

Hurlestone Point

a screenplay

by

Will Coxon MA

HURLSTONE POINT

SET IN THE EARLY 1980s.

1) EXT. VALLEY, EXMOOR, DAY. AUTUMN.

CAMERA POINT OF VIEW: THROUGH BINOCULARS, TRACKING.

AN EAGLE SOARS ABOVE THE VALLEY. AT FIRST IT IS DISTANT, THEN IT SWOOPS DOWN, COMING IN LOW OVER THE TREE TOPS. WE SEE IT THROUGH WOODLAND, THEN IT DISAPPEARS. THE BINOCULARS SEARCH FRANTICALLY, TRYING TO REESTABLISH CONTACT.

THE WARNING CALL OF A JAY BREAKS OUT, AS IT FLIES ACROSS THE FIELD OF VISION DISTRACTING THE VIEWER MOMENTARILY.

THE BINOCULARS TURN QUICKLY, AND REFOCUS ON THE EAGLE, NOW QUITE CLOSE. THE BINOCULARS TRACK ITS PROGRESS IN CLOSE UP, ITS HEAD TURNS TOWARDS US.

CUT TO

2) INT. VILLAGE HALL, A HUT, DAY.

CREDITS ROLL.

A DANCE LESSON IS IN PROGRESS. A GROUP OF CHILDREN, AGED 5-10, DRESSED IN LEOTARDS, AND SOME IN TU-TUS, ARE PERFORMING IN FRONT OF A WOMAN PLAYING CLASSICAL PIANO. SOME OF THE CHILDREN'S PARENTS ARE STANDING NEAR THE DOOR WATCHING. THE MUSIC STOPS, AND THE CHILDREN'S ORDER DISSIPATES.

CREDITS END.

CUT TO

3) EXT. VILLAGE HALL HUT, DAY.

THE HUT STANDS BACK OFF THE LANE, SET AMONGST TREES; THE EDGE OF A FOREST. PARENTS AND CHILDREN ARE LEAVING, SOME PARENTS JUST ARRIVING. GENERAL GOSSIP, AND BANTER. A DARK HAired SIX

YEAR OLD GIRL, HOLLY, WEARING AN OLD COAT, MUCH TOO BIG FOR HER, OVER HER DANCE THINGS, COMES OUT ONTO THE TOP OF SOME STEPS, AND LOOKS AROUND SEARCHING FOR SOMEONE, BUT ALL SHE SEES IS

A JENNY WREN FLITTING ABOUT IN THE BUSHES.

CUT TO

4) EXT. FOREST, DAY

AN ATTRACTIVE, ATHLETIC, OLIVE SKINNED WOMAN, VERENA, IN HER MID-TWENTIES, COMES RUNNING DOWN A TRACK AT SPEED, A PAIR OF BINOCULARS BOUNCING OFF HER WELL ROUNDED BOTTOM. HALF OF HER DARK FRIZZY HAIR HAS ESCAPED A FRENCH PLAT, AND FALLS INTERMITTENTLY ACROSS AN ATTRACTIVE FACE WHICH HINTS OF NEGRO ANCESTRY. HER JEANS AND SWEAT SHIRT, ARE COVERED IN MUD.

HER PROGRESS STARTLES A BLACKBIRD, WHICH LETTING OFF ITS WARNING CALL, SWOOPS THROUGH THE TREES.

CUT TO

5) EXT. VILLAGE HALL HUT, DAY

MOST OF THE PARENTS AND CHILDREN HAVE GONE, OR IN THE PROCESS OF GOING. HOLLY, IS STILL STANDING AT THE TOP OF THE STEPS, LOOKING ANNOYED. VINCENT, A YOUNG GERARD DEPARDU, OF AVERAGE HEIGHT BUT POWERFULLY BUILT, COMES RUNNING UP FROM THE LANE, HE IS CARRYING A LEATHER `GRIP`. HE ARRIVES AT THE BOTTOM OF THE STEPS, AND ON SEEING HOLLY`S DISPOSITION, CAN`T HELP BUT RESPOND, WHICH HE DOES IN A THEATRICAL MANNER, AND A THICK FRENCH ACCENT PEPPERED WITH HUMOUR.

VINCENT

Hello little fairy .. What is wrong? .. Have you lost your wand?

HOLLY GIVES HIM HER `CROSS` LOOK, AND VINCENT REPLIES IN KIND, IMITATING HER EXPRESSION.

HOLLY

Don`t!

VINCENT, SMILES AT HER, AS SHE EYES HIM SUSPICIOUSLY.

VINCENT

Tell me, is Mrs. Roberts here?

HOLLY JERKS HER HEAD, INDICATING INSIDE. VINCENT JUMPS UP THE STEPS PAST HER, RUFFLING HER HAIR AS HE PASSES. SHE TURNS AROUND AFTER HIM, AND STAMPS HER FOOT, ANGRY. VINCENT, STANDING IN THE DOOR, LOOKS BACK TO HER, ADOPTING A BALLET POSE, HE CURTSIES, THEN DISAPPEARS INSIDE. A SLIGHT SMILE PASSES ACROSS HER FACE, THEN TURNING, RESUMES HER ANNOYED LOOK, WHICH INTENSIFIES AS SHE SPOTS HER MOTHER RUNNING DOWN THROUGH THE WOODS. VERENA ARRIVES OUT OF BREATH AT HER DAUGHTER`S FEET. HOLLY STANDS WITH HER HANDS ON HER HIPS, LOOKING DOWN AT HER GASPING MOTHER.

VERENA

Sorry ... sorry Holly .. but I .. got carried away .. I saw the Eagle .. I did ..

HOLLY CHANGES HER FACIAL EXPRESSION, TO ONE OF DISBELIEF, AS IF SHE WAS THE MOTHER, LISTENING TO HER CHILD`S FANTASTIC EXCUSE.

VERENA

But I did .. I really did.

VERENA LAUGHS AT HER DAUGHTER`S EXPRESSION, WHICH JUST ANNOYS HOLLY FURTHER, AND SHE WALKS DOWN THE STEPS PAST HER MOTHER, IN A SUPERIOR WAY. VERENA CATCHES HER UP.

VERENA

It`s the third time. Why won`t anybody believe me?

HOLLY

`Old Knackers` says your daft, and that there`s never been any Eagles on Exmoor, not ever. So there!

VERENA

I wish you wouldn`t call him, `old Knackers`. It sounds .. rude.

HOLLY

But he calls himself, `old Knackers`, cos that`s what he is .. knackered.

VERENA

Well, `old knackers` is going to take you for a walk on the beach, cos I`ve got to go to work.

HOLLY TURNS TO HER MOTHER, AND EXPRESSES IN A DANCE MOVEMENT THAT SHE IS NOT EXACTLY DRESSED FOR WALKING ON THE BEACH.

HOLLY

And you`re always telling me not to get my dance things dirty.

VERENA

Oh fucking hell ..

HOLLY

And you shouldn't swear! It's not polite.

VERENA ACTS LIKE A NAUGHTY GIRL, TURNING HER TOES IN, AND SWINGING FROM SIDE TO SIDE.

VERENA

Sowwry .. sowwry.

HOLLY FINALLY `MELTS`, LEAPS UP, AND VERENA SWINGS HER AROUND; THEY PROCEED DOWN THE LANE IN THIS FASHION

AS THE WREN WATCHES.

CUT TO

6) EXT. SHIP INN. DAY.

VERENA IS MOVING A LARGE COLLECTION OF FULL BEER BARRELS TO AN OPENED TRAP DOOR, WHICH LEADS TO THE CELLARS OF THE INN. SHE IS LETTING ONE DOWN THE RAMP, AS MRS, ROBERTS, AND VINCENT, ARRIVE.

SPARROWS PLAY ON THE BARRELS IN BETWEEN VERENA'S VISITS.

MRS. ROBERTS

Hi Verena.

VERENA TURNS AROUND QUICKLY, THEN CONTINUES, TOO BUSY TO STOP.

VERENA

Hi.

THEN SHE GOES OVER AND PICKS UP ANOTHER BARREL. MRS. ROBERTS HAS ALREADY ENTERED THE INN. BUT VINCENT, WHO HAS STOPPED TO WATCH HER, PUTS DOWN HIS BAG, AND COMES OVER TO HER. SHE IS ALREADY BACK AT THE BARRELS BY THE TIME HE CATCHES HER UP. SHE PICKS ANOTHER ONE UP, AND HE TRIES TO HELP HER WITH IT.

VERENA

What are you doing?

VINCENT

I thought I would help .. as we are to work together.

SHE GIVES HIM A DIRTY LOOK, AND PULLS THE BARREL OUT OF HIS GRIP.

VERENA

Don`t bother.

SHE CARRIES THE BARREL OVER TO THE TRAP DOOR. VINCENT IS UNCOMPREHENDING AT HER AGGRESSIVE BEHAVIOUR, AND HE STRIKES A THEATRICAL POSE, REFLECTING HIS CONFUSION. THEN HE PICKS ONE UP, AND FOLLOWS HER ACROSS.

VERENA

Below.

SHE LETS IT GO, AND TURNS, ALMOST `RUNNING` INTO THE BARREL THAT VINCENT IS CARRYING. SHE TAKES IT OFF HIM, GIVING HIM ANOTHER DIRTY LOOK, THEN LETS IT DOWN THE RAMP.

VERENA

Below.

VINCENT

But what have I done?

SHE IGNORES HIM, AND GOES BACK TO THE BARRELS. VINCENT IS ABOUT TO FOLLOW, WHEN MRS. ROBERTS COMES OUT. CALLING HIS NAME WITH ITS FRENCH PRONUNCIATION.

MRS. ROBERTS

Vincent, come in and I'll show you your room, leave Verena to do that.

SHE GOES BACK INSIDE BEFORE HE CAN SAY ANYTHING, THEN HE FOLLOWS, RELUCTANTLY.

CUT TO

7) INT. BEDROOM, DAY.

THE BEDROOM HAS A LOW ANGLED CEILING AND ONE SMALL WINDOW CLOSE TO THE FLOOR, TYPICAL OF OLD COTTAGES IN SOMERSET.

A BLUE TIT TAPS ON THE WINDOW.

THE ROOM IS IN A STATE OF CONFUSION, CLOTHES THROWN EVERYWHERE.

A CHEST OF DRAWS WITH THE DRAWS PULLED HALF OUT THE ONLY FURNITURE, BESIDE A DOUBLE BED, AND AN OLD ARMCHAIR WITH THE STUFFING HANGING OUT. THE WALLS ARE COVERED IN POSTERS OF WILD-LIFE.

VERENA, AND JOE, ARE MAKING LOVE UNDER THE DUVET, WHICH IS PULLED COMPLETELY OVER THEM. HOLLY COMES IN, IN HER NIGHT DRESS, AND WATCHES THE MOVEMENT. SHE IS CARRYING A FULL SIZED STUFFED DOG, WHICH SHE PUTS DOWN ON THE FLOOR, THEN SHE LIFTS A SIDE OF THE COVER UP.

HOLLY

What you doing?

VERENA`S HEAD SUDDENLY POKES OUT FROM THE TOP, AND QUICKLY PULLS THE COVER DOWN WHICH HOLLY HAS RAISED. BROOK, AN EIGHT YEAR OLD BOY COMES IN, JUMPS ON THE BED, AND ANSWERS HIS SISTER`S QUESTION WITH BOTH ENTHUSIASM, AND WARMTH.

BROOK

Don`t you know anything, they be rubbing bodies, and making looove.

BROOK GETS UP ON THE BED, AND PROCEEDS TO BOUNCE UP AND DOWN ON TOP OF THE COUPLE. JOE`S HEAD APPEARS, HIS LONG HAIR DISHEVELLED. JOE IS IN HIS EARLY 20s, AND GOOD LOOKING, IN A BOYISH WAY.

HOLLY WATCHES FOR A WHILE, THEN PULLS A POTTY OUT FROM UNDER THE BED, AND MOVES THE DOG SO THAT IT LOOKS LIKE IT IS HAVING A DRINK FROM OUT OF IT.

HOLLY

Now there you go spot .. I bet you`ve been thirsty alllll night.

SHE TIPS THE DOG UP SO HIS HEAD GOES IN THE POTTY. JOE AND

VERENA HAVE DISENGAGED THEMSELVES, AND JOE HAS WRESTLED BROOK AWAY FROM VERENA, WHO THEN SEES WHAT HER DAUGHTER IS DOING.

VERENA

Holly .. get his head out of there!

HOLLY

But he`s thirsty.

VERENA

I don`t care if he`s thirsty .. what am I saying .. he`s a stuffed dog for Christ`s sake!

HOLLY

But even stuffed dogs get thirsty.

VERENA

Take him down stairs .. he probably wants to go out in any case.

HOLLY PICKS HIM UP AND HEADS FOR THE DOOR.

HOLLY

Come on spot .. we know when we`re not wanted .. and if your a good dog I`ll let you play in the garden.

CUT TO

8) INT. KITCHEN. DAY

THE KITCHEN HAS AN OLD FASHIONED POT SINK, AND A RAYBURN WHICH SITS ON A FLAGSTONE FLOOR. IT IS SPARSELY FURNISHED, WITH A CHEAP FORMICA TOPPED TABLE, AND A FEW MIS-MATCHING CHAIRS. JOE AND THE KIDS ARE SITTING AT THE TABLE, BANGING THEIR KNIVES AND FORKS, AND DEMANDING BREAKFAST. VERENA IS SEARCHING THE CUP-BOARDS.

SPOT IS STANDING IN THE CORNER IN FRONT OF A DOG BOWL, WHICH HAS A SMALL STUFFED BIRD PERCHED ON THE RIM.

JOE AND THE KIDS.

We want breakfast .. we want breakfast .. we want breakfast
VERENA

I know there was some butter left some where .. I`m sure we didn`t eat it all yesterday.

JOE SUDDENLY GOES QUIET, AND A GUILTY LOOK COMES OVER HIS FACE. BROOK, AND HOLLY, STOP THEIR CHANTING, AND LOOK AT HIM IN SILENCE.

VERENA

You didn`t eat the last of the butter did you Joe?

JOE

Well .. I was a bit on the peckish side, when I came back last night .. so I .. well ..

VERENA IS QUIETLY ANGRY.

VERENA

Thanks Joe .. well kids, I`m afraid that it`ll have to be dry toast .. there`s some Marmite .. and a bit of jam.

THE KIDS MOAN, AND GIVE JOE THE `EYE`. JOE FEELS EMBARRASSED. VERENA PUTS THE TOAST ON THE TABLE, AND THEY HELP THEMSELVES. HOLLY TAKES A SLICE OF TOAST OVER TO SPOT`S BOWL.

HOLLY

There you go spot. Sorry there`s no butter.

VERENA

You`d better go down to the shop and get some.

THEN TO HOLLY.

And you .. stop feeding the dog from the table!
HOLLY POUTS, AND RETURNS TO HER SEAT. JOE GETS UP, AND IS ON HIS WAY OUT, WHEN HE STOPS. THEN TURNS AND SAYS SHEEPISHLY.

JOE

You`d better give me some money, then.

VERENA LOOKS AT HIM WITH INCREDULITY.

VERENA

But you only got your dole a couple of days ago.

JOE

But I owed John a few quid, and by the time I bought a few drinks last night .. well .. it`s all gone.

VERENA GIVES HIM A HARD LOOK, SEETHING. JOE SUDDENLY BRIGHTENS UP.

JOE

Look, why don`t we get married, that way, you`d get more money.

VERENA

What! Do you think that I`m that stupid!

HER TONE SOFTENS, AS SHE BECOMES CONDESCENDING. SHE WALKS ACROSS AND RETRIEVES THE TOAST FROM SPOT`S BOWL, AND HALF THROWS IT ON THE TABLE. SHE PUTS HER HANDS ON HER HIPS, AND FACES JOE.

VERENA

Joe .. You can`t look after your self .. never mind look after a family.

JOE

But the kids love me .. don`t you .. wouldn`t you like me to be your daddy.

THE KIDS PULL FACES. JOE TURNS FROM THEM, TO VERENA.

JOE

You know they love me.

VERENA

Oh they love you alright .. it`s great fun for them, having another big kid around.

JOE`S FEELINGS ARE HURT.

JOE

Don`t be like that Verena ..

VERENA

Why not, its true!

SHE CAN SEE THAT JOE IS UPSET, AND HER TONE CHANGES ONCE MORE, TO SOMETHING MORE SYMPATHETIC. HOLLY PICKS UP THE TOAST AND WHILE SHE THINKS HER MOTHER ISN`T WATCHING, SLIPS OFF THE CHAIR. HER MOTHER HAS SPOTTED HER, AND TURNS, AND GIVES HER DAUGHTER A STERN QUESTIONING LOOK. HOLLY RETURNS TO HER CHAIR. VERENA RETURNS TO JOE.

VERENA

Joe .. I like you a lot .. and since that arsehole walked out on me .. you`ve been .. well .. it`s helped a lot. But you can`t really expect me to keep you, when I can barely keep these two.

JOE

But I though you just got your summer bonus, from Top Ship.

VERENA

Oh .. is that what you thought .. I'll buy the boys a few drinks, because good old Verena has a permanent pot of gold under her bed. Well the only pot of gold under my bed is in .. liquid form ...

SHE CAN'T RESIST THE HUMOUR IMPLICATED, AND SAYS TO THE KIDS TO CHEER THEM UP.

... well, I suppose you could call them my liquid assets ...

THEN BACK TO JOE, IN A MORE SERIOUS VAIN.

... but .. they don't put food on the table .. and anyway, my bonus is for the car. MOT, new break-linings, a service .. and God knows what else besides. There isn't going to be any money left.

JOE

Well, why don't you sell the car

VERENA IS FLABBERGASTED, THEN ANGRY.

VERENA

How can you say that to me Joe. The car's my only ... escape .. the only piece of pride I have left. Well you've done it this time .. I don't want to see you again, not until you can put a meal on this table ...

SHE POINTS.

VERENA

... and I don't mean beans on toast. Now get out, and leave us with the few crumbs there's left.

JOE GOES TO SAY SOMETHING, BUT VERENA PUNCHES HER ARM AND POINTS TO THE DOOR. HE LOOKS DISTRAUGHT, AND LOOKS DOWN.

JOE

I'll

VERENA

Out! .. Now!

JOE LEAVES DESPONDENT. VERENA SITS AT THE TABLE, THE KIDS QUIETLY WATCHING HER. SHE STICKS A DRY PIECE OF TOAST IN HER MOUTH, AND CRUNCHES INTO IT WITH FORCE.

CUT TO

9) EXT. GARDEN. DAY

VERENA'S HOME IS A SMALL, DILAPIDATED, SEMI-DETACHED COTTAGE. A SMALL NEATLY KEPT GARDEN RUNS DOWN TO THE SMALL LANE. HER CAR, AN OLD SKODA, STANDS OUTSIDE THE FRONT GATE.

AN OLD MAN, JACK, 'OLD KNACKERS', IS GARDENING NEXT DOOR, AS VERENA AND THE TWO KIDS LEAVE THE HOUSE AND WALK UP THE PATH. HE SPEAKS WITH A BROAD WEST SOMERSET ACCENT.

JACK

Better get yer umbrella if ee be going out. Likely it'll turn nasty later, can feel thunder in me bones ...

THEN TO HOLLY.

JACK

... and ere, that dog of yours, he been diggin up my garden again.

VERENA STOPS, AND LOOKS AT THE OLD MAN, WHILE THE KIDS CLIMB UP ON THE FENCE. SHE SOUNDS BORED.

VERENA

Jack, the weather forecast says it`s going to be fine all day.

JACK

What them buggers know about weather on Exmoor.

JACK LEAVES OFF GARDENING, AND COMES OVER TO THE FENCE, TAKING OUT A BAG OF SWEETS FROM HIS POCKET. HE HANDS THEM ROUND.

A THRUSH QUICKLY PERCHES ON THE HANDLE OF HIS SPADE, EYEING THE GROUND HE HAS BEEN DIGGING.

JACK

An what`s this I hear you tellin the kids about Eagles, up Hawkcombe?

HIS TONE IS ONE OF INCREDULITY, WAY OVER ACTED. VERENA WALKS OFF, OUT THE GATE, AND OPENS THE CAR. SHE TALKS AS SHE GOES.

VERENA

There`s no point in talking to you about anything, you don`t listen to a word I say. You just wait, I`ve just written to the Royal Society, and I bet, I`m not the only one who`s seen them.

JACK LAUGHS BEHIND HIS HAND IN A CONSPIRATORIAL WAY FOR THE BENEFIT OF THE KIDS, WHO ENJOY HIS BADGERING OF THEIR MOTHER.

JACK

He-he-he, Eagles. Big sparrows more like .. An those buggers in Royal Society, wouldn't know a blue tit, from a pink un, begger me if they don't, snu. He-he-he.

THE KIDS LAUGH IN CONSPIRACY. VERENA HAVING OPENED THE CAR, TURNS TO FACE THE LAUGHING TRIO.

VERENA

Come on you two. Leave the giggling gardener to his geraniums.

BROOK

Bye old Knackers, keep yer compost dry.

HOLLY

An if you see Spot .. spank his bottom.

JACK

I'll do that very thing .. An hey .. see if yer can't bring me back an Eagle`s feather, though from what I gather, they don't take too kindly to having em ruffled.

JACK HOOTS WITH LAUGHTER. THE KIDS GET IN THE CAR, ALSO LAUGHING, AND THEY DRIVE OFF, WITH VERENA TRYING TO KEEP A STRAIGHT FACE.

CUT TO

10) EXT. STANDING STONE, EXMOOR. DAY.

HOLLY AND BROOK, ARE LOOKING AT THE NAMES CARVED INTO THE STANDING STONE. VERENA IS STANDING A LITTLE WAY OFF, SCANNING THE HORIZON WITH HER BINOCULARS.

BUT ALL SHE CAN SEE IS A COUPLE OF CARRION CROWS CIRCLING OVERHEAD.

BROOK

Look, that un`s 1950, an look, here`s one from 1894.

HOLLY

But how long has it been here?

BROOK

I don`t know. For years and years and years. Ain`t that right mum?

VERENA PRETENDS SHE DOESN`T HEAR, AND BROOK IS FORCED TO SHOUT.

BROOK

Here mum, how long thik ere stone been standin!

VERENA RELUCTANTLY GIVES UP ON HER BIRD SPOTTING, THINKS FOR A MOMENT, LOOKS UP TO A SKY FILLING FAST WITH CLOUD, THEN COMES OVER TO THEM WITH A SMILE PLAYING JUST BENEATH HER INTERESTED EXPRESSION.

VERENA

Well let me see, it wasn't here last thursday, so

BROOK

No mum, tell er. It's been hear thousands of years.

VERENA

Well depends on which story you believe. Some say they were put here by the Romans, and others say, by the Celts.

BROOK

Yeah, but what you think mum?

VERENA

Ah .. well. Now that's a different story altogether. And I don't know if your old enough to hear that one.

VERENA LOOKS BEHIND THE CHILDREN, AND CAN SEE THE SKY DARKENING FAST.

BROOK

Ohhh .. come on mum .. stop arsing about.

VERENA

Now you know I don't like you swearing ..

BROOK

But you does it all the time.

VERENA

That`s no excuse .. I swear because you make me .. so, if I hear you swearing again .. I`ll .. I`ll stop your pocket money.

HOLLY

We haven`t had any for ages.

VERENA

Well then, we know how bad it is, don`t we.

BROOK AND HOLLY HAVE GONE QUIET.

VERENA

OK then, well let me tell you the story of Hurlstone Point.

HOLLY

But this isn`t Hurlstone point. That`s across there.

VERENA TURNS AROUND AND LOOKS ACROSS TO HURLSTONE POINT, A JAGGED CLIFF NEXT TO THE SEA ON THE OTHER SIDE OF THE VALLEY. SHE SMILES, TURNS BACK AROUND, RUFFLES HER DAUGHTER`S HAIR, THEN GLANCES BACK UP TO THE THICKENING CLOUDS.

VERENA

There`s also another reason why perhaps I shouldn`t tell you this story here, and that`s because it concerns a witch.

BROOK

We`re not frightened of witches, that`s just old wives tales.

HOLLY ISN`T SO SURE.

VERENA

Well don`t say I didn`t warn you. Now where was I, oh yes. Hurlstone Point. Long time before the Romans, or the Celts, there lived on Hurlstone Point, a Giant ..

HOLLY

What was his name?

VERENA

It was so long ago that nobody can remember.

BROOK

Oh yeah.

VERENA IGNORES BROOK`S CYNICISM

VERENA

And he was a happy Giant, and the people who lived in Porlock, and all up the Porlock valley, really liked him, even though he was as different from them, as a cabbage sandwich is from a

stick of liquorice. Now this made the local witch very jealous. Because when someone a bit special is loved by so many, it makes those who are less fortunate, surly and sick, and of course extremely cross. And so she would call up thunder storms to soak him, and lightening, to singe his beard. Now it just so happens, that here, right here, is where the witch used to live.

VERENA SPREADS HER ARMS WIDE, HOLLY LOOKS AROUND, FROWNING.

VERENA

Anyway, the Giant got so sick of this, that he started throwing stones from where he was, on the other side of the valley, across here, to see if he could kill the witch.

BROOK

Don`t be daft mum.

VERENA

Now just you wait, and listen to the story.

VERENA GLANCES BACK UP TO THE NOW IMMINENT STORM.

VERENA

Where was I .. oh yes .. but the witch could always see the stones coming, and so he could never hit her, and she used to roll around laughing, right here on this very spot.

VERENA PATS THE GROUND, AND HOLLY FEELS WHERE SHE IS PATTING. VERENA SUDDENLY LETS OUT A WILD CACKLING LAUGH WHICH SURPRISES BOTH CHILDREN. THEN CONTINUES WITH AN URGENCY IN HER VOICE.

VERENA

Now this had been going on for some time, and the people in the valley were sick of all the rain, destroying their crops, and the lightening burning down their houses, and singeing their beards, if they had any that is. When an Eagle, who lived up the top of Hawkcombe ...

VERENA NODS IN THE DIRECTION.

VERENA

... way across there, on top of the moor, decided to do something about it.

BROOK

Sure it wasn't a big sparrow, mum.

HOLLY

Shhh!

VERENA

So he flew across and said to the Giant ...

VERENA ADOPTS A `CROW CALL`, LIKE VOICE.

"look here Mr. Giant, throw a really big stone up into the clouds, where I will be waiting, and I'll guide it down onto the witch." And that's just what he did. He pulled out a great rock from up there on the point ...

SHE POINTS ACROSS THE VALLEY TO HURLSTONE POINT.

VERENA

... and if you look carefully, you can see where it came from.

THE KIDS LOOK, AND BROOK CAN SEE A GAP IN THE CLIFF EDGE, AND IS GENUINELY SURPRISED.

BROOK

Oh yeah!

HOLLY JUST FROWNS BECAUSE SHE CAN`T.

VERENA

Then he hurled it up into the clouds, and all the time the witch cackled and cackled.

VERENA JUMPS TO HER FEET AND CACKLES WILDLY, FLAYING HER ARMS ABOUT, AGAINST THE SKY. THEN SHE DROPS BACK DOWN. HOLLY`S EYES WIDEN, AND EVEN BROOK BEGINS TO TAKE AN INTEREST. THE SUN DISAPPEARS BEHIND THE DARK CLOUDS GATHERING OVERHEAD. VERENA CONTINUES IN A HUSHED TONE.

VERENA

Now when the rock came back out of the clouds, the Eagle was riding behind it, his strong talons holding on tight, and with his powerful wings, he was able to guide the rock down to where the witch was laughing. And when she could see that it was heading straight for her, she started running around, and around, to get out of its way. But no matter which way she ran, the great stone followed her, and then splat!

VERENA SUDDENLY CLAPS HER HANDS TOGETHER. BOTH KIDS JUMP.

VERENA

The rock was so big, that it dashed her several feet under ground. And there she lies till this very day, pinned under the witch`s stone.

VERENA LOOKS TOWARDS THE STANDING STONE. THE KIDS LOOK TO THE STANDING STONE. VERENA IS ALMOST WHISPERING, AS SHE CONTINUES.

VERENA

And they say .. that even to mention the giant, near where she lies, makes her as mad, as a monkey, with mange. And she brings down thunder and lightening ...

A HUGE FLASH OF LIGHTENING, AND A CRASH OF THUNDER, HAS BOTH CHILDREN ON THEIR FEET.

BROOK

Bugger me!

BROOK IS OFF, RUNNING ACROSS THE MOORLAND BACK TO THE CAR IN THE DISTANCE. HOLLY RUNS SCREAMING AFTER HIM, AND VERENA JUMPS UP AND CLAPS HER HANDS WITH WICKED GLEE, THEN FOLLOWS IN HOT PURSUIT, CACKLING WILDLY.

THE CARRION CROWS SWOOP AND DIVE IN THE TURBULENCE OF THE COMING STORM.

CUT TO

11) EXT. SMALL VILLAGE SUPERMARKET. NIGHT.

AT THE REAR OF THE STORE, JOE IS STANDING NEXT TO A WINDOW, USING A CAR `JACK` TO PRIZE OPEN THE METAL BARS. ONE OF THE BARS HAS BENT SO MUCH, THAT IT IS FORCED OUT OF ITS `HOUSING`. THE BAR AND THE `JACK` FALL TO THE GROUND, MAKING A LOUD NOISE. HE STOPS AND LISTENS, CAN`T HEAR ANYTHING, THEN SLIPS A KNIFE BETWEEN THE DOUBLE WINDOWS, UNLOOSING THE CATCH. HE OPENS THE WINDOW, SQUEEZES THROUGH THE BARS, AND CLIMBS IN.

CUT TO

12) INT. SMALL VILLAGE SUPERMARKET. NIGHT.

JOE PROWLs AROUND THE STORE, FILLING A TROLLEY WITH ALL SORTS OF GROCERIES. HE IS FILLED WITH GLEE, AND KEEPS DOING A LITTLE DANCE, AND THEN STOPS AND JUGGLES A NUMBER OF FROZEN CHICKENS WITH GREAT DEXTERITY. THEN WITH THE TROLLEY PILED HIGH, HE OPENS THE FRONT DOOR, AND GOES OUT.

CUT TO

13) EXT. STREET. NIGHT.

JOE EMERGES FROM THE SUPER MARKET, AND THERE WAITING FOR HIM, ARE TWO POLICEMEN, AND A PRIM MIDDLE-AGED WOMAN IN A DRESSING GOWN, MRS. NELSON. ALL THREE STAND WITH THEIR ARMS FOLDED, LOOKING VERY SERIOUS.

AN OWL WATCHES FROM ITS PERCH ON A LAMP POST ACROSS THE ROAD, ITS HEAD SWIVELLING AS IF IN DISAPPROVAL.

CUT TO

14) INT. KITCHEN. NIGHT.

JACK IS HALF ASLEEP, AS HE SITS DOWN, HIS OLD DRESSING GOWN, INSIDE OUT. VERENA IS COMBING HER HAIR WITH ONE HAND, AND PUSHING HER SHIRT INTO HER JEANS WITH THE OTHER.

VERENA

Sorry about this Jack, but if they take him down to the police

station, they`ll charge him.

JACK

And so they bloody should! Getting me up from a wonderful dream
.. Margaret Thatcher dancing naked on the bar of Top Ship.

FOR A BRIEF MOMENT WE SEE

CUT TO

15) INT. SHIP BAR. NIGHT,

MARGARET THATCHER DANCING NAKED ON THE BAR OF TOP SHIP.

CUT TO

16) INT. KITCHEN. NIGHT.

VERENA STOPS COMBING HER HAIR FOR A MOMENT, TO LOOK AT JACK
WITH A SICKLY SMILE ON HIS FACE.

VERENA

Be back in half an hour. Help your self to tea. Got to go.

SHE LEAVES IN A HURRY.

CUT TO

17) INT. SMALL VILLAGE SUPERMARKET. NIGHT.

THE LIGHTS ARE ON. JOE IS SITTING ON THE COUNTER LOOKING
SHEEPISH. THE POLICEMEN ARE GOING THROUGH THE GOODS IN THE
TROLLEY. MRS. NELSON WALKS ACROSS TO THE DOOR AND LETS VERENA
IN.

MRS. NELSON

Well Verena, things have come to a pretty pass. Your boy friend has helped himself to my things, I really don't know what the world is coming to. I knew his poor mother, and she would turn over in her grave, if she new what a sorry person he has become.

VERENA

It's my fault Mrs. Nelson. I told him not to come back unless he was able to put some food on the table.

MRS. NELSON IS INCREDULOUS.

MRS. NELSON

What! .. you mean!? .. You sent him out to steal!?

VERENA

No no no, I didn't mean it like that. It's just ..

VERENA SAGS.

VERENA

.. well. I've been so hard up recently, that I told Joe I couldn't afford to feed him, as well as myself and the kids.

VERENA LOOKS ACROSS TO WHERE JOE IS CURLING UP WITH EMBARRASSMENT. MRS. NELSON LOOKS ACROSS TOWARDS JOE, THEN BACK TO VERENA.

VERENA

I`m sorry Mrs. Nelson, if he`s caused any damage, I`ll pay for it, if you give me time.

MRS. NELSON

I don`t know why you bother with him Verena .. I know that you try your best, but your taste in men my dear, is frankly, appalling .. I don`t know what to do.

VERENA`S EMBARRASSMENT IS COMPLETE, AND AN AWKWARD SILENCE ENSUES.

VERENA

Please Mrs. Nelson .. don`t make charges, he`s finding it difficult enough finding a job without having a criminal record. I`ll .. I`ll send him away .. I`ll send him away to sort himself out .. Please, you just don`t have any idea how difficult it is .

MRS. NELSON IS ANNOYED AT THIS ACCUSATION BY COMPARISON.

MRS. NELSON

And just how .. difficult .. is it, Verena?

VERENA`S PRIDE IS CRIPPLED. MRS. NELSON SOFTENS A LITTLE, BUT TALKS `MATTER OF FACTUALLY`.

MRS. NELSON

Your family are South African, why don`t you go back there?

VERENA STRAIGHTENS UP, AND LOOKS MRS. NELSON STRAIT IN THE EYE. ANGER WHELMING UP IN HER; FIRE IN HER EYES.

18) FLASH BACK) INT. SOUTH AFRICAN SCHOOL HALL. DAY.

TWO SECONDS OF AN INTIMIDATED FIVE YEAR OLD GIRL, STRIPPED EXCEPT FOR HER KNICKERS, WALKING TOWARDS AN AUTHORITARIAN WOMAN, WHO IS LOOKING AT HER WITH CONDESCENSION.

CUT TO

19) INT. SMALL VILLAGE SUPER MARKET. NIGHT.

VERENA

I will never go back there, ever!

MRS. NELSON CAN'T HOLD HER GAZE, AND SHE LOOKS ACROSS TO JOE.

VERENA

You want to know how difficult it is for me .. I'll tell you how difficult it is .. my kids would love to have a dog .. but I had to buy them a stuffed one from the jumble .. because I can't afford to feed a real one .. and even that's proving more expensive than I could possibly have imagined.

VERENA IS CLEARLY UPSET, AND MRS. NELSON IS TOUCHED, AND TURNS BACK TO HER.

MRS. NELSON

Alright Verena, if you promise that he sorts himself out .. I won't press charges .. But he should find some work.

VERENA IS STILL LOOKING INTENSELY AT MRS. NELSON, WHO FEELS

UNCOMFORTABLE. VERENA TURNS TO JOE, WITH HARDLY SUPPRESSED ANGER.

VERENA

Joe, I want a word with you.

JOE LOOKS AT THE POLICEMEN, THE POLICEMEN LOOK AT MRS. NELSON, WHO NODS THAT IT`S ALRIGHT. EVERYONE WATCHES AS JOE GETS DOWN FROM THE COUNTER, AND MAKES HIS WAY TOWARDS THE DOOR WHICH VERENA IS HOLDING OPEN. HE CAN`T LOOK AT HER. THEY LEAVE.

CUT TO

20) EXT. STREET. NIGHT

JOE AND VERENA ARE WALKING ALONG IN SILENCE. THEY COME TO THE JUNCTION, THE LANE WHICH LEADS TO VERENA`S HOUSE. JOE TURNS DOWN IT, BUT VERENA STOPS.

VERENA

No Joe. Your not coming back.

JOE STOPS, AND LOOKS AT HER, HE`S BORDERING ON TEARS. VERENA IS COLD, ALMOST HARD.

VERENA

I promised Mrs. Nelson that if she wouldn`t press charges, I`d make you leave Porlock .. So you can go and look for work in Bristol, or London. But you can`t stay here Joe.

JOE

But I want to be with you and the kids.

VERENA BECOMES FIERY, AND STABS AT HIM WITH HER FINGER, FROM A CLENCHED FIST.

VERENA

Then you`d better sort yourself out! How can you expect me to take you seriously after to-night!

JOE IS IN TEARS, AND SHE SOFTENS A LITTLE.

VERENA

If your serious about us, then prove it!

THEN MORE TO HER SELF, AS SHE LOOKS AWAY FROM HIM.

VERENA

I haven`t felt so humiliated .. since ... No, your going away.

VERENA TURNS BACK, AND RENEWS HER LECTURING TONE.

And I don`t want to see you until you`ve .. grown up. You stay, and I`ll tell Mrs. Nelson to press charges, and then I won`t have anything to do with you, ever!

VERENA WALKS DOWN THE LANE WITH JOE WATCHING HER GO. THEN HE SHOUTS AFTER HER, HIS VOICE CRACKING WITH EMOTION.

JOE

I`ll go, an I`ll come back! I`ll make you proud of me, see if I don`t.

VERENA CARRIES ON WALKING WITHOUT TURNING BACK, THE OWL SWEEPING DOWN THE LANE IN FRONT OF HER.

CUT TO

21) INT. BAR, SHIP INN. DAY.

VERENA IS SITTING AT THE BAR, WATCHING MRS. ROBERTS COUNT OUT MONEY. THE PLACE IS EMPTY EXCEPT FOR THE TWO WOMEN, BUT THEY ARE BEING WATCHED BY A NUMBER OF STUFFED BIRDS WHICH DECORATE THE BACK OF THE BAR.

MRS. ROBERTS

There you go Verena, and thanks, you've been a great help.

VERENA POCKETS THE MONEY, BUT SHE LOOKS A BIT DOWN CAST. MRS. ROBERTS LOOKS AT HER IN A SYMPATHETIC WAY, AND WHEN VERENA LOOKS UP AT HER, THEY EXCHANGE BRIEF SMILES.

MRS. ROBERTS

I'm sorry I can't keep you on over the winter, but with our new cordon blue chef, Derrick will be doing the extra bar work, and he's full time already. I don't have a choice Verena.

VERENA

That's alright .. but you will let me know .. if you ever need extra help .. Christmas .. or parties .. anything.

MRS. ROBERTS

Yes of course .. I am sorry Verena .. but the chance of getting someone a bit special for the restaurant, might make all the difference to the winter trade.

VERENA

I understand.

MRS. ROBERTS

Oh .. But there is the Farrowers` do .. in about a month`s time.

VERENA BRIGHTENS UP.

VERENA

You can count on me .. God, last years do was mad .. you remember they put all those frogs in the women`s toilets .. and Flora Summers put that big fat fanny of hers, right on top of one.

MRS. ROBERTS

Don`t remind me .. they were squealing like stuck pigs .. I only hope they give their pranks a miss this year.

VERENA

Maybe we should pull a stunt on them for a change.

MRS. ROBERTS THINKS FOR A MOMENT.

MRS. ROBERTS

You know Verena .. that`s not a bad idea .. see what you can come up with .. but let me know first.

VERENA GIVES HER A WICKED GRIN.

CUT TO

22) INT. SMALL VILLAGE SUPERMARKET, DAY.

VERENA IS PICKING UP GROCERIES IN THE OTHERWISE EMPTY ISLES, WHEN MRS. ROBERTS, AND VINCENT COME IN. VINCENT GOES OVER TO WHERE MRS. NELSON IS SERVING, AND MRS. ROBERTS GOES TO PICK UP SOME THINGS.

VINCENT

And how are you, on this beautiful Autumn day?

MRS. NELSON

I`m fine Vincent .. what can I get you.

VINCENT

But the magazine I ordered .. I hope you haven`t forgotten?

MRS. NELSON REMEMBERS, AND DUCKS UNDER THE COUNTER, BRINGING OUT A COPY OF THE ORNITHOLOGY TIMES, WHICH SHE PLACES ON THE COUNTER.

MRS. NELSON

That`s £3.50 I`m afraid Vincent. Will you be wanting it on a regular bases?

VINCENT

But of course .. I`m, as you English would say, a `twitcher` .. you know, the birds here are so many, and so tame, it gives me a chance to study them in a way I never get in France. There we shoot them,, and now they hide. You English aren`t so stupid, huh, with your love of animals.

MRS. NELSON

And how is the dance class coming on, I hear the children love your mad antics.

VINCENT LEANS ACROSS TO MRS. FELLOWS, AND TALKS QUIETLY, SO THAT MRS. ROBERTS CAN`T HEAR.

VINCENT

Poor little things, Mrs Roberts had them doing ballet .. at their age .. when they should be learning how to express themselves.

VINCENT DOES SOME MAD THEATRICAL GESTURES. MRS. NELSON IS BOTH AMUSED AND BEMUSED.

VERENA WATCHES HIS ANTICS WITH DISTASTE, THROUGH THE SHELVING.

MRS. NELSON

And Top Ship, how`s that going? .. I think it`s the first time that they`ve had a `cordon blue` as chef.

VINCENT

Well I`m not `cordon blue` yet, one more year after my work experience, perhaps. And believe me, they did not think well of me coming to England to learn to cook. Tre primitif, if you

excuse my french. But who cares what they think, my mother has one of the best restaurants in France. You must come sometime, if you are ever in the Dordogne.

MRS. NELSON

I certainly will.

VINCENT

Bon

HE SMILES, AND IS ON HIS WAY OUT, WHEN HE REMEMBERS MRS. ROBERTS. HE LOOKS DOWN THE ISLE.

VINCENT

See you later, Mrs. Roberts .. and don't forget to leave the key for the meat safe, or we'll be eating sho au gratin for a main course.

MRS. ROBERTS COMES DOWN THE ISLE, CARRYING A FEW ITEMS IN A BASKET, WHILE SHE SEARCHES HER POCKET WITH HER FREE HAND.

MRS. ROBERTS

Here Vincent, you keep it, I think I can trust you.

HE NODS, AS SHE HANDS THE KEY OVER TO HIM. HE TAKES IT, AND LEAVES. MRS. ROBERTS HANDS HER BASKET TO MRS. NELSON.

MRS. ROBERTS

What a talented boy he is. Plays piano with such a delicate touch, and so well educated .. Sorbonne .. then the Ecole de Cuisine du Paris.

MRS. NELSON

And from a rich family by the sound of it.

MRS. ROBERTS

His family my dear, own the Dome Hotel, a 2 star Michelin no less, been in the family for generations, and his mother .. is a famous poet.

MRS. NELSON

He`s so charming.

MRS. ROBERTS

And such a lovely bum.

THE TWO WOMEN GIGGLE, AND MRS. NELSON PATS HER FRIEND ON THE SHOULDER IN A PLAYFUL WAY. VERENA COMES UP, CARRYING A BASKET.

MRS. NELSON

So what do you think of our French friend .. he`s just the kind of man that would be good for you, Verena.

VERENA

I can`t see me being quite his type, somehow .. besides, I can`t stand arty farties.

THE TWO WOMEN LOOK AT EACH OTHER, AND EXCHANGE A KNOWING LOOK. THEN A TALL, GOOD-LOOKING, MIDDLE-AGED MAN, JERAMY, ENTERS THE SHOP, HE IS CARRYING A DOCTOR`S BAG. HE STANDS TO ONE SIDE OF THE DOOR, LOOKING OUT THROUGH THE WINDOW, HE`S SAD.

MRS. NELSON

You`ll have to excuse me, the doctors arrived, and I don`t like to keep him waiting.

SHE QUICKLY SERVES MRS. ROBERTS AND VERENA, AND THEY LEAVE. THE DOCTOR GIVES VERENA A WEAK SMILE AS SHE PASSES. THE DOCTOR LOCKS THE DOOR BEHIND HER, AND PUTS UP THE CLOSED SIGN. THEN WALKS ACROSS TO MRS. NELSON. HE LEANS ON THE COUNTER WITH HIS HEAD DOWN.

JERAMY

She couldn`t even get out of the wheel chair this morning. I had to lift her on to the toilet.

HE LOOKS UP INTO MRS. NELSON`S SYMPATHETIC FACE. THERE ARE TEARS IN HIS EYES.

MRS.NELSON

Come on up, I`ll make you a nice cup of tea.

CUT TO

23) INT. FLAT. DAY.

A BIG WELL FURNISHED FLAT. MRS. NELSON AND JERAMY ARE SITTING ON THE SOFA DRINKING TEA.

A COCKATOO IS ON THE BACK OF THE SOFA, PREENING ITSELF, BUT WHICH THREATENS WHEN EVER JERAMY TURNS TOWARDS IT, WHICH MAKES HIM SLIGHTLY NERVOUS.

MRS. NELSON.

A top up?

JERAMY DECLINES.

JERAMY

I hear you`ve had a few problems of your own just recently.

MRS. NELSON

Oh, you mean the break-in .. yes well .. I`m not as young as I was, and it did give me quite a turn. That stupid boy, stealing food, you`d think we were back in the dark ages. Didn`t bother with the till, had a shopping trolley full of, `goodies`.

MRS. NELSON GOES QUIET, THE MEMORY SADDENING HER.

MRS. NELSON

Do you know Verena Phillips? .. She was in the shop before.

JERAMY

She`s one of my patients. Nice girl .. great sense of fun.

MRS. NELSON

Well it was because of her that he stole the food. I didn`t realize just how poor she is .. of course she hasn`t any family

here, and her husband, a Phillips, you wouldn't credit, or perhaps you would, just waltzed off to New Zealand, and left her to fend for the two children herself. His family won't have anything to do with her, because they never approved of her in the first place, and we know why that is. In fact they encouraged him, Jeramy. Some people have no integrity, no matter what their back ground, or education. Anyway, I felt so sorry for her, not him, he's just a young fool, that when she pleaded his case .. I didn't press charges.

JERAMY

You always were a soft touch.

JERAMY PLACES HIS HAND ON TOP OF HERS, AND SQUEEZES IT, LOOKING INTO HER EYES.

JERAMY

I for one, can never thank you enough, I wish sometimes ...

MRS. NELSON LOOKS INTO HIS PLEADING EYES, THEN DOWN AT HIS HAND ON HERS, THEN LOOKS AWAY, WITHDRAWING HER HAND. SHE STANDS UP, AND CLEARS AWAY THE TEA THINGS. JERAMY LOOKS DOWNCAST. SHE WALKS HALF-WAY ACROSS THE ROOM, STOPS AND HALF TURNS.

MRS. NELSON

I can't help you .. like that Jeramy .. but there are others that might benefit from ..

SHE LEAVES THE ROOM WITHOUT FINISHING.

CUT TO

24) EXT. GARAGE. DAY.

VERENA, AND A CAR MECHANIC, GEORGE, A BESPECTACLED MIDDLE AGED MAN IN A GREASY BOILER SUIT WITH A ROADRUNNER BADGE ATTACHED, ARE STANDING EITHER SIDE OF VERENA`S CAR. GEORGE HAS A HAND ROLLED CIGARETTE HANGING OUT OF HIS MOUTH.

THEY ARE ALREADY IN CONVERSATION. HE HAS A THICK LOCAL ACCENT.

GEORGE

But that`s not the main problem, see .. it be all the rust .. I managed to patch it up last year .. but it would cost more than the cars bloody well worth, to get rid of it all now .. bottoms like a sieve yer.

VERENA

Oh God George, what am I going to do?

GEORGE SCREWS UP HIS FACE, THEN BECKONS HER WITH A NOD OF HIS HEAD. HE WANDERS OFF, AND VERENA FOLLOWS. THEY GO AROUND THE SIDE OF THE GARAGE, AND GEORGE STANDS IN FRONT OF AN OLD HILLMAN MINX, BUT ONE WHICH IS IN EXCELLENT CONDITION.

GEORGE

What yer think?

VERENA LOOKS AT THE VEHICLE AND PULLS A FACE EXPRESSING THAT SHE DOESN`T KNOW.

GEORGE

It belonged to old Bill Purdy .. an his wife just asked me to get rid of it now that he`s gone .. 30,000 miles from new, been garaged, see, for the last 10 years .. it`s in beautiful condition, not a scrap of rust on her, an drives like new.

VERENA

But how much does she want for it?

GEORGE

I reckon she'd be happy with £300, more or less .. an I'd throw in a brand new MOT, an a pair of furry mice.

VERENA SIGHS

VERENA

I haven't got it George .. I was hoping the bonus from the Ship would be enough to get it through its MOT. I've got about £200 max.

GEORGE THINKS FOR A MOMENT.

GEORGE

Well .. I'll take the £200 .. and you can pay me when you got the rest.

HE STICKS OUT HIS HAND, WHICH VERENA SLAPS.

VERENA

I couldn't do that George, and you know it.

GEORGE

You got too much pride girl .. ain't good for a young thing like your self .. in fact it ain't good for an olden neither.

VERENA

But George .. I don't know when I'd ever get the other hundred together .. it's no use.

GEORGE

Tell you what I'll do then .. you give me the £200 as a deposit .. that ways you won't spend it .. an I'll keep her for you. She be well worth it ..

HE COMES OVER TO HER AND TALKS QUIETLY, LOOKING AROUND TO MAKE SURE THAT THEY AREN'T BEING OVER HEARD.

GEORGE

In a couple of years time she'll be 25 years old .. be an antique see, be worth a bloody fortune. Give me your money, an don't worry about the rest .. I bet you'll get it in a couple of weeks .. see if you don't.

VERENA THINKS FOR A MOMENT, LOOKING AT GEORGE, THEN TO THE CAR, THEN BACK TO GEORGE, WHO PUTS HIS HAND OUT AGAIN.

VERENA

But what if I don't?

GEORGE

Then I can always give you your money back .. can I. Come on hand it over.

GEORGE RUBS HIS HANDS TOGETHER LIKE A MISER. SHE PULLS OUT THE MONEY, AND IS ABOUT TO HAND IT TO HIM, THEN STOPS.

VERENA

An it will have a full MOT.

GEORGE

An I`ll throw in a years guarantee to boot.

SHE HANDS IT OVER TO HIM. HE TAKES IT, AND PUTS IT STRAIGHT IN HIS POCKET WITHOUT COUNTING. THEY TURN AND WALK BACK AROUND THE GARAGE.

VERENA

Your not planning on leaving the country are you George?

GEORGE

Well now that you mention it .. I always fancied a trip to America to visit that there Wonderland, or what ever they call it.

VERENA

What on earth for .. you`re living there already.

GEORGE

I .. that be right girl .. an don`t you be forgetting it.

CUT TO

25) EXT. WOODS. DAY

VERENA IS SCOURING THE TREES WITH HER BINOCULARS.

SHOTS OF VARIOUS BIRDS.

THEN SHE PASSES A FIGURE, AND QUICKLY COMES BACK AND FOCUSES IN ON VINCENT, WHO IS LOOKING BACK AT HER THROUGH BINOCULARS, HE WAVES, BECKONING HER. SHE LOWERS HER BINOCULARS, ANNOYED.

VERENA

(Tut) What the hell does he want.

SHE PLACES THEM TO HER EYES AGAIN, AND CAN SEE HIM HEADING TOWARDS HER. SHE LETS THE BINOCULARS DROP AROUND HER NECK, AND LOOKS AROUND FOR A MEANS OF ESCAPE, THEN QUICKLY DISAPPEARS INTO THE WOODS. VINCENT GETS TO WHERE SHE WAS, BUT SHE`S NO WHERE TO BE SEEN.

CUT TO

26) EXT. TOILETS, SHIP INN. DAY.

VERENA JUMPS DOWN FROM THE ROOF OF THE MEN`S TOILETS, TO WHERE MRS.ROBERTS IS STANDING.

MRS. ROBERTS

Now you`re sure it`s safe?

VERENA

Old Jack assures me it`ll just give them a mild shock .. and as

for the new shower system for the gentlemen`s toilets .. well, I always new that the government training scheme would come in handy for something.

MRS. ROBERTS

Why didn`t you carry on with that, Verena?

VERENA

You`ve got to be joking .. where would I get all the money from for plumbing equipment, not to mention the stock .. and when I applied for jobs, they wanted, `experienced people only` ... Mrs. Roberts, it was a complete waste of time .. and you should of heard some of the sexist comments I got to boot .. " how about plumbing me in then, ho ho ho .. I could unblock your U-bend, ha ha ha .. would you like to tighten up my stop cock " .. I felt like tightening up his stop cock, I can tell you, tightening it up, until it dropped off.

MRS. ROBERTS SUPPRESSES A LAUGH.

VERENA

What was the point. You get sick of smiling to a bunch of arsholes who think your just a joke .. Sorry, I know you don`t like me swearing.

MRS. ROBERTS

No .. but I`m beginning to understand why you do. Still, you can wreak your revenge on mankind to night .. that`ll teach the bastards.

MRS. ROBERTS PUTS HER HAND TO HER MOUTH.

MRS. ROBERTS

Just listen to me .. Your a bad influence Verena .. come on,
let`s have some lunch.

THE TWO WOMEN GO INTO THE INN.

CUT TO

27) INT. FARROWERS BAR, SHIP INN. NIGHT.

THE LOCAL`S BAR IS FILLED WITH A ROWDY CROWD. VERENA IS SERVING
BEHIND THE BAR, WITH MRS. ROBERTS, AND HER DAUGHTER, JOYCE, A
VERY PRETTY YOUNG WOMAN.

MRS. ROBERTS

Go and get some empties Verena.

VERENA

Okay.

AS SHE PUSHES HER WAY THROUGH THE CROWD, VINCENT APPEARS
CARRYING A LARGE PLATTER FILLED WITH ALL SORTS OF FANCY
PASTRIES. HE SPOTS VERENA AND GOES OVER.

VINCENT

Hello .. how are we to night? .. I saw ..

VERENA GIVES HIM A QUICK DISPARAGING LOOK, AND WALKS AWAY
BEFORE HE FINISHES TALKING. HE LOOKS AFTER HER FRUSTRATED, THEN
HEADS ACROSS TO A TABLE, FILLED WITH ROWDY MEN, HE PLACES THE

PLATTER ON THE TABLE.

MAN 1

Ere! What happened to the cheese un pickle then?

VINCENT WITH A FLOURISH.

VINCENT

To-night you dine haute cuisine .. volovonts avec arsparagus en
creme, petit pastries avec la crustacence au champinion, ay le
hollandaise ...

MAN 2

Listen Van Cunt, or whatever yer bloody name is ...

THE CROWD FALL ABOUT LAUGHING.

... we don`t want this continental rubbish, see .. and where
are the bloody pasty`s?

VINCENT IS INCREDULOUS.

GEORGE

Vincent, take no notice of them ...

THEN TO THE REST.

GEORGE

... these volo .. whatever .. they`re just fancy pasty`s anyway.

MAN 2

Volo what ever .. Hollo what ever, more like.

MAN 1

Listen yer french git, get back in there, an at least bring us out some bloody cheese.

VINCENT JUMPS TO ATTENTION, AND SALUTES.

VINCENT

Certain mon .. But what is this .. git?

THE CROWD BURST OUT IN EVEN MORE LAUGHTER. LAUGHTER IS ALSO PLAYING JUST BENEATH THE SURFACE OF VINCENT`S FACE. VERENA IS CLEARING UP GLASSES ON THE NEXT TABLE, AND ENJOYING THE MEN`S TAUNTING. VINCENT TRIES BEING SARCASTIC.

VINCENT

Is git the feminine for shit?

MAN 1

Too bloody right mate.

MORE LAUGHTER AS VINCENT HEADS BACK TO THE KITCHEN, PRACTISING THE WORD.

VINCENT

Git .. shit .. I am a french git.

HE SEES VERENA ARRIVE BACK BEHIND THE BAR, AND CAN`T RESIST, HE GOES OVER, LEANING AGAINST IT, SMILING, IN A PLAYFUL WAY. SHE IS FILLING THE MACHINE WITH GLASSES.

VINCENT

Am I a french git?

VERENA LOOKS UP AT HIM, CONFUSED, BUT ONLY FOR A MOMENT.

VERENA

Yep, that just about sums you up.

VINCENT

But why do you dislike me so much?

VERENA

Because your bloody ponce, that`s why.

VINCENT

I always new this job would be good for my English .. so what is this ponce?

VERENA

I think it`s the feminine for, puny little penis.

VINCENT STRIKES A POSE OF SURPRISE, BUT HIS SMILE JUST GETS BIGGER. JOYCE COMES OVER TO HIM. VERENA GOES TO COLLECT MORE GLASSES, SMILING TO HER SELF.

JOYCE

Your wasting your time.

VINCENT

But why doesn`t she like me?

JOYCE

It may have something to do with the fact that you stole her job.

MRS. ROBERTS WHO IS WORKING NEAR BY, HAS HEARD THIS, AND INTERVENES.

MRS. ROBERTS

That`s not true Vincent ...

SHE TURNS TO JOYCE.

MRS. ROBERTS

... and you .. stop making trouble.

JOYCE

But mum it is true!

MRS. ROBERTS WALKS OFF TO SERVE SOMEONE. JOYCE ALSO SERVES SOMEONE, BUT KEEPS TALKING TO VINCENT.

JOYCE

It is true .. so your wasting your time there .. Of course, I`m free and single.

SHE LOOKS AT HIM WITH A SWEET SMILE.

VINCENT

Bon.

HE DOESN`T EVEN LOOK AT HER, BUT WALKS OFF BEAMING. JOYCE TUTS, AND LOOKS FRUSTRATED. VERENA COMES BACK.

VERENA

Come on .. I`ve just switched on, and some of them have just headed for the toilets.

VERENA, AND JOYCE, GO OUTSIDE, GIGGLING.

CUT TO

28) INT. MEN`S TOILETS. NIGHT.

GEORGE, WITH MAN 1, AND MAN 2, ARE IN THE TOILETS, UNDOING THEIR `FLYS`.

GEORGE

Well she wouldn't let me when I offered .. but she might if we take up a collection from us all .. a sort of thank you for being the best barmaid we've ever had at Top Ship.

MAN 1

I'll second that ..

MAN 2

Then we'll pass the hat `round .. bugger me!

MAN 2 LEAPS BACK FROM AN ELECTRIC SHOCK, AS HIS URINE HITS THE METAL URINAL, FOLLOWED QUICKLY BY MAN 1, AND GEORGE. THEY ALL LET OUT A SERIES OF LOUD EXPLETIVES, WHICH DISTURBS A COUPLE OF PIGEONS ROOSTING IN THE EAVES, THEY FLY OUT PAST THE SHOCKED MEN.

GEORGE

Listen .. listen.

THE OTHER TWO STOP AND LISTEN. THE SOUND OF AN ELECTRIC FENCE ACCUMULATOR CAN BE HEARD, `CLICK, CLICK, CLICK,` AND IN THE DISTANCE, LAUGHTER. SMILES COME TO THEIR FACES.

MAN 1

An electric fence .. the cheeky sods.

CUT TO

29) EXT. SHIP INN. NIGHT.

VERENA AND JOYCE ARE STANDING NEXT TO THE ENTRANCE TO THE BAR, AND ARE WATCHING THE ENTRANCE TO THE MEN`S TOILETS. THE THREE MEN COME OUT, BUSTING FOR A LEAK. THEN THEY SEE VERENA, AND JOYCE, `KILLING` THEMSELVES WITH LAUGHTER.

GEORGE

Bloody well might of known it be you?

THE THREE MEN SHAKE THEIR FISTS, BUT ARE LAUGHING.

VERENA

Don`t tell the others.

MAN 1

Don`t worry girl .. we`ll let the buggers find out for themselves.

THEY LAUGH AND GO ACROSS INTO THE CORNER, AND PISS THERE.

VERENA AND JOYCE GO BACK IN SIDE.

ANOTHER GROUP OF MEN COME OUT, FOLLOWED BY VINCENT. THEY ALL GO INTO THE TOILETS.

CUT TO

30) INT. TOILETS. NIGHT.

THE URINAL IS FULL, SO VINCENT GOES INTO THE SEPARATE SIT DOWN TOILET. AS HE STARTS, LOUD SHOUTS CAN BE HEARD AS THE MEN ALSO GET SHOCKS. HE QUICKLY FINISHES, AND PULLS THE CHAIN, WHICH EMPTIES A BUCKET OF WATER, ONTO HIS HEAD.

CUT TO

31) INT. BAR. NIGHT.

A GREAT ROAR GOES UP AS THE THREE MEN COME IN, FOLLOWED BY HILARIOUS LAUGHTER AS VINCENT COMES IN SOAKING WET. VINCENT STANDS BEAMING, THEN SHAKES HIS HEAD LIKE A DOG, SOAKING EVERYBODY, AND MAKING THEM SHOUT.

MAN 1

You've been well an truly christened now, yer french floozie.

VINCENT IS ABOUT TO GO BACK TO THE KITCHEN, WHEN GEORGE CALLS HIM OVER.

GEORGE

Vincent Vincent .. come here.

MAN 2

I lad come an put yer money in here.

MAN 1 PASSES A HAT WITH PILES OF MONEY IN IT. GEORGE WHISPERS TO HIM

GEORGE

We be taking a collection for Verena, to keep her mobile .. for an old banger, an old car .. just a few quid.

VINCENT DIGS INTO HIS POCKET AND PULLS OUT HIS WALLET, EMPTIES THE CONTENTS £30, AND PUTS IT IN THE HAT.

VINCENT

That is all I have .. but I can go to the bank tomorrow.

MAN 1

No lad that`ll be enough .. now how about that cheese.

CRIES FOR CHEESE FROM THE GROUP.

VINCENT

Certain mon.

HE HEADS BACK TO THE KITCHEN.

GEORGE

See, I told yer he weren`t such a bad chap.

VERENA COMES ACROSS BEAMING, AND STARTS CLEARING THE EMPTIES,
THE MEN GO QUIET.

VERENA

What`s the matter, shocked into silence .. was it such an
electrifying experience that it`s finally stopped those busy
tongues of yours .. or what?

THEY ALL LOOK AT HER, AS MAN 1 HANDS HER THE HAT. SHE TAKES ONE
LOOK, THEN A LOOK AT GEORGE, AND FLEES, SUPPRESSING EMOTION.
LEAVING THE MEN SHAKING THEIR HEADS.

MAN 2

Women .. yer just can't figure them out.

GEORGE

Nah .. she`s too bloody proud by half .. an yer know what they say .. pride before the fall.

THE MEN MUMBLE AGREEMENT.

CUT TO

32) INT. VILLAGE `HUT`. DAY.

LOUD JAZZ FUNK PROVIDES THE MUSIC FOR A TROOP OF MONKEYS; THE CHILDREN HURLING THEMSELVES ABOUT TRYING TO MATCH THE RHYTHM. VINCENT ENCOURAGING THEM TO BE AS FREE WITH THEIR MOVEMENT AS POSSIBLE.

VINCENT

Come on .. use those bodies .. they are not there just to support your arms .. You`re birds .. you have wings .. fly fly .. sacra mon ..

MOST OF THE KIDS LACK BOTH DARING, AND RHYTHM. NOT HOLLY, WHO IS LEAPING AND TURNING, HER ARMS GRACEFULLY SWEEPING THE FLOOR, NOW FLAPPING WITH A RHYTHMIC FIBRILLATION, SHE JUMPS IN THE AIR, AND VINCENT CATCHES HER, HE SENDS HER SKY WARD AND SHE TWISTS, HE CATCHES HER, AND SENDS HER SPINNING ACROSS THE ROOM, WHERE SHE COMES TO A STAND, IN PERFECT BALLET POSE. VINCENT CLAPS AT HER VIRTUOSITY, THEN KEEPS CLAPPING TO GET THE ATTENTION OF THE REST OF THE CLASS.

VINCENT

Enough, enough, my little friends, enough for to day.

THE CHILDREN EXPRESS THEIR DISAPPOINTMENT. THE CHILDREN BEGIN TO DISPERSE. VINCENT GOES UP TO HOLLY.

VINCENT

Holly, you are truly magnificent, one mad dog amongst a forest of lamp posts. I must tell your mother, if I ever get to meet her. I know, wait for me out side.

VINCENT GOES TO GET CHANGED. HOLLY IS OVERWHELMED BY THE PRAISE, GRABS HER COAT, AND RUNS OUTSIDE.

CUT TO

33) EXT. VILLAGE `HUT`. DAY

VERENA FRIGHTENS THE WREN AS SHE COMES DASHING UP TO HOLLY, WHO HAS JUST COME OUT. GRABBING HER DAUGHTER, SHE RUNS BACK UP FROM WHENCE SHE CAME, BACK UP INTO THE FOREST. HOLLY ISN`T TOO PLEASED AT BEING DRAGGED ALONG AT BREAK NECK SPEED. HER MOTHER IGNORING HER PLEADS.

THE WREN WATCHES THEM GO

CUT TO

34) EXT. HAWKCOMBE VALLEY. DAY.

VERENA IS SCOURING THE VALLEY THROUGH BINOCULARS, FROM HIGH UP ON ONE OF THE VALLEY SIDES. HOLLY IS DANCING BEHIND HER, IMITATING A PIED WAG TAIL DISPLAYING NEAR BY. VERENA JUMPS UP, THE BINOCULARS GLUED TO HER FACE. WALKING SIDE WAYS, SHE TRIES TO KEEP TRACK OF THE EAGLE, AS IT SKIMS OVER THE TREE TOPS.

VERENA

Holly, Holly come here.

HOLLY DANCES TOWARDS HER MOTHER, TRIPS OVER A FALLEN BRANCH, AND CRASHES INTO HER. VERENA LOSES HER BALANCE, AND TOPPLES DOWN THE STEEP SIDE OF THE VALLEY. BEFORE SHE CAN REGAIN HER BALANCE, SHE RUNS INTO A FALLEN TREE, A FOOT GETTING STUCK IN THE FORK OF A BRANCH, TWISTING HER ANKLE.

VERENA

OWW! ... Oh god, what have I done.

HOLLY

Mummy mummy.

VERENA TRIES TO STAND, THEN SAGS ONTO THE GROUND, AS HOLLY SLIDES DOWN TO HER.

VERENA

Great .. that`s just great.

HOLLY HUGS HER MOTHER, WHILE VERENA PLAYS ROUND TESTING THE ANKLE.

HOLLY

I`m sorry mummy, I tripped.

VERENA

It`s alright petal, just see if you can get me a stick of some kind, something I can lean on.

VERENA GIVES HER DAUGHTER A KISS, AND THEN SITS UP.

VERENA

What are we like? .. umph .. a couple of great clod hoppers, that`s what .. And you a fairy, and all.

VERENA`S LAUGHTER DISPELS HOLLY`S FEAR, AND SHE HEADS OFF LOOKING FOR A STICK. THE EAGLE SWOOPS DOWN THROUGH THE TREES, JUST OVER HOLLY`S HEAD, THEN SOARS OUT THROUGH THE TREES, AND IS GONE.

HOLLY

Mummy mummy, did you see the Eagle, did you see the Eagle.

VERENA HAS STOOD UP INVOLUNTARILY, AND IS SPEECHLESS, WATCHING IN THE DIRECTION IN WHICH IT WENT.

CUT TO

35) INT. FRONT ROOM. NIGHT.

A SHABBY `3 PIECE`, COVERED WITH LOOSE MATERIAL, AND AN OLD T.V., COMPRISES THE FURNITURE. A COUPLE OF PRINTS OF BIRDS, OVER CROOKED WHITE-WASHED WALLS, THE ONLY ADORNMENT. JERAMY IS STRAPPING VERENA`S ANKLE, WHILE THE KIDS WATCH. SHE IS WEARING A MAN`S DRESSING GOWN, WHICH KEEPS FALLING OPEN, REVEALING HER LONG LEGS. THE DOCTOR PLAYS THE PERFECT GENTLEMAN, LOOKING AWAY WHEN EVER IT HAPPENS.

VERENA

Just go to bed you two, it`s way past your bed time.

HOLLY AND BROOK.

Ahhh. But ...

VERENA

No buts, go on.

THE KIDS GET UP AND LEAVE RELUCTANTLY. JERAMY KEEPS LOOKING AROUND AS HE WORKS. VERENA NOTICES.

VERENA

Not much is it.

JERAMY

I`m sorry I .. I er..

VERENA

It`s OK, I can`t hide the fact, so there`s not much point in trying. It`s a dump, and that`s just the truth.

JERAMY IS EMBARRASSED.

VERENA

Does it bother you?

JERAMY

I didn't mean to .. emmm .. I .. It must be hard with two children.

VERENA'S DRESSING GOWN SLIPS AGAIN, AND THE DOCTOR MOMENTARILY LOOKS UP TO HER CRUTCH.

JERAMY

There, that will do. Keep your weight off it for a few days, and see how you get on. If it's no better by the week-end, we'll have it x-rayed, but I think you'll find it's just a sprain.

JERAMY STANDS UP, AND SLOWLY PACKS HIS BAG. HE GIVES HER A WEAK SMILE WHEN HE SEES THAT SHE IS WATCHING HIM.

VERENA

Thanks for coming out, Doc. Your one of the best.

JERAMY THINKS FOR A MOMENT, WANTS TO SAY SOMETHING, BUT IS TOO EMBARRASSED. HE CAN'T LOOK AT HER, BUT JUST STANDS THERE NOT KNOWING WHAT TO DO. VERENA CAN SEE HE'S IN A QUANDARY.

VERENA

Is there something wrong?

JERAMY ONLY GLANCES AT HER, AND LOOKS AWAY, PLUCKING UP COURAGE.

JERAMY

Well .. if you new what I was thinking, you wouldn't think I was so nice.

VERENA BECOMES CONCERNED.

VERENA

What`s the matter?

JERAMY

I was thinking how attractive you are.

A MOMENTS SILENCE. JERAMY KEEPS GLANCING AT HER, WHILE VERENA TRIES TO FIGURE OUT WHAT HE MEANS, THEN SHE BRIGHTENS.

VERENA

Well .. I'll take that as a compliment.

JERAMY SUDDENLY DROPS DOWN BESIDE HER, TAKES ONE OF HER HANDS. THEN IN A DESPERATE, AND DISJOINTED MANNER.

JERAMY

Please don`t think so bad of me, but could you ever see yourself attracted to me .. what I mean is .. that I`m desperate .. I haven`t had sex in 10 years .. I`d pay .. it could all be quite amicable ...

VERENA IS INCENSED, PULLS HER HAND AWAY.

VERENA

You what!? Your my doctor!

VERENA IS ANGRY. JERAMY JUMPS TO HIS FEET.

JERAMY

Please forgive me, please forgive me, I should never had said.
It was a terrible thing to say .. A moments weakness .. I`m ..

HE STARTS TO CRY IN GREAT GULPS

JERAMY

.. I`m so sorry .. I`m so desperately sorry .. It`s just
that .. I can`t cope any more .. please forgive me.

JERAMY IS PHYSICALLY SHAKING, THE TEARS RUNNING DOWN HIS
CHEEKS. HE GOES TO LEAVE. VERENA FORCES HER SELF OUT OF THE
CHAIR.

VERENA

No wait .. tell me what`s wrong.

JERAMY HAS MADE THE DOOR, BUT IN STEAD OF OPENING IT, HE SOBS
AGAINST IT. VERENA HOBLES OVER AND TAKES HIS ARM, AND AS SHE
DOES, SHE STAGGERS INTO HIM, HURTING HER TWISTED ANKLE. JERAMY
TURNS AND SUPPORTS HER, THEN HELPS HER BACK TO THE SOFAR. HE
SITS DOWN NEXT TO HER, AND SOBS. HE LEANS FORWARD, PUTTING HIS
HEAD IN HIS HANDS. VERENA SITS FOR A MOMENT, NOT KNOWING WHAT
TO DO, THEN PLACES A SYMPATHETIC ARM AROUND HIS SHOULDER, AND
HE SLOWLY LEANS TOWARDS HER STILL BENT OVER, UNTIL HIS HEAD IS
ON HER LAP. VERENA BITES HER LIP, AND LOOKS WISTFULLY AROUND
THE ROOM.

CUT TO

36) INT. CHALET. DAY

A LARGE ROOM IN A WOODEN CHALET, A BIG DOUBLE BED DOMINATES HALF THE SPACE. A LARGE OPEN FIRE PLACE OPPOSITE THE DOOR, CONTAINS A LARGE FIRE, IT HAS TWO ARMCHAIRS EITHER SIDE, AND THIS DOMINATES THE OTHER. VERENA AND JERAMY ARE HAVING SEX ON THE BED. HE IS PUMPING AWAY, WHILE VERENA IS LOOKING SLIGHTLY CONCERNED.

VERENA

Jeramy, Jeramy, it`s not working .. is it?

JERAMY STOPS, AND PUSHES HIMSELF UP FROM HER. SHE PUSHES HIM OVER ONTO HIS BACK, WITH SOME FORCE, THEN SITS UP, AND LOOKS DOWN AT HIS PENIS.

VERENA

... Your `thing`, it`s not working.

JERAMY LOOKS DOWN TO HIS `THING`.

JERAMY

No .. I guess it`s not .. I thought if I started, it might .. well .. get the message.

VERENA

After ten years, you and your thing have got .. detached .. somewhere.

JERAMY

Well I know it still works .. I wank off enough.

HE LOOKS AT HER SHEEPISHLY, WHEN HE REALIZES WHAT HE HAS JUST SAID, WHICH MAKES VERENA SMILE.

VERENA

Do you wank-off to girlie mags?

JERAMY IS EMBARRASSED, AN ALMOST WHISPERS.

JERAMY

Sometimes.

VERENA SWINGS HERSELF ACROSS HIS BODY, KNEELING UP IN FRONT OF HIM, THRUSTING HER CROTCH IN HIS FACE.

VERENA

Does this turn you on?

JERAMY`S EYES WIDEN, AND HE SWALLOWS INVOLUNTARILY.

JERAMY

Yes .. well .. of course.

VERENA LOOKS DOWN AT HIS `THING`, CURIOSLY, WHICH IS NOW JUST A MATTER OF INCHES AWAY FROM HER.

VERENA

It`s as limp as a lame lobster.

VERENA FLICKS IT, AND JERAMY JUMPS. SHE SWINGS BACK OVER AND SITS LOOKING AT HIM. THEN CHEERILY.

VERENA

But it`s still alive.

SHE LAUGHS.

JERAMY IS NOW REALLY EMBARRASSED, AND CAN`T LOOK AT HER.

JERAMY

Maybe this is not such a good idea, after all.

VERENA

Don`t say that! .. I had to make quite leap to do this in the first place ...

VERENA LOOKS DOWN TOWARDS HIS PENIS.

VERENA

Besides .. I really need the money. I don`t know how I would cope this winter, otherwise. It was hard enough last ...

SHE FONDLES IT, LOOKING AT IT WITH CURIOSITY. JERAMY IS UNCOMFORTABLE IN THE SITUATION.

VERENA

... and then I still had a few things to sell .. now all I`ve got left is my body.

JERAMY SITS UP, AND TAKES HER HAND A WAY FROM HIS PENIS,
HOLDING IT.

JERAMY

Listen .. don`t worry about that .. I won`t let you go with out
.. not now I know how things are.

VERENA TURNS HER FACE TO HIS, SHE CAN SEE THAT HE MEANS IT. SHE
KISSES HIM GENTLY. THEN SHE JUMPS UP, AND OFF THE BED,
FORGETTING ABOUT HER TWISTED ANKLE, WHICH IS STILL STRAPPED.
JERAMY IS TAKEN BY SURPRISE AT HER SUDDEN MOVEMENT.

VERENA

Owww! ..

SHE HOPS AROUND THE ROOM, PICKING UP HER THINGS. THEN STANDS
AND LOOKS AT HIM, AS IF A THOUGHT HAD JUST CROSSED HER MIND.
THEN SPEAKS WITH GREAT SINCERITY

VERENA

I don`t accept charity Jeramy .. I`ve still got a little pride
left .. and now we`ve come this far, I`ll turn you on if it
kills you ...

SHE STARTS GETTING DRESSED.

VERENA

... but I`m going to have to go right now, the kids will be
coming out of school.

JERAMY GETS OUT OF BED, AND GOES TO HIS TROUSERS ON ONE OF THE ARM CHAIRS. WHILE HE FEELS IN HIS POCKETS, HE WATCHES HER DRESSING, AND FINALLY HE GETS A `HARD` ON. WHEN VERENA IS FINALLY DRESSED, SHE LOOKS AT HIM.

VERENA

My god .. it`s finally made an appearance.

SHE GIGGLES, THEN GOES ACROSS AND TAKES IT IN HER HAND, PUTTING THE OTHER AROUND HIS NECK. HE DROPS THE TROUSERS, AND THEY KISS, WHILE SHE WANKS HIM OFF. IT DOESN`T TAKE LONG. JERAMY GRASPS ONTO HER. SHE QUICKLY DETACHES HERSELF FROM HIM, AND HEADS FOR THE DOOR, SHAKING THE SEMEN OFF HER HAND, AS SHE GOES.

VERENA

Now we know what turns you on. It should give you a few ideas for next time.

SHE`S LAUGHING, AS SHE OPENS THE DOOR AND LOOKS BACK.

VERENA

You`re a dirty old man.

JERAMY HOLDS OUT SOME MONEY, BUT SHE HAS GONE.

CUT TO

37) EXT. STREET. DAY. WINTER.

VERENA DRESSED IN NEW JEANS, AND A NEW MOUNTAIN JACKET, IS JUST ABOUT TO GET IN HER NEW CAR, THE HILLMAN MINX, HER BINOCULARS STRAPPED ACROSS HER BACK. WHEN JACK`S HEAD APPEARS OVER THE FENCE.

JACK

I was up on top, other day, an spotted a condor .. bugger me if it weren't carrying a sheep .. mind, wouldn't of been so bad, but shepherd was still holding on t` other end.

JACK LAUGHS SO MUCH THAT HE HAS TO SUPPORT HIMSELF ON THE FENCE.

VERENA

Oh you can laugh now, but you'll be laughing on the other side of your face, when I get some evidence.

JACK

An what did .. Royal Society .. have to say?

VERENA LOOKS CROSS, CLOSES THE CAR DOOR, AND WALKS ACROSS TO WHERE JACK IS GRINNING LIKE A CHESHIRE CAT.

VERENA

Those twats, they couldn't be bothered to reply for a couple of months, then, when they did, they virtually said that I didn't know a Buzzard, from a Barn Owl. I was so pissed off, I could of spat.

JACK HOOTS IN DERISION. VERENA LOOKS AT HIM; HIS MIRTH INFECTIOUS. SHE TRIES TO SUPPRESS A SMILE, BUT CAN'T.

VERENA

Go on .. but just you wait.

SHE TURNS AWAY, AND WALKS BACK TO THE CAR.

JACK

`ere , an what`s this you tellin Holly about Eagles in the legend of Hurlstone Point. You can`t be goin `round alterin legends. It aint done.

VERENA OPENS THE CAR DOOR, AND LOOKS BACK AT JACK.

VERENA

There are a few old legends around here which could do with a change ..

THEN MORE TO HER SELF

VERENA

.. and a few which should be eradicated altogether ...

THEN BACK TO JACK

VERENA

... You being one of them!

SHE GETS IN HER CAR AND DRIVES OFF.

CUT TO

38) EXT. BOSSINGTON CAR PARK. DAY

VERENA GETS OUT OF HER CAR, AND RUNS ACROSS THE LITTLE BRIDGE, WHICH SPANS THE ALLER. SHE STOPS TO WATCH A COUPLE OF MALLARDS CRUISING IN UNISON.

THEN QUICKLY MAKES HER WAY UP A SMALL BRIDLE PATH, A BLACKBIRD RUNNING UP IN FRONT OF HER, TO WHERE THE CHALET IS NESTLED UNDER HURLSTONE POINT. SMOKE IS COMING FROM THE CHIMNEY. SHE ENTERS.

CUT TO

39) INT. CHALET. DAY.

VERENA ENTERS, AND HAS TO ADJUST HER EYES, AS ALL THE CURTAINS ARE CLOSED. THEN SHE MAKES OUT A CLOAKED FIGURE STANDING IN FRONT OF A BIG OPEN FIRE.

VERENA

Jeramy?

THE FIGURE SUDDENLY WHIRLS AROUND, AND THERE IS JERAMY DRESSED IN A `BATMAN` CAPE, AND `BATMAN` HELMET, BUT IS COMPLETELY NAKED UNDER. JERAMY STRIDES ACROSS TO HER, AND KISSES HER FIERCELY. THEN BREAKS AWAY, AND RETRIEVES A `ROBIN` OUTFIT FROM A CHAIR. VERENA IS IN A STATE OF BEMUSEMENT.

JERAMY

Put this on.

VERENA IS AT FIRST GOBBSMACKED, BUT THEN THE SILLINESS OF THE SITUATION GETS TO HER, AND SHE HAS TO SUPPRESS A LAUGH.

VERENA

And I suppose you want to watch me get dressed.

VERENA LOOKS DOWN TO HIS `THING`, AND CAN SEE THAT`S EXACTLY WHAT HE WANTS. SHE SLOWLY STRIPS, GIVING HIM, AND HIS `THING` AN OCCASIONAL GLANCE. JERAMY HOLDS UP THE ROBIN OUTFIT.

JERAMY

See .. split crutch.

VERENA IS STANDING NAKED IN FRONT OF HIM, FINDING IT HARD NOT TO LAUGH. SHE TAKES THE OUTFIT, AND PUTS IT ON. NO SOONER HAS SHE GOT THE LITTLE MASK ON, WHEN HE THROWS HER INTO AN ARMCHAIR, AND SCREWS HER WITH REAL VIGOUR. THEY BOTH LOOK AT EACH OTHER THROUGH THEIR MASKS, A TURN ON FOR BOTH OF THEM. THEY BOTH QUICKLY COME. THEN A KNOCK ON THE DOOR HAS THEM BOTH IN TURMOIL. JERAMY WHISPERS.

JERAMY

My God, what shall I do?

VERENA

Go answer it, the doors not locked.

JERAMY IS HORRIFIED, AND MORE SO, AS SOMEONE TRIES THE DOOR KNOB. VERENA PUSHES HIM UP, AND DIVES FOR THE COVER OF THE BED. JERAMY DASHES FOR THE DOOR, AND GRABS IT, WHEN IT HAS OPENED A FEW INCHES. HE PEERS OUT.

CUT TO

40) EXT. CHALET. DAY

JACK LEAPS BACK WITH FRIGHT, AS JERAMY`S MASKED HEAD APPEARS AROUND THE DOOR.

JACK

Well bugger me, and mount the mare! If it ain`t Batman.

JERAMY

Ah, Jack, I`m .. er just .. er trying on this costume .. for .. umm .. the Christmas fancy dress ball.

JACK

Well, whatever turns you on .. doctor .. I just saw the smoke from the chimney, an thought .. `that`s strange` .. I didn`t know you still used the place.

JERAMY

Well I use it to get away from things .. you understand.

JERAMY SUDDENLY JUMPS, AS VERENA PINCHES HIS BOTTOM. HE PRETENDS TO FEEL THE COLD.

JERAMY

I`m afraid there`s not much warmth in these super-hero costumes Jack, you`ll have to excuse me.

HE CLOSES THE DOOR. JACK STANDS AND SCRATCHES HIS HEAD, THEN WANDERS OFF.

JACK

Bloody Batman, an I thought it was Bruce Wayne all these years .. mmmm .. An I wonder if a Robin could be called by another name as well ..

HE HOOTS WITH LAUGHTER.

CUT TO

41) INT. CHALET. DAY

VERENA IS PINCHING JERAMY`S BOTTOM, AND GIGGLING AS SHE DOES IT. HE ESCAPES TO THE CHAIR BY THE FIRE. VERENA SITS IN THE ONE OPPOSITE. THEY LOOK AT EACH OTHER, THEN BURST OUT LAUGHING.

JERAMY

We`re going to have to be careful.

VERENA

Can you imagine the scandal.

JERAMY BECOMES SERIOUS.

JERAMY

Don`t .. my wife doesn`t deserve the humiliation.

VERENA IS INCENSED.

VERENA

And what about me!?

JERAMY

I`m sorry Verena .. it`s just that she`s deteriorating fast. I wouldn`t want her to end her life in the middle of a scandal.

VERENA GETS UP, HURT, AND GOES ACROSS TO THE BED BEHIND HIM, AND GETS CHANGED. JERAMY REMAINS, LOOKING DOWN CAST.

VERENA

I suppose I shouldn`t expect anything else, you pay me, and that`s just the truth of it.

JERAMY TURNS HIS HEAD HALF-WAY TOWARDS HER.

JERAMY

Your wrong. I`ve become very fond of you over these last few months. I want to do the right thing by you, Verena.

VERENA COMES OVER, DOING HER SELF UP. SHE TURNS SARCASTIC.

VERENA

Oh Doc, that`s so touching .. are you going to make my position official .. National Health Service Concubine sounds like a good title.

JERAMY HANGS HIS HEAD. SHE GOES BACK TO THE BED AND PICKS UP THE ROBIN OUTFIT, AND WALKS BACK OVER TO HIM, AND THROWS ON TO HIS LAP.

VERENA

Well I`m going to need a better uniform than this.

STILL DOING HERSELF UP, SHE LEAVES A VERY SAD BATMAN.

CUT TO

42) INT. VILLAGE `HUT`. NIGHT. CHRISTMAS EVE.

HOLLY IS A FAIRY, IN THE LOCAL AMATEUR DRAMATICS CHRISTMAS PRODUCTION OF `MIDSUMMER NIGHT`S DREAM`. VINCENT IS PLAYING PUCK, JERAMY, OBERON, AND MRS. NELSON TITIAN.

THE LOCAL AUDIENCE ARE IN GOOD HUMOUR. BUT VERENA IS A LITTLE SAD.

ON STAGE

ENTER PUCK [WITH A BROOM]

PUCK (WITH A STRONG FRENCH ACCENT)

Now the hungry Lion roars,
And the Wolf behowls the moon;
Whilst the heavy plowman snores,
All with weary task fordone.
Now the wasted brands do glow,
Whilst the screech owl, screeching loud,
Puts the wretch that lies in woe
In remembrance of a shroud.
Now it is the time of night,
That the graves all gaping wide
Every one lets forth his sprite,
In the churchway paths to glide:
And we fairies, that do run
By the triple Hecate`s team,
From the prescence of the sun,
Following darkness like a dream,

Now are frolic. Not a mouse
Shall disturb this hallowed house:
I am sent, with broom, before
To sweep the dust behind the door.

ENTER KING AND QUEEN OF FAIRIES, WITH ALL THEIR TRAIN,
INCLUDING HOLLY AS A FAIRY.

OBERON

Through the house give glimmering light,
By the dead and drowsy fire:
Every elf and fairy sprite
Hop as light as a bird from brier;
And this ditty, after me,
Sing, and dance it tripping.

TITIAN

First, rehearse your song by rote,
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place.

SONG AND DANCE, WHERE HOLLY CAN'T RESIST WAVING TO HER MOTHER
IN THE AUDIENCE.

CPV ON BROOK AS HE JUMPS UP AND WAVES TO HIS SISTER, AND VERENA
HAS TO PULL HIM BACK DOWN.

CPV ON STAGE.

OBERON

Now, until the break of day,
Through this house each fairt stray.
To the best bride-bed will we,
Which by us shall blessed be:
And the issue there create
Ever shall be fortunate.

So shall all the couples three
Ever true in loving be;
And the blots of Nature`s hand
Shall not in their issue stand.

CPV ON A QUICKLY SADDENING VERENA.

CUT TO

43) FLASH BACK) INT. SOUTH AFRICAN SCHOOL HALL. DAY.

THE SMALL GIRL FROM THE PREVIOUS FLASHBACK SCENE, STILL STRIPPED, WALKS UP TO THE END OF A CUE OF OTHER CHILDREN, ALSO SCANTILY DRESSED.

OBERON (V.O.)

Never mole, hairlip, nor scar,
Nor mark prodigious, such as are
Despised in nativity
Shall upon their children be.

THE SAME CONDESCENDING WOMAN, CALLS OUT TO THE GIRL AGGRESSIVELY, BUT WE CAN`T HEAR WHAT SHE SAYS, AS THERE`S NO SOUND. THE LITTLE GIRL LOOKS LOST AND FRIGHTENED.

CUT TO

44) INT. VILLAGE `HUT`. NIGHT. CHRISTMAS EVE.

CPV ON A VERY SAD VERENA, WITH HER HEAD BOWED. THEN BACK TO STAGE.

OBERON (V.O.)

With this field-dew consecrate,
Every fairy take his gait,
And each several chamber bless,
Through this palace, with sweet peace,

And the owner of it blessed
Ever shall in safety rest.
Trip away; make no stay;
Meet me all by break of day.

CPV STAGE. EXIT ALL BUT PUCK.

PUCK

If we shadows have offended,
Think but this, and all is mended:
That you have but slumb`red here,
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend;
If you pardon, we will mend.
And, as I am an honest Puck,
If we have unearned luck
Now to scape the serpent`s tongue,
We will make amends ere long;
Else the Puck a liar call:
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.

THE AUDIENCE START TO APPLAUD, AND CHEER. THEN THE WHOLE CAST
COME OUT, AND TAKE A BOW.

THE AUDIENCE STAND AND ROAR, EXCEPT FOR VERENA WHO TAKES HER
TIME RISING, THEN FORCING A SMILE, SHE FIGHTS BACK HER SADNESS
AND SHOUTS AND CHEERS WITH THE REST.

CUT TO

45) EXT. VILLAGE `HUT`. NIGHT.

A FEW SNOW FLAKES ARE BLOWING IN THE WIND, AS THE PEOPLE LEAVE.
VERENA COMES OUTSIDE WITH BROOK, AND HOLLY STILL DRESSED AS A
FAIRY. VERENA IS TRYING TO PUT HOLLY`S COAT ON.

HOLLY

But you`ll squash my wings.

VERENA

I`ll squash your bottom, if you don`t put it on.

HOLLY DASHES OFF DOWN THE LANE, WITH VERENA AND BROOK CHASING.
VINCENT COMES OUT, AND TURNS TO SOME PEOPLE.

VINCENT

Have you seen Holly, the little fairy.

WOMAN

They`ve just ran off down the road.

VINCENT SIGHS.

Bon! .. Ah well ... Merry Christmas to you all!

VINCENT BEAMS A BIG SMILE TO THOSE PRESENT, AND THEY WISH HIM A
MERRY CHRISTMAS IN RETURN.

CUT TO

46) INT. FRONT ROOM, NIGHT.

THE ROOM HAS CHANGED, NOT ONLY ARE THERE NEW COVERS FOR THE
THREE `PIECE`, BUT THERE ARE A COUPLE OF NEWLY FRAMED PRINTS ON
THE RECENTLY PAINTED WALLS, A NEW RUG ADORNS THE FLOOR.
CHRISTMAS DECORATIONS ARE EVERY WHERE, AND THE TREE, TOUCHING
THE CEILING, TAKES UP A WHOLE CORNER. PILES OF PRESENTS ARE
STACKED UNDER THE TREE. THE ROOM IS LIT ONLY BY FAIRY LIGHTS.

VERENA AND THE KIDS COME RUNNING IN. HOLLY STOPS DEAD ON ENTERING, AMAZED AT THE TRANSFORMATION. VERENA IS DELIGHTED BY HER SURPRISE.

HOLLY

Oh mummy it`s wonderful.

BROOK

Can we open the presents now?

VERENA

Not till tomorrow.

BROOK

But it is tomorrow, look, its after midnight.

VERENA LOOKS AT THE NEW CUCKOO CLOCK AND SEES THAT HE`S RIGHT. SHE DELIBERATES, WHILE THE CHILDREN WAIT IN ANTICIPATION, BUT ONLY FOR A MOMENT.

VERENA

Ohhhh ... alright then, go on .. but leave some, or you`ll be complaining tomorrow.

THE KIDS DASH TO THE PRESENTS.

BROOK

Wow, look at all these presents Holly!

HOLLY PICKS ONE UP, AND TURNS TO HER MOTHER.

HOLLY

Are all this for us?

VERENA

Yep, they sure are.

HOLLY

Is that cos we`ve been good?

VERENA SADDENS, BUT BRAVES IT OUT.

VERENA

Yes .. you`ve been very good .. I`m so proud of you.

VERENA COMES OVER TO HER DAUGHTER, AND KNEELING DOWN, HUGS HER.

CUT TO

47) INT. KITCHEN. DAY.

VERENA IS CARVING THE TURKEY, THE KIDS AND JACK ARE SITTING AT THE TABLE, WEARING PAPER HATS.

JACK

Beautiful big bird you got there, what would that be then.

VERENA

Don`t start.

SHE POINTS THE KNIFE AT HIM, WHILE HE SILENTLY WHISTLES.

HOLLY

Can I give Jack his present now?

VERENA

If you want.

HOLLY GETS UP, AND DASHES OUT OF THE ROOM.

JACK

Bloody hell, I be privileged, bugger if I`m not.

VERENA

She bought it out of her pocket money, which she refused to spend .. So you are privileged.

HOLLY COMES BACK IN, AND GIVES JACK HIS PRESENT. HE OPENS IT WITH HOLLY`S ASSISTANCE. REVEALING A TWEED CLOTH CAP.

JACK

Well bless my soul.

HE TAKES OFF HIS PAPER HAT AND REPLACES IT WITH HIS PRESENT.
VERENA AND THE KIDS APPLAUD. JACK IS TOO TOUCHED TO SAY
ANYTHING.

VERENA

Speech, speech.

JACK

Well I guess .. I would just like to say .. thank you Holly.

A KNOCK ON THE FRONT DOOR, MAKES VERENA FROWN. SHE PASSES THE
KNIFE TO BROOK, WHO JUMPS AT THE CHANCE TO CARVE THE TURKEY.
VERENA GOES OUT.

CUT TO

48) INT. HALL. DAY.

SHE OPENS THE DOOR TO FIND JERAMY.

VERENA

What are you doing here?

JERAMY

Can I talk to you.

SHE SHOWS HIM INTO THE FRONT ROOM, NOT TOO PLEASED BY HIS ARRIVAL.

CUT TO

49) INT. FRONT ROOM. DAY

VERENA CLOSES THE DOOR. THEY STAND LOOKING AT EACH OTHER FOR A FEW MOMENTS. THEN JERAMY PRODUCES A SMALL PACKAGE FROM BENEATH HIS COAT, AND HANDS IT TO HER. BUT SHE DOESN'T OPEN IT, JUST TURNS IT AROUND IN HER HANDS.

VERENA

What do you want Jeramy?

JERAMY

I .. I need your help.

VERENA

What on Christmas day?

JERAMY

No .. I didn't mean that kind of help. My wife is back out from the hospital for Christmas, and she doesn't want to go back. She wants to die .. at home .. I'm going to need someone to look after her, when I'm not there.

VERENA IS INCENSED

VERENA

What! You want me to look after your bloody wife as well.

JERAMY

I thought that you`d jump at the chance to make some extra money.

VERENA

Oh of course, offer Verena money and she`ll do anything. What`s in here a hoop.

JERAMY

Look Verena, if you don`t want to carry on with our arrangement, this provides a way out .. I`d pay you well.

VERENA SOFTENS

VERENA

Oh you`re generous Doc .. I couldn`t fault you with that. It`s just doing my head in, I don`t think I`m cut out to be a prostitute .. I`ll think about it. Now bugger off, we`re in the middle of dinner .. Oh you`d better take this.

VERENA PICKS A PRESENT UP FROM UNDER THE TREE. JERAMY IS TOUCHED, SMILES AT HER, THEN LEAVES. AFTER HE`S GONE, VERENA UNDOES HER PRESENT; AN EXPENSIVE PAIR OF BINOCULARS. SHE PUTS THEM TO HER FACE, AND FOCUSES THEM.

CUT TO

50) EXT. FOREST. DAY.

CPV. THROUGH BINOCULARS. THE EAGLE SWOOPS THROUGH THE TREES.

CUT TO

51) EXT. FOREST. DAY. SPRING.

VERENA IS WATCHING THE EAGLE THROUGH HER NEW BINOCULARS, THEN IT DISAPPEARS UP THE VALLEY. VERENA COMES RUNNING DOWN A TRACK, STOPPING NOW AND THEN TO SEE IF SHE CAN SPOT THE EAGLE. SHE GETS ALMOST DOWN TO THE VALLEY FLOOR, AND LOOKS THROUGH HER BINOCULARS AGAIN. SUDDENLY A BIG BLURRED FACE IS LOOKING BACK AT HER, AND SHE DROPS THE BINOCULARS. VINCENT IS STANDING WITH A BIG GRIN ON HIS FACE. VERENA BACKS OFF FROM HIM, ANNOYED.

VERENA

What do you want?

VINCENT

You saw the Buzzard?

VERENA

What do you mean, Buzzard!? I`ve been watching it for months. And that`s no Buzzard!

VINCENT

But of course it`s a Buzzard.

HE SLAPS HIS SIDES, IN A HAPPY SOUGHT OF WAY. A SMILE PLAYING ACROSS HIS FACE.

VERENA

No it isn`t!

VINCENT

Oh yes it is.

VERENA

Look moron .. a Buzzard is a raptorial bird of the genus Buteo, it has a wing span which rarely achieves 4 feet .. an Eagle is of the family Accipitridae, and rarely has a wingspan of less than 6 feet. They may resemble each other, with their fingered end feathers ...

SHE STICKS HER ARMS OUT AND WIGGLES HER FINGERS.

VERENA

... but to a trained eye, the difference in scale shows a marked difference in wing shape. In other words they don't even look the same .. that is, to anyone who isn't as blind as a blinkered bat.

VERENA TURNS AND STARTS STRIDING UP THE PATH AT GREAT PACE.
VINCENT'S MOUTH WHICH HAS SLOWLY OPENED DURING HER MONOLOGUE,
FINALLY GIVES VOICE, BUT ONLY TO HIMSELF.

VINCENT

I`m in love ..

HE SEES THAT SHE HAS GONE A GOOD DISTANCE, AND CALLS OUT AFTER HER.

VINCENT

But where are you going?

VERENA

That`s my business.

HE HAS TO RUN TO CATCH HER UP, AND HAS TO WALK QUICKLY TO KEEP ALONG SIDE OF HER.

VINCENT

My name is Vincent.

VERENA

Yes I know who you are, idiot.

VINCENT STOPS, ENJOYING THE MOMENT, VERENA CARRIES ON WALKING AT PACE. HE IS AMAZED AT THE PACE SHE IS SETTING, AND AGAIN HAS TO RUN TO CATCH HER UP.

VINCENT

But you don`t really know me, we have never really met?

VERENA

Oh no .. Well I saw your performance at Christmas, and they obviously picked the perfect part for your talents.

VINCENT STOPS AGAIN, UNCOMPREHENDING, VERENA INCREASES HER PACE, TILL SHE`S ALMOST RUNNING UP THE STEEP INCLINE. HE HAS TO RUN HARD TO CATCH HER UP AGAIN.

VINCENT

So you like my performance?

VERENA

Oh it was just great .. you obviously enjoy making a fool of yourself.

VINCENT, STOPS AGAIN, SHAKES HIS HEAD IN DISBELIEF, THEN REALLY HAS TO RUN TO CATCH HER UP. VERENA STOPS AND FACES HIM.

VERENA

Do you have to follow me!?

VINCENT

But why are you so angry?

VERENA

Perhaps pillick, I just want to be by my self.

VINCENT

Please, I am just want to get to know you.

VERENA

And why would you want to get to know me?

VINCENT BENDS FROM SIDE TO SIDE, APPRAISING HER BODY. THEN TRIES TO WALK AROUND BEHIND HER. BUT SHE TURNS AROUND WITH HIM.

VINCENT

You have a fantastic body. A tremendous physique.

VERENA

I don't believe the cheek of the man.

VINCENT LOOKS AROUND, PRETENDING TO LOOK FOR THE PERSON SHE IS TALKING ABOUT.

VERENA

Don't you ever stop acting.

VINCENT

Yes, sometimes I dance.

VINCENT DOES A TWIRL, AND A COUPLE OF LEAPS. SHE TUTS, TURNS, AND PACES AWAY. VINCENT DANCES PAST HER.

VINCENT

You would make a fantastic dancer .. let me show you.

HE TAKES ONE OF HER HANDS, PLACES THE OTHER ROUND HER WAIST, AND PROCEEDS TO DANCE BACK DOWN THE PATH WITH HER; AS SHE STRUGGLES TO BE FREE. SHE SUDDENLY STOPS, AND PUSHES HIM AWAY, WITH GREAT VIGOUR, HE SPINS OFF, FALLING OVER ONTO HIS BACK. HE LIFTS HIMSELF UP ONTO HIS ELBOWS, BEAMING UP AT HER.

VERENA

And anyway .. your the wrong shape to be a dancer.

VINCENT IS UNCOMPREHENDING.

VINCENT

But I dance for pleasure, what difference does my shape make.
You are just trying to be cruel .. and why, I ask myself, do
you want to be cruel, to a crazy, poor, French, git.

VERENA

Perhaps I don`t like being taken advantage of!

VINCENT

I apologise .. I was not intending to insult you.

VERENA

Well you did! ... I don`t know what my daughter sees in you.

VINCENT

Your daughter?

HE STRUGGLES TO HIS FEET. VERENA PUSHES HIM BACK DOWN WITH HER
FOOT. HE IS BOTH SURPRISED, AND DELIGHTED.

VERENA

Holly .. for some crazy reason she thinks the world of you.

VINCENT SPRINGS TO HIS FEET WITH AMAZING SPEED, WHICH TAKES VERENA BY SURPRISE, AND SHE BACKS OFF.

VINCENT

Holly is your daughter?

VERENA

And why is that so surprising?

VINCENT

But now I see the resemblance ..

VINCENT SLAPS HIS FOREHEAD. THEY STAND EYEING EACH OTHER UP. AN EAGLE CALLS OUT, AND THEY BOTH LOOK UP THE VALLEY. AND THERE, SOARING CLOSE BY, ARE TWO EAGLES. VINCENT AND VERENA STAND FROZEN FOR A FEW MOMENTS, AMAZED. THEN AS THE BIRDS MOVE OFF, VINCENT TURNS TO VERENA.

VINCENT

Mon ami .. ce vraie ce vraie .. pardon moi, pardon moi.

HE WALKS ACROSS TO HER AND KISSES HER ON BOTH CHEEKS, THEN TURNS AND RUNS WITH AMAZING SPEED UP THE VALLEY, IN THE DIRECTION IN WHICH THEY WENT. VERENA WATCHES HIM GO, SUDDENLY OVERWHELMED ..

VERENA

Huh! .. I don't know what you said .. but I thing I like what you meant.

CUT TO

52) INT. LANDING, DOCTOR`S HOUSE. DAY.

VERENA IS HOOVERING THE CARPET, FINISHES, RAPS UP THE LEAD, AND PUTS IT IN A CUPBOARD, TAKING OUT A FEATHER DUSTER. SHE WALKS SLOWLY BACK ALONG THE LANDING, BORED, LOOKING AT, AND DUSTING ALL THE ANTIQUES. SHE COMES TO A LARGE NAKED STATUE OF `MERCURY`, AND DUSTS HIM, PAYING SPECIAL ATTENTION TO HIS `PRIVATE` PARTS, WHICH BRINGS A BRIEF SMILE.

SHE LOOKS SIDE WAYS TO A BEDROOM DOOR, BUT A FEW FEET AWAY, BITES HER LIP, PUTS THE DUSTER IN THE CROOKED ARM OF THE STATUE, THEN GOES OVER TO THE DOOR, AND LISTENS. THEN KNOCKS LIGHTLY. THE WEAK VOICE OF JERAMY`S WIFE, JOAN, CAN JUST BE HEARD FROM WITHIN.

JOAN (V.O.)

Come in.

CUT TO

53) INT. BEDROOM. DAY.

A VERY SICK MIDDLE-AGED WOMAN IS LYING IN A BEAUTIFUL PEACOCK DESIGN BED, IN A LARGE, BEAUTIFUL, ALMOST COMPLETELY WHITE BEDROOM. VERENA ENTERS.

VERENA

Can I get you anything?

JOAN PATS THE BED. VERENA GOES ACROSS.

VERENA

Do you want me to rearrange the bed.

JOAN

No .. I want you to sit down and talk to me .. You never do you know .. and that should be part of your duties.

VERENA IS EMBARRASSED, AND DOESN`T KNOW WHAT TO SAY.
JOAN CONTINUES, IN WHAT IS ALREADY A CONDESCENDING TONE.

JOAN

Frightened of death? Well I`m not .. I can`t wait for the release .. sit down.

VERENA LOOKS AROUND, BUT JOAN POINTS TO THE BED. VERENA FINALLY SITS, LOOKING VERY UNCOMFORTABLE.

JOAN

No .. it`s not death that frightens you .. it`s me .. because I`m the wife.

VERENA CATCHES ON TO THE IMPLIED MEANING, AND DOESN`T KNOW WHAT TO SAY. BUT LOOKS AT JOAN IN THE EYES. JOAN CARRIES ON IN HER CONDESCENDING MANNER.

JOAN

Now that`s better .. that`s the first time you`ve ever really looked at me .. you don`t have to worry .. I know all about your little arrangement with Jerry .. in fact, it was me that put him up to it .. I haven`t been a wife really, not for years. He`s a wonderful man .. and we love each other very much .. so I`m glad you`ve been able to give him so much pleasure.

VERENA IS SO INCENSED, THAT SHE STANDS UP.

VERENA

Pleasure?! .. What! .. Do you think I`m in the .. the entertainment business or something?

JOAN

Now now, calm your self .. I just wanted a few words .. to straighten things out.

VERENA

Like what?

JOAN

You mustn` t get too attached to Jerry .. you can` t equate sex with love you know .. He`s a very cultured man .. and so you mustn` t entertain ideas, that he could ever love you.

VERENA IS STUNNED.

CUT TO

54) FLASH BACK) INT. SOUTH AFRICAN SCHOOL HALL. DAY

THIS THREE SECOND SCENE IS WITHOUT SOUND. THE SAME WOMAN FROM THE LAST FLASH BACK SCENE IS SHOUTING AT THE LITTLE GIRL WITH REAL VENOM, WHO IS OBVIOUSLY FRIGHTENED. SHE WANDERS ABOUT LIKE A FRIGHTENED ANIMAL LOOKING FOR A PLACE TO HIDE .

CUT TO

55) INT. BEDROOM. DAY

VERENA IS NOW FURIOUS.

VERENA

Entertain ideas! .. That he could ever love me! ..

VERENA COMES CLOSER TO JOAN.

VERENA

I wouldn't entertain ideas, that I .. could ever love him .. and as far as him being a cultured man, you obviously haven't seen him in his Batman outfit.

JOAN IS VISIBLY SHOCKED.

JOAN

You wicked girl, after all he`s done for you.

VERENA LEANS OVER EVEN CLOSER.

VERENA

Done for me!? It`s what I`ve done for him, more like! .. You can stick your job, right up that pompous fat arse of yours .. I don`t know what century you were born in, lady, but make this your last!

VERENA TURNS AWAY, AND WALKS QUICKLY TOWARDS THE DOOR. JOAN SITS UP WITH SOME EFFORT.

JOAN

Come back here .. how dare you talk to me like that .. you little tramp .. come back at once ...

JOAN HAS A SUDDEN PAIN IN HER CHEST, AND CRIES OUT, THEN COLLAPSES BACK DEAD. VERENA RUNS TO THE BED, BUT CAN SEE SHE`S GONE.

VERENA

Bloody hell, I didn`t mean you to take it literally.

VERENA BITES HER LIP, WONDERING WHAT TO DO. HER FACE CAN`T MAKE IT`S MIND UP BETWEEN HORROR, AND WHELMING GLEE.

CUT TO

56) INT. DINING ROOM. DAY

PEOPLE IN BLACK, STAND AROUND IN SMALL GROUPS IN THE SPACIOUS ROOM. A BUFFET ON THE DINING TABLE, WHICH IS AGAINST THE WALL, HAS PROVIDED A SPACE LARGE ENOUGH TO ACCOMMODATE ABOUT 30 PEOPLE.

VERENA STANDS BY HERSELF, SIPPING A GLASS OF PORT.

JERAMY KEEPS GLANCING IN HER DIRECTION FROM THE GROUP OF PEOPLE HE IS WITH. HE SEES VERENA START TO WANDER THROUGH THE OPEN DOOR INTO THE LARGE HALL, AND QUICKLY DISLOCATES HIMSELF FROM COMPANY.

CUT TO

57) INT. HALL. DAY.

OPPOSITE THE DINING ROOM, ACROSS THE HALL, THE LOUNGE DOOR IS OPEN. PEOPLE ARE SITTING AROUND TALKING IN HUSHED TONES.

VERENA STANDS IN THE HALL LOOKING AT A GLASS BELL ON A TABLE, IN WHICH A STUFFED SPARROW HAWK IS GRASPING A TERRIFIED GREEN FINCH IN ITS CLAWS. SHE MAKES UP HER MIND TO LEAVE.

JERAMY ARRIVES AS SHE PUTS HER GLASS DOWN ON THE TABLE.

JERAMY

Your not leaving?

VERENA

How come none of your patients are here? Half of Porlock turned out for the funeral.

JERAMY

Verena, I need to talk to you.

VERENA

But I`m not so sure that I need to talk to you.

JERAMY WAITS UNTIL SOME PEOPLE PASS, BEFORE HE CONTINUES.
VERENA PULLS A FACE AT HIS BEHAVIOUR.

JERAMY

Wait until everyone has gone, I have something important to say.

VERENA

I`m not staying here, I only came so it wouldn`t look .. funny.

JERAMY

Please Verena, you don't understand.

VERENA

Jeramy, I'm bored, I didn't like your wife, I'm glad she's dead, so standing around here is just a formality.

VERENA PUTS HER HEAD ON ONE SIDE, AND SMILES A FALSE SMILE. SHE WALKS AROUND HIM. HE RACES HER TO THE DOOR, OPENING IT FOR HER.

JERAMY

Meet me at Hurlstone Point tomorrow ..

VERENA

Will you be wearing your morning suit? Perhaps I could get a hat with a veil ..

JERAMY

Verena .. please.

VERENA BOUNCES DOWN THE STEPS AND ACROSS THE LAWN, WITHOUT REPLYING, OR LOOKING BACK.

CUT TO

58) EXT. FOREST. DAY.

VERENA IS SCANNING THE TREES, WITH HER BINOCULARS.

CPV THROUGH BINOCULARS. WE SEE A PAIR OF GREEN FINCHES PLAYING CHASE.

VINCENT IS CREEPING UP ON HER, HIDING BEHIND TREES.

VERENA LETS HER BINOCULARS DROP, AND TURNS AROUND TO WHERE VINCENT IS HIDING.

VERENA

God I feel horny, maybe I should have a wank.

SHE UNDOES THE ZIP ON HER JEANS, FAST, SO THAT IT MAKES A NOISE. VINCENT`S HEAD PEEPS OUT FROM BEHIND THE TREE. VERENA STANDS WITH HER HEAD ON ONE SIDE REFLECTING THE ANGLE OF HIS HEAD.

VINCENT

Helloooo ..

VERENA

Come on out .. you don`t have to be frightened of me.

VINCENT COMES OUT LIKE A NAUGHT BOY. THEN RUNS AND MAKES A GREAT LEAP, LANDING RIGHT IN FRONT OF HER. HE ALMOST OVER BALANCES, AND SHE PUTS OUT HER ARMS TO STOP HIM RUNNING INTO HER. BUT HE MAKES A GREAT EFFORT, AND BRINGS HIMSELF UP STRAIT, WITHOUT HER ASSISTANCE.

VINCENT

I have something to show you .. if you will let me.

VERENA

I might .. if you ...

HE DOESN`T WAIT TILL SHE`S FINISHED, BUT GRABS HER HAND, AND SETS OFF AT GREAT PACE DOWN THE VALLEY, THEN IGNORING THE TRACK, HE LEAPS DOWN THE VALLEY SIDE, FORCING VERENA TO DO THE SAME. THEIR SPEED DOWN THE STEEP INCLINE FORCES VINCENT TO LET GO OF HER HAND. THEIR MOMENTUM CARRIES THEM TO THE BOTTOM, THEY ARRIVE, EXHILARATED, AND OUT OF BREATH, UNDER A HUGE YEW TREE.

VERENA

You certainly know .. how to show .. a girl .. a good time.

VINCENT IS LEANING AGAINST THE TREE, TRYING TO GET HIS BREATH BACK. VERENA IS LEANING FORWARD, HER HANDS ON HER KNEES.

VINCENT PATS THE TREE.

VERENA

Is that it?

VINCENT

It is a magnificent tree .. but .. what I want to show you .. is up there.

VERENA LOOKS UP THE TREE.

VERENA

You`ve got to be joking.

CUT TO

59) EXT. TOP OF TREE. DAY.

VERENA IS HAVING DIFFICULTY SPANNING THE DISTANCE BETWEEN BRANCHES. VINCENT, WHO IS RIGHT BEHIND HER, IS CONFRONTED WITH HER OSCILLATING BOTTOM. A SIGHT HE IS ENJOYING.

VERENA

Don't just stand there .. I know what you're doing. Give it a push.

VINCENT

Certain mon ma petit sho.

VINCENT PLACES EACH HAND CAREFULLY, ON EACH CHEEK, APPRECIATING THE FIRMNESS AND AMPLE PROPORTIONS. VERENA STOPS OSCILLATING.

VERENA

Yes they are real Vincent .. now push.

VINCENT PUSHES, AND VERENA QUICKLY ASCENDS ONTO A PLATFORM NEAR THE TOP OF THE TREE. SHE SITS WITH HER LEGS DANGLING OVER THE EDGE. VINCENT JOINS HER.

VINCENT

Well .. what do you think?

SHE LOOKS AT HIM, THEN BACK AT THE MAGNIFICENT VIEW, AND SMILES.

VERENA

OK.

VINCENT IS PLEASED.

VINCENT

Give me a kiss.

VERENA TURNS TO HIM, AND LAUGHS. VINCENT IS UNSURE WHAT IT MEANS. VERENA SUDDENLY GRABS HIS FACE AND KISSES HIM HARD ON THE LIPS. HE IS SHOCKED, BUT ONLY FOR A MOMENT, THEN HE JUMPS UP, AND STARTS TAKING HIS CLOTHES OFF. VERENA WATCHES HIM JUST FOR A MOMENT, THEN QUICKLY STRIPS HERSELF. THEY GRASP ONTO EACH OTHER, AND WRESTLE EACH OTHER DOWN. HALF FIGHTING, HALF MAKING LOVE, THEY EVENTUALLY GET INTO A RHYTHM, AND QUICKLY CLIMAX.

A ROBIN WATCHES THEM CURIOUSLY.

THEN A LOUD CRACK FROM ONE OF THE BRANCHES SENDS THEM FOR THE SECURITY OF THE TRUNK. THE PLATFORM LEANS HEAVILY TO ONE SIDE, AND THEIR CLOTHES TUMBLE OFF. THEY LAUGH WITH ABANDON. VERENA CURLS HER BODY AROUND THE TREE, SLIPPING A LEG IN BETWEEN HIS. THEY GAZE INTO EACH OTHER'S LAUGHING EYES.

CUT TO

60) EXT. TREE. DAY

THEY ARE BOTH ONLY HALF DRESSED, STANDING AT THE BASE OF THE TREE. VERENA IS PUTTING ON VINCENT'S TROUSERS.

VINCENT

But they are my jeans.

VERENA

I can't help that, I have to pick up the kids.

VINCENT IS LOOKING AT VERENA, AND LOOKING BACK UP INTO THE TREE, ALTERNATIVELY.

VINCENT

But even if I can get them down, they won't fit.

VERENA

Then go on a diet .. you could do with it.

SHE QUICKLY SLIPS ON HER SHOES, AND RUNS OFF DOWN THROUGH THE FOREST.

VINCENT

But .. but .. may alor.

HE LEANS AGAINST THE TREE, A BIG GRIN SLOWLY COVERING HIS ENTIRE FACE.

CUT TO

61) EXT. STREET. DAY

VERENA HAS JUST ARRIVED BACK HOME WITH THE KIDS. VERENA IS HAVING DIFFICULTY KEEPING VINCENT'S JEANS UP.

BROOK

Mum your loosing weight.

VERENA

No I`m not.

HOLLY LOOKS AT VINCENT`S JEANS.

HOLLY

They`re not your jeans.

VERENA

Oh yes they are .. spoils of war.

BROOK LOOKS AWAY, HURT, AND VERENA NOTICES HIS REACTION. THEY WALK UP THE PATH TO THE FRONT DOOR, WHEN JACK COMES OUT OF HIS.

JACK

Well there you are, can never bloody catch you in these days. Here, delivered by pigeon.

HE HOLDS OUT AN ENVELOPE, OVER THE FENCE. BROOK GRABS IT, AND SEEING THE BACK IS NOT SEALED DOWN, OPENS IT, AND WITHDRAWS AN INVITATION. VERENA TRIES TO PLUCK IT FROM HIS GRASP, BUT HE SQUIRMS AWAY.

VERENA

OK. What does it say?

BROOK

`THE SOMERSET BRANCH, OF THE ROYAL SOCIETY FOR THE PROTECTION OF BIRDS, INVITE MRS. VERENA PHILLIPS, AND PARTNER, TO THEIR ANNUAL SPRING BALL. ON THE 22nd. OF APRIL. TO BE HELD AT THE MALLET`S ANCESTRAL HOME, CHARGOT. FANCY DRESS.`

JACK

Now doesn`t that sound grand.

HOLLY

Oh, can I come.

VERENA

Give me that.

BROOK HANDS IT TO HIS MOTHER.

VERENA

Well that`s strange, I told them I didn`t want to go, and no you can`t go.

JERAMY (V.O.)

Then perhaps you`ll invite me.

JERAMY IS STANDING AT THE GATE. VERENA TURNS AWAY, UNLOCKS THE DOOR, AND MOTIONS FOR THE CHILDREN TO GO INSIDE.

VERENA

Keep an eye on the kids for me Jack, I have to see the doctor.

JACK

It`s always a pleasure.

JACK GRINS FROM EAR TO EAR. AND VERENA GIVES HIM A DISAPPROVING LOOK.

CUT TO

62) INT. CAR. DAY.

THE CAR IS PARKED UP ON THE TOP OF PORLOCK HILL, ON A ROUGH TRACK IN OPEN MOOR LAND, IT IS FACING THE VALLEY, POINTING TOWARDS HURLSTONE POINT. A FAMILY OF GOLD CRESTS ARE SCABBLING AMONGST THEMSELVES NEXT TO THE CAR.

VERENA AND JERAMY ARE FACING EACH OTHER. VERENA IS IN A STATE OF SUPPRESSED ANGER.

JERAMY

So you see Verena, I`m in love with you, I`ve never been happier in my whole life .. than this past six months.

VERENA

And I suppose that you want to start having sex with me again, .. is that it?

JERAMY

Look, once a reasonable time has past .. I do have a certain position to protect ..

VERENA CUTS HIM OFF, TURNING AWAY, AND LOOKING OUT OF THE WINDSCREEN.

VERENA

Oh of course, your, `certain position`. Which one`s that Jeramy, the one where you pirouette on your cock .. or the one where you shove your cock up your own arse.

JERAMY

Verena, why are you being like this .. for god sake I want to marry you.

VERENA IS TAKEN A BACK. SHE TURNS TO FACE HIM AGAIN.

VERENA

What .. you`d want to marry me?

JERAMY

That`s what I`ve been trying to tell you.

VERENA BECOMES SUSPICIOUS.

VERENA

When?

JERAMY

I don't know .. about a year.

VERENA

Oh, only a year. You should be well and truly bored with me by then. So if that's what your thinking .. forget it.

JERAMY FINALLY LOOSES HIS TEMPER, AND SLAPS THE DASHBOARD.

JERAMY

God damn it! I'll marry you tomorrow then!

VERENA LOOKS AWAY, CONFUSED.

JERAMY

I will .. I'll marry you tomorrow ..

VERENA

I don't know ..

JERAMY

I thought you enjoyed the sex, I can't believe that you were faking that passion.

VERENA

I enjoy sex .. Jeramy .. but .. I must admit .. I was surprised how much I enjoyed it with you.

JERAMY

Then you will.

VERENA

I`ve got two kids .. and a stuffed dog .. would you be willing to take them on as well.

JERAMY

No .. of course not .. we can pack the kids them off to a work house, and send the dog to the dogs home.

VERENA WARMS TO HIS HUMOUR. SHE SITS BACK TOWARDS HIM AND PLAYS WITH HIS HAIR. HE LOOKS AT HER WITH REAL TENDERNESS.

VERENA

I know your a nice man, Doc .. Anyone who could have lived with that bitch, and not had her put down, must be .. it`s just that I can`t believe that you`d be that .. interested .. in me .. and I can`t see me playing, hostess, to all those wankers at the funeral for a start.

JERAMY

You wouldn`t have to .. they were nearly all my wife`s friends, and family .. I`m just a country doctor, who married the local heiress .. I did love her you know .. she was vibrant once .. illness is a terrible thing ..

JERAMY`S SADNESS OVERWHELMS HIM, AND HIS EYES MOISTEN. VERENA IS TOUCHED BY HIS GENUINE EMOTION, AND ENGULFS HIM IN HER ARMS. THEN THEY KISS.

CUT TO

63) EXT. CAR. DAY.

THE CAR IS BOUNCING WITH THEIR LOVE MAKING, AS A CURIOUS MAGPIE WATCHES, THEN SLOWLY IT BEGINS TO MOVE. IT PICKS UP SPEED, AND LEAVES THE TRACK, THE ROUGH TERRAIN ALERTING THEM TO THE DANGER THEY ARE IN. TOO LATE, THEY HIT A HOLLOW AND THE CAR IS BROUGHT UP SHARP.

VERENA (V.O.)

Wow, that was some jump.

MANIC LAUGHTER FROM THEM BOTH. THEY CLIMB OUT OF THE CAR AND DO THEMSELVES UP. VERENA REALIZING SHE IS STILL WEARING VINCENT`S JEANS. SHE LEANS AGAINST THE CAR, LOOKS OUT ACROSS TO HURLSTONE POINT, THEN DOWN TO THE JEANS, PULLING THE WAIST OUT.

JERAMY

Your loosing weight.

VERENA QUICKLY LOOKS AT JERAMY, NOT REALIZING HE WAS LOOKING. HE GOES TO PUT HIS ARM AROUND HER, BUT SHE CATCHES IT, AND HOLDS IT.

VERENA

Tell me something Jeramy .. do you believe me .. do you believe me when I say, that I`ve seen Eagles in Hawkcombe valley?

JERAMY IS CONFUSED, SHE WATCHES HIS REACTION. HE LOOKS AWAY, THEN BACK TO HER.

JERAMY

I'll believe anything you want me to believe, Verena.

VERENA LETS HIS HAND GO, AND WALKS A LITTLE WAY OFF,
CONSIDERING HIS REPLY, BEFORE TURNING TO HIM.

VERENA

You'll have to give me some time Jeramy. I can't just make a decision as important as getting married, on the spur of the moment. Let's not see each other for a few weeks ..

JERAMY

But ...

VERENA SHAKES HER HEAD.

VERENA

No buts .. it's not just for me .. and besides .. we can't afford to be seen together .. remember .. your `certain position`, and all that .. give it a few weeks.

SHE WALKS OFF, THEN STARTS RUNNING. HE WATCHES HER GO. THEN SHE STOPS, AND TURNS AROUND.

VERENA

I'll send the garage up to .. pull you off.

SHE LAUGHS AND WAVES, THEN RUNS LIKE THE WIND.

CUT TO

64) EXT. GARDEN. DAY.

VERENA IS PLAYING WITH THE CHILDREN WHEN VINCENT TURNS UP, CARRYING A PICNIC HAMPER, AND HER JEANS. HOLLY RUNS ACROSS, PLEASED TO SEE HIM.

VINCENT

Hello, my Ariel.

HE PICKS HER UP AND TWIRLS HER AROUND, DROPPING THE JEANS. BROOK SEES HIS MOTHER'S JEANS, AND RUNS INTO THE HOUSE. VERENA WATCHES HIM, FEELING GUILTY. SHE LETS OUT A BIG SIGH.

VERENA

What are you doing here?

VINCENT

It is a beautiful day .. so a picnic is .. normal.

HE HOLDS UP THE HAMPER. SHE GIVES HIM A WEAK SMILE, THEN LOOKS BACK TOWARDS THE HOUSE.

CUT TO

65) EXT. BEACH. DAY.

VERENA, HOLLY, BROOK, AND VINCENT ARE ON THE TOP OF THE STONE BANK, WHICH ACTS AS A BREAK-WATER FOR PORLOCK VALE. VINCENT STARTS SKIPPING IN HUGE STRIDES, AND IS SOON IMITATED BY HOLLY AND VERENA, WHO TRIES TO GET BROOK INVOLVED, BUT WITHOUT MUCH SUCCESS. THEY COME TO THE SMALL RIVER ALLER, VINCENT IMMEDIATELY TAKES HIS SHOES OFF. HOLLY AND VERENA DO THE SAME, WHILE BROOK STANDS AND WATCHES, SULKING. VINCENT, DOESN'T WAIT, BUT PICKS BROOK UP, THROWS HIM ACROSS HIS SHOULDER, AND RUNS

ACROSS THE RIVER, AND BACK UP ONTO THE BREAK-WATER. HE PLONKS BROOK DOWN, THEN SITS DOWN NEXT TO HIM, AND DRIES HIS FEET WITH THE TOP OF HIS SOCKS. VERENA AND HOLLY ARE HOLDING HANDS, AND SCREAMING AT THE COLDNESS OF THE WATER, AS THEY CROSS. BROOK WATCHES THEM, OCCASIONALLY GLANCING AT VINCENT.

VINCENT

So you think I`m a nasty french frog, huh.

BROOK GETS UP AND WALKS OFF ALONG THE TOP OF THE STONE BANK, VINCENT QUICKLY PUTS ON HIS SHOES AND FOLLOWS HIM.

VERENA AND HOLLY ARE PUTTING ON THEIR SHOES.

HOLLY

Where are they going?

VERENA LOOKS UP TO WHERE VINCENT IS SHADOWING BROOK, MATCHING HIM STEP FOR STEP, JUST ONE STEP BEHIND. SHE SMILES, AS SHE TURNS BACK TO HER DAUGHTER.

VERENA

Well you`re witnessing a strange ritual, called, male bonding. Something men have to go through, so that they can communicate.

HOLLY`S FACE SHOWS THAT SHE IS PERPLEXED. WHICH MAKES VERENA LAUGH.

VERENA

Don`t ask me Holly, I don`t understand it any more than you do .. come on let`s leave them to it.

THEY GET UP AND WANDER DOWN TO THE SEA WHERE RED SHANKS ARE WADING.

CUT TO

66) EXT. PATH. DAY.

THE FOUR MAKE THEIR WAY UP A TIGHT WINDING PATH FROM THE BEACH, AND COME TO A BIGGER TRACK, WHICH LEADS LEFT, TO HURLSTONE POINT, AND IN THE OTHER DIRECTION, TO JERAMY'S CHALET, WHICH IS JUST VISIBLE, AND EVENTUALLY TO BOSSINGTON.

VINCENT

What a wonderful little house.

VERENA TURNS AWAY, AND PULLS AN EXCRUCIATING `FACE`, THEN HEADS UP TOWARDS THE DERELICT LIFE GUARD STATION, ON HURLSTONE POINT. THE REST FOLLOW.

CUT TO

67) EXT. LIFE GUARD STATION. DAY.

VINCENT AND HOLLY ARE UNPACKING THE HAMPER.

VERENA IS LEANING AGAINST A RAIL, WHICH GUARDS AN IMMENSE DROP; SHE IS LOOKING OUT TO SEA, WHERE BLACK BACKED GULLS ARE IN ARIEL COMBAT WITH TERNS.

BROOK HAVING EXPLORED THE RUIN, SITS ON THE WINDOW SILL, UNHAPPY.

VERENA COMES OUT OF HER REVERIE, AND TURNS AROUND, LEANING AGAINST THE RAIL, UNTIL SHE SEES BROOK, THEN SHE QUICKLY JOINS HIM ON THE SILL.

VERENA

Don`t you like him.

BROOK

He`s alright.

VERENA

You`re angry with me .. aren`t you?

BROOK LOOKS AT HER, THEN LOOKS DOWN.

VERENA

You really know how to make me feel guilty .. you can get to me more than any one else in the entire world .. I`m sorry .. I`m sorry Brook. It was one of those things that happen.

BROOK

Your in love with him, aren`t you?

VERENA

I hardly know him.

BROOK

So why were you wearing his jeans!

VERENA LETS OUT A BIG SIGH.

VERENA

You know why.

BROOK IS BITTER.

BROOK

But you said that you`d wait for Joe, that you only sent him away to get a job.

VERENA LOOKS GUILTY.

VERENA

Did I say that?

BROOK IS ANGRY AND FIERY.

BROOK

Yes, you know you did!

VERENA APPEALS TO THE HEAVENS.

VERENA

Oh God .. why did you make life so difficult.

BROOK

You`ll never get to heaven.

VERENA

You`re right .. I`m a complete, an utter, slag.

SHE SAYS THIS WITH A SENSE OF ENTHUSIASM, THEN CONTINUES IN THE SAME VEIN.

VERENA

And what`s more .. I enjoy it.

THEN SHE TURNS AND GIVES HIM A BIG HUG, THEN WITH GREAT SINCERITY.

VERENA

But I love you .. I love you more than anything in this whole wide wonderful world. I don`t care what else you think of me, just know that`s true.

SHE KISSES HIM ALL OVER HIS FACE, WHICH WRINGS A SMILE OUT OF HIM. HE GRASPS ONTO HER, AND THEY HUG EACH OTHER TIGHT.

BROOK

Well it doesn`t look like he`ll be with us very long mum.

VERENA SITS BACK AND LOOKS AT HIM. BROOK IS SMILING AT SOMETHING BEHIND HER. SHE TURNS AROUND AND SEES

VINCENT BALANCING ON THE TOP OF THE RAIL, OVER BALANCING ONE WAY, THEN THE OTHER. BROOK JUMPS DOWN, AND RUNS ACROSS TO WHERE HOLLY IS PLEADING FOR HIM TO COME DOWN. VERENA WATCHES WITH DELIGHT.

CUT TO

68) INT. FRONT ROOM. DAY.

VERENA IS PULLING UP A FISH NET STOCKING, SHE IS DRESSED IN THE `IMAGE` OF A FRENCH PROSTITUTE, THE TINY LITTLE LEATHER MINI SKIRT REVEALING HER SUSPENDERS AND THE NAKED TOPS OF HER LEGS. SHE HAS A STRIPED BLOUSE, AND A SMALL BERET, ON ONE SIDE OF HER HEAD. THICK MAKE-UP HAS BEEN MASTERFULLY APPLIED. THE CHILDREN ARE WATCHING HER, ENTRANCED.

A KNOCK AT THE DOOR SENDS BROOK RACING OUT OF THE ROOM. HE COMES BACK SQUEALING, CARRIED UNDER ONE OF VINCENT'S ARMS, WHO IS DRESSED IN A FRENCH SAILORS OUTFIT. HE SLAPS VERENA'S BOTTOM, AND THEN PICKS HOLLY UP.

VINCENT

What do you think my little Ariel, how do you like my uniform?

HOLLY

I wish I could go.

VINCENT

Another time my petit sho .. I promise .. I promise. I will take both of you to the medieval fete, in Sarlat, a town near where I live in France.

HE PUTS THEM BOTH DOWN, JUST AS VERENA HAS FINISHED WITH HER STOCKINGS, AND THEY STAND LOOKING AT EACH OTHER, THEN BURST OUT LAUGHING. A KNOCK ON THE DOOR, IS FOLLOWED BY THE DOOR OPENING, AND JACK WALKS IN.

JACK

Well bugger me, if the navy ain't in town.

JACK STANDS BACK TO APPRAISE THEM BOTH, AND THEY PERFORM IN THEIR ROLES. HE SPEAKS TO VERENA

JACK

And you should carry a bloody health warning, you're not good for a young man's heart .. nor for an old `uns, either.

JACK GIVES HER A KNOWING WINK, VERENA GIVES HIM A CROSS LOOK.

VERENA

I promise I won't be back too late, help yourself, and make sure they go to bed .. before ..

THE KIDS WAIT FOR HER TO FINISH

VERENA

..mid night!

THE KIDS CHEER.

VINCENT

Bon!

HE HOLDS OUT HIS ARM FOR VERENA, AND SHE TAKES IT. THEY LEAVE THE ROOM IN STYLE. JACK AND THE KIDS FOLLOW THEM OUT.

CUT TO

69) EXT. HOUSE. NIGHT.

VERENA AND VINCENT GET HALF WAY DOWN THE PATH, WHEN SHE REMEMBERS THAT SHE HASN'T KISSED THE KIDS, AND COMES RUNNING BACK, AND DOES SO.

JACK

An what about a one for me then?

VERENA

Oh .. alright.

AND SHE KISSES HIM ON THE FOREHEAD, AND AS SHE DOES SO, HE SAYS QUIETLY.

JACK

I saw an old friend of yours today, same one that gave me the invitation.

HE GIVES HER ANOTHER WINK, BUT TURNS AWAY, USHERING THE KIDS INSIDE, WITHOUT SAYING ANYTHING ELSE. VERENA WALKS BACK UP THE PATH, WONDERING, UNTIL VINCENT SWEEPS HER OFF HER FEET.

CUT TO

70) INT. BALLROOM, CHARGOT. NIGHT.

THE FANCY DRESS BALL IS WELL UNDER WAY. VERENA, IS DANCING BOISTEROUSLY WITH VINCENT. THEY DANCE ACROSS THE ROOM, AND OUT OF THE OPEN FRENCH WINDOWS, WATCHED BY JERAMY IN HIS BATMAN'S

OUTFIT, CONCEALED FROM THEIR VIEW BY A FLOWER ARRANGEMENT. ROBIN HOOD, ALSO IN A MASK, WHO HAS ALSO BEEN WATCHING THEM, MAKES HIS WAY THROUGH THE CROWDS, TO WHERE JERAMY IS STANDING. HE SPEAKS IN A DEMANDING MANNER.

ROBIN HOOD

I want a word with you.

JERAMY LOOKS AT THE CHARACTER, THEN RECOGNIZES JOE.

JERAMY

Joe?

JOE

Not in here, outside.

HE DOESN'T WAIT FOR AN ANSWER, BUT TURNS, AND HEADS FOR THE FRENCH WINDOWS.

JERAMY LOOKS CONCERNED, BUT AFTER A MOMENT, FOLLOWS.

CUT TO

71) EXT. CHARGOT. NIGHT.

JOE HEADS FOR A SMALL PAVILION, TURNING BACK NOW AND THEN, TO MAKE SURE JERAMY IS FOLLOWING HIM. AS THEY WALK ONTO THE PAVILION, THE SOUND OF PEOPLE `SCREWING` CAN BE HEARD. JOE AND JERAMY LOOK AT EACH OTHER, THEN PEER OVER THE SIDE, WHERE VERENA AND VINCENT, ARE HARD AT IT. JOE AND JERAMY LOOK AT EACH OTHER, THEN BACK DOWN, AS VERENA `COMES`. SHE OPENS HER EYES, AND IS LOOKING UP AT A HORRIFIED ROBIN HOOD, AND A DEEPLY SADDENED BATMAN.

VERENA

Shit.

SHE PUSHES VINCENT OFF BEFORE HE HAS `COME`, AND HE THINKS SHE WANTS TO GET ON TOP.

VINCENT

Ride me .. ride me Verena.

BUT VERENA HAS GOT UP, AND QUICKLY PUTS ON HER KNICKERS. VINCENT LIES BACK DISAPPOINTED. THEN HE TOO SEES THE ONLOOKERS. AND QUICKLY GETS TO HIS FEET, DOING HIMSELF UP. JOE COMES OUT OF THE PAVILION TO CONFRONT VERENA, BUT JERAMY STAYS UP ON THE PAVILION.

JOE

You little slag!

VERENA

Please Joe .. not here.

JOE

How could you do this to me.

VINCENT

What is this?

JOE

I`ll tell you what this is .. this is my fucking girl friend!

VINCENT IS SHOCKED, AND LOOKS TO VERENA, WHO CAN`T FACE HIM.

JOE

And see that up there, Gotham City`s finest, well he just so happens to be her `John`.

VINCENT LOOKS UP TO JERAMY, WHO LEANS DOWN, AND PLACES HIS HEAD ONTO HIS FOLDED ARMS, RESTING ON THE RAIL. VINCENT LOOKS BACK TO VERENA.

VINCENT

Who is this .. John?

VERENA GOES TO LEAVE, BUT JOE GRABS HER, AND PUSHES HER BACK.

JOE

No you don`t bitch .. tell the sailor about how you prostituted your self with Batman here.

VINCENT LOOKS AT VERENA, WHO CAN`T LOOK AT HIM.

JOE

Go on, tell him! .. Tell him how you used to please him .. for money!

VERENA TURNS AROUND AWAY FROM THEM ALL.

CUT TO

72) FLASH BACK. INT. SOUTH AFRICAN SCHOOL HALL. DAY.

THREE SECONDS. THE LITTLE GIRL FROM THE LAST FLASH BACK SCENE, GETS DRAGGED THROUGH A DOOR BY A MAN, SHE`S SCREAMING AS THE TEARS RUN DOWN HER CHEEKS. WE CAN HEAR THE CHILD`S CRIES.

CUT TO

73) EXT. CHARGOT. NIGHT.

VINCENT`S ANGER IS MOUNTING FAST. VERENA IS SHAKING.

VINCENT

What .. is this true .. you are a prostitute?

VERENA LOOKS DOWN, A SLIGHT TREMBLE TO HER HEAD. VINCENT CAN SEE THAT IT`S TRUE. HE WALKS AWAY, AND PUSHES JOE OUT OF THE WAY, STORMING OFF ACROSS THE GARDEN. VERENA IS PAINED BEYOND BELIEF. SHE RAISES HER FACE TO THE SKY, SQUEEZES HER EYES TIGHT, AND BITES HER LIP TILL THE BLOOD FLOWS, BUT SHE DOESN`T CRY. JERAMY SEES THE TERRIBLE LOOK OF ANGUISH ON HER FACE, AND KNOWS THE TRUTH, HE TURNS AWAY, AND WALKS SLOWLY BACK TOWARDS THE HOUSE. JOE MAKES A MOVE TOWARDS VERENA.

VERENA

Don`t touch me!!

SHE RUNS PAST HIM, LEAVING HIM DISTRAUGHT.

CUT TO

74) INT. LIVING ROOM, JERAMY`S HOUSE. DAY.

JERAMY IS SITTING IN AN ARMCHAIR, LOST IN THOUGHT. HE IS FACING THE OPEN DOOR ONTO THE HALL. THE FRONT DOOR IS OPEN, ALLOWING THE LIGHT TO STREAM THROUGH, A STARLING WANDERS ABOUT LOOKING FOR INSECTS. JOE ENTERS THE HALL, SCARING THE BIRD, AND LOOKS INTO THE LIVING ROOM, THEN WALKS IN, AND DROPS DOWN INTO A CHAIR OPPOSITE JERAMY.

JOE

Well the french bastard`s gone .. so that just leaves you and me.

JERAMY

Where`s he gone?

JOE

Back home, by all accounts.

JOE LOOKS AROUND AT THE QUALITY OF HIS SURROUNDINGS.

JERAMY

Well then Joe .. that doesn`t leave anybody.

JOE

I forgive her .. I haven`t exactly been faithful to her .. since I`ve been away .. and I love her .. I really love her.

JERAMY`S SUBDUED SAD LAUGHTER TRAILS OFF.

JERAMY

Don`t you think I do.

JOE

What! You think she could love an old man?

JERAMY

I didn`t say that .. I .. I`m in love with her Joe, I didn`t say that she was in love with me .. she brought me back from a sort of living death .. She gave me more happiness .. no .. just more life .. in a few months .. than I have experienced .. since, I can`t remember when .. if ever. But your right .. she doesn`t love me .. and neither does she love you.

JOE

What do you know of love, huh, if it hadn`t been for her love for me, I`d still be stuck in this dump. I`ve done real well since going to London, an`ll because of er. I said I`d make her proud of me, and I will .. I am.

JERAMY GETS UP AND WALKS ACROSS TO THE WINDOW, AND LOOKS OUT, FILLED WITH SADNESS. HE TURNS BACK AROUND, AND WALKS OVER TO HIM.

JERAMY

She doesn`t love you. Didn`t you see her face when he left. So much pain. I felt it .. I felt it, for her.

JOE

She`ll soon forget him.

JERAMY

She`ll never forget him as long as she lives.

JOE

Oh yeah, so how come she made no attempt to see him then.

JERAMY WALKS BACK TO HIS SEAT, AND SITS DOWN.

JOE

Go on, tell me that.

JERAMY SIGHS.

JERAMY

Lack of self worth Joe .. she hides it well .. but she`s second class, strictly second class. That`s how she thinks .. no .. that`s how she feels.

JOE GETS UP, AND WANDERS AROUND PICKING UP ITEMS, AND PUTTING THEM DOWN AGAIN.

JOE

And this is how you think you can make her first class .. is

that it.

JOE THROWS AN ANTIQUE VASE INTO THE FIRE PLACE. JERAMY SMILES SYMPATHETICALLY AT JOE`S ACTION.

JERAMY

Oh Joe .. I sympathize with you so much ..

JERAMY GETS UP, WALKS ACROSS TO AN ANTIQUE CLOCK, PICKS IT UP, AND THROWS IT OUT OF THE WINDOW. THEN GOES ACROSS TO ADMIRE HIS HANDY WORK. HE`S IMPRESSED, AND SO IS JOE, WHO PICKS UP A CHAIR, AND SMASHES IT AGAINST A SMALL ANTIQUE TABLE, WITH A CRYSTAL FLOWER VASE FILLED WITH EXPENSIVE PAPER FLOWERS. JERAMY LAUGHS, AND PICKS UP A CHAIR AND BRINGS IT DOWN ON THE PIANO. JOE DOESN`T WAIT, BUT SETS TOO, SMASHING WHATEVER HE CAN LAY HIS HANDS ON, JERAMY BEATING HIM TO A NUMBER OF THE THINGS. SOON THEY HAVE SMASHED THE PLACE TO PIECES. JERAMY IS EXHAUSTED AND COLLAPSES AGAINST THE WALL, LETTING HIMSELF DROP DOWN UNTIL HE`S SITTING ON THE FLOOR. JOE MANICALLY USES A CHAIR LEG TO SMASH UP THE REMAINS OF THE PIANO, HIS ANGER, FRUSTRATION, AND HURT, MANIFESTING ITSELF FOR THE FIRST TIME, AS THE PIANO FAILS TO SUCCUMB TO HIS ACTION. HE BEATS AT IT UNTIL HE`S EXHAUSTED, BY WHICH TIME HE`S CRYING. HE SUDDENLY STOPS, AND COLLAPSES ON THE FLOOR, SOBBING.

JOE

It`s not fair .. it`s not fair.

JERAMY SIGHS.

JERAMY

If you want fairness in life Joe .. you have to be fair to your self, and that means being fair to her. And she deserves the best .. the best from both of us .. and that`s fair .. She deserves him, she really does.

JOE

No no no no no ..

HIS VOICE TRAILS OFF. JERAMY SPRINGS TO HIS FEET AND GOES ACROSS AND HELPS JOE UP.

JERAMY

Come on .. we have to do what is right .. and that means putting right, what we've done wrong. You've got to let her go Joe, and that's being fair not just to her, but also to your self. And I've got to get him back, because, that's both fair to her, and to me. Come on, let's go and get drunk. I've a fine cellar .. and we can smash that up as well.

JOE

I fucking well hate you ..

JERAMY

I fucking well hate myself ..

JERAMY LAUGHS, AND JOE HALF LAUGHS THROUGH HIS TEARS. ARMS AROUND EACH OTHER THEY MAKE THEIR WAY THROUGH THE DEBRIS, AND OUT OF THE ROOM.

CUT TO

75) EXT. DOME, FRANCE. NIGHT.

A CAR COMES UP THROUGH THE OLD STONE GATE, AND INTO THE MARKET

PLACE. IT PULLS UP OUTSIDE OF THE HOTEL, A TWO STAR MITCHELIN.
JERAMY GETS OUT, LOCKS THE CAR, AN LOOKS AROUND HIM.

CUT TO

76) INT. RESTAURANT. NIGHT.

JERAMY WALKS INTO THE BUSY RESTAURANT, AND SURVEYS THE SCENE.
HE IS APPROACHED BY A WAITER, WHO SPEAKS IN FRENCH.

WAITER

Por une?

JERAMY NODS, AND FOLLOWS THE WAITER ACROSS TO A TABLE SET FOR
TWO; HE SITS DOWN. THE WAITER SHOWS HIM THE MENU.

JERAMY (IN FRENCH)

Thank you, but could you tell me if Vincent is here.

WAITER (IN FRENCH)

But of course, why shouldn't he be?

JERAMY (IN FRENCH)

Could you ask him to come out, it is important.

THE WAITER NODS, AND HEADS OFF TO THE KITCHEN. JERAMY LOOKS
AROUND, AND SEES A STUNNING MID-AGED WOMAN, CATHERINE, STANDING
ENTERTAINING SOME GUESTS AT A TABLE. VINCENT COMES OUT WITH THE
WAITER, WHO POINTS IN JERAMY'S DIRECTION. ON SEEING JERAMY, A
QUIZZICAL LOOK COMES OVER HIS FACE. HE APPROACHES.

VINCENT (IN FRENCH)

You will have to excuse me, I am in the middle of preparation,
and have ..

THEN IN ENGLISH.

Jeramy what are you doing here?

HIS VOICE TRAILS OFF.

JERAMY

Obviously you don't recognize me.

VINCENT

But of course ..

JERAMY PUTS HIS FINGERS TO HIS EARS, AND WIGGLES THEM.

JERAMY

Batman.

VINCENT FIRST LOOKS AT HIM ASKANCE, AND THEN AS THE REALIZATION
DAWNS, A TRANSFORMATION OCCURS, AND HE SUDDENLY BECOMES
AGGRESSIVE. THROWING OVER THE TABLE, HE PULLS JERAMY UP BY THE
LAPELS.

VINCENT

You dare to come here .. you think you can insult me more than
you have .. with that whore of a bitch!

HE VIRTUALLY CARRIES JERAMY TO THE DOOR, AND THROWS HIM THROUGH IT.

CUT TO

77) EXT. DOME. NIGHT.

JERAMY COMES HURTLING OUT OF THE DOOR, WITH VINCENT NOT FAR BEHIND.

VINCENT

I will kill you, you English pig!!

VINCENT STARTS PUNCHING A PROSTRATE JERAMY, WILDLY. HE IS SAVED FROM A TERRIBLE BEATING BY CATHERINE.

CATHERINE (IN FRENCH)

Enough Vincent.

SHE TAKES HIM BY THE HAIR AND DRAGS HIM BACK. VINCENT LOOKS INSANE, AND IS SHAKING. HE LETS OUT A WILD HOWL, AND STORMS BACK INTO THE RESTAURANT. CATHERINE WATCHES HIM GO, THEN TURNS HER ATTENTION TO JERAMY.

CATHERINE (IN FRENCH)

So .. why have you upset my son so much.

JERAMY UNCURLS FROM HIS FOETAL POSITION, AND ON SEEING THAT VINCENT HAS GONE, COLLAPSES ONTO HIS BACK.

JERAMY

He loves her alright.

CATHERINE HAS AN INSIGHT, AND PUTS OUT A HAND FOR JERAMY. NO SOONER HAS HE TAKEN IT, THEN HE`S ON HIS FEET. HER AMAZING STRENGTH IS A REVELATION.

CATHERINE (IN ENGLISH)

Ah ha, I knew there was a woman, somewhere .. Come.

CATHERINE LEADS JERAMY ONTO THE CLIFF SIDE TERRACE, OVER LOOKING THE DORDOGNE. SHE LEANS AGAINST THE RAIL, LOOKING HIM OVER. JERAMY STRAIGHTENING HIMSELF, JOINS HER. SHE BECKONS TO A WAITER, WHO IS CLEANING THE TABLES.

CATHERINE

Cognac for us both. So .. you are the other man.

JERAMY

If only .. He hasn`t told you then?

CATHERINE

He doesn`t need to .. but I admit, I have never seen him like this before .. silent, and sullen.

JERAMY LOOKS AT HER ASKANCE.

JERAMY

Well I hope I never meet him when he`s boisterous.

CATHERINE WARMS TO HIS QUIET HUMOUR.

CATHERINE

Does she love him?

JERAMY

Terribly.

CATHERINE

Is she wonderful?

JERAMY

Magnificent.

LOUD CLASHES AND BANGS CAN BE HEARD INSIDE THE RESTAURANT.

CATHERINE

Is she strong, and vital.

JERAMY

Wild and voracious .. and excellent breeding stock, she has two wonderful children.

CATHERINE SMILES AT HIS PARODY. THE WAITER ARRIVES AND GIVE THEM THEIR DRINKS.

CATHERINE

Is she worthy?

JERAMY STARTS OUT ALMOST SARCASTIC

JERAMY

More so than any other woman I've ever met ..

THEN BECOMES REFLECTIVE.

.. but she doesn't think so.

CATHERINE

Modest?

JERAMY

No .. she has a, history.

CATHERINE

Ahh.

VINCENT BURSTS OUT OF THE TERRACE DOORS, JUMPS DOWN THE FEW STEPS, AND LEAPS UP ONTO THE WALL. JERAMY SHOWS GREAT CONCERN, AND GOES TO MOVE AROUND CATHERINE, WHO STOPS HIM.

CATHERINE

Ignore him .. it just makes him worse.

VINCENT STRIPS OFF HIS TOP, AND LEAPS INTO THE ABYSS.
JERAMY IS HORRIFIED AND RUSHES TO THE SIDE. VINCENT IS SCALING
DOWN A TREE, AS FAST AS ANY MONKEY. CATHERINE TURNS AND LOOKS
OVER THE SIDE, BUT WITH NO CONCERN, A SMILE STILL PLAYING
ACROSS HER FACE. THEY WATCH AS HE RUNS DOWN A SMALL CLIFF SIDE
PATH, DISAPPEARING INTO TREES.

CATHERINE

Tell me .. her story.

JERAMY

It happened when she was 5 .. in South Africa. Her family were
classified white, even though, like so many whites, they had
black blood in their family

CUT TO

78) FLASH BACK. INT. SOUTH AFRICA, SCHOOL HALL. DAY.

A LINE OF CHILDREN ARE BEING MEDICALLY EXAMINED. THE YOUNG
VERENA HAS JUST HAD HER CHEST TESTED, AND IS GIVEN A CARD, BY A
MAN WHO POINTS ALONG TO A TABLE WITH A STRANGE OPTICAL DEVICE
ON IT. SHE GOES ALONG, TO WHERE A WOMAN IS OPERATING THE
DEVICE, AND GIVES HER THE CARD. THE WOMAN`S LOOK IS ONE OF
AGGRESSIVE CONDESCENSION.

WOMAN

Place your arm on here.

THE WOMAN POINTS TO A PLATE UNDER THE DEVICE. VERENA LOOKS
AROUND HER, IF LOOKING FOR A PLACE TO RUN.

WOMAN

Come along .. it won't hurt, I'm just going to see the colour of your skin .. not, that I really need to.

VERENA RELUCTANTLY PLACES HER ARM ONTO THE PLATE. THE WOMAN LOOKS DOWN THROUGH SOMETHING LIKE A MICRO-SCOPE. AND WHEN SHE LOOKS UP, SHE HAS A CONDESCENDING LOOK ON HER FACE. SHE WRITES SOMETHING ON THE CARD, AND HANDS IT BACK TO VERENA. WHO STANDS LOOKING BACK AT HER.

WOMAN

You can leave now.

VERENA CARRIES ON DOWN THE CUE, AND STANDS BEHIND SOME OTHER CHILDREN. THE WOMAN WHO'S HAS BEEN WRITING ON THE CARD LOOKS UP AND SEES WHERE SHE IS STANDING, AND GETS ANGRY.

WOMAN

Not there, that`s for whites.

VERENA WANDERS BACK DOWN THE LINE, UNTIL SHE COMES TO THE ENTRANCE WHERE THE CHILDREN HAVE COME THROUGH. THE WOMAN SHOUTS AT HER.

WOMAN

Not that way you stupid Kaffa, across there! God, they`re so thick.

THE WOMAN POINTS TO A DOOR MARKED `COLOUREDS`. A MAN COMES ACROSS AND TAKES HER BY THE ARM, AND TRIES TO GUIDE HER TOWARDS THE DOOR, BUT VERENA RESISTS, AND HAS TO BE DRAGGED, SCREAMING THROUGH THE DOOR.

CUT TO

79) EXT. TERRACE. NIGHT.

CATHERINE LOOKS AT JERAMY WITH COMPREHENSION.

JERAMY

Her parents couldn't send her to a white school, so they were forced to sent her to England, as they didn't want a .. kaffa .. in the family.

VINCENT HAS APPEARED ON AN OUTCROP OF ROCK, A FEW HUNDRED METERS AWAY, LIT BY THE LIGHTING FOR THE RESTAURANT. HE STARTS BEATING HIS CHEST, AND HOWLING.

JERAMY

Is he all right?

CATHERINE LOOKS ACROSS TOWARDS HIM, AND SMILES

CATHERINE

He was always larger than life, full of passion, he was created big .. big in everything, including his emotions. So it might surprise you, that he has never been in love .. or perhaps that`s not so surprising .. tell me, are you hungry.

JERAMY

I haven't eaten, since I left England.

VINCENT HAS GONE QUIET, AND AS CATHERINE SPEAKS SHE LOOKS BACK TOWARDS WHERE HE IS, FOR THE FIRST TIME WITH CONCERN.

CATHERINE

Then you shall dine with me.

CATHERINE LEANS SLIGHTLY OVER THE WALL, AND SHOUTS OUT TOWARDS HER SON.

CATHERINE (IN FRENCH)

Put some clothes on dear, you`ll catch cold.

CUT TO

80) EXT. CLIFF, DOME. NIGHT.

CLOSE UP OF VINCENT, AS HE IS KNEELING IN SILENCE, WITH A LOOK OF ANGUISH. ON HEARING HIS MOTHER, IT TURNS TO ONE OF DISBELIEF. HE SCREAMS OUT, LEAPING TO HIS FEET.

VINCENT

Motherrrrr!!!

HE RENEWS HIS RANTS, AND RAVES.

CUT TO

81) EXT. TERRACE. NIGHT.

CATHERINE SMILES AND HOLDS OUT HER ARM, JERAMY TAKES IT, AND AS THEY GO INSIDE.

CATHERINE

Leave my son to me.

CUT TO

82) INT. VILLAGE `HUT`. DAY.

THE CHILDREN ARE DOING BALLET EXERCISES AS VINCENT ENTERS, HOLLY IMMEDIATELY RUNS ACROSS TO HIM, AND HE SWINGS HER ROUND.

VINCENT

Mrs. Roberts, can I take Holly to her mother?

MRS. ROBERTS GIVES HIM A WARM KNOWING SMILE.

MRS. ROBERTS

Yes, of course .. nice to see you back.

HOLLY GETS HER COAT AND THEY LEAVE.

CUT TO

83) EXT. HAWKCOMBE VALLEY. DAY.

VERENA AND BROOK ARE WATCHING THE EAGLE, IT IS CARRYING SOMETHING IN ITS BEAK, WHICH IT DROPS. BROOK WATCHES WHERE THE OBJECT FALLS, WHILE HIS MOTHER CARRIES ON WATCHING THE EAGLE. HE JUMPS UP AND RUNS DOWN INTO THE WOODS. VERENA IS ABOUT TO FOLLOW, WHEN SHE HEARS HER DAUGHTER`S VOICE, AND TURNS TO SEE

HOLLY WITH VINCENT.

SHE TURNS AWAY, OVERCOME WITH EMOTION, SHE GAZES DOWN AFTER BROOK.

VINCENT COMES AND STANDS BESIDE HER, AND TAKES HER HAND. HOLLY STANDS BETWEEN THEM LOOKING FIRST AT ONE, THEN THE OTHER. TEARS RUN DOWN VERENA`S FACE, AS SHE SILENTLY HEAVES.

HOLLY

Mummy mummy, your crying .. I`ve never ever seen you cry.

DOWN IN THE VALLEY, BROOK SHOUTS.

BROOK (V.O.)

It`s a shell!

HOLLY TURNS AND RUNS DOWN TOWARDS HER BROTHER. VINCENT STANDS LOOKING AT VERENA, SHRUGGING HIS SHOULDERS, MOVING HIS HEAD ABOUT. THE TEARS DROP OFF HER CHIN. VINCENT LOOKS DOWN TO WHERE THE CHILDREN ARE, THEN TO VERENA. SHE FINALLY LOOKS AT HIM, A SMILE FIGHTING ITS WAY THROUGH.

BROOK (V.O.)

Mum, its an Eagles egg!

VERENA AND VINCENT, LOOK QUICKLY DOWN TOWARDS THE CHILDREN, BACK TO EACH OTHER, THEN SPRING DOWN THE VALLEY. FREEZE IN MID LEAP.

CUT TO

CREDITS ROLL.

84) EXT. WOODS. DAY.

VARIOUS SHOTS OF TWO EAGLES SOARING.

AS WE SEE THESE, WE HEAR FADING IN, IN V.O.

JACK (V.O.)

Bugger me, if I don't know where you get these bloody ideas from.

HOLLY (V.O.)

Now you know you shouldn't swear, I'm only a little girl.

JACK (V.O.)

But you make me swear .. changing legends to suit your self, there never was no Eagle in that there story.

HOLLY (V.O.)

But we found its egg.

JACK (V.O.)

That be now, damn and blast, not in the legend .. There were only a witch, and a giant.

A MOMENTS SILENCE.

HOLLY (V.O.)

What was the giant called?

JACK (V.O.)

How the hell should I know.

HOLLY (V.O.)

See, you don't even know his name .. He was called Bernard.

JACK IS INCREDULOUS.

JACK (V.O.)

And how do you know he were called Bernard?

HOLLY (V.O.)

Because Vincent told me .. he said all giants are called Bernard.

JACK (V.O.)

God damn almighty .. what does that bloody French man know, about .. bloody English giants.

HOLLY (V.O.)

He said all giants come from France .. and so .. all giants are called Bernard.

JACK (V.O.)

That's it! .. I've heard enough .. here put one of these in your mouth .. that'll keep you quiet.

RUSTLING OF A PAPER BAG.

HOLLY (V.O.)

There aren't any black ones left.

JACK SOUNDS GUILTY.

JACK (V.O.)

I ate em all.

HOLLY (V.O.)

That wasn't very nice .. you know I like the black ones.

JACK (V.O.)

Well just so happens, that I like em too.

HOLLY TALKS WITH HER MOUTH FULL.

HOLLY (V.O.)

We're moving to France.

JACK (V.O.)

An about bloody time too .. maybe I can get my legends back.
And don't you be forgetting to take that bloody dog of yours
with you neither, it's made a fine mess of my vegetable
patch .. ain't it just.

CREDITS END.

THE END

HURLSTONE POINT

THE PITCH. A cheap budget romantic comedy, 120 mins., set in the early 80s on a coastal part of Exmoor. It explores the nature, transformation, and roots of legends, through the personal story (legend) of our protagonist Verena.

This raunchy, at times pornographic, love story, is underscored by a traumatic racial experience in Verena`s childhood which has left her with a poor self image. Four tiny flashes from the experience are used in poignant moments of the story, and finally in full to reveal the underlying motivation for her behaviour. Her three lovers, as different in physical presence as they are in personality, eventually collide at the defining moment of the story when both her sexual exploits, including prostitution, and her emotional preference, are revealed tragically to them all.

The backdrop, which replaces a sub-plot, marks the arrival of eagles on Exmoor. This brings both ridicule to Verena, as she is the only one who has seen them, and the transformation of the Legend of Hurlstone Point.

A rich collection of local characters help to define the time and place in which the story is set, and her two children who both have well developed characters, play a significant role in revealing her personality and character.

The scenes are festooned with birds, from the very beginning to the sickly sweet ending, their presence adding richness and realism, with the possibility for a unique visual perspective from an imaginative director; literally the `birds eye view`.

HURLSTONE POINT

THE SYNOPSIS. It is late summer. As the story begins, Verena, an athletic 26 year old, of obvious mixed race, is on Exmoor where she has just re-sighted an Eagle. This event delays her in picking up her six year old daughter Holly from dance class in the local village hall. While waiting Holly meets the newly arrived french chef Vincent, a young Gerard Depardu, as he searches for his new employer, Mrs. Roberts, who besides being the proprietor of The Ship Inn, also runs the dance class. This chance meeting of Holly and Vincent marks the beginning of a

special relationship.

Verena has been working as a barmaid at The Ship Inn during the summer season, but is about to lose her job. Vincent and Mrs. Roberts arrive as Verena is lowering beer barrels down into the cellar, he tries helping, only to be cold shouldered by Verena, which confounds an uncomprehending Vincent.

Verena and the kids set off for a day on Exmoor, and on the way out we are introduced to Jack, 'old knackers', her next door neighbour, who loves badgering her in a humorous way. He warns her of an impending thunderstorm which Verena finds ridiculous, as it is a fine autumn's day. But he turns out to be right, which fits in perfectly with Verena's telling to her children of her interpretation of The Legend of Hurlstone Point, a version reflective of her past and present life.

Verena has a young, unemployed, and immature lover Joe, who breaks into the local mini-market to steal groceries after Verena castigates him for taking 'food from her children's mouths'. When he is caught, Verena much to her humiliation, (flash from her bad childhood experience) pleads his case to the owner Mrs. Nelson, and Joe is let off on the condition that he sorts himself out by going away to look for work. Exit Joe, but he swears to return and make her proud of him.

While shopping at the mini-market Mrs. Roberts and Mrs. Nelson suggest to Verena, that Vincent is just the man for her, as he is obviously the kind of man for them. Verena says revealingly, that she doesn't think that he would be interested in someone like her, and then covers her lack of self worth by saying she doesn't like 'arty-farties' anyway. They are interrupted by the arrival of the local doctor, Jeremy (Irons perhaps) and Mrs. Nelson closes up shop after Verena and Mrs. Roberts have left. They retire to her quarters where Jeremy reveals that his wife is coming to the end phase of her long illness. Jeremy is in need of emotional, and by suggestion, sexual support, but Mrs. Nelson can't help 'like that' while hinting that others (Verena) might benefit.

Verena wants to use the bonus from her holiday job to get her car MOT'd but it's beyond reinstatement. George, the friendly bantering mechanic, finally persuades a proud Verena to buy another car she can't afford, telling her that he 'just knows' she will get the money to pay him the rest.

It's now autumn, and while out searching for the eagle Verena sees through her binoculars Vincent watching her through

binoculars. She hides in the woods to avoid meeting him.

The local charity group, and general pranksters, The Farrowers, are having their annual `do` at The Ship, and Verena has been called in to help in the bar. Vincent tries `chatting` her up but without success, and is told by Mrs. Roberts` daughter that it`s because he stole her job. Mean while with the help of Mrs. Roberts, Verena has arranged to turn the tables on The Farrowers by wiring the metal urinal up to an electric fence accumulator and plumbing in a shower unit to the men`s toilet. The results are electrifying for the men but taken in the right spirit. Vincent gets baptized, then makes the final break through of local acceptance when he shows generosity as The Farrowers take a collection for Verena. The offer of charity only embarrasses this proud woman, and she flees.

Holly and Vincent develop their relationship as he now takes her dance class, after a session he wants to meet the mother of this gifted child still not aware that it is Verena. But Verena whisks her daughter off bird watching before he has the chance. While out looking for the eagle, Holly practising her dance steps, runs into Verena watching through her binoculars, she is tipped over the side of a steep valley, and sprains her ankle.

That night the doctor Jeramy is called out, and he straps her ankle. He then, in extreme embarrassment, propositions Verena. She is at first mortified, then as he collapses in a state of grief and remorse, she takes pity on him, the scene ends with him sobbing with his head on her lap, while she looks around at the poverty which her living room reflects, biting her lip in contemplation of the possibilities.

In a small wooden chalet just under Hurlstone Point, Verena and Jeramy are having sex but without much success. His `thing` isn`t working. Verena tries a number of different pornographic approaches to get it to work, but none do, and eventually she has to leave to pick up the children from school, telling him that now she has made this huge leap into prostitution she will turn him on if it kills him. Jeramy goes to get some money from his clothes, and finally gets a `hard on` watching her dress; Verena wanks him off as they stand kissing. She leaves in a hurry flicking the semen off her hand as she goes, forgetting to take the money that he is offering.

It`s winter, and Verena dressed in new clothes banter with Jack as she leaves her home. Having written to the Royal Society for the Protection of Birds, of which she is a member, she has just had a reply ridiculing her claims to have spotted an eagle in Somerset. Jack hoots with laughter then gives her a

hard time about changing The Legend of Hurlstone Point, pointing out that there never was an eagle in the legend, all in his humorous way. She responds with dual meaning, that there were a few local legends which needed changing him being one of them.

Verena arrives at the chalet under Hurlstone Point, to find a cloaked figure standing silhouetted against a roaring fire. The figure turns around to reveal Jeramy, naked under a `Batman` cape and helmet. He quickly gets Verena to put on a `Robin` outfit, and they have wild passionate sex on one of the chairs before they are interrupted by a knock on the door. Panic; the door's not locked and someone is trying the handle. Jeramy has to answer it, and finds Jack, who is given a great shock as Batman's head peers around the corner. Jack is suspicious and as he leaves queries to himself the persona of birds with names like Robin. Verena and Jeramy speculate on the outcome of their relationship becoming public, the conversation turns from one of hilarity to great sadness for both of them, as the reality of her position sinks in, and Jeramy fears for his wife. They `part` in parting.

Christmas Eve. The local amateur dramatics production of a Midsummers Night Dream. Vincent plays Puck, Jeramy plays Oberon, Mrs. Nelson plays Titian, and Holly is one of the fairies. We see in full the last 3 acts of the play, given a new dimension by the thick french accent of Puck. And we also see Verena sadden as she listens to the part of Oberon's speech where he expounds on nature's curse of detrimental physical attributes which innocent children are subject to. (flash from her childhood experience) And how she transcends this memory by the help of Puck's final speech, where he reaches out to the audience for their approval of the play; promising them, `Robin shall restore amends`.

Verena and the children leave the performance before Vincent can speak to them; he still doesn't realize that Holly is Verena's daughter. Verena and the children arrive home to a transformed living room with a magnificent fairy lit tree, surrounded by presents. When Holly asks if this is because they have been good, Verena almost breaks down emotionally as the implied suggestion is, that the transformation is only there because she has behaved badly.

Christmas day has Verena and the kids having dinner with Jack, only to be interrupted by the arrival of Jeramy. He has another proposition for her; his wife doesn't want to go back into hospital, will she look after Joan and the house. The scene

ends with Verena considering his new proposition and looking through the binoculars he has brought her as a Christmas present.

It is now early spring. Verena is watching the eagle through her new binoculars, when a blurred image of a face intercedes; Verena is confronted with Vincent. Having taken her by surprise he tries engaging her in conversation about the buzzard; which is in fact the Eagle. Disagreeing, she shows her extensive knowledge of birds in such an aggressive and yet attractive manner that Vincent declares his love for her, if only to himself. Forced to follow her magnificent pace he tries to engage her in conversation with his consummate charm. She repels him with ease until she innocently reveals that she is the mother of Holly, which brings about an insight and a dramatic change of behaviour in him. This moment is further transformed by the call of an eagle, which catches their attention, and they both see not one eagle, but two. Vincent is inspired, and dashes up the valley in the direction they went, after kissing her in appreciation and ranting in french. She responds, to herself, that she doesn't know what he said but liked what he meant.

Verena is erotically dusting the ornaments in Jeramy's house when she decides to see if Joan, Jeramy's wife, wants anything. Joan engages Verena in a condescending conversation which focuses on the sexual services Verena provides for this culturally superior man, revealing that it was her idea for their sexual relationship, and warning her not to indulge in romantic fantasies (another flash from her childhood experience). Verena is incensed at Joan's perspective of the situation and gives her a quick and bitter summary of their relationship, Batman and all, finally telling the pompous bitch to find someone else to take care of their `needs`. Joan is abstract with rage, which in her condition results in a fatal heart attack. Verena is left with confused emotions and a dead body.

The reception of the funeral has Verena, who is there only for appearance sake, feeling out of place amongst Joan's snobbish friends. Jeramy desperately wants to speak to her but Verena doesn't want to know, and she leaves him without a future.

Late spring. Verena is bird watching, but this time she sees Vincent creeping up on her, and playfully, with a sexual come on, gets him to reveal himself. Vincent doesn't miss the chance, taking her by the hand he leaps down the steep valley to where he wants to show her something; a giant Ewe tree. They

climb up to a platform with a fantastic view and hardly waiting for the formalities of fore play, they screw each other with real vigour. Which is too much for the platform and they have to escape to the safety of the trunk as it collapses. At the bottom of the tree Verena puts on Vincent's jeans, as hers are still stuck in the branches of the tree, much to the humorous constation of Vincent.

Arriving home Holly spots that she is wearing someone else's jeans, which has a bad effect on Brook. Jack has an invitation to the RSPB ball for her which has been hand delivered by an old friend. Before she can ask who, Jeramy turns up and insists that she talk to him. They park up on Porlock hill, looking out over to Hurlstone Point. When Jeramy explains that he wants to marry her she's at first suspicious, suspecting that having to wait a year before they can for 'appearances', he will have sickened of her by then. Showing real emotion he finally agrees to marry her immediately; flattered, she makes love to him in the car. The action frees the hand break resulting in a bumpy 'ride' across moorland before ending in a ditch. Laughing as they dress, Jeramy jokes that she is loosing weight as her jeans are too big for her; this brings the reality of her recent encounter with Vincent back into cool focus. She asks Jeramy as a test, if he believes that there are Eagles on Exmoor, he hesitates, then says if she believes it then he will too. She ponders his answer before telling him she will need time to consider his offer.

The next day Vincent turns up with a pick-nick hamper and her jeans. Holly is delighted, but Brook realizes the situation and goes into a huff. The four walk out along the breakwater where Vincent tries to make contact with Brook but without much success. They pass the chalet on their way up to Hurlstone Point, a reminder to Verena of her complicated love life. Arriving at the deserted life guard station on Hurlstone point, Vincent and Holly unpack the hamper, while Verena engages a smouldering Brook in conversation. His pain bursts out, for he thought she was waiting for Joe, Verena can't deny her infidelity and decides to front it out, telling him that she's a slag and what's more, that she enjoys it. But that no matter how she behaves with men, she will never love any of them likes she loves him. They have a reconciliation, which is interrupted by Vincent fooling about by balancing precariously on the rail next to the cliff. Brook is impressed at his daring and dexterity, observing wryly that it doesn't look like he'll be around for very long anyway.

The night of the fancy dress ball. Verena is dressed like a

1950s french prostitute and Vincent is wearing a sailor's outfit. Old Jack is baby sitting and as they leave he tries to warn Verena of an impending situation but she is carried off by Vincent before she can understand.

The fancy dress ball takes place in an old manor house. Verena and Vincent are enjoying dancing boisterously together, unaware they are being watched independently by a concerned Batman, and an angry Robinhood. Robinhood corners Batman and Jeramy recognizes Joe, who wants to have a `talk` with him outside. Jeramy follows Joe outside reluctantly and they make their way to a pavilion. Joe's about to start in on Jeramy, when the sound of people having sex intervenes, they look over the side of the pavilion and see Verena and Vincent hard at it. Jeramy is saddened beyond belief, then Joe's anger cracks as Verena spots the two faces looking down at her. The climax has come in more ways than one. Joe enlightens Vincent to who he is, Verena's boy friend, then explains viciously that Batman is Verena's `John`; that she is nothing more than a common prostitute. Verena can't deny it, and a distraught Vincent leaves brushing Verena away. Verena is crippled (flash from her childhood experience) and flees, leaving Jeramy in no doubt who Verena loves.

The next day Joe visits Jeramy at home, he tells him that Vincent has left and returned to France, and that Verena had made no attempt to stop him. Jeramy says that `if Vincent has gone then that doesn't leave anybody`. Joe tries to ignore the truth as Jeramy explains why Verena wouldn't try to stop Vincent; that ultimately she has little self worth even though she hides it well. Joe sees this only as a ploy, believing that Jeramy wants to use his wealth and position to make her feel better about herself so she will marry him. Joe throws an antique vase into the fire place, part in anger part to show his contempt for Jeramy's reasoning. Jeramy gives a sad laugh, and to Joe's amazement, he throws an antique clock through the window. Joe breaks a chair into a china cabinet, Jeramy beats him to a crystal glass flower arrangement and wrecks it; they wreck the room together. Jeramy finally collapses against the wall exhausted leaving Joe trying to destroy the piano which refuses to break, he finally breaks down weeping the truth finally having got through. Jeramy comforts him then takes him down to his well stocked cellar which he says they can smash up as well.

Jeramy arrives in Dome at the cliff top restaurant overlooking the Dordogne; it is owned by Vincent's mother Catherine. Jeramy asks to see Vincent who is amazed to see him. Jeramy realizes

that Vincent didn't realize that he was Batman but when he tells him, Vincent goes berserk, throwing Jeramy out and beating him up. Jeramy is saved by Catherine who wants to get to the bottom of her son's sudden return home. They stand on the terrace and Jeramy explains Verena's childhood history in South Africa where the colour of her skin was tested for classification. We see this traumatically degrading and humiliating experience in flashback as she becomes a second class citizen. Being too dark skinned her family had been forced to send her to England to be educated but the experience had left its mark. His story is interrupted by Vincent who dramatically storms onto the terrace leaps onto the rail, strips his clothes off, and then jumps into the night over the cliff. Jeramy is mortified, his mother is not, and when he looks over the side he sees Vincent scaling down a tree like a monkey. She explains her son is larger than life and that includes his emotions. She tells Jeramy to leave her son to her then invites him in for dinner, but not before shouting out to her son to put some clothes on as he'll catch cold. This only provokes Vincent into renewed rage.

Vincent arrives in the middle of Mrs. Roberts dance class and whisks a delighted Holly away. They find Verena and Brook on Exmoor where they have just seen one of the eagles drop something. Verena can't look at Vincent, and for the first time cries. Brook, who has gone to look for the object, and who has been joined by his sister, calls out that it is an egg shell, an eagle's shell. Verena finally looks at Vincent, and they leap down the valley together.

As the credits play, we see two eagles soaring, and in voice over, we hear old Jack in conversation with Holly, as they talk about giants, legends, eagles, and how Holly is going to live in France.