looks for more. Nothing comes.

20 EXT. MENDIPS -- DAY

Establisher of the house. Nice and peaceful in the morning.

21 INT. MENDIPS/BATHROOM -- DAY

JOHN

washing his face. His reflection in the mirror soft, steamy, (as though a hot bath is running). Then he sticks his specs on and everything hits focus (i.e there was no steam or bath). He combs his hair into a regular side-parting - notices something under his chin - two PUBIC SPROUTS. Fresh. He tugs at them inquisitively.

Then yanks one out hard-

22 INT. MENDIPS/KITCHEN -- DAY

MIMI, cooking breakfast.

JOHN (V.O.)
 Fuuuuck!

Stops, did she really hear that - shakes her head - not *her John*.

23 INT. MENDIPS/JOHN'S BEDROOM -- DAY

JOHN knotting his school tie, undoes his shirt's top button, slings his school blazer on - the famous QUARRY BANK SCHOOL. HARMONICA in the blazer's top pocket. The school badge,

A RED AND GOLD STAG - motto:

'EX HOC METALLO VIRTUTUM'

('OUT OF THIS QUARRY COMETH FORTH VIRTUE').

Hear THE SCHOOL ANTHEM, sung by schoolboys, as it plays over the following scenes....

24 INT/EXT. MENDIPS -- DAY

MIMI, washing up in the kitchen, watches JOHN un-park his RALEIGH LENTON bike walk it towards the front.

She bangs on the window, signals for him to do his top button up. JOHN, can't believe she's spotted it. He does it up, sets off again. Another bang on the window.

MIMI
(mouths through the
window)
Glasses!

JOHN tuts, digs his specs out - puts them on. MIMI waves him out - free to go.

Follow him out to the front where PETE waits on exactly the same model of RALEIGH LENTON.

JOHN checks MIMI's out of view - takes his specs off. And they set off riding down Menlove Avenue where...

25 EXT. STRAWBERRY FIELDS -- DAY

JOHN and PETE free-wheel past the FAMOUS RED GATES of the children's home and..

26 EXT. CALDERSTONES GIRLS SCHOOLS -- DAY

GIRLS congregating outside, the older ones - one in particular, MARIE KENNEDY with an ample bosom..

JOHN and PETE ride slowly by - ogling.

JOHN
Hey Marie! Get your tits out!

MARIE
Cock off Lennon. Show us your
dick!

JOHN
(stops)
Again!? Just can't get enough can
you?

Gets off his bike, starts undoing his pants. The GIRLS all go screaming off into the playground.

JOHN (CONT'D)
Where y'going? This dick's won
prizes!

A SCHOOL MISTRESS storms out.

MISTRESS
You Two! Get lost! Go on! Clear
off! You disgusting imbeciles!

JOHN
(mimics)
*I am disgusting, sorry. It's a
social disease.*
(shrugs)
I've seen the doctor.

Beat.

JOHN (CONT'D)
I'd try a better bra, luv. You're
sagging a bit.

JOHN hops on his bike.

JOHN (CONT'D)
No offence.

MISTRESS
I know your headmaster!

JOHN
So do I! Tosser. Halitosis.

Rides off with PETE wailing with laughter.

27 EXT. QUARRY BANK SCHOOL -- DAY

Establisher of huge Victorian sand-stone school

JOHN and PETE arrive in the playground as the bell rings.
The head in amongst the throng of QUARRY BANK BOYS.

28 INT. QUARRY BANK SCHOOL/HALL -- DAY

ASSEMBLY.

EVERYONE picks up the SCHOOL ANTHEM (started scene 23).
TEACHERS in gowns lined up on the stage. JOHN and PETE
goofing around singing in funny voices. JOHN opting for
soprano.

JOHN/PETE
(singing)
**"Quarrymen born before our birth,
Stretching each muscle and sinew."**

29 INT. QUARRY BANK SCHOOL/HISTORY CLASS -- DAY

'CLIPPER' SHEARS

60, history teacher and war vet, pounds the blackboard
about THE BATTLE OF DUNKIRK. The CLASS struggles to copy
his chalked up ramblings.

CLIPPER SHEARS
...with more than 300,000 troops
stranded on the Dunkirk beaches in
May, June, 1940. What happened
next was described as "a miracle
of deliverance" by-
(stops)
By who?

JOHN - back of the class, glasses on, head down, writing.
PETE sat next to him.

CLIPPER SHEARS (CONT'D)
Lennon?

JOHN'S EXERCISE BOOK

Cartoons lampooning CLIPPER as he speaks - depicting him as NAZI GENERAL, teaching the class at gun-point. (This is the famous 'DAILY HOWL').

JOHN, totally engrossed in his art.

CLIPPER turns round from the backboard. Heads towards JOHN, with the creaking sound of a METAL LEG.

PETE
(sharp whisper)
John.

JOHN looks up, tries to drop 'THE DAILY HOWL' onto his lap - his history book underneath.

JOHN
(checks the
blackboard)
Churchill, sir.

CLIPPER SHEARS
Too late, boy.

JOHN
....by two weeks. Mind you, the
lads had a good drink whilst waiting
on the beach. So not all was lost.

Beat.

JOHN (CONT'D)
Unless you count France and Belgium.

CLIPPER SHEARS
Give it me.

JOHN
Give you what-

CLIPPER yanks JOHN out of his seat, throws him to the floor. He picks up 'THE DAILY HOWL' starts flicking through.

On his reddening face.

30 INT. QUARRYBANK SCHOOL OUTSIDE HEAD'S OFFICE -- DAY

JOHN waiting outside.

Name plaque on the door, "HEADMASTER - WILLIAM E POBJOY"

Hear yelps inside, a thrashing in progress.

The door finally opens - a SOBBING BOY staggers out. JOHN watches him slope off, rubbing his stinging hands.

JOHN
(after him)
Puff.

POBJOY (V.O.)

Lennon!

31 INT. QUARRYBANK SCHOOL/HEADMASTERS OFFICE -- DAY

JOHN walks in.

POBJOY, 36, the headmaster, a tall, looming figure with pasty vampire skin, back to us, looking out of the window, surveying his kingdom. The BAMBOO CANE re-charging in his hands.

THE DAILY HOWL

sits in the middle of his desk.

POBJOY

So you're the editor and chief of this 'Daily Howl' are you?

JOHN

Yes.

POBJOY

(correcting)

Yes sir.

JOHN

Yes,

JOHN holds his nose, wafts his mouth in a smelly breath gesture.

JOHN (CONT'D)

Sir.

POBJOY

And basically you use it to lampoon and deprecate my teaching staff.

JOHN

They really don't need my help, sir.

POBJOY has a secret smile to himself.

POBJOY

And all these pictures and poems...they make sense to you?

JOHN

Why would I do it if it didn't.....sir.

POBJOY - stumped. He turns round quickly. JOHN just saves the day pretending he's smoothing his hair.

POBJOY

Drawing in class is unacceptable.

JOHN

What about art class?

POBJOY

(stumbles)

Yes..Unless it's art-class..
obviously.

JOHN

Which we only have one hour a week
of, sir. Which is a bit frustrating
as I enjoy art far more than
history.

POBJOY

Art doesn't get you into Oxford or
Cambridge, Lennon.

JOHN

With respect sir, I would rather
chew my own nuts off.

POBJOY

Don't get clever lad.

JOHN

Easy for you to say, sir, you're a
teacher.

POBJOY

(confused)

Pardon?

Beat.

JOHN

No. I won't get clever, sir.

POBJOY

You are not only failing yourself
and Quarry Bank - you are also
failing the woman who has dedicated
herself to you and your upbringing.

(pause)

And in many ways saved you.

Lets it sink in.

POBJOY (CONT'D)

And this is how you repay your
Aunt Mimi is it?

JOHN doesn't answer, the thought of failing Mimi doesn't
sit well. POBJOY picks up THE DAILY HOWL off his desk.

POBJOY (CONT'D)

Quarry Bank is a proud academic
school Lennon.

(MORE)

POBJOY (CONT'D)

Most of our students go on to
achieve something in life - but
you - you're going nowhere,
boy...and nowhere's where you'll
end up if you carry on like this.

JOHN stares defiantly.

JOHN

Maybe that's where I belong, sir.
Maybe it's not so bad there.
Nowhere.
(pause)
Ever been?

POBJOY sizes him up - can see the intelligence, the wit.
But has no idea how to handle it.

POBJOY

We don't draw pretty pictures in
class, hear me?

He flicks through THE DAILY HOWL. POV: Grotesque images.

POBJOY (CONT'D)

Or not so pretty pictures in this
case.

He drops THE DAILY HOWL into his waste-bin.

POBJOY (CONT'D)

This time you're lucky. Next time
it will hurt. Understand?

JOHN

'Lucky'... 'Hurt' - got that, sir.

POBJOY

Get out Lennon.

JOHN turns and leaves mutters 'wanker' under his breath.

POBJOY waits for the door to shut. Digs out THE DAILY HOWL from the bin, settles himself in his chair, swigs from a hit-flask of whisky - starts reading....then smiling...then chuckling at John's art..

32 EXT. MENLOVE AVENUE/MENDIPS -- DAY

JOHN and PETE slowly cycling home after school, one handed blowing bubble-gum bubbles. Nothing is said sensibly, everything an undertone of sarcasm, piss-taking, or just plain daft. (Plenty of stuff said in spastic voices, a characteristic of JOHN through his life).

JOHN

What we doing after tea?

PETE
(mock serious)
Homework?

JOHN
(Indian accent)
You very, very funny man, Snowy.
Blady hilarious.

PETE
(posh)
Cheers Winston, old chap.

JOHN
(posh)
Pleasure Spunkhead.

PETE's face suddenly drops. JOHN follows his eye-line.
POV: An AMBULANCE parked outside Mendips, NEIGHBOURS
gathered at the front.

JOHN sprints off on his bike.

33 EXT. MENDIPS -- DAY

JOHN throws his bike to the ground, rushes towards the
house.

UNCLE GEORGE

Being carried out on a stretcher, eye's shut, white face,
oxygen breathing apparatus stuck to his mouth. JOHN's
eyes - petrified, panicked. MIMI following casting the
NEIGHBOURS a suspicion glance.

JOHN
Mimi?!

MIMI
He's had a fall. That's all.
(to neighbours)
There's nothing to see - really.

JOHN getting more distraught as they load GEORGE into the
back of the AMBULANCE.

JOHN
I'm coming too!

MIMI
(ignoring)
There's lamb stew in the oven ready.
And you've got homework.

JOHN
But Mimi-

MIMI
-John! Listen to me! You're not
needed!

She climbs into the back of the AMBULANCE.

MIMI (CONT'D)
The pets needs feeding.

The doors are slammed - it takes off - sirens wailing.
MIMI's POV: JOHN disappears in the distance.

MIMI grabs GEORGE's his hand squeezes it lovingly.

A RARE MOMENT OF TENDERNESS

She knows it's serious.

MIMI (CONT'D)
Y'Silly bugger.

34 INT. MENDIPS/LIVING ROOM -- NIGHT

JOHN on the settee, asleep. The clock shows 11.30pm. Hear the front door, open and shut - the bang wakes him up.

35 INT. MENDIPS/MORNING ROOM/KITCHEN -- NIGHT

JOHN sticks his head out of the lounge. POV: MIMI sat in the morning room - staring at A FRAMED PHOTOGRAPH - GEORGE, MIMI and JOHN aged 5, posing outside Mendips. The family unit.

MIMI - her face pale with shock.

JOHN
Mimi?

She doesn't hear him. He steps nearer.

JOHN (CONT'D)
How is he?

MIMI looks up at JOHN.

MIMI
(blunt)
Dead.

JOHN bursts into giggles.

JOHN's smile gradually fades. He looks around, not knowing what to do. MIMI see's he's about to cry, gets up, moves off into the kitchen. Avoiding.

JOHN can't keep it in, rushes after her. Hugs MIMI's BACK as she washes up - cries into her shoulder blades.

MIMI slowly turns round to face him

SHE NEVER HUGS HIM

MIMI (CONT'D)
If you need to cry, go to your bedroom.

JOHN hears her, takes deep breaths, stops crying - nods slowly.

He picks up the dish towel - starts drying the pots. MIMI gets back to washing up.

36 EXT. MENDIPS -- DAY

FUNERAL CARS pull up outside the house.

37 INT. MENDIPS/MORNING ROOM/KITCHEN -- DAY

MIMI, dressed in black, looking gaunt yet strong, being faffed over and cared for by her YOUNGER SISTERS - MATER, NANNY and HARRIE.

Food being prepared for the wake.

38 INT. MENDIPS/MIMI'S BEDROOM -- DAY

JOHN creeps in. Finds it weird, not really allowed in here. POV: Separate beds.

He opens George's wardrobe, his SUITS hung up (some of these suit jackets he will wear at Art College). Puts the NAVY UNIFORM JACKET on, looks in the mirror. The tears come - but this time JOHN fights them off, rapping his knuckles on his eye-lids - forcing them away.

A BOTTLE OF WHISKEY

Half full - hidden at the bottom. He screws the top off, takes a hit. Gaggs at the taste.

39 INT/EXT ST. PETERS CHURCH -- DAY

A GOOD TURNOUT.

JOHN, MIMI, the STANLEY SISTERS and COUSINS on the front row. THE REV. PRYCE-JONES, stands behind the coffin.

JOHN slightly pissed, plays the game where you squeeze someone's head between thumb and forefinger. The REV getting it.

REVEREND

George Smith was a true gent in every sense of the word. No-one had a bad word to say about him.

JOHN raises an eye at MIMI, (who never said a good word).

REVEREND (CONT'D)

A much loved character in Woolton.
The milk, his dairy farm produced,
enriched our tea cups on a daily basis...

40 EXT. GRAVESIDE -- DAY

THE REVEREND winding things up. JOHN and MIMI stood graveside, stoic. OTHERS around them crying.

REVEREND

God will show us the path of life;
in his presence is the fullness of
joy; and at his right hand there
is pleasure evermore.

EVERYONE

Amen.

THE COFFIN

lowered into the grave. JOHN watching this finality.

He looks away, emotion creeping up on him, then, on the otherside of the grave, through the crowd, he sees THE RED HAIR. The outline of the face. Fuzzy. Out of his sight-range, but he gets a feeling, he knows.

He reaches inside his jacket for his glasses - puts them on.

JULIA

staring right at him. Face full of emotion (the opposite to Mimi). Tears streaming down her face....but not for George.

Hold.

Then in act of solidarity she puts her own glasses on - the exact same NHS SPECS as JOHN's. The two gaze at each other with clarity.

Half-smiles.

JOHN is interrupted by MIMI, she grabs his hand, leads them to the mound of dirt, throw a handful on the coffin.

JOHN eager to get back - he looks up again.

JULIA gone.

41 EXT/INT. MENDIPS -- DAY

JOHN, alone, leaning against Mendips front wall. Looking.

MENLOVE AVENUE DESERTED

except for the odd speeding car.

JOHN sighs. Heads back inside. Follow him through all the downstairs rooms, searching through the FUNERAL GUESTS. He ends up in the kitchen where MIMI is surrounded by HARRIE, MATER and NANNY. JOHN studies them - all have a resemblance of the one sister that's not there.

He heads outside.

42 EXT. MENDIPS/BACK GARDEN -- CONTINUOUS

JOHN strides across the lawn.

His cousins MICHAEL (8), DAVID (11) are helping STAN (17) knock apples from the tree. JOHN ignores them, climbs up into his TREE HOUSE. He gets his HARMONICA out - starts playing '*Swedish Rhapsody*'.

STAN

looks over at his JOHN. Feels sorry for him.

STAN

(climbs up)

I don't go back to Jockland till
Tuesday. Let's hit Blackpool.
The Pleasure Beach.

JOHN

I don't need looking after Stan.

STAN

(defensive)

George was my Uncle too.

JOHN looks up - steely.

JOHN

He was 'more than just an Uncle'
to me though, wasn't he?

STAN nods sympathetically. JOHN not going to elaborate.

STAN

Well...Don't forget we're mates as
well as cousins.

STAN heads off. JOHN watches him.

JOHN

Stan.

STAN turns round.

JOHN (CONT'D)

(struggling)

Where did she go?

STAN

Who?

JOHN

(pause)

The one with the red hair.

JOHN fixes him with a look. It's eating him.

STAN
(penny drops)
Was she there?

JOHN nods.

STAN (CONT'D)
Want me to ask?

JOHN nods. STAN sets off towards the house.

43 INT. MENDIPS/KITCHEN -- DAY

STAN walks in the kitchen, MIMI and THE SISTERS still gossiping. They look formidable, even more so when he considers what he's about to ask.

He thinks about not doing it - then connects eyes with JOHN, watching him from the tree-house.

44 EXT. MENDIPS/BACK GARDEN -- DAY

JOHN closely watching STAN.

POV: STAN takes a deep breath. Speaks. All the SISTERS stop talking, stare at STAN. No-one seems to say anything. MIMI turns, looks into the garden - finds JOHN's eyes.

Hold.

MIMI turns back to STAN. Stay with him as he returns from the kitchen, across the lawn, back to JOHN, being watched all the way by MIMI.

STAN
She was busy, apparently. Things
to do.

JOHN nods, his emotions in check. He clammers down from the tree house.

STAN (CONT'D)
John.
(pause)
You should call her 'Mum' y'know.
'The one with the red hair'.

JOHN looks over at MIMI - then back at STAN.

JOHN
I know.

He heads over to the house. STAN watching - concerned

45 INT/EXT MENDIPS -- DAY

STAN and JOHN heading for a day out. MIMI behind them.

MIMI
Back before dark, y'hear me Stan.

STAN
Yes Aunt Mimi.

MIMI
Look after him.

JOHN
I don't need looking after.

MIMI
Where are your glasses?

JOHN
In my pocket.

MIMI
Your pocket's not blind.

They open the front door, MIMI watches them down the path. JOHN pretending to put his glasses on (but never does).

MIMI (CONT'D)
Careful on those Pleasure Beach
rides. Death traps.

STAN and JOHN hold an acknowledging hand up.

MIMI (CONT'D)
And don't talk to any strangers.
(mutter)
Especially loose women.

MIMI watches them head off down Menlove Avenue.

STAN - one eye on MIMI, waiting for her to go back inside. She finally does, he stops JOHN - looks him in the eye.

STAN
Do you want to see your Mum?

JOHN
(taken back)
What?

STAN
I know where she lives. Instead
of going to Blackpool, we can go
there.

JOHN thinks. Pressure.

JOHN
Has she asked us?

STAN
No.

JOHN brain racing.

JOHN

But, but...she might not want to
see me.

STAN

It's worth trying isn't it? I
mean, you wanted to see her the
other day.

JOHN - a massive decision for him.

JOHN

(resolute)

Let's go.

STAN

But let's get this straight. Mimi
never knows.

Beat.

STAN (CONT'D)

I like my testicles.

They set off to cross the road, establish STAN's shoelace flapping. JOHN in a daze. But thrilled at the prospect of seeing his Mum.

JOHN

What bus do we get?

STAN

Don't need one. She lives on
Springwood Estate.

JOHN

...that's round the corner.

STAN shrugs - he knows. JOHN - gobsmacked.

46 EXT. DIRT-PATH BY DAIRY FARM -- DAY

JOHN and STAN climb a path by Uncle George's dairy farm - cows being herded.

47 EXT. ALLERTON GOLF COURSE -- DAY

THEY race across the 15th fairway.

48 EXT. MATHER AVENUE -- DAY

THEY vault over a fence and hit another maine-road. This time they both wait for the cars to pass - then cross.

49 EXT. BLOMEFIELD ROAD/JULIA'S HOUSE -- DAY

JOHN and STAN turn into a pretty tree-lined, road, council houses, but bigger. KIDS run riot on the street, MUMS chatting, DADS fixing things in their gardens. A real community feel.

They reach the corner house. NUMBER 1.

STAN stands outside the gate, looks at JOHN who's slowed down behind. JOHN, apprehensive. The front door open. We hear piano playing and voices singing '*I am the Music Man*'.

JOHN

Maybe this isn't a great idea.

STAN

Maybe.

JOHN

Maybe we should go.

STAN makes the decision, opens the gate walks up the path. JOHN stays on the street - nervous.

JOHN (CONT'D)

Stan!

STAN nears the front-door, has a last look at JOHN then disappears inside.

Beat.

The piano playing stops dead.

JOHN

looking round, thinking of running off. Escape. Really thinking about it. Heart pounding. About to go, when-

JULIA

appears at the doorway, still in her nightgown (a silky flimsy number that hugs her body tight). Freezes at the sight of JOHN.

JOHN can't keep his eyes off her. Both rooted to the spot. Until JULIA breaks out of the trance, sprints down the path - grabs hold of her son, folds him into her body, kissing, smelling his skin. Squeezing too tight.

JULIA

Oh My Oh My Oh My! My dream is back! Oh my dream!

She tilts her head up to the heavens - eyes closed.

JULIA (CONT'D)

I knew you'd find me!

STAN, comes to the door, followed by TWO YOUNG GIRLS, pre-teen, still in their nighties.

STAN's POV: The heartwarming sight of a MOTHER holding her SON for the first time - in a very long time.

JULIA opens her eyes, looks at STAN.

JULIA (CONT'D)
 (whispers)
 Thank you.

JOHN - a big warm, smile from within.

50 INT. JULIA'S HOUSE -- LATER

Sparsely decorated with hand-me down furniture. Brightly coloured paintings, (by Julia), on the wall. A PIANO takes up one corner - a BANJO and ACCORDION propped up next to it.

JOHN and STAN sit opposite the TWO GIRLS - who just stare at him. They are obviously sisters. JULIA rattles around the kitchen. (When she speaks she hardly breaks for breath).

JULIA (O.S.)
 Oh John, my angel! I knew you
 were coming, I just knew it, want
 to know how I knew because I-

She appears with a cake.

JULIA (CONT'D)
 -Baked a cake! Only this morning,
 I said to the girls, didn't I, I
 said lets bake a vanilla bun-

She wedges herself next to JOHN.

JULIA (CONT'D)
 -we've got the ingredients - even
 butter, so hard to get, Bobby, my
 Bobby, works in a restaurant y'see,
 has it's perks, and it was all
 there and, I just felt it, you
 know, I just felt like baking. So
 here it is!

She practically shovels a piece into JOHN's mouth.

JULIA (CONT'D)
 What'd'you think? Huh?

JOHN nods his head, mouthful. JULIA carries on handing cake out to the GIRLS.

JULIA (CONT'D)
 A piece for you Julia...and Jackie.
 OH!

JULIA stops. Raises her hand to her mouth.

JULIA (CONT'D)
 How rude of me! I've not introduced
 you. John that's Julia and that's
 Jackie, have I just said that?
 Yes I did!

She giggles.

JULIA (CONT'D)
(bright and breezy)
They're your sisters!

Beat.

JULIA (CONT'D)
Say hello girls.

JULIA/JACKIE
Hello.

JOHN finds the cake suddenly hard to swallow.

51 INT. JULIA'S HOUSE -- LATER

THE GIRLS play outside John's half-sisters JACKIE (6) and JULIA JUNIOR (8).

JOHN has picked up the BANJO. STAN on the piano. JULIA is in the middle of the room - shaking her shoulders with the beat.

JULIA
I'm digging it! Really! John
you're fantastic!

JOHN
Really?

STAN
He's pretty good on the harmonica
too.

JULIA
The 'ol' mouthie', eh?

JOHN
Uncle George's taught me loads.

An awkward moment. See JULIA burst away from bad thoughts, almost snatches the BANJO away from JOHN.

JULIA
Listen to this, then. A bit of fun.

She launches into a great GEORGE FORMBY IMPRESSION singing '*My Little Stick of Blackpool Rock*'.

JULIA (CONT'D)
*"Every year when Summer comes round,
Off to the sea I go, I don't care
if I spend a pound, I'm rather
rash I know..."*

The REAL GEORGE FORMBY takes over through the following:

52 EXT. BLACKPOOL STATION PLATFORM -- DAY

THE TRAIN approaching - JULIA jumps off while it's still moving, closely followed by JOHN - giggling at the dare. The STATION MASTER points at them - they run off laughing.

53 EXT. BLACKPOOL TOWER -- DAY

JOHN and JULIA, chewing on Blackpool rock, queue up for the lift to the TOP OF THE TOWER.

54 EXT. BLACKPOOL TOWER -- DAY

The top. JULIA looking through a telescope with her right eye, left eye shut. She steps back pretends her left eye is glued stuck.

JOHN laughing.

55 EXT. BLACKPOOL PROMENADE -- DAY

Stupid stalls, candy floss and chip shops.

DAYTRIPPERS

JULIA buys a '*Kiss Me Quick*' hat. Plonks it on JOHN's head, proceeds to smother him in quick kisses. Takes it off, puts it in her head - signals it's JOHN's turn to pucker up.

56 EXT. PLEASURE BEACH/LAUGHING POLICEMAN -- DAY

THE LAUGHING POLICEMAN

Giving it a belly-full 24/7. Whip off to find JOHN and JULIA staring with intense, serious faces. The game being who will crack up first? JULIA nudges JOHN in the ribs - his lips start curling.

57 EXT. PLEASURE BEACH/ROLLERCOASTER -- DAY

JOHN and JULIA on the front row, arms up - thrill seeking.

58 INT. HALL OF MIRRORS -- DAY

JOHN and JULIA howling through the distorted reflections. JOHN in particular loving the grotesqueness of it all. Then the last one - a 'straight' mirror.

They stand together. Realise there's nothing funny going - but the fact they're there, with each other, dawning on them.

GEORGE FORMBY track finishes.

59 INT. BLACKPOOL/TEA ROOM -- DAY

A rather posh one. Marble and plants. LADIES dressed up for tea. A LADY PIANIST playing light classical. JOHN and JULIA, sat, peruse the menu.

JULIA
What d'you fancy?

JOHN
Dunno, it's all a bit posh.
(joking)
They all look like Mimi.

The mention of Mimi ices the atmosphere. JULIA buries her head in the menu.

A WAITER approaches, mid 30's, slicked back hair, parted, mustache. JULIA spots him - nudges JOHN.

JULIA
Got a proper little Hitler here.

JOHN giggles. JULIA relieved she has him laughing again. The WAITER arrives - sees the 'Kiss Me Quick' hat - stiffens up. Riffraff

WAITER
Can I take your order?

JULIA
You can stay out of Poland for a start.

WAITER
Excuse me?

JULIA
Bit late for apologies mate.

JOHN loving it.

WAITER
(deep breath)
Would you like anything from the menu?

JULIA
Errrrrrrm....
(goes posh)
What can one recommend?

WAITER
I think you'll find everything will be to your satisfaction.

JULIA
Really? Then one will have *everything* then.

WAITER
Everything?

JULIA
If one recommends *everything* then one, I mean one as in 'we',
(MORE)

JULIA (CONT'D)
(signals to John)
Would like *everything*. Get one's
meaning? John? *Everything* sound
good to you?

JOHN nods.

JULIA (CONT'D)
T'riffic. La-de-da. *Everything*
please. And hurry up.

WAITER
I think you're being rather rude,
madam.

JULIA
(spitting)
Rude?! Rude is gassing six million
Jews!!

JOHN - embarrassed, shocked.

WAITER
Leave. Now.

Tries to grab hold of JULIA.

JULIA
Get your dirty fucking inferior
hands off me!

JULIA - like she'll rip his head off.

JOHN
(calming)
Maybe it's best...we should go.

JOHN gets up. Gently leads JULIA to the exit who stares
down the WAITER all the way.

60 EXT. BLACKPOOL/TEA ROOM -- DAY

JOHN and JULIA step outside. JULIA's face relaxes like
nothing's happened. Forgotten.

JULIA
Right. Where next? Hungry? Of
course, only one thing to eat in
Blacky.

61 EXT. BLACKPOOL/NORTH PIER -- DAY

JOHN and JULIA strolling arm in arm, sharing a bag of chips.
Suddenly JULIA stops - ears prick up.

JULIA
Y'hear that?

JULIA - excited, grabs JOHN, leads him off.

62 EXT. BLACKPOOL/NORTH PIER/MILK BAR -- DAY

JULIA dragging JOHN around. The sound of a Rock'n'Roll tune growing louder.

63 INT. PIER MILK BAR -- DAY

A tiny place selling milkshakes and sweets.

Most importantly a JUKE BOX which at that moment is playing **IKE TURNER's 'ROCKET 88'** (the first Rock'n'Roll track).

JULIA immediately starts grooving her head, clicking her fingers - sings the lyrics.

JULIA/IKE

(singing)

**"Step in my rocket, And don't be
late, We're pulling out 'bout half
past eight..."**

Beat.

JULIA

It just vibrates through my bones.
I love it.

JOHN nodding.

JULIA (CONT'D)

Know what it means? 'Rock'n Roll'?

JOHN

Music?

JULIA

(mischievous)

Sex.

JOHN - eyes light up at the word.

JULIA (CONT'D)

Big black fellahs from America.
New sounds. I dig it, Baby!

JOHN looks adoringly at JULIA - so exciting.

JULIA leads him on the floor, starts dancing with him.
JOHN's hopeless, but both laughing.

JOHN

Having the time of his life.

End tight on the record spinning..

DISSOLVE TO:

64 INT. JULIA'S HOUSE -- EVENING

The same record spinning - on JULIA's gramaphone.

JULIA watches JOHN ('Kiss Me Quick' hat on) trying to strum along on the BANJO. THE SISTERS asleep on the settee. STAN slumped in the arm-chair - checks his watch - it's nearly dark.

But for JOHN and JULIA it's still early.

JULIA
That's it John. Go from 'A' to
'D'.

JOHN does so - in tune with record.

JULIA (CONT'D)
You've got it!
(hillbilly)
That's ma boy!

JOHN nods his head, getting the hang quite easily - getting the buzz. JULIA adds a bit on the piano - for a while they jam with the record. Then JOHN tries to sing.

JULIA (CONT'D)
It's like Ike Turner's in the room!

A TALL, SWARTHY MAN enters from the kitchen, unseen - he wears the tails of a Head Waiter. This is BOBBY DYKINS - Julia's boyfriend. He eyes JOHN suspiciously, walks to the gramaphone - takes the needle off.

JULIA (CONT'D)
(excited)
Bobby! Look! Isn't it wonderful!
John! Here! John this is Bobby,
my guy.

BOBBY hold out his hand, shakes with JOHN - no smile.

JULIA (CONT'D)
We've been to Blackpool. Run riot.

BOBBY
(to John)
How did you find us?

(BOBBY's delivery is punctuated by a constant nervous tick/cough).

JULIA
(quickly)
Stan brought him over. Y'remember
Stan? My nephew.

A vague nod between them.

BOBBY
The girls should be in bed.

JULIA
I know but John's here!

BOBBY
No buts Julia. It's late.

JOHN looks to the floor - doesn't want to contemplate leaving. He throws a quick glance to JULIA - who can't look back.

BOBBY lifts the GIRLS up in his arms.

BOBBY (CONT'D)
I'll take these two up.
(to John, genuine)
Nice to see you John. At last.

He throws a quick look at JULIA then moves to the stairs.

The room falls silent.

JOHN not making the first move, wants to stay with JULIA - who stares into the distance, hating this part of her life.

Hold.

STAN
C'mon John. We told Mimi-
(stops himself)
It's getting dark.

JOHN still not moving.

65 EXT. JULIA'S HOUSE -- NIGHT

JOHN and JULIA walk slowly down the path, taking as long as possible - trying to hold on.

(STAN has conscientiously moved on ahead).

They reach the gate - stand around - grasping for time. JULIA lets out low, visceral sigh. Then suddenly jumps into life. Perky.

JULIA
Next time we'll make a different kind of cake. Eccles cakes, I love those. Have to find raisins. But you go now and I'll get the recipe.

JULIA grabs JOHN close. Shuts here eyes tight, like she's been stabbed in the heart. Then back to being jumpy.

JULIA (CONT'D)
We'll have an even better time next time. I promise. Go now. I love you. You're my dream, don't forget that!

With that she quickly walks back into the house. The door shuts. JOHN watching on from the bottom of the path. He finally turns to go - catches up with STAN waiting further on up. Keeps looking back as he walks away.

66 INT. MENDIPS -- NIGHT

MIMI reading 'A Tale of Two Cities', every so often she looks up at the wall clock.

Finally the doorbell rings.

67 INT/EXT. MENDIPS -- NIGHT

She opens up - STAN and JOHN on the step. JOHN, a weird look in his eye.

MIMI

(pleasant)

I was just about to send a search party out. Nice day was it?

STAN waits for JOHN to answer - he says nothing - just stares at MIMI.

STAN

(jumps in)

Yeah! Great! Wasn't it John?
'The Mouse-Trap'. 'The Grand National' - great fun.

MIMI

(smiles at John)

Are you hungry? I could make you a sandwich?

Beat.

JOHN

Too tired.

JOHN pushes past MIMI and straight upstairs, MIMI looks at STAN - who beams her a big 'nothing wrong smile'.

68 INT. JULIA'S HOUSE -- MOMENTS LATER

BOBBY looks on concerned as JULIA frantically searches through her record collection on her hands and knees..

BOBBY

(soft)

Julia. Why don't I make us a pot of tea before the record...

JULIA can't hear him.

BOBBY (CONT'D)

Julia?

JULIA finds the record, a 78, title: "**My Son John To Me You Are So Wonderful**". She caresses the well worn sleeve, gently takes the vinyl out, carefully puts the needle on the record - and waits. As the song washes through her heart she lowers herself face-down onto the floor - sobs silently.

BOBBY sits on the floor beside her - seen this a hundred times before. He gently rubs her back - shows her he's there. It's all he can do.

69 INT. MENDIPS/JOHN'S BEDROOM -- NIGHT

(The song still playing).

JOHN sat on the window sill, in his pyjamas, glasses on - staring out the window into the night. In his hands he fingers the 'Kiss Me Quick' hat from Blackpool - a memento. Remembers how she kissed him.

But her kisses have always been too quick and never enough.

Slowly he puts the hat on his head.

FADE TO BLACK

FADE IN:

70 EXT. SHABBY TOWN-HOUSE (**RECURRING DREAM**) -- DAY

Establisher of a bed-sit style town house. Painted red.

No sound at all.

SEA-GULLS SQUARKS crash in. Violently loud.

A DONKEY like you find on the beach at Blackpool, trots slowly past, a 5 YR OLD JOHN riding it.

71 INT. ROOM (**RECURRING DREAM**) -- DAY

5 YR OLD JOHN

On a chair too big for him. A red front door behind him.

TWO ADULTS, man and woman fringe foreground. A Grandfather clock ticks somewhere.

A HARSH SPOTLIGHT

suddenly hits 5 YR OLD JOHN from above. His eyes switch methodically to the faces of the ADULTS - who's faces we never see.

Tick-tock.

5YR OLD JOHN (V.O.)
Mummy...Daddy...Mummy...Daddy...
Mummy...

The camera pushes in on JOHN over the mantra.

Tick-tock.

5YR OLD JOHN (V.O.) (CONT'D)
Daddy...Mummy...Daddy...Mummy...

Stop on a C/U of JOHN.

The clock stops.

5YR OLD JOHN (CONT'D)
(speaks)
Daddy.

Hear WOMEN'S HEELS rushing across the room. Then a door bang.

5YR OLD JOHN

Confused, frightened.

5YR OLD JOHN (CONT'D)
Mummy?

JUMP CUT TO - JOHN wailing at the front-door. Tears streaming down his face. Beyond hysteria.

5YR OLD JOHN (CONT'D)
Mummmeeeeyy!!

He tugs at the handle with all his might.

5YR OLD JOHN (CONT'D)
MUMMEEEEYY!!!

But it never opens.

72 INT. MENDIPS/JOHN'S BEDROOM -- MORNING

JOHN takes a gasp of air - waking himself. He lies scrunched up - fetal position.

73 INT. QUARRY BANK/ART ROOM -- DAY

THE BOYS sketching a BOWL OF FRUIT in the middle of the room. On top is a LARGE GREEN APPLE.

JOHN - lost in his drawing.

The ART TEACHER moves round the room, checking his pupils progress. POV: Various O/S shots of sketches - all standards. ART TEACHER gets to JOHN.

JOHN'S SKETCH

A hairy, naked woman, with small breasts and facial features (not unlike Julia's). On her back a huge hump. In her over-long left fingers she holds a LARGE GREEN APPLE with two maggots falling out.

ART TEACHER
Is that what you see Lennon?

JOHN
(looks up)
Don't you?

74 EXT. NEWSAGENTS -- DAY

JOHN and PETE come out. JOHN has a HIGHLAND CHEW - a merciless toffee-bar, PETE has a bag of the biggest GOB-STOPPERS.

JOHN has also bought a magazine, 'WEEKEND'. On the cover a picture of a BRIGETTE BARDOT in a bathing suit.

JOHN
(French accent)
Briggeeet! Mon amour! Nous avons
jiggy jiggy n'est pas?

PETE
Oooh la la!
(confused)
Still don't get it.

JOHN
To get a life-size poster of that,
(points to Brigitte)
You collect 12 of these.

He flicks through finds a life-size picture of Bardot's left foot.

JOHN (CONT'D)
Twelve mags.

The LADS sweets start inhibiting their ability to talk - they carry on oblivious and understand each other perfectly.

(Subtitled).

PETE
When do you get the boobs?

JOHN
Dunno.

PETE
You can't wank over her toes?

JOHN
(genuine)
Why not?

75 EXT. QUARRY BANK SCHOOL -- DAY

PETE and JOHN walking along the school walls heading for the main entrance. Hear the bell signaling end of lunch. BUS pulls up in the distance - Number 86.

JOHN
86, goes to Springwood right?

PETE
Think so.

JOHN immediately jogs off towards the BUS.

PETE (CONT'D)
(standing still)
We've got history assignments to
hand in.

JOHN
Who has?

PETE watches him get on the bus then spits his gob-stopper out and heads in for class, massaging his aching jaw.

76 EXT. JULIA'S HOUSE -- DAY

JOHN wandering back down the street. Pensive. He wanders up the path to the house - curtains drawn. Finally knocks.

Nothing.

He knocks again - louder.

Nothing.

He nuts the door in quiet frustration. Heads off back down the path. Then he hears the door unlock - looks back - no-one there - the door open.

77 INT. JULIA'S HOUSE -- MOMENTS LATER

JOHN heads in. The air is muggy. The curtains drawn make it hard to see. JULIA is lieing on the couch still in her nightgown - eyes closed. There is a different air about her - no smiles. No joy.

JULIA
(yawns)
Just had a kip.

JOHN
It's lunchtime.

JULIA
(defensive)
So? We've got Spanish blood don't you know? What time is it?

JOHN
(checks watch)
Two.

JULIA
Pass my fags on the table will you.

JOHN does so. She lights one up offers JOHN one who accepts.

78 INT. JULIA'S HOUSE/BEDROOM -- DAY

JOHN sat on the bed. JULIA in her underwear getting dressed, thinking nothing of a 15 year old watching.

JULIA
Your teachers go sick often then?

JOHN
The older ones, yeah. War vets
y'see, metal legs, six fingers.
Brains blown out.

JULIA
And they just let you out?

JOHN
Yeah.

She snaps her suspenders on. JOHN trying his best not to see this as sexual.

JULIA
Turn around will you.

JOHN does so - faces the dressing table mirror. Shuts his eyes - but not all the way.

In the mirror JULIA throws her nighty off, see her naked breasts which as she quickly slings a bra on then button-up dress. JOHN feeling strange.

JULIA sits in at the dressing table, brushes her hair. But then she stops - and just stares at herself, like she hates what she sees.

JULIA catches JOHN looking.

JULIA (CONT'D)
Don't stare it's rude.

JOHN manages an awkward smile. No smile back.

79 INT. CAFE -- DAY

JOHN and JULIA walk into a raucous greasy spoon. WORKMEN immediately alerted by her sassy presence.

JULIA
I'll order.

JULIA heads towards the counter. JOHN sits - looks over at the WORKMEN, still perving. JOHN, embarrassed, angered, confused.

JULIA (CONT'D)
(sitting back down)
This is where I met Bobby.

JOHN
Twitchy's kind of place.

JULIA
Who?

JOHN
Tw, tw, twitchy. B, bb, Bobby.

JOHN giggles. JULIA looks bored, she casts a glance over at the WORKMEN, see's them look at her, fancy her. Finally a smile. JOHN - demeaned.

JOHN (CONT'D)
So..Where was I?

JULIA
What?

JOHN
Where was I when you met Twitchy?

JULIA, face drops, fidgets around for fags.

JULIA
You were with me.

JOHN
So I was with you before Twitchy,
then, suddenly - I wasn't.

JULIA
There are things you don't know.

JOHN
Tell me them then.

JULIA goes all quiet.

JOHN (CONT'D)
C'mon!

She begins to fill up.

JULIA
It's hard all this....

JOHN
Really? Who for?

JULIA
(crying)
You hate me. I don't blame you.
I just bring pain and misery -
that's what you get with me.

JOHN - his mothers tears the last thing he wants to see.

JOHN
Don't cry..

He grabs her hand.

JOHN (CONT'D)
Please don't....I'm sorry.

JULIA wipes the tears away (a sense of her playing him). They clasp hands tight. A WAITRESS bring a pot of tea over. JULIA - goes all giddy.

JULIA

This tea's great in here. Strong.
Proper Irish!

She starts pouring at the same time offers JOHN a fag. He takes it. Smokes. His anger subsided...for now.

80 EXT. PRIMARY SCHOOL PLAYGROUND -- DAY

JOHN waiting with JULIA. MOTHERS stood around, some cast unsavoury glances. JULIA more than aware of it.

JACKIE/JULIA JR

John! John!

JULIA JR and JACKIE come running out - head straight for JOHN, who picks them both up and spins them around.

JOHN

Where's those smelly school bins?
I've got some rubbish here.

GIRLS

(giggling)

No! No!

81 EXT. CHILDREN'S PLAY AREA -- DAY

JOHN and JULIA pushing THE GIRLS on swings. Higher and higher.

JUMP CUT TO - them racing across the park to the ROUNDABOUT, giggling and laughing. They all jump on board as JOHN pushes them round, fast. Finally he stands back and watches.

JOHN watching JULIA laugh and joke with THE GIRLS - his smile fades.

JOHN

I'm going.

JULIA

Where?

JOHN

(backing off)

...got to.

JOHN almost sprints out of the play area - head done in. JULIA keeping a brave face on for THE GIRLS.

82 EXT. CALDERSTONES PARK -- DAY

JOHN walking through the park, head of steam. Reveal MARIE KENNEDY and GIRLFRIENDS (from the Girls School) sat on a park bench - smoking.

MARIE
 (to John)
 Here he comes. The prize dick.

JOHN forcibly whips her up from the bench, almost on the move.

MARIE (CONT'D)
 What y'doing?

JOHN
 Fancy a quick chat that's all.

CUT TO:

83 A EXT. CALDERSTONES PARK -- MOMENTS LATER

A deserted corner of the park.

JOHN pins MARIE to a tree, mouths engage fully open, his pelvis bodyslams into hers. It's all mutual, MARIE finding the energy hot. Then JOHN forces her blazer off, hands gripping her breasts.

MARIE
 Ow.

They carry on - the discomfort beginning to show on MARIE's face. Buttons on her blouse are ripped off, JOHN buries his head into her chest....then he slows down, nuzzling his head in her bosom. Resting.

Then bites. Hard.

MARIE (CONT'D)
 OW!

MARIE throws JOHN off. Her eyes water with the pain.

MARIE (CONT'D)
 You bit me!

JOHN
 A love bite.

MARIE quickly does herself up.

MARIE
 Y' fucking weirdo!

JOHN hangs his head in shame. She speedily sets back off ot her friends.

JOHN
 Marie...I'm....I'm sorry.

She doesn't turn back.

84 INT. QUARRY BANK SCHOOL/CLASSROOM -- DAY

Next day.

A sad looking JOHN in Chemistry, safety goggles - staring into a bunsen burner flame. PETE nudges him to look out of the window. POV: MIMI striding across the empty playground.

85 INT. QUARRYBANK SCHOOL/HEADMASTERS OFFICE -- DAY

MIMI opposite a grave faced POBJOY.

POBJOY

(looks at a list)

Truancy, five times this month,
six including yesterday afternoon.
Caning is a badge of honour,
detention no effect. We're running
out of ideas Mrs. Smith.

(pause)

Is there anything that can be done
at home?

MIMI squints at POBJOY.

MIMI

'Home'.

(pause)

You think 'home' is a problem here?

POBJOY

Well for instance-

MIMI

(cuts in)

-Home is stable. Loving.
Disciplined. Exactly the same as
when he left Dovedale Primary to
come to this place - the brightest
eleven year old in his class I
might add. Then in the four years
Quarry Bank has him we get.

(looks for word)

..this? I agree John may be
difficult at times, even facetious,
but what fifteen year old isn't?
And to infer his scholarly
deficiencies are anything else but
an exposition of you and your
teaching staff's failings is quite
frankly ridiculous!

POBJOY - speechless.

86 INT. MENDIPS/MORNING ROOM -- LATER

Tea-time. JOHN sat eating EGG AND CHIPS (his favourite). He rolls some chips onto a slice of bread for a chip butty. MIMI comes in - adds more chips to his plate.

MIMI

(can't help herself)

Do you have to be so common with
your chip sandwiches.

JOHN
(mouthful, correcting)
'Butties', Mimi. 'Chip butties'.

She tuts, sits down next to him - watching.

MIMI
It's got to stop, John. This
messing about in school.

JOHN nods nonchalantly. Finishes his butty - goes to carry on eating but MIMI takes the plate away. MIMI fixes him with her eyes.

MIMI (CONT'D)
When you've been through university,
settled into a good job, dentistry
for example. You'll thank me then.
But right now you're going nowhere,
understand?

JOHN
It's been said before.

MIMI
Well, it's being said again. And
I want you to promise to sort
yourself out.

JOHN looks her in the eyes.

JOHN
OK. I Promise.

MIMI gives him his plate back. JOHN, good at lying.

JOHN (CONT'D)
It'd help if they taught us
something worthwhile.

MIMI takes the plate away again.

MIMI
Explain yourself.

JOHN
(sarcastic)
Algebra. That's handy. 'The
Periodic Table', so useful. Henry
the VIIIth, that's why we go to
church isn't it? Coz he couldn't
keep it zipped. All these things
I'm sure will come in use in later
life.

MIMI's eyes fire up. Him being clever with her. She gets up with the plate of food - scrapes it into the bin.

MIMI
I'm wasting my breath.
(MORE)

MIMI (CONT'D)

I should have left you where I found you, in the gutter, with people who cared less. Maybe that's where you should be - in the gutter. Maybe it's in your blood.

(pause)

It's certainly nothing to do with me.

They stare at each other. THE DOORBELL rings. Follow MIMI as she goes off to answer.

A YOUNG GOOD LOOKING MAN

on the doorstep, 24, well dressed.

FISHWICK

Hello-

MIMI

Not today.

MIMI slams the door shut. JOHN heading towards her.

MIMI (CONT'D)

Where are you going?

JOHN opens the front door, (FISHWICK still standing there).

JOHN

Pete's.

He walks off down the path.

MIMI

Have you done your home-work?

JOHN keeps walking away. MIMI fuming. Her eyes cast themselves on FISHWICK.

MIMI (CONT'D)

I told you - not today!

FISHWICK

Er...

(holds up a paper)

I've come about the advert? For a lodger?

MIMI

Oh. Right.

FISHWICK

(holds his hand out)

Michael Fishwick.

MIMI looks him up and down.

MIMI

What do you do?

FISHWICK

I'm a medical student at the
University.

MIMI

A doctor?

FISHWICK

In training.

MIMI takes the handshake.

MIMI

(warmer)

Come in.

87 EXT. JULIA'S HOUSE -- DAYJOHN knocks on the door, expects Julia but BOBBY opens up.
He eyes JOHN, steps outside, blocking the door behind him.

BOBBY

Listen John, you can't just turn
up like this, it doesn't-

JULIA (O.S.)

-Who is it?

JULIA appears - eyes light up at seeing JOHN. She hugs
him, no tears, just sheer Joy.

JULIA (CONT'D)

My day can't get any better now!

JOHN smiling, looks up at a concerned BOBBY.

"ONE TWO THREE O'CLOCK FOUR O'CLOCK ROCK"*Bill Hayley's 'Rock Around the Clock' strikes up. The
track that lit the fuse.*88 EXT. WOOLTON CINEMA -- DAY

(Track still playing).

'BLACKBOARD JUNGLE' up in cinema lights.

JULIA waiting outside. JOHN rushes up in school uniform -
wagging it. They hug and kiss - rush into the cinema.89 INT. WOOLTON CINEMA -- DAYJOHN and JULIA, riveted. Intercut with snippets from
'BLACKBOARD JUNGLE'.- Glenn Ford as MR DADIER, his first day as teacher at the
all-boys North Manual High. Walking through the playground
menacingly wolf-whistled by the DELINQUENT BOYS, check
shirts, drainpipe jeans, slicked-backed haircuts..

JUMP CUT TO - MR DADIER is beaten-up by his the DELINQUENT BOYS in his class.

JUMP CUT TO - the TOUGH DETECTIVE trying to get Mr DADIER to press charges:

TOUGH DETECTIVE

"Maybe the kids today are like the rest of the world, mixed up suspicious, scared - I don't know. But I do know this. The gang leaders have taken the place of the parents."

JUMP CUT TO - MR DADIER tries to talk to the CHIEF DELINQUENT on the STREET.

DELINQUENT

"Do you 'Teach'? Do you understand? Y'see, you're in my classroom now. And I can teach you. The first lesson is don't butt in, just don't....or you can flunk out of this class for good."

JUMP CUT TO - The DELINQUENTS smashing up a WEEDY TEACHER'S beloved Jazz records.

DELINQUENT (CONT'D)

"What about some Bop, Daddio!"

JUMP CUT TO - 'THE END'.

'Rock Around The Clock' kicks in again.

HOUSE LIGHTS come up. Everyone starts bopping - including PETE and JULIA. JOHN sits still and stares at the screen.

90 EXT. WOOLTON CINEMA -- DAY

JOHN and JULIA come out.

JULIA

AM-A-ZING! Sydney Poitier. Yumm-eey gorgeous scrumptious!

JOHN

(buzzing)

We've got to see it again!! See it again, and, and, slash the fuckin' seats up, yeah?!

JULIA

(giggles)

I've got a new chopping knife in the kitchen.

91 INT. MENDIPS/BATHROOM -- CONTINUOUS

JOHN looks at himself in the mirror.

JUMP CUT TO - his hand getting a big splodge of Brylcreem, smothering it on his hair.

CHUCK BERRY launches into 'Roll Over Beethoven' , which plays over the following...

92 EXT. WOOLTON STREETS -- DAY

JOHN, hair quiffed in a 'Ducks Arse' - wandering the streets with PETE, IVAN, NIGEL and LEN (The future Quarrymen). Going for that delinquent 'Blackboard Jungle' look.

All smoke and swagger.

93 INT. RECORD SHOP -- DAY

The LADS crammed in one booth, listening to **CHUCK**. Nodding heads. Mouthing the words.

94 EXT. RECORD SHOP -- DAY

The LADS pile out. Further on down the street, JOHN produces the **CHUCK BERRY** record from underneath his shirt, he's nicked it to the others delight.

95 EXT. SHOPS -- DAY

The LADS walk past an RSPCA CHARITY BOX.

JOHN - coolly walks back. Picks the BOX up - runs off.

96 INT. OFF-LICENCE -- DAY

JOHN buying BOOZE with carefully counted out pennies from his charity box haul..

97 EXT. CALDERSTONES PARK -- DAY

The LADS getting pissed in the park. A GROUP OF GIRLS walk by. JOHN and the others call out trying to catch their attention.

JUMP CUT TO - EVERYONE copping off.

JOHN, trying to maneuver himself on top of the GIRL - getting a bit heavy, his hand riding up her skirt. Suddenly she thumps him in the head - runs off.

98 INT. MENDIPS/JOHN'S BEDROOM -- DAY

A sexually frustrated, semi-pissed JOHN falls back in bed. Looks up at BARDOT.

He closes his eyes and suddenly the poster is finished in his imagination! She smiles down at him, sexy, wanting it.

TIGHT on JOHN's face - a smile. A wanking smile.

And it doesn't take long.

As JOHN orgasms, **CHUCK BERRY MUSIC STOPS.**

He opens his eyes - sees a HORRIFIED MIMI staring down at him.

99 EXT. MENDIPS/BACK GARDEN -- DAY

JOHN lighting a small bin fire - looks back to the kitchen - MIMI watching. Slowly he starts burning all his posters. Punishment.

100 INT. MENDIPS/KITCHEN -- CONTINUOUS

FISHWICK wanders in with some dirty plates.

FISHWICK
(of John)
Pagan ritual?

MIMI
You could say that.

POV: JOHN kisses a piece of Bardot before throwing her on the fire.

FISHWICK
Even Bardot?

MIMI
Who?

FISHWICK
She's a movie star.

MIMI
I'm strictly theatre.

FISHWICK
(pause)
What's he done?

MIMI looks at him - a slight grin behind her eyes.

MIMI
He's been a filthy boy.

FISHWICK works it out.

FISHWICK
...seems a bit harsh.

MIMI
Michael, your one pound three shillings a week are for food and lodgings. Opinions and comments are not included.

FISHWICK
I do beg your pardon, Mrs. Smith.
It won't happen again.

MIMI quite liking the lip.

MIMI

Fifteen year old boys have such
filthy minds.

FISHWICK

*"The Lady doth protest too much me
thinks".*

MIMI witheringly fixes FISHWICK.

FISHWICK (CONT'D)

(stuttering)

I didn't mean....I mean I wasn't-

MIMI walks off.

FISHWICK - kicking himself for taking it too far.

101 INT. MENDIPS/JOHN'S BEDROOM -- NIGHT

JOHN sat at his desk, DRAWING HIS CHARACTERS. Door open.
FISHWICK wanders in.

FISHWICK

(small talk)

Your Aunt looked all excited for
her trip to the theatre.

JOHN ignores him.

FISHWICK (CONT'D)

You like drawing then?

JOHN

Clever. You must go to University.

Beat.

FISHWICK

What is it?

JOHN

A big fat ugly thing. With warts.

FISHWICK hovers. JOHN looks up - studies FISHWICK.

JOHN (CONT'D)

Like the smell of lavender do you
ducky?

FISHWICK

(pause)

I've got some pictures in my room
I think you'd like to see.

JOHN

Come on. You can do better than
that. It's supposed to be
sweets...or puppies.

FISHWICK
No..only pictures..
(walks off)
..of naked birds.

FISHWICK walks into his room, leaves the door open - knows this will hook JOHN. And it does.

102 INT. MENDIPS/FISHWICK'S ROOM -- MOMENTS LATER

FISHWICK lieing on his bed, a pile of 'PARADE' MAGS next to him. He nonchalantly flicks through a copy.

JOHN cranes his neck round the door. Curious.

FISHWICK (without looking up) takes a MAG off the pile - tosses it towards JOHN.

JOHN takes the bait, sits down, opens it up like a treasure box - his eyes grow wide, mouth drops open. Looks over at FISHWICK who's still ogling his own copy. Looking cool.

FISHWICK
Try page 52. Vanda Hudson.

JOHN does so - his tongue drops out, looks over at the pile.

JOHN
How many of these have you got?

FISHWICK
Twenty-two.

JOHN nods with respect.

FISHWICK (CONT'D)
I should get rid of a few, but..
(shrugs)
...you get attached.

JOHN
Can I borrow this?

FISHWICK
No.

JOHN
Why?

FISHWICK
You'll only sell it once you've had your fun. Or lie to me that you've lost it - or the dog's ate it.

JOHN - impressed FISHWICK could read him.

JOHN
OK...I promise I won't let the dog eat it.

FISHWICK

(laughs)

Careful with her! Me and
Vanda..it's a special thing. She's
not like the other girls.

JOHN

She's got bigger baps for a start.

JOHN looks at FISHWICK - really appreciative. But also
with respect - something he doesn't often feel for his
elders.

FISHWICK

Enjoy.

JOHN smiles - starts to leave.

FISHWICK (CONT'D)

And John, if you ever want to
talk...y'know...just knock on.

JOHN

Yeah? What about?

FISHWICK

Stuff..

(pause)

Life.

FISHWICK trying to let him know that *he knows*. JOHN studies
him.

JOHN

What do you know about life? You're
a student.

JOHN flashes a smile and wink - leaves. FISHWICK - made a
connection.

103 INT. MENDIPS/JOHN'S BEDROOM -- LATER

JOHN in bed, SPECS on, reading PARADE - one of the motoring
articles. Crumpled WANK TISSUES on his bed-side cabinet
testament to a good time spent.

104 EXT. MENDIPS -- CONTINUOUS

MIMI walking across Menlove Avenue (the same stretch where
John was nearly knocked over). A CAR whizzes by. There's
a couple of sherry's worth of smile on her face.

MENDIPS

John's BEDROOM LIGHT still on. It shouldn't be.

105 INT. MENDIPS/JOHN'S BEDROOM -- MOMENTS LATER

JOHN reading PARADE, suddenly hears the key rustling in
the front door.

106 EXT. MENDIPS -- CONTINUOUS

MIMI having a little difficult finding the key-hole.

107 INT. MENDIPS/JOHN'S BEDROOM -- CONTINUOUS

JOHN throws the mag under the bed, grabs 'Lord Of The Rings', lies it on his chest, pretends to be asleep.

108 INT. MENDIPS/JOHN'S BEDROOM -- MOMENTS LATER

MIMI comes in. Stands over JOHN - face relaxed, full of love - the alcohol forcing her guard down.

She gently brushes JOHN's hair, leans down - kisses him softly on the cheek - like a proud mother.

She clears the WANK TISSUES, innocently believing them to be SNOTRAGS, then backs out of the room, turning the light off and closing the door.

Beat.

JOHN's eyes flick open - not used to that kind of Mimi affection...strange.

109 EXT./INT. BUS -- DAY

AN ELDERLY LADY

sat minding her own business. JOHN wanders down the aisle. PETE hovers near the stairs, cheeky grin. A BUS CONDUCTOR eyes them suspiciously - well aware they're trouble makers.

JOHN

This seat taken madam?

ELDERLY LADY

(smiles)

No.

JOHN sits in.

JOHN

Lovely morning.

ELDERLY LADY

Yes it is.

JOHN

Although I've heard it's rain
Thursday.

ELDERLY LADY

Oh dear.

JOHN gets the PARADE mag out - nonchalantly starts flicking through the porn pictures. At first the LADY is unaware.

JOHN

I hope you don't mind me asking...

Shows her VANDA.

JOHN (CONT'D)
Did your tits ever look like these?

110 INT. QUARRYBANK SCHOOL/HEADMASTERS OFFICE -- LATER

THE BAMBOO CANE whips down. JOHN and PETE stick their stinging hands under their armpits. POBJOY walks back to his desk. Infront of him lies the copy of PARADE.

POBJOY
Would you have shown pornography
to your Aunt on public transport?

JOHN doesn't answer.

POBJOY (CONT'D)
I think you're cowards. Both of
you - cowards and bullies. And as
you obviously don't care about
this school and it's reputation -
it seems only fair that Quarry
Bank shouldn't have to care about
you.

(pause)
You're both suspended for a week.

JOHN and PETE look worried.

POBJOY (CONT'D)
The school secretary has letters
for you to collect and give your
parents.
(rubbing it in)
Or Aunt in your case Lennon.

Beat.

POBJOY (CONT'D)
Anything to say for yourselves?

Beat.

JOHN
(can't help himself)
Any chance I can have the magazine
back-

POBJOY
OUT!

The LADS leave.

POBJOY opens his bottom drawer (again), takes a slug of whiskey, puts his feet on the desk, starts flicking through the Mag.

Nods his head in approval at Vanda.

111 EXT. QUARRY BANK SCHOOL -- MOMENTS LATER

JOHN and PETE walking across an empty playground, reading their suspension letters.

PETE

I'm dead. I'd like to think I'll live. But, no.

JOHN

And your parents are nice. What's Mimi's gonna do?

112 EXT. MENDIPS -- MORNING

JOHN leaving for school like normal, no Pete waiting, MIMI knocks on the window.

MIMI

(through glass)

Where's Peter?

JOHN

Sick.

113 EXT. JULIA'S HOUSE -- LATER

JOHN - knocks on. JULIA answers in her dressing gown - a manic look in her eye.

114 INT. JULIA'S HOUSE -- DAY

THE SUSPENSION LETTER ripped, floating lazily to the bottom of the bin (slo-mo). The QUARRY BANK emblem sawed in two.

JULIA takes JOHN by the hand - sits him down by the GRAMAPHONE, kneels in front of him, strokes his hair, runs her hands down the contours of his face.

JULIA

Oh John! He's here! He's come back!

JOHN

(nervy)

Who?

JULIA holds his eyes

JULIA

Jesus.

She turns to the gramaphone. Puts the needle on a record. **ELVIS** launches into '**Heartbreak Hotel**'.

ELVIS

"Well since my baby left me, I found a new place to dwell, It's down at the end of a lonely street at,

(MORE)

ELVIS (CONT'D)
(pause)
Heartbreak Hotel...

JULIA gyrates, like the devil being spurned from her body.

JOHN - Jesus is talking to him.

ELVIS (CONT'D)
*"You make me so lonely baby, I get
so lonely, I get so lonely I could
die..."*

JULIA thrusts the album sleeve into JOHN's hands.

THE FIRST PICTURE OF ELVIS PRESLEY

Eyes closed, mouth open, guitar slung, on the RCA VICTOR ALBUM - you couldn't get a more arresting picture of a Rock'n'Roller - timeless.

ELVIS plays over the following....

(The idea being both Springwood and Mendips are Heartbreak Hotels for John. Track only 2:10 long).

115 INT. WOOLTON CINEMA -- LATER

ELVIS being shown on PATHE NEWS - storming and sexing up the world. GIRLS screaming at the screen - including JULIA.

JOHN notes the effect this guy is has on the female sex (especially his Mother).

116 EXT. MARKET STALL -- DAY

JULIA buying JOHN rock'n'roll clothes. Checked shirts, drainpipe jeans.

TEDDY BOYS close by, also buying gear - a whole new fashion and youth culture kicking in.

117 INT. JULIA'S HOUSE -- LATER

JULIA teaching JOHN more BANJO chords. JOHN can't quite make it with his fingers. JULIA decides to sit behind him, puts her fingers on his, making sure he hits the right strings.

118 EXT. MENDIPS -- MOMENTS LATER

JOHN rolls up to the gate, back in his uniform - looks at MENDIPS.

Doesn't really want to go in - another Heartbreak Hotel.

119 EXT. MENDIPS -- NIGHT

MIMI in the front room - book on her lap, staring out of the window. Lonely.

Crane up

JOHN - in his pyjamas. Staring out. Lonely.

120 EXT. JULIA'S HOUSE -- MOMENTS LATER

High and Wide.

An excited JOHN sprinting down Julia's street.

121 INT. JULIA'S HOUSE -- LATER

JULIA on PIANO, JOHN strumming the BANJO. Making music.

JOHN's first band.

122 INT. JULIA'S HOUSE -- LATER

JOHN and JULIA practicing the Jive. JOHN - two left feet, much to the amusement of them both.

JOHN picks up the picture of ELVIS - stares at the GUITAR. Looks up at JULIA.

123 INT. CITY CENTRE/HESSY'S MUSIC SHOP -- MOMENTS LATER

JOHN strumming a NEW GUITAR in the background as JULIA hands over some money and signs on the 'never never'.

124 INT. JULIA'S HOUSE -- LATER

JOHN playing the GUITAR - doing an Elvis impression. JULIA clapping along.

125 EXT. MENDIPS/BACK GARDEN -- CONTINUOUS

JOHN sat in his tree-house watching MIMI inside - not wanting to go in.

'Heartbreak Hotel' ends.

126 INT. MENDIPS/HALLWAY -- DAY

MIMI answers the telephone.

MIMI
Woolton 2189.

127 INT. QUARRY BANK SCHOOL/HEADMASTERS OFFICE -- CONTINUOUS

POBJOY on the other end.

POBJOY
Mrs. Smith, Mr. Pobjoy here. John's headmaster.

Intercut.

MIMI
(sighs)
Yes, I'm aware of who you are.
What's he done now?

Stay on MIMI's face as she realises John is suspended.

128 INT. PETE'S HOUSE -- MOMENTS LATER

PETE watching adverts on TELLY. Suddenly MIMI and his MUM march in the room and stand in front of him.

MIMI
Where!?

PETE - crumbling

129 INT. JULIA'S HOUSE -- LATER

'That'll Be The Day' by **BUDDY HOLLY** on the gramaphone - slowed right down so JOHN and JULIA have a chance to jam along. The song three-quarters through when JULIA freezes. POV: MIMI standing at the front-door (which was open).

JOHN
(unaware)
C'mon you're missing the beat here.

He follows her eyeline. MIMI flicks her eyes into his. He looks back at JULIA. She starts to nervously fidget. BUDDY HOLLY drones on eerily...

BUDDY
"That'll be the day that I die"

..then stops.

MIMI strides across the room, JULIA instinctively stands. Fear. MIMI's eyes boring into JULIA's soul.

SLAP!

JULIA yelps, holds the side of her face, hyperventilating. JOHN - indecisive. Confused.

MIMI
You know he's suspended?

JULIA
Yes Mimi.

SLAP!

JOHN
Stop!

Her withering look shuts him up. MIMI looks around the house with disgust.

MIMI

(to Julia)

This is why. Look at it. This is
your life Julia. Just one, big,
common mess.

(pause)

You may have disgraced yourself
and the family. But you won't
disgrace him. Not as long as I
live you won't.

MIMI grabs JOHN's wrist - the guitar twangs to the floor.
He half complies - then yanks his arm free.

JOHN

No.

MIMI turns to JOHN - it's he who looks guilty (the power
of this woman).

MIMI

John!

JOHN shakes his head, mustering all the courage he can.

JOHN

I want to stay here, with Mum.

JOHN looks to JULIA for support - she avoids him.

JOHN (CONT'D)

Mum?

JULIA nervously reaches for her fags - sparks up. Her
back towards JOHN.

JULIA

Mimi's right. You shouldn't be
here if you've been suspended.
I've been naughty.

JOHN stares at the back of her head. She turns round -
tears in her eyes, shaking, but trying to smile.

JULIA (CONT'D)

It's OK...Mimi will look after
you...really.

JOHN realises he's being let go - again. He picks the
guitar from the floor, wanders out of the house.

MIMI

Leave that thing.

JOHN ignores her. MIMI lets him go, save that argument.

MIMI (CONT'D)

(to Julia)

Why are you doing this to him?

*

JULIA bows her head. MIMI leaves, slamming the door.

JULIA sits down smoking, mumbling - distressed. Looks at her lit fag, holds her palm out - and burns herself.

130 EXT. JULIA'S HOUSE -- LATER

It's raining hard. BOBBY (home from lunch hour shift) pulls up in his car. POV: JULIA sat outside the front door on a kitchen chair - drenched - head in her hands.

BOBBY knows it's bad, seen this before - rushes up.

BOBBY

(soothing)

Julia, Julia luv what are you doing?
You can't be sat out here.

Beat.

JULIA

(through sobs)

She came and took him. And I let
her.

BOBBY

Who did?

JULIA

Mimi.

BOBBY

(angry)

I told you-Fuckin' John-! _

Contains it.

BOBBY (CONT'D)

Where are the girls?

JULIA suddenly bolts up right.

JULIA

School.

BOBBY

Jesus Christ, Julia it's four
'O'clock!

BOBBY sprints off back to the car. JULIA watches him zoom off - in a daze.

131 INT. JULIA'S HOUSE -- LATER

JULIA - changed into dry clothes, towel dried hair, cooking eggs in the kitchen. BOBBY returns with JULIA JR and JACKIE from school.

JULIA rushes over all smiles.

JULIA

There they are!

She grabs them in a hug.

JULIA (CONT'D)
(baby voice)
How silly was Mummy? Forgetting
her girls at school.

THE GIRLS giggle.

JULIA (CONT'D)
Give Mummy a slap. Naughty Mummy

JULIA hold her hand out to be slapped, THE GIRLS oblige.
BOBBY clocks the cig burn on her palm.

JULIA (CONT'D)
Cheesy omelets for tea, go wash
your hands.

The GIRLS go off. JULIA tries to avoid BOBBY, he grabs
her by the arm, makes her look at him.

BOBBY
John's visits have to stop.

JULIA
Nonono..

BOBBY
That's why he's not in our lives,
it's the only way...

JULIA
No.

BOBBY
I don't want to lose you again
Julia.

JULIA
NO!

JULIA calms. Smiles.

JULIA (CONT'D)
Don't you see? It's too
late....he's here. No-one can
make him go away anymore.

JULIA heads off in to the kitchen to THE GIRLS. BOBBY
looking on - helpless and worried.

132 INT. SHABBY TOWN-HOUSE (RECURRING DREAM) -- DAY

5YR OLD JOHN wailing at the front-door. Tears streaming
down his face. Beyond hysteria.

5YR OLD JOHN
Mummeeeeeyy!!

He tugs at the handle with all his might.

5YR OLD JOHN (CONT'D)
MUMMEEEY!!!

But it never opens.

133 INT. MENDIPS/JOHN'S BEDROOM -- MORNING

JOHN flicks his eyes open from the dream. Feels his cheeks, wet with tears.

134 INT. MENDIPS/MORNING ROOM/KITCHEN -- LATER

MIMI, staring out the window, smoking hardly slept. Worry. JOHN appears in the doorway. He avoids eye-contact. They've not spoken.

MIMI

Any more lies I should know about?

JOHN

I want to see her.

MIMI takes a deep breath. This hurts.

MIMI

You don't know her.

JOHN

It's not a question.

MIMI

You're in my house.

JOHN

Then I'll leave. Find a job.

MIMI

With no qualifications?

JOHN

Dockers don't need 'O' levels.

JOHN's trump card - and they both know it.

MIMI

She'll hurt you.

JOHN

(shrugs)

Maybe.

JOHN - aware she hasn't said no. MIMI seeing a more mature JOHN, making his own decisions.

MIMI

Sit down. I'll make you breakfast.

MIMI heads into the kitchen - takes a moment on her own - she's been faced down for the first time.

JOHN picks up the guitar, stood in the corner - strums it.

MIMI (V.O.) (CONT'D)
 One of Julia's toys I take it.
 The guitar.

The first time she's ever mentioned Julia by name not lost on JOHN.

JOHN
 I'm gonna start a band.

MIMI
 (suspicious)
 Really.

JOHN
 ...like Elvis.

MIMI
 (sighs)
 The devil's music they're calling it.

MIMI pops her head round from the kitchen.

MIMI (CONT'D)
 Exams soon too. Let's try and find some time for those shall we?

She holds her stare. JOHN manages a meek nod.

Almost like normal.

FADE OUT:

Fade In:

135 EXT. ST.PETER'S CHURCH -- DAY

The sun shining like good news.

Hear the BRASS BAND of the CHESHIRE YEOMANRY.

TITLE CARD: 6TH JULY 1957

136 EXT. ST. PETERS CHURCH FIELDS -- LATER

Bunting and balloons. STALLS and SIDE-SHOWS manned by BROWNIES, CUBS, SCOUTS and GUIDES. CHILDREN in FANCY DRESS mix with MORRIS DANCERS. POLICE DOGS doing obedience displays. PLENTY OF GOOD-LOOKING GIRLS.

MIMI takes tea in the REFRESHMENTS MARQUEE with other CHURCH ELDERS.

137 EXT. ST. PETERS CHURCH FIELDS -- CONTINUOUS

JOHN and THE QUARRYMEN gathered round the back of their LORRY which is also their make-shift stage for the gig.

JOHN downs a bottle of beer, chucks it with the other empties. Nicks PETE's fag - drags on it.

JOHN

Right then. Are we ready to do
this boys?

There are mumbles of "yeah".

JOHN (CONT'D)

Fuck me. I said, ARE WE READY TO
DO THIS?!

QUARRYMEN

YEAH!

JOHN

(sarcastic)

OK Calm down.

138 EXT. ST. PETERS CHURCH FIELDS/FLAT-BED LORRY -- MOMENTS LATER

THE QUARRYMEN take up their positions. JOHN at the front.

PEOPLE waiting for the gig, including JULIA and THE GIRLS. JULIA whistles with her fingers.

JOHN

Afternoon folks. Tea mugs down.
Stuff the cake in your cake-holes.
Hide your daughters with your
precious stones. COZ WE ARE THE
QUARRYMEN!

JOHN scans the field - a genteel picture of Englishness.

JOHN (CONT'D)

(to the band)

Maggie May.

They launch into this track about the famous Liverpool prostitute.

JOHN loving singing this, as CHURCH PEOPLE cross in the background oblivious.

139 INT. TEA-TENT -- CONTINUOUS

MIMI having tea, hears the band's noise from outside.
Spots YOUNGSTERS who are supposed to be serving, excitedly run out.

Curious she follows them.

140 EXT. ST. PETERS CHURCH FIELDS -- CONTINUOUS

MIMI

making her way down to where the band are playing. Slowly but surely she recognises the voice - then as she nears, JOHN comes into focus.

The first time THE QUARRYMEN have become a reality to her.

JOHN

spots MIMI. His expression changes. Worry. Then he lets it all go in the song. Making up lyrics about MIMI coming down the path.

JULIA

hearing these lyrics she looks over, finds MIMI stood watching.

MIMI

can't take her eyes off JOHN. Poker faced.

'Maggie May' comes to an end. Huge applause.

JOHN

his eyes only on MIMI. She nods her head at him - politely.

JOHN

Cheers.....Maggie May - out of my price range.

MIMI and JULIA

finally find each other through the crowd. JULIA smiles...MIMI returns it, fleetingly.

JOHN (CONT'D)

(to the band)

Next one's by the Del Vykings... 'Come Go With Me'.

THE QUARRYMEN launches into '**Come Go With Me'**.

141 EXT. ST. PETERS CHURCH FIELDS -- CONTINUOUS

IVAN VAUGHN jogs across the field with a baby faced, quiffed up 15 year old in a white sports jacket and pink carnation - this is PAUL McCARTNEY (you may have heard of him).

IVAN

Shiite! They've started!

They hit the periphery of the CROWD watching.

IVAN (CONT'D)

(excited)

That's Lennon..Johnny Boy..top nutter bastard. He can batter Jimmy Tarbuck y'know.

PAUL

studying JOHN, like a trainspotter. How he plays the guitar, holds it, how he sings - connects with the crowd.

IVAN (CONT'D)

Not bad eh Paul?

Big Beat.

PAUL

His guitar's cheap.....and he's
making the words up.

IVAN

Yeah?

PAUL McCARTNEY

It's not "down by the penitentiary"
it's "don't send me way beyond the
sea".

IVAN fearing PAUL doesn't think much of JOHN.

PAUL McCARTNEY (CONT'D)

(smiles)

John's lyrics are more hip than
the Del Vykings.

IVAN, relieved.

HIGH and WIDE

JOHN on stage, JULIA and MIMI on either flank. And now
PAUL in the middle.

142 INT. ST. PETERS CHURCH HALL -- LATER

THE QUARRYMEN taken over the empty hall, hanging-out for
their evening gig. JOHN and PETE still drinking.

IVAN and PAUL walk in. No-one really notices.

IVAN

Everyone! Paul, mate of mine from
school.

No-one looks up. PAUL doesn't look that bothered.

IVAN (CONT'D)

Paul plays too.

JOHN

With himself?

Guffaws from the OTHERS.

JOHN

looks at PAUL for the first time. Thinks he looks a bit
like Elvis - intrigued.

JOHN (CONT'D)

(gets up)

I'm John.

PAUL

Hello.

JOHN

Wanna a beer?

PAUL

Tea?

JOHN

All out of tea. Did you watch us play?

PAUL

Yeah.

JOHN

And?

PAUL

Yeah.

JOHN

Yeah what?

PAUL

Yeah, you were alright.

JOHN looks through his beer goggles at PAUL - 'alright'? - Cheeky bastard.

JOHN

We're 'alright'. You're 'alright', well Ivan likes you, and Ivan's 'alright'.

JOHN hands him his guitar.

JOHN (CONT'D)

How 'alright' are you on one of these?

Beat.

PAUL

(shrugs)

Alright.

PAUL takes the guitar - immediately flips it over showing his left-hand status.

PAUL (CONT'D)

(dismissive)

I've got a Zenith.

JOHN

Good for you.

Strums it once.

PAUL

Out of tune.

JOHN

I normally take it to this bloke-

PAUL

(cuts in)

Want me to do it?

JOHN holds his hands out to say 'be my guest'.

PAUL wanders over to the PIANO - starts tuning the guitar. JOHN and THE QUARRYMEN sit up and notice. None of them can do this.

PAUL (CONT'D)

(finishing tuning)

Any requests?

JOHN

Beethovens 5th?

Half smiles.

PAUL

launches into '**Twenty Flight Rock**' by Eddie Cochran - a virtuoso performance, knows the words perfectly, a great USA accent and PLUS he's playing the guitar upside-down!

Mid song heecomes aware of beery breath. A quick look, sees JOHN (shortsighted) studying the way his fingers hit the chords. JOHN gives him one of 'those' quick Lennon smiles.

PAUL finishes.

EVERYONE impressed. Except JOHN, (who is impressed, but not showing it). He circles PAUL, takes his guitar back.

JOHN (CONT'D)

'Alright' that.

PAUL

Cheers.

JOHN

How old are you?

PAUL

Fifteen.

JOHN

When?

PAUL

Last month.

JOHN takes this in.

PAUL (CONT'D)

I can do Little Richard-

JOHN

-Sorry. Tick-tock. Nice to meet you and all, but we need to rehearse for tonight...so...gonna have to kick you out...

PAUL

(slightly ruffled)
I've got to get off home anyway.

JOHN

Ta Ta then.

PAUL and IVAN leave. JOHN coolly sits next to PETE - opens another bottle of beer.

THE QUARRYMEN stare at JOHN in disbelief.

143 INT. MENDIPS/MORNING ROOM -- NIGHT

MIMI listening to the radio with FISHWICK. JOHN comes in from the evening gig, not sure what MIMI will say. FISHWICK makes his excuses, gives JOHN a sly wink before heading off upstairs.

MIMI

You and this band, The Quarryboys.

JOHN

'Quarry-men'.

MIMI

(ignores him)
You said you were just messing about.

JOHN

We are.

MIMI

That wasn't messing about out.
That was getting up on stage -
performing.

JOHN

That's what you do when you're in
a band.

MIMI

Don't be sarcastic John.

JOHN

(pause)
Did you like it?

MIMI

Not my kind of music...but you,
you were good up there. Stood
out.

JOHN - A compliment!

MIMI (CONT'D)
 But remember, it's just a hobby,
 you won't make a living from it.

JOHN
 Please remind me if I forget Mimi.

MIMI
 Sarcasm. Again.

JOHN's heads off upstairs.

MIMI (CONT'D)
 John...

JOHN turns back.

MIMI (CONT'D)
 You and your Quarryboy friends can
 practice here if you like?

This is a big deal for MIMI to say - JOHN knows it.

JOHN
 (pause)
 Cheers Mimi.

MIMI
 'Cheers'. Since when do I get
 'cheers'?

JOHN smiles, heads off upstairs. MIMI - trying hard to help JOHN, despite herself.

144 EXT. ALLERTON GOLF COURSE -- DAY

PAUL riding his bike over the course - hears a shout.

PETE (O.S.)
 Paul!

PAUL stops, sees PETE frantically pedaling after him.
 PETE catches him up.

PETE (CONT'D)
 (out of breath)
 I saw you...and...
 (blows out)
 ..anyway...you OK?

PAUL
 Not bad. How'd the gig go?

PETE
 Good, yeah. Thanks. Anyway John
 was thinking,
 (deep breath)
 About you, and stuff, and was
 wondering if maybe you'd like to
 join up...like join The Quarry
 Men.

PAUL

John asked you to ask me?

PETE

Well he put the word out. First person to see you - ask. So...here I am.

PAUL thinks.

And thinks.

PAUL

Y' sure?

PETE

Yeah. We all want you in.

Beat.

PAUL

(like it's a bind)

Oh, alright then.

PETE

Cool! Really cool! Nigel's booked us a couple of gigs at the end of the month. 'Childwall Golf Club' and this place called 'The Cavern'.

PAUL

Can't do it.

PETE

No?

PAUL

I'm at scout camp.

PETE

You're still in the scouts?

PAUL

It's called 'scout' camp.

PETE nods.

PAUL cycles off.

PETE

(after him)

So we'll see you when you get back from scout camp, yeah!?

PAUL just lifts a thumb into the air as he disappears.

FADE TO:

145 INT. MENDIPS/HALLWAY -- DAY

The doorbell being rung - too keenly for MIMI's liking. Opens up. PAUL stood on the doorstep, guitar slung over his back.

MIMI
(sharp)
Yes?

PAUL
(slightly unnerved)
John said I could call round.

MIMI
Why? Who are you?

PAUL
Er..Paul and..

PAUL signals to the guitar.

MIMI
Oh.
(remembers)
Oh yes.
(calls up)
John!

JOHN comes down.

MIMI (CONT'D)
(to Paul)
If you have to call - backdoor.

146 INT. MENDIPS/JOHN'S BEDROOM -- MOMENTS LATER

PAUL and JOHN strapped, sat opposite, their guitar playing a mirror image. PAUL teaching JOHN, friendly and gently, some new chords which involve 5th and 6th strings.

JOHN - every bit the studious learner.

PAUL
That's it A7, D7, E7.

JOHN reciprocates. Struggles.

JOHN
Bollocks. Hang on a sec.

He reaches for his glasses puts them on. PAUL is a bit taken back at how uncool he looks. JOHN notices.

JOHN (CONT'D)
What?

PAUL
Nothing.

JOHN

I wear glasses.

PAUL

I can see.

JOHN

Aren't you the lucky one?

JOHN has another got at the chords - works.

PAUL

Good...now add E major.

JOHN plays them - the chords for '*Blue Moon*' by *Elvis*...PAUL joins in with his guitar. JOHN starts to sing the song.

Then as the two get more familiar the beat gets faster and faster. They're feet start stomping the ground. PAUL joins in singing.

147 INT. MENDIPS/LIVING ROOM -- CONTINUOUS

MIMI trying to read but the sound upstairs has shattered any peace. Not only that but the vibrations from the foot stomping are shuddering the best China on then shelves to the point of wobbling off.

MIMI launches herself across the room just in time to catch two tea-cups that fall off.

MIMI

JOHN!!

148 INT. MENDIPS/PORCH -- MOMENTS LATER

JOHN and PAUL banished to the porch. PAUL again showing some fancy string work. JOHN allowing himself to look impressed.

JOHN

So Mummy's gonna be cool when she finds out Baby Paul wants to be *Elvis* when he grows up?

PAUL

She really wanted me to be a doctor?

JOHN

Wanted? Lost hope now has she?

PAUL

No, she's dead. How about yours?

It's said matter of fact. JOHN, not sure what to say about PAUL's revelation or how to answer the question.

JOHN

Erm...no...she's still alive.

PAUL
(smile)
I know I've met her.

JOHN
(confused)
When?

PAUL
(whispers of Mimi)
Seems pretty strict.

JOHN
Er...no, that's my Aunt.

PAUL
Oh...right.

PAUL's not sure to push that one.

JOHN
You seem OK with it.

PAUL
With what?

JOHN
Your Mum...

PAUL
Well..She's not here anymore is
she?
(eyes John)
Just got to get on with it.

JOHN and PAUL nod - similar circumstances.

PAUL (CONT'D)
Y'know what we should do?

JOHN
(excited)
I've got whiskey upstairs.

PAUL
Write our own stuff.

JOHN nods. Thinking.

JOHN
I write stuff.

PAUL
Songs?

JOHN
Poetry. Stories.

PAUL
Add a tune to those, you get a
song.

JOHN nods, taps his head - wise words.

JOHN
You written any?

PAUL
A couple. Write your own stuff you
don't, get stiffed by record
companies...

JOHN
Elvis doesn't write his own songs.

PAUL
Yeah but Elvis is Elvis.

JOHN
(eyes him)
Why are you so good at all this?

PAUL
What?

JOHN
This. I mean, you don't seem like
a rock'n'roll kind of guy.

PAUL
I'm not a hooligan if that's what
you mean.

JOHN
(sarcastic)
No really?

Beat.

PAUL
I get it....Rock'n'Roll.

Beat.

PAUL (CONT'D)
It's the only thing real to me at
the moment. Do you understand?

JOHN more than understands.

PAUL (CONT'D)
I think all that delinquent stuff
is immature.

JOHN - wry smile.

JOHN
What? Fucking things up It's all
part of it.. Being a teenager.

PAUL
Being a dick.

They have a small friendly stand-off.

JOHN

My Mum taught me 'Ain't That A
Shame' - Fats Domino.

PAUL

Jeez. I'd like to meet a mum like
that.

JOHN

You will.

JOHN starts playing and singing. PAUL joins him. Escaping
themselves in music.

149 INT. MENDIPS/KITCHEN -- DAY

There is rapping on the back-door. MIMI opens up, once
again, PAUL. MIMI can't disguise her distaste for the
guitar, and PAUL, thinks he's leading JOHN astray.

MIMI

John! Your 'little friend' is
here!

(to Paul)

Again.

Hear rumbling from upstairs. MIMI hates the guitar on his
shoulder.

MIMI (CONT'D)

Can't you go fishing? Like normal
boys?

PAUL has no idea how to respond to this request.

MIMI (CONT'D)

Where do you live?

PAUL

Allerton.

MIMI

The council estate?

PAUL nods.

MIMI shakes her head in disgust at a delightfully innocent
looking PAUL.

JOHN comes out guitar strapped to his back.

JOHN

Going to Pete's.

JOHN heads out with PAUL. They grab bikes.

150 EXT. VARIOUS STREETS -- MOMENTS LATER

JOHN and PAUL on bikes, riding and freewheeling together.
Guitars on their backs.

PAUL
(confused)
Pete lives round the corner, yeah?

JOHN
You wanted to meet my Mum, yeah?

151 EXT. PENNY LANE -- MOMENTS LATER

They ride past The Penny Lane Barbers Shop.

152 EXT JULIA'S HOUSE -- MOMENTS LATER

JULIA opens up, sees JOHN and PAUL on her doorstep.

PAUL
(to Julia)
Mrs. Lennon.

Holds his hand out, formal.

JULIA
Boom!
(laughs)
Blasted from the past!

JULIA misses the hand - feels PAUL's hips. Flirty.

PAUL
MMmmmm, slim hips.
(strokes his face)
Soft face...and the hair!

JOHN - taking all this in.

JULIA leads them in. THE GIRLS fling themselves over JOHN as he exchanges looks with BOBBY reading the paper in the kitchen.

JULIA
John, have you brought Elvis round
to practice?

JOHN
Paul.

JULIA
OH! Paul! Heard all about you.
(to John)
You never said you he such a treat
to look at too.

JOHN
Yeah well, I'm not queer am I?

JULIA
And neither am I.
(pause)
Paul, you're welcome round here
anytime.
(winks)
With or without your guitar.

JOHN, really not liking this. PAUL doesn't know what to do with himself.

153 INT. JULIA'S HOUSE -- LATER

PAUL

singing '**I Lost My Little Girl**', (the first song he ever wrote), solo. A sad song.

THE GIRLS look on in wonder, JULIA - almost in tears.

JOHN - getting pissed off that PAUL's hogging his mother's attention.

PAUL finishes.

JULIA
Oh my...that was so...
(drying her eyes)
I am sorry.

Beat.

JULIA (CONT'D)
You wrote that for her didn't you?

JULIA looks at JOHN fleetingly.

JULIA (CONT'D)
John told me about your Mother...if
you don't mind me asking how did
she-

PAUL
(cuts in)
-Breast cancer.

JULIA's hands clasp her mouth, slips in next to PAUL.

JULIA
You poor, poor boy.

Comforts PAUL's head in her bosom. PAUL going along with it - quite nice, the bosom. JOHN shaking his head.

PAUL
(muffled)
I did write it after she died.

JULIA releases his head up in her hands.

JULIA

She's so proud! I can feel her
spirit here right now!

Kisses him on the forehead.

JOHN - can this get anymore sickly?

JOHN

Got any new records then Mum?

JULIA jumps up excited like the previous Paul exchange
never took place.

JULIA

Have I?! Yes! Yes!

Rushes over to the gramaphone picks up a sleeve.

JULIA (CONT'D)

'Searchin' by The Coasters.

PAUL

(to John)

I've been trying to get a copy!
Where?

JULIA

'NEMS' record store off Matthew
Street.

The rasping, rumbling, intro grabs.

THE COASTERS

**"Gonna find her, gonna find her.
Well Searchin' Yeah I'm gonna
searchin'..."**

JOHN and PAUL bang into this one. JULIA dancing around.

Listen to the first verse and-

154 INT. NORRISS GREEN SOCIAL CLUB -- NIGHT

-THE QUARRYMEN take over '**Searchin'**'. JOHN and PAUL lead
on stage. ALL wear WHITE SHIRTS, BLACK TROUSERS and
BOOTLACE TIES however PAUL's decided to wear his WHITE
SPORTS JACKET.

PAUL

nervous as he plays. Clammy hands.

THE AUDIENCE

stretches to over 100 YOUNGSTERS. Including JULIA and
BOBBY who are right at the front.

They finish the song - decent applause.

JOHN
Thanks guys.

PAUL
Thankyou.

JOHN darts PAUL a look - he takes the thanks. PAUL intimidated, backs off the mic.

JOHN
Next, the scouse Chuck Berry will play 'Guitar Boogie'. I present to you...Mr. Paul McCartney!

PAUL
Thanks John. Kind words.

JOHN
Yeah well....I didn't mean them.

The AUDIENCE laugh. PAUL more nervous. He counts the band in, opens up with the difficult guitar riff - they get rocking - then it breaks down..

PAUL
(of mic)
Shit.

Sweat beads forming on his forehead. JOHN looks out at the unimpressed AUDIENCE. A worried looking JULIA who knows PAUL's in trouble.

JOHN
Sorry folks. First night on the job and all that.

Laughs.

PAUL
(off mic)
Just give us a sec mate.

JOHN
(off mic)
You've not got a fucking sec mate.

PAUL desperately fingers the chords over and over, getting them right in his head. JOHN's almost reveling in it.

JOHN (CONT'D)
(to barmaid)
Stick the kettle on, luv.

PAUL
OK. I'm right.

JOHN
Yeah?

PAUL
Yeah.

THE QUARRYMEN open up again.

PAUL

Heavy concentration - this time he hits past breakdown point. By mid-song he's in THE ZONE.

THE AUDIENCE LAP IT UP. DANCING breaks out everywhere. Including the PRETTY GIRLS at the front - all eyes fixed on PAUL.

JOHN, noticing, then looks at JULIA who's going crazy.

155 INT. BUS -- LATER

THE QUARRYMEN run and catch the night-bus home. A buzz in the air, post gig adrenaline. LEN and COLIN have to haul the T-CHEST BASS and DRUMS on respectively, whilst JOHN, PAUL and ERIC quickly stash their guitars and rush upstairs with PETE (who carrys his WASHBOARD).

(This is how bands travel in those days).

LEN and COLIN get done for extra baggage fare off the BUS CONDUCTOR.

156 INT. BUS/TOPDECK -- MOMENTS LATER

EVERYONE smoking a cig.

NIGEL (omportant to rememeber him for later) the manager, handing out cash.

JOHN

takes a long drag, face taught. POV: PAUL, sitting a few rows ahead, holding court with JOHN'S BAND. Including PETE. EVERYONE smiling and laughing with PAUL.

JOHN - threatened.

157 EXT. MENLOVE AVENUE -- LATER

JOHN and PETE walking home.

JOHN
Found a new best mate have you?

PETE
What?

JOHN
The housewives choice.

PETE
(working it out)
Macca?

JOHN
Macca is it now? Well Macca's
getting the fuckin' sacka.

PETE starts giggling then realises...

PETE

From the band?

JOHN

Where else y'dick?

PETE

Fuck off.

JOHN

My band.

PETE

The Quarrymen were shite before
Paul came on board.

JOHN

No they weren't?

PETE

You weren't. We were. Now...we're
not bad. We could even be quite
good.

(pause)

And that's Paul. Playing with
you.

JOHN

He's not that great. A bit tricky
but...

PETE

Julia says he's the best guitarist
she's ever seen.

JOHN - riled.

JOHN

Yeah? What does she know?

PETE

Like, *everything*.

The penny drops with PETE, this is about Julia.

PETE (CONT'D)

She thinks you're a much better
singer though.

JOHN

She told you that?

PETE

(nods)

She didn't want you to get big-
headed. Y'know - it's fuckin'
massive as it is. But your voice,
knocks Paul's socks off.

JOHN's gloom lifts. PETE's white lie doing the trick..

PETE (CONT'D)
You want this band to go somewhere?

JOHN shrugs a 'yeah'.

PETE (CONT'D)
Paul stays....y'dick.

JOHN smiles, nods.

JOHN
I'll think about it.

PETE puts a comforting arm round JOHN as they disappear up the street.

158 INT. MENDIPS/MORNING ROOM -- DAY

JOHN fidgeting, nervous - opposite, MIMI, reading. POV: his 'O' LEVEL RESULTS - all 'D's.

MIMI still. Scary.

JOHN
You could look at it this way - I
only missed out on passing
everything by one grade.

MIMI just stares. She holds the results paper close to his face.

MIMI
You're not clever John. Even if
you think you are.
(beat)
It's official.

She drops the results in his lap.

MIMI (CONT'D)
So. I'm listening.

JOHN not sure what she's on about.

MIMI (CONT'D)
What's the plan? Get down the
pub? You fancied being a docker?
Perhaps an alcoholic docker?

She waits for an answer.

JOHN
Well..the band's doing OK and-

MIMI
-That's a hobby John. Like stamp
collecting. No-one makes a living
from stamp collecting.

JOHN
Apart from professional stamp
collectors.

MIMI stares hard.

MIMI
So. No plans. Great.

FISHWICK comes in from the kitchen having made a cup of tea. Overheard the conversation.

FISHWICK
There's Art School?

They both turn and look.

MIMI
He failed art.

FISHWICK
Because his work's too original,
they probably didn't understand
it.

JOHN
(loving Fishwick)
That's right. They didn't.

FISHWICK
John's an ideas man. Graduate
from art school and he could get
into advertising or become a graphic
designer.

JOHN likes that, more importantly so does MIMI.

FISHWICK (CONT'D)
You'd probably need a letter of
recommendation from his headmaster,
something like that.

JOHN
(sighs)
I'd get one for a firing squad.
...maybe.

MIMI gets up, collects her purse and coat.

MIMI
Let's see.

JOHN
Pobjoy? You've no chance.

MIMI
We have a special relationship,
plus...he's never seen me be nice.

JOHN
But-

MIMI

-Don't worry John, I'll sort your life out, you just sit there and have a cup of tea.

And with that she's off out of the door.

JOHN

(to Fishy)

Stick the kettle on then...

159 EXT. LIVERPOOL ART COLLEGE -- DAY

A HUGE VICTORIAN BUILDING in the city centre.

160 INT. LIVERPOOL ART COLLEGE -- DAY

JOHN smoking, cocky, wandering in, guitar slung over his back. Collars turned up, black drainpipes, white socks and winkle-pickers, hair piled up like Tony Curtis. Other ARTY TYPES gather around, BEATNICKS, PEACENICKS and TEDS.

He looks free.

Plasters cover string fingers from over-zealous guitar practice.

161 INT. LIVERPOOL ART COLLEGE/LIVE ART CLASS -- DAY

THE CLASS painting a NUDE MALE MODEL, JOHN amongst them (don't see his work).

A HANDSOME BOY next to him, moody looking. This is STU SUTCLIFFE, paints with a disturbing intensity.

JOHN

Psst. Stu. What d'you think?

Shows STU his work. POV: a deformed figure of a man - nothing like the model - a BIG DICK coming out of his head.

STU

Get rid of that big phallic thing from your own head and you could be quite good at this.

They crack up. STU gets back to his painting which see is WONDROUS.

162 INT. LIVERPOOL ART COLLEGE/CANTEEN -- LATER

The CANTEEN buzzing with STUDENTS and TEACHERS.

PAUL mooches in, followed by an even YOUNGER LOOKING KID, dark hair piled up, protruding cheekbones - GEORGE HARRISON. Both in school uniforms. (Liverpool Institute was next door to the Art College).

Ties and caps off, blazer collars up - they weave through the OLDER KIDS - trying to look cool. (Both have guitars slung over their shoulders).

They climb the stage at the back - and disappear through the curtains where....

163 INT. LIVERPOOL ART COLLEGE/BACK STAGE -- CONTINUOUS

JOHN is sat strumming, waiting to practice, nibbling from a BIG BAG OF CHIPS on the floor. STU sat with him...smoking, (no guitar) just hanging out. Nods of recognition.

PAUL

John this is George.

GEORGE pulls up a chair, takes a handful of chips - no hello.

JOHN

(sarcastic)

Have a chip George.

GEORGE just winks cockily. JOHN not sure whether to like him - or lay him out.

JOHN (CONT'D)

So...George?

JOHN swings his neck, looks at PAUL questioningly.

PAUL

Let him show you what he can do.

JOHN

Like magic tricks? With rabbits and stuff?

PAUL

The magic's there, yeah.

GEORGE picks up another handful of chips.

JOHN

Do you talk George?

GEORGE

(shrugs)

Yeah.

JOHN

How old are you?

GEORGE

Nearly fifteen.

JOHN

(to Paul)

Oh no! No fucking way! We've only room for one baby and that's you McCartney.

(to George)

Soz mate, get back to your 'Victor' and 'Dandy' annuals.

GEORGE
(dry)
'The Beano', everytime.

GEORGE grabs his guitar. Finishes the chips in his mouth and without hesitation launches into a complex yet perfect version of '**Raunchy' by Bill Justis.**

Afterwards JOHN can hardly believe it. It was FUCKING GREAT. PAUL smiles at JOHN.

PAUL
How fuckin' 'alright' was that!?

164 INT. WILSON HALL -- NIGHT

A bigger place than usual. Like a community arts theatre.

THE QUARRYMEN

on stage, this time with GEORGE - mid song - belting out '**Ready Teddy' by Little Richard.** Tearing the place up - and the AUDIENCE.

HUGE APPLAUSE. The PRETTY GIRLS lining up at the front. As well as JULIA (No.1 fan) with BOBBY - both jumping up and down cheering.

JOHN, PAUL and GEORGE exchange big grins.

This is really working!

165 INT. JULIA'S HOUSE -- NIGHT

A PARTY for JOHN's 17th birthday.

The house FULL with THE QUARRYMEN and their various instruments. JULIA and THE GIRLS, BOBBY, NEIGHBOURS dance about. GEORGE sits glued to the TV (adverts) with the sound turned down.

BOOZE flows.

'Hound-Dog' by Elvis on repeat.

JOHN and PAUL squirreled away with guitars. PAUL has a school text book in which they write lyrics as they jam. Crossing things out. Thinking of better words, better rhymes. Deep into each other.

PAUL
(to John)
"She was just seventeen", then
what about.."A real beauty queen"

JOHN
Shiite.

JULIA moves in. Hands JOHN and PAUL another beer.

JULIA
Aids creativity.

She sasses off. PAUL watches her go, intrigued.

PAUL
Can I ask you something...personal?

JOHN holds his arms out wide.

JOHN
...soft.

PAUL laughs.

PAUL
Seriously?

JOHN shrugs an 'OK'.

PAUL (CONT'D)
You know your Mum's great and
everything...cool.

JOHN
Yeah.

PAUL
How come you ended up living with
your Auntie then?

JOHN's face drains of emotion.

JOHN
No-one's ever said. I mean...I
dunno.

PAUL
And you've never asked?

JOHN stares PAUL out a bit. Touched a nerve.

PAUL (CONT'D)
I guess it's not that easy.

JOHN
Good at guessing aren't you?

JOHN gives a famous Lennon sarcy grin - when you don't
know if he hates you or loves you.

Elvis cuts - "HAPPY BIRTHDAY" strikes up.

BOBBY, JULIA and THE GIRLS come out of the kitchen holding
a big sponge cake, 17 candles.

JOHN gives JULIA a look, before blowing out the candles.

EVERYONE
Speech! Speech!

PETE
Giz a few words Johnny-boy.

JOHN
'Cock' and 'Balls'. That do you?

Laughs.

JOHN (CONT'D)
(smiling)
First of all, Twitchy needs to
stop nicking cakes from his hotel
kitchen.

BOBBY nods, rumbled - he exchanges a laugh with JOHN (they
get on better now).

JOHN (CONT'D)
Second, I want to know from my
band:
(American accent)
"Where we goin' boys?"

BAND
(American accent)
"To the toppity top Johnny".

JOHN
That's right to the "toppity top".
Except-

JOHN grabs PETE's washboard.

JOHN (CONT'D)
Pete come here mate.

PETE wanders over - grinning.

JOHN (CONT'D)
Pete wants to leave the band.

There are 'No' and 'Boo' from the room.

JOHN (CONT'D)
Thinks the washboard and rock'n'roll
don't mix, plus he feels a dick
wearing his mum's thimbles. I
know...

More boos..

JOHN (CONT'D)
A travesty.

Beat.

JOHN (CONT'D)
But true.

JOHN breaks the washboard over PETE's head to big cheers
and laughs - hands the two broken pieces back to PETE.

JOHN (CONT'D)
 Keep that. Worth a few bob when
 we're famous.

More Laughter.

JOHN spots something - all goes slo/mo. POV: A beaming JULIA has her arm clasped tight around PAUL waist, but not only that, her hand rests on his bum - patting it.

JOHN's face freezes over.

166 EXT. JULIA'S HOUSE -- NIGHT

JULIA smoking. JOHN joins her. She smiles at him - glad of his company.

JULIA
 Birthday boy!

JOHN rips the beer bottle cap off with his teeth.

JULIA (CONT'D)
 (genuine)
 Impressed.

He takes a swig. Offers her some. She takes it.

JULIA (CONT'D)
 Oh..

JULIA lifts up a stray brick outside the house - underneath A SPARE FRONT DOOR KEY.

JULIA (CONT'D)
 Just in case you and the boys want
 to come round for band practice
 and no-one's in.

JOHN
 (half sarcy)
 Wow. My own front door key...sort
 of.

JULIA
 C'mere.

She takes JOHN in for a big tight hug. JOHN smells her perfume - closes his eyes and loses himself in 'Mother'.

JULIA (CONT'D)
 My big, big, boy. I'm so proud.

They break.

JULIA (CONT'D)
 And the band...when I see you on
 stage...I get that feeling...

JOHN remembers Ike Turner in Blackpool.

JOHN
The vibrations? Through the bones.

JULIA
(smiles, nods)
The vibrations.

JOHN needs to make her feel even more proud.

JOHN
We're gonna cut a record.

JULIA
No!?

JOHN
Well, we need to find three quid
first - but there's this studio,
basic, but you still come out
holding a black round thing.

JULIA
Imagine putting a record on, then
you're voice booms out! Imagine
John!

JOHN thrilled he's thrilling his Mother.

JULIA (CONT'D)
I'll help you with the money.

JOHN
No need.

JULIA
I want to.
(pause)
Then the band'll take off. You're
too good. George is amazing and
Paul, so talented, so handsome!
If I were few years younger!

It's said jokey. JOHN's paranoia doesn't see it like that..

JOHN
(icy)
What?

Beat.

JOHN (CONT'D)
You'd shag him?

JOHN sinks the beer - stares hard at JULIA. She feels it.

JULIA
Let's get back to the party.

JOHN grabs her, gently.

JOHN

Where's my father?

JULIA

Who?

JOHN

The guy who spunked up my existence.
They're called father's right?

JULIA

(struggling)

I don't think-

JOHN

-I do. *ThinkThinkThink.*

(sarcastic)

Where's Daddy, Mummy? Alf. That's
his name yeah?

JULIA nods - getting the jitters.

JOHN (CONT'D)

Where's fuckin' Alf then?

JULIA

Please don't swear John.

JOHN

Why? Make you feel uncomfortable
does it?

Beat.

JOHN (CONT'D)

Try being me for the last seventeen
years. Try that for uncomfortable,
Mum.

JULIA starts to cry.

JOHN (CONT'D)

Oh here we go. Taps on.

JULIA

Don't be horrible to me John.

JOHN

Me being horrible to you? I see.

(scolding himself)

Horrible John. Naughty John.

Poor Julia.

JULIA tries to head back inside. JOHN blocks her way.

JOHN (CONT'D)

No running away. Not tonight.

JULIA

John!

JOHN

Why did you give me away?

JULIA backs off, walks round, small circles - distressed.

JULIA

Mimi thought it a good idea. Things to sort out.

JOHN

That's a lot of '*things*'. I'm still at fuckin' Mendips if you hadn't noticed.

JULIA

I wanted you back, I always wanted you back.

JOHN

But I never got back did I?

Beat.

JOHN (CONT'D)

Was it Bobby?

JULIA

(shakes her head)

We tried to get you back, we did, John, I'm sorry, really, please, don't be-

JOHN

-Upset? Angry? No. I fuckin' will. Sorry.

JULIA

Mimi can be so strong. She loved you so much, her and George-

JOHN

-More than you?

JULIA looks at him, the question killing her.

A yawning YOUNG JACKIE pops her head around the door.

JACKIE

Mummy.. I'm tired now?

(notices)

Are you sad again?

JOHN feeling guilt for pushing. JULIA wipes her tears, smiles brightly.

JULIA

Mummy's not sad. Look!

She points to her fake smile. JACKIE smiles back, but even she knows it's fake.

JULIA (CONT'D)
I'm coming in now honey.

JULIA goes to embrace JOHN - but he holds back, stiff.

JULIA (CONT'D)
(whispers)
I love you.

She kisses his cheek, heads back inside.

JOHN steps back looks at the house, not his house, never will be. Fucks the party off. Walks off down the street.

167 INT. DOCK SIDE PUB -- NIGHT

JOHN sits alone nursing a near empty pint of BLACK VELVET (Guinness and black currant). The bell rings for last orders. JOHN searches his pockets for money - SIXPENCE, some used tissues and a broken fag.

He wanders upto the bar.

JOHN
(to the barman)
Same.

BARMAN
Not enough.

JOHN
(fixes him)
It's all I've got right now....so
do us a favour eh?

The BARMAN see's this bloke is on the edge - isn't worth the aggro. He sighs, starts pulling JOHN's pint.

168 EXT. DOCK SIDE PUB -- NIGHT

JOHN last out - hits the pavement - the pub door immediately shut and bolted behind him.

Looks around. Where now?

169 EXT. CITY CENTRE WATERFRONT -- MOMENTS LATER

JOHN staring out across the Mersey Estuary. The deep expanse of water.

AN OCEAN LINER passes in the distance - he thinks of Alf. Thinks of escape - in more ways than one.

170 EXT. MENDIPS -- LATER

JOHN meanders up to the front gate. Looks at the house. Home, whether he likes it or not.

171 INT. MENDIPS/BACK DINING ROOM -- NIGHT

JOHN lets himself in. The house silent, lights on.

JOHN

Mimi?

He wanders down the hallway, smells food from the dining room. Goes in.

MIMI

sat by the window smoking - dressed up. On the table a roasted chicken and vegetables - a special birthday dinner. All cold. A Birthday Cake sits in the middle, untouched.

JOHN (CONT'D)

You never said.

MIMI

(pause)

I got you something.

She nods to the other corner

A BRAND NEW HOFFNER GUITAR (electric).

JOHN rushes over grabs it - keeps looking over at MIMI - who stares out of the window.

JOHN

A Hoffner! Mimi, these things cost an arm and a leg.

JOHN puts it down - goes over - hugs her tight with feeling, with love. MIMI breaks free - starts clearing up the food. JOHN suddenly feels rejected, again!

JOHN (CONT'D)

I've been at Mum's.

MIMI

Drinking I suppose?

JOHN

She's said things.

(pause)

About Alf.

MIMI immediately stops.

JOHN (CONT'D)

And you.

Her body tenses up.

MIMI

Did she now? Well, don't stop there.

JOHN

Alf couldn't care less and you never gave me back. Is that right?

(MORE)

JOHN (CONT'D)

I think she was trying to say you
stole me. What d'you think Mimi?
Did you? Steal me?

MIMI holds his eyes, piercing stare. Then starts laughing, manically - nasty. Stops. Disgusted. Takes a moment to calm herself, but can't - the anger boils over.

MIMI

Did she tell you why I 'stole'
you?

JOHN

(recalls)

She had...things, stuff, to sort
out.

MIMI

(sharp laugh)

Things like having another man's
child, those kind of *things*?

JOHN taken back.

JOHN

Bobby's?

MIMI

No.

JOHN

....Alf's?

MIMI shakes her head. Raises her eye-brows at JOHN. If he wants the truth - she's got it!

MIMI

Your Father was away with the war.
Being a Wife and Mother was never
enough for Julia. *She needed*
action. Do you understand what I
mean by *action*?

MIMI looks at JOHN - both don't want the word 'sex' to be said. JOHN nods.

MIMI (CONT'D)

She found it at the local cinema.
A young soldier, Welsh. Long gone
before she realised she was
pregnant. Then she couldn't cope,
could she? Not with life.

Beat.

MIMI (CONT'D)

Not with you - her four year old
son.

Beat.

MIMI (CONT'D)
So guess who's door she came
knocking on?

JOHN wide-eyed with shock - takes a seat.

MIMI - on a roll, seeing the effect she's having on JOHN.
Wanting to DESTROY JULIA in her quest to keep him.

MIMI (CONT'D)
So you have another sister
somewhere, Victoria.

JOHN
Where?

MIMI
The Salvation Army took her for
adoption.

Beat.

MIMI (CONT'D)
I suppose she was 'stolen' too.
Nothing to do with the fact Julia
was incapable. Oh no. Never
Julia's fault. *How could it be?*

MIMI shakes her head in disbelief.

MIMI (CONT'D)
So soon she was 'seeing' that Bobby
Dykins. Pop shocked us all when
he allowed him to move in. That's
when I put my foot down.

Beat.

MIMI (CONT'D)
This was her shame not yours.

Beat.

MIMI (CONT'D)
With your mother's consent, you
came here to live me and George.
(pause)
Dykins wasn't sorry to see you go.

JOHN - getting whiter with each revelation.

JOHN
And that was it?

A slight smile on MIMI's lips.

MIMI
Even when your father tried to
save the marriage it made no
difference.

JOHN looks up shocked.

JOHN

When?

MIMI

A year later. Turned up at Pop's -
wanting to see his wife and son.
Naturally.

JOHN

But he hadn't written, sent money..

MIMI

There's more than one way to be
"Lost at Sea".

Beat.

MIMI (CONT'D)

Your father was an orphan at five
too.

Another fact crashes in on him.

MIMI (CONT'D)

Deserted by his Mother after his
father died. Neglect already
ingrained in him.

(sarcastic)

Alf. Julia picked a real winner
there.

JOHN - his head really spinning. MIMI feeling the power.

MIMI (CONT'D)

He begged Julia to get back with
him, get you back, become a normal
family again.

JOHN looks up. This is what he would have wanted more
than anything in the world.

TO BE IN A NORMAL FAMILY.

MIMI (CONT'D)

Anyway, she told him to get lost.

JOHN holds his head in his hands.

MIMI (CONT'D)

Because the only thing that matters
to Julia - is Julia.

(pause)

She'd moved on. With Dykins.

Beat.

MIMI (CONT'D)

The fact Alf was her husband and
your Father a minor irritant.

Beat.

MIMI (CONT'D)
 But Alf wasn't going that easily.
 (pause)
 He had plans....for you.

JOHN looks up.

172 INT. MENDIPS/LIVING ROOM (FLASHBACK) -- DAY

An indignant MIMI, in her early 40's, stood in-front of a CURIOUS 5YR OLD JOHN as he cranes his neck around her to see ALF, his estranged father, who is charming MIMI.

MIMI (V.O.)
 Said he wanted to take you to town
 for the day - shopping.

ALF gives MIMI twenty quid compensation. She releases JOHN into ALF's arms.

MIMI (V.O.) (CONT'D)
 He took you to Blackpool instead..

173 EXT. BLACKPOOL BEACH (FLASHBACK) -- DAY

MIMI (V.O.)
 'Kidnapped' is a better description.

A HAPPY JOHN eating and ICE CREAM on a DONKEY being led by ALF (we recognise John and the donkey from the RECURRING DREAM established previously).

MIMI (V.O.) (CONT'D)
 The plan? To take you on to New Zealand. Emigrate.

174 EXT. SEAMAN'S MISSION (FLASHBACK) -- DAY

A distraught MIMI dragging JULIA up the steps.

MIMI (V.O.)
 Days later, I had to drag your Mother away from Dykins to 'The Seaman's Mission'. Ask if they knew where Alf was...

175 EXT. SHABBY TOWN-HOUSE (FLASHBACK) -- DAY

JULIA checks an address on a piece of paper. Looking up at the house - the SAME RED HOUSE from the dream.

MIMI (V.O.)
 They had an address for a brother in Blackpool..

176 INT. MENDIPS/BACK DINING ROOM -- NIGHT

JOHN - realising this is his RECURRING DREAM.

177 INT. SHABBY TOWN HOUSE ROOM (FLASHBACK) -- DAY

5YR OLD JOHN sat in THAT CHAIR, in THAT ROOM from the dream - looking up at ALF and JULIA.

MIMI (V.O.)

Again Alf pleaded with your Mother to get back with him. Again she said no.

ALF and JULIA stop arguing - they both look at JOHN.

MIMI (V.O.) (CONT'D)

So in the end they asked you, a five year old boy, who you wanted to be with?

Holds on a BCU.

MIMI (V.O.) (CONT'D)

And you said-

5 YR OLD JOHN

-Daddy.

JULIA collects her things, rushes towards the front door.

MIMI (V.O.)

So **knowing** Alf was planning to take you to New Zealand. **Knowing** she would probably never see you again...

JULIA leaves the room.

MIMI (V.O.) (CONT'D)

Your Mother just left.

5 YEAR OLD JOHN watches JULIA leave.

MIMI (V.O.) (CONT'D)

Lucky you changed your mind.

Suddenly leaps out of his chair, heads to the door. Scrambling to get out (as in the dream).

5 YEAR OLD JOHN

MUMMY! MUMMY!

Finally a guilt ridden ALF opens it for him.

178 EXT. SHABBY TOWN HOUSE ROOM (FLASHBACK) -- DAY

5 YEAR OLD JOHN

MUMMY!

JOHN runs down the street. An underwhelmed JULIA close her eyes, then turns around, as JOHN leaps back into her life.

ALF looks on from the front door - slowly heads back inside.
The fight given up.

JULIA tries to smile at JOHN - but finds it hard.

179 INT. MENDIPS/BACK DINING ROOM -- NIGHT

MIMI

...any later and she would have
got away. Forever.

JOHN - head in bits.

MIMI (CONT'D)

Just like you.

(pause)

Out of sight out of mind.

The bottom line. MIMI buzzing with herself - with her destruction.

JOHN - can't take it anymore. All of this TRUTH, this HURT, these LIES, ANGER - everything suddenly boils over, rushes past MIMI - nearly knocking her over.

180 EXT. MENDIPS/MENLOVE AVENUE -- NIGHT

JOHN sprints out of the house - down Menlove Avenue. He sits in the bus stop - hyperventilating. Mind racing - thousand miles an hour.

Contra-zoom straight into his retina...and into John's animated world.

181 EXT. STREETS (**ANIMATION**) -- NIGHT

JOHN sprinting through the streets of Allerton and Springwood.

182 EXT. JULIA'S HOUSE (**ANIMATION**) -- NIGHT

JOHN sprinting up the path - boots the door down.

183 INT. JULIA'S HOUSE (**ANIMATION**) -- NIGHT

JOHN wrecking the house. JULIA screaming at him to calm down. THE GIRLS crying.

BOBBY launches himself at JOHN - they grapple on the ground. JOHN gets the better of him - pins him down, smashes his fist into BOBBY's face and-

184 INT. JULIA'S HOUSE -- NIGHT

JOHN freezes. Dazed. BOBBY beneath him. All the animation in his head has ACTUALLY HAPPENED.

Confused - he sprints out of the house.

JULIA

Bobby!

BOBBY half gets up, nursing a bloody nose.

JULIA (CONT'D)
I need to-!

JULIA sets off after JOHN.

BOBBY
Julia!

But she's gone.

185 EXT. CALDERSTONES PARK -- NIGHT

JULIA wandering through the deserted park.

JULIA
John! John, are you in here! I
saw you run in!

She keeps walking. Searching.

JULIA (CONT'D)
John, c'mon please! I'm your
Mother!

JOHN (O.S.)
Victoria's Mother too.

JOHN appears from the black. Calmer but still psyched. He
keeps his distance.

JOHN (CONT'D)
The other kid you gave away.

JULIA gulps in the name - Victoria. Shocks her.

JULIA
No...no. John...
(moves towards him)
Come here, luv.

JOHN
(backs off)
I'm coming nowhere near you ever
again.

JULIA
It wasn't my choice! They made
me! Come here John. I'll explain.

JOHN
I get the jist. My mother fucks
blokes. Lots of them.

JULIA
That's not true. Mimi's twisting
it-

JOHN
-And I got in your way.

JULIA

No! Nonononono.

JOHN

Alf wanted us back. *You and me.*
Wanted us to be a normal family.
You didn't care.

JULIA

No, John, your father, he didn't
want us. *He didn't care.*

JOHN

Then why did you leave me in
Blackpool with him?

JULIA

What?

JOHN

You remember. I was five years
old! He was going to take me to
New Zealand. *And you just fucked
off.*

JULIA

I was never going to leave you.

JOHN

Where did you go then?

JULIA has no answer - she starts shaking.

JULIA

Police. I was going to get the
police.

JOHN

Liar!

JULIA

I was ill. I get ill, and I'm not
myself..

JOHN

So you left because you were *ill*?

JULIA

Yes!! Everything goes crazy! I
don't think straight!

JULIA getting more hysterical.

JULIA (CONT'D)

I was never going to leave you.

JOHN

You left me for thirteen years!
For thirteen years I've prayed for
you to come back. That's all I've
wanted, my Mum back.

JULIA

They took you away! Me and Bobby we got a flat, but it was only one bedroomed. We all slept in the same bed. But because Bobby's not your dad Mimi got the Social Services.

186 INT. JULIA AND BOBBY'S FLAT (FLASHBACK) -- DAY

JULIA having to be restrained by an UPSET BOBBY, as TWO SOCIAL SERVICES OFFICERS forcibly remove 5 YR OLD JOHN.

MIMI stands by the door watching.

187 INT. CALDERSTONES PARK -- NIGHT

JULIA

They took you away! And they gave you to Mimi!

JOHN - another proper head-fuck. Can't hear anymore, walks off.

JULIA (CONT'D)

John!

JULIA runs after, grabs him round the waist, JOHN forcibly picks her arms off - she drops to the ground. He keeps walking.

JULIA (CONT'D)

John come back!

Beat.

JULIA (CONT'D)

Please don't leave me! Not now!

JULIA alone - in a right mess.

JULIA (CONT'D)

(chunnering)

I'm here now, I'm here. I never meant to leave you. Please.. I love you John. I love you. I'm here.

JOHN slowly returns. Looking down on his broken mother. Can't leave her like this. He helps JULIA up from the ground - they sit on a nearby bench, JULIA still hysterical crying, her head in his lap.

JULIA (CONT'D)

(over and over)

I'm sorry, I'm sorry, I'm sorry.

JOHN gently strokes her hair, soothing her - like a parent would a child.

188 INT. JULIA'S HOUSE -- NIGHT

JOHN in the living room replacing the records he'd thrown around earlier. Picks up one **Buddy Holly 'That'll Be The Day'** - a record that symbolises Julia. Smiles sadly.

BOBBY comes down from upstairs.

BOBBY

She won't surface for a couple of days now.

JOHN stands - awkward.

JOHN

The nose?

BOBBY

Sore.

JOHN shrugs apologetically.

BOBBY (CONT'D)

Mimi really twisted the knife in didn't she?

JOHN stares at him.

JOHN

Mum said she was ill.

Beat.

BOBBY

(surprised)

She doesn't usually admit it.

(pause)

She can hit rock bottom. Then suddenly fly into the clouds.

Sometimes she's normal, feet on the floor. But you never can tell.

There's been many occasion I was scared she may-

(stops himself)

She visited you, at Mendips, until you were around seven, but Mimi never wanted Julia there, it reminded her she wasn't your Mother.

Beat.

BOBBY (CONT'D)

I know you think there are no excuses...

JOHN

But there are? Is that what you're saying?

BOBBY nods - it's all a mix up. JOHN's heard enough, calmly leaves.

189 EXT. MENDIPS -- NIGHT

JOHN arrives back. Sees the light on in the front room - curtains drawn. Can do without a MIMI conversation. Too tired.

190 EXT. MENDIPS/BACK GARDEN -- NIGHT

JOHN, sat up in his tree house, lights up his last fag.

POV: THE KITCHEN LIGHT turned on, FISHWICK stands at the sink washing tea mugs. Soon joined by MIMI. FISHWICK suddenly grabs MIMI into his arms.

JOHN - tenses up.

FISHWICK and MIMI kiss - long and hard. They break smile lovingly at each other - then leave. The light turned off.

JOHN - gobsmacked, can't believe what he's just seen.

He starts chuckling - the madness - his laugh grows louder.

191 EXT. MENLOVE AVENUE -- NIGHT

High and Wide.

John's manic laughter reverberates over the rooftops.

192 INT. MENDIPS/MORNING ROOM -- MORNING

FISHWICK and MIMI sat at the table for breakfast. JOHN breezes in. A glint in his eye.

JOHN

Michael! Aunt Mimi! How the devil are we both today? Good, yes?

MIMI and FISHWICK look at him - acting strange.

MIMI

Do you want breakfast?

JOHN

I'll grab something at college thanks. What about you two? Any fun planned?

JOHN swings his neck - making eye contact with them both. MIMI - suspecting he knows something.

FISHWICK

Just a normal day for me.

JOHN

Well enjoy your *normal* day. Both of you. Normal can be so exciting sometimes.

JOHN gives them both a big sarcy Lennon smile. Sets off down the hallway. FISHWICK and MIMI exchange looks.

MIMI follows JOHN, who's putting his coat on, slinging his guitar over his shoulder.

MIMI

John?

JOHN

Yes Aunt Mimi?

MIMI

Where did you go last night? After our chat?

JOHN

After our chat I went and had another chat with Mum. Y'know 'the slut'.

JOHN eye's MIMI with the word - suddenly she knows he knows. Her face drops.

MIMI

John?

JOHN

Yes?

MIMI wants to ask, can't. Can't be honest.

MIMI

Eat something.

JOHN gives her a wink. Leaves.

MIMI stares down the corridor at FISHWICK, both know their secret is out.

193 INT. PAUL'S HOUSE -- DAY

PAUL, GEORGE and JOHN sit in the front room, guitars on - but practice stopped. PAUL and GEORGE stare at JOHN, he's just told them.

GEORGE

So that Fishwick bloke, he's only twenty four...

JOHN

I know.

GEORGE

What's Mimi? Fifty?

JOHN

Fifty one.

GEORGE
So...he's only eight years older
than you.

JOHN
George!

GEORGE backs off.

JOHN (CONT'D)
All those morals. Judging my Mum.
Judging me.

Beat.

JOHN (CONT'D)
And she ends up shagging the lodger.

GEORGE
Who's half her age.

JOHN
(laddish joke)
I'll break your fuckin' hands in a
minute Harrison.

Beat.

JOHN (CONT'D)
It's all bollocks. The lot of it.

PAUL
Maybe you should just stop caring.

JOHN
Eh?

PAUL
I mean, what can you do about it?

JOHN
It's all there, shoved in my face.

PAUL
They both love you right? Julia
and Mimi?

JOHN
In their own twisted ways.

PAUL
But it's still love?

JOHN
'Suppose so.

PAUL
Then just take it. And move on.
They are who they are. Sort your
own life out, not theirs.

Beat.

PAUL (CONT'D)
 They'll never be the people you
 want them to be anyway. Most people
 aren't.

JOHN nods. PAUL gets through to him again.

JOHN
 Just be nice to have a woman in my
 life who isn't a nutter.

GEORGE
 More chance of finding The Holy
 Grail.

FADE.

FADE IN:

194 EXT. MENDIPS -- DAY

A bright, sunny summers day.

JOHN pulls up on his bike, hears voices in the back. POV:
 MIMI and JULIA sat on deck chairs in the garden, taking
 tea. FISHWICK prunes the privets.

JOHN - curious.

195 EXT. MENDIPS/BACK GARDEN -- CONTINUOUS

JULIA
 Isn't the garden one of John's
 chores?

MIMI
 He's not done a chore since you
 bought him that bloody guitar.

JULIA
 (mock horror)
 Mimi! The language. What would
 The Reverend say?

MIMI
 (smiles)
 I have my moments Julia. You'd be
 surprised.

JULIA sensing something. Looks at MIMI who can't keep her
 eyes off FISHWICK.

JULIA
 I think I probably would.

JOHN walks around, stands in front of them. He smiles - a
 bit suspicious.

JOHN
Nice day for it?

JULIA
A beautiful day for it! Whatever
'it' is. I've always wondered.
Everything feels so much better in
the sunshine.

JOHN
Like warmer?

JOHN looks at them both - waits for an explanation.

MIMI
What? Can't I invite my sister
round?

JOHN
It's not 'usual' is it?

MIMI
Sarcasm John.

JOHN
No sarcasm there Mimi.

MIMI and JULIA shift in their seats.

MIMI
Where've you been?

JOHN
Pete's. Off to Paul's in a bit.

JULIA
You can eat at my house if you
want?
(to Mimi)
If that's OK.

JOHN looks at MIMI.

MIMI
(shrugs)
I had nothing special planned.

JOHN
(to Julia)
At yours for six then.

He gives them both a wink.

JOHN (CONT'D)
Stay out of trouble.

He wanders off inside.

JOHN (CONT'D)
 (To Fishwick)
 Get to it, Fishy Lad! Privets
 don't prune themselves y'know!

EVERYONE giggles at FISHWICK's expense.

MIMI turns - makes sure JOHN has disappeared inside the house.

MIMI
 Julia, I was thinking...maybe
 it's time...

MIMI takes a moment - this is so tough for her to say.

MIMI (CONT'D)
 ...that John lived with his Mother
 again.

JULIA - half in shock. Let's this sink in.

MIMI (CONT'D)
 I mean he's hardly ever here. He
 seems to get on with Bobby now...I
 can still help out financially if
 needs be.

MIMI giving JOHN back.

MIMI (CONT'D)
 What do you think?

JULIA nods - emotions welling up.

JULIA
 I'm thinking how to not cry.

They share a feint smile. MIMI reaches for her hand.

196 INT. PAUL'S HOUSE -- DAY

PAUL stringing up JOHN's guitar, tuning it.

PAUL
 (excited)
 I knew it! You had a cheeky twinkle
 in your eye.

JOHN
 Can't hide my cheeky twinkles.

Handing the guitar back.

PAUL
 What's it's called?

JOHN
 Guess.

JOHN launches into '**Hello Little Girl**' (The first song he ever wrote). Plays it to the end.

JOHN checks for PAUL's reaction. Needs his affirmation.

PAUL no expression. Then he just sticks his trade mark two THUMBS UP.

197 EXT. MENDIPS -- DAY

MIMI walking JULIA to the front gate. They stop and bask in the evening sun.

JULIA

Come for tea too. Hotpot. Bobby's cooking.

MIMI

Thanks...but I've made some soup.

JULIA

One day?

MIMI

Yes. One day.

They embrace. JULIA almost squeezing the life out of MIMI.

JULIA

I think we should ask him...John..together. Let him make his own decision.

MIMI smiles graciously, nods. JULIA opens the gate, heads off down Menlove Avenue. MIMI turns heads back inside.

198 INT. MENDIPS/KITCHEN -- CONTINUOUS

MIMI walks in to the kitchen where FISHWICK washes his hands in the sink. They fall into each others arms - hungry for each others mouths.

LUST AND LOVE the perfect combination.

199 EXT. MENLOVE AVENUE -- CONTINUOUS

JULIA, a spring in her step, meets NIGEL WALLEY (the band's manager who we've seen plenty of times before) on his bike.

NIGEL

John in Julia?

JULIA

Round at mine, Nigel.

NIGEL

Tell him I've got more bookings, 'Wilson Hall' and a new one at 'Stanley Abattoir Social Club'.

JULIA
You'll get slaughtered there.

SARCY LAUGHS at the bad joke.

NIGEL breaks off, riding his bike up Vale Road. He grins again at the bad joke. JULIA, in the background, crossing the road - then suddenly the screeching of tyres

A SPEEDING CAR

THUMP!

JULIA is wiped out. He body scattered across the road.

200 INT. MENDIPS/KITCHEN -- CONTINUOUS

MIMI and FISHWICK - heard the noise - frozen.

THEY KNOW.

201 INT. JULIA'S HOUSE -- LATER

'Jail House Rock' plays. JOHN doing a great Elvis impression infront of THE GIRLS who lap it up. BOBBY in the kitchen cooking, singing away too.

Hear a knock on the door. JOHN shimmy's over, still singing. Opens up - A SOLEMN LOOKING POLICEMAN.

POLICEMAN
Where's your Father son?

JOHN
You taking the piss?

BOBBY arrives behind JOHN.

202 INT. CASUALTY WAITING AREA -- LATER

JOHN and BOBBY sprint down the corridors. FISHWICK waiting alone - he stands up - face says it all.

FISHWICK
Mimi's with her.

BOBBY
Where?

FISHWICK
She wanted to be alone...She's...I
think she's..

MIMI walking back with a NURSE. Ghost white. JOHN and BOBBY stare.

BOBBY
Mimi?

MIMI shakes her head.

BOBBY (CONT'D)
Julia....Jesus..

MIMI
 She died in the ambulance.

BOBBY breaks down, uncontrollable weeping, he falls into JOHN's arms. FISHWICK tries to take MIMI's hand - she shakes it free. JOHN locks eyes with MIMI, his devastation obvious. No tears. Frozen inside.

203 EXT. GRAVESIDE -- DAY

Julia's COFFIN lowered into the ground amidst a cacophony of mourning.

JOHN, glasses on, (flanked by THE QUARRYMEN) and MIMI, (flanked by her SISTERS), stare at each other across the grave - opposite sides. The only one's not crying.

JOHN throws his 'Kiss Me Quick' hat from Blackpool into the grave. Turns and leaves.

PAUL
 John...?

JOHN
 (calm)
 Need a smoke.

204 INT. JULIA'S HOUSE -- DAY

The wake. House full of NEIGHBOURS, FAMILY and FRIENDS.

JOHN sits in the living room in between MIMI and the OTHER SISTERS. Crying everywhere. He holds a large whiskey, stares at the pile of records and gramaphone. Nothing is real.

Then he hears the BANJO being played in the kitchen. His face clouds over, necks his whiskey. Storms in.

PAUL strumming the BANJO - all THE QUARRYMEN dotted around drinking, talking.

JOHN
 It's not fuckin' band practice!

He grabs the BANJO Off PAUL, heads outside, holding it by it's neck - like a sledgehammer.

PETE
 (sensing)
 Don't John!

205 EXT. JULIA'S HOUSE -- DAY

JOHN raises the BANJO above his head about to smash it down, when PETE catches it - rips it off him.

PETE
It's your Mum's!

JOHN
Was! She's fuckin' dead y'mong!

PETE hangs on tight - and is headbutted, hits the ground - still clutching the BANJO. PAUL rushes out, checks PETE's OK.

JOHN steams off.

PAUL
John!

He runs after him.

206 EXT. BLOMEFIELD ROAD/JULIA'S HOUSE -- CONTINUOUS

PAUL
John!

PAUL grabs JOHN's shoulder stops him. JOHN turns round, aggression burning through, fists clenched.

PAUL (CONT'D)
You wanna hit me too?

JOHN on the verge.

PAUL (CONT'D)
Hit me!

BANG!

JOHN lands a straight right in PAUL's face sending him crashing into the road. PAUL stays down - dazed. Blood spilling from his mouth.

JOHN remorseful, rushes down to see if he's OK.

JOHN
Paul, I'm sorry mate.

JOHN picks PAUL up in his arms. Hugs him. Then suddenly that human connection sets him off - A HUG.

JOHN (CONT'D)
I'm sorry....

JOHN's floodgates open. It all comes out. All the pain and anger, the tears that have been kept in for so long.

PAUL hugs him back.

JOHN (CONT'D)
I was just getting to know her.

PAUL
I know.

JOHN

She's never coming back.

PAUL

No...no she's not.

On JOHN and PAUL in each others arms, lieing in the street - crying.

207 INT. JULIA'S HOUSE -- MOMENTS LATER

JOHN comes back in with PAUL. THE QUARRYMEN can tell they've both been crying. JOHN goes upto PETE.

JOHN

I'm a dick. Soz.

JOHN starts crying again. As does PETE. Then all THE QUARRYMEN start crying. The whole kitchen at it. JOHN looks around.

JOHN (CONT'D)

(through his tears)

Right! Everyone stop fucking crying! We're meant to be a rock'n'roll band for fucks sake!

PETE starts giggling, then JOHN...soon the whole room is full of watery giggles.

BOBBY appears from the lounge.

BOBBY

John.

JOHN wanders over. BOBBY hands him an envelope, with money it, near enough three quid.

BOBBY (CONT'D)

She was saving this for you...

JOHN takes the envelope. Knows exactly what it's for.

FADE.

FADE IN:

208 EXT. VICTORIAN TERRACED HOUSE -- DAY

Establisher. Normal house, normal street.

209 INT. PERCY PHILLIPS RECORDING STUDIO -- DAY

The middle living room of the house, scattered MICROPHONES and HEAVY CURTAINS to drown the passing trains out.

THE QUARRYMEN sit in position ready for their first recording session. The song:

'In Spite Of All The Danger'

JOHN, PAUL and GEORGE - sit close to the CENTRAL SINGING MIC hung from the ceiling.

JOHN

I,2,3,
(sings)
In spite of all the danger...

Stick with this haunting, melodic, momentous track, on this momentous occasion, all the way through to it's end. PAUL singing beautiful harmonies over JOHN's lead. GEORGE takes the guitar solo mid-point.

THEY get to the end.

JOHN looks at PAUL. Both nodding.

PAUL

One take wonders, eh?

PERCY PHILLIPS, 60 YEAR OLD OWNER and engineer barges in through the studio door.

PERCY

Crack on! I've got six other groups of stargazers to get through.

He leaves.

JOHN

No choice with that twat.

Beat.

JOHN (CONT'D)

OK. Side B....Ready?

PAUL nods.

JOHN (CONT'D)

I,2,3,
(sings Buddy Holly)
Yeah, that'll be the day when you say goodbye..

210 EXT. JULIA'S HOUSE -- DAY

(The Quarrymen's version of Buddy Holly keeps playing over the next three scenes).

JOHN walks up the path, guitar slung over his back, THE NEW RECORD in his hands, he check under the rock - finds THE SPARE KEY.

211 INT. JULIA'S HOUSE -- MOMENTS LATER

An empty house.

THE RECORD spinning on the gramaphone - mid song.

JOHN sat on the sofa - playing and singing along with his guitar. Begins to smile through the words....closes his eyes...and he heads off in a dream.....

212 INT. JULIA'S HOUSE (DAY-DREAM) -- CONTINUOUS

JULIA is now sat opposite JOHN - she plays along on THE BANJO. John's first band re-united in his head. Both stare and smile at each other as they sing along to what is in fact

THE FIRST BEATLES RECORD

The instrumental kicks, they get up, jive together. JOHN still with two left feet - both of them giggling, dancing.

The track finishes, JULIA and JOHN beam into each others eyes, holding both hands.

LOVE.

213 INT. JULIA'S HOUSE -- MOMENTS LATER

JOHN finally opens his eyes, still sat on the settee, the needle making a jumping noise at the end of the record - has been for some time.

JOHN - a sad smile.

FADE.

FADE IN:

214 EXT. MENDIPS -- DAY

MIMI, with shopping bags, makes her way upto the front door.

TITLE CARD: AUGUST 1960

215 INT. MENDIPS -- DAY

MIMI lets herself in, smells cig smoke, surprised at seeing JOHN, sat in the morning room. JOHN looks up - sheepish.

MIMI gives him a look. Stern, but loving.

MIMI

You should have rang.

JOHN

We don't have a phone..

MIMI

Do you have anything in that dingy flat you call home?

JOHN

Ashtrays.

MIMI wanders down, puts the bag in the kitchen. Lights her own cigarette. No kisses. No hugs.

MIMI
So, what do I owe the pleasure.

JOHN
I'm off to Hamburg...with the band.

MIMI takes this in (John is still at College).

MIMI
Hamburg?

JOHN
Germany.

MIMI
I l know that John. How long for?

JOHN
Couple of months...maybe more.

MIMI trying not to look affected.

MIMI
This with the new band...The..

JOHN
...Beatles.

Shakes her head in disbelief. What a stupid name.

MIMI
And college?

JOHN
Not working out.

MIMI
(sarcy)
But the guitar is?

JOHN
It's not a hobby anymore Mimi.

MIMI
You'll never make a living out of it.

Beat.

MIMI (CONT'D)
When do you leave?

JOHN
Saturday.

MIMI a bit taken back. So Soon.

JOHN (CONT'D)
Have you go my birth certificate?
I need to get a passport.

MIMI
(hurt)
Would you have come and said goodbye
otherwise?

JOHN feels guilty. No.

216 INT. MENDIPS/MORNING ROOM -- DAY

MIMI comes from downstairs with John's birth certificate - she leaves it on the table.

JOHN digs in his jacket. Brings out a passport application form.

JOHN
Can you sign this aswell?

He sets it out on the table, grabs a nearby pen.

JOHN (CONT'D)
Where it says 'Parent or Guardian'.

MIMI
But I'm really neither am I?

MIMI signs.

JOHN
You're both.

MIMI - her heart touched. Leans in kisses her gently on the cheek.

JOHN (CONT'D)
Passport office shuts at three.

He sets off down the hallway. MIMI, now trying not to cry. Doesn't want him to go. Wants to reach out.

MIMI
(grasping)
I love you.

JOHN

stops by the front door. The words he's always wanted to hear - but never has - until now. He doesn't turn round, tears in his eyes.

JOHN
I'll call you when I get to Hamburg
OK?

MIMI
OK.

He quickly opens the front door - and disappears.

ON MIMI - alone.

217 EXT. MENDIPS -- CONTINUOUS

JOHN walks down the path out through the gate. He takes a last look at Mendips, his bedroom window.

HOME.

Then sets off down Menlove Avenue towards his REVOLUTION. Let him walk off into the distance.

Away from us - and into The Beatles .

CAPTION

JOHN CALLED MIMI AS SOON AS HE ARRIVED IN HAMBURG....

The funeral bells of thee primal Lennon track '**Mother**' ring out.

CAPTION (CONT'D)

...AND EVERY WEEK THEREAFTER FOR THE REST OF HIS LIFE.

BLACK

LENNON

(singing)

Mother, you had me,

(pause)

but I never had you,

(pause)

I wanted you,

(pause)

you didn't want me,

(pause)

so I,

(pause)

I just gotta tell you,

(pause)

Goodbye.

(pause)

Goodbye.

The songs plays out. Roll credits.

THE END