

# **The Scrubbers of St. Basils**

**a screenplay**

**by**

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THE SCRUBBERS OF ST. BASILS  
In 3 EPISODES

EPISODE 1.

FADE IN.

1) INTERIOR, CATHEDRAL, NIGHT

WE MOVE THROUGH THE EMPTY CATHEDRAL. THE MOONBEAMS RUN IN LINES ACROSS THE MARBLE FLOOR. THE DARKNESS OF THE INTERMITTENT SHADOWS, REVEAL THE HIDDEN DEPTH OF THE EXTREMITIES. AS WE APPROACH THE BUTTRESS OF THE NORTH TOWER, WE COME TO A STOP. PAUSE. AND THEN THE SLIGHTEST MOVEMENT REVEALS A FIGURE IN EIGHTEENTH CENTURY CLOTHING, STANDING IN THE SHADOWS. HE MOVES INTO THE LIGHT, AND AS HE DOES SO HE TURNS AND SMILES: THE OLD NARK.

CUT TO.

2) INTERIOR, CATHEDRAL MUSIC SCHOOL, DAY

CREDITS ROLL. WE MOVE AMONGST THE PUPILS IN THE MAIN CORRIDOR OF THE CHOIR SCHOOL. THIS MAGNIFICENT OAK-LINED HALL WAY CONNECTS ALL OF THE CLASSROOMS OF THE SCHOOL. WE SEE VARIOUS ACTIONS OF CHILDREN IN PLAY. LOTS OF CONFUSED MOVEMENT AND GENERAL NOISE ASSOCIATED WITH DELINQUENT HORDES. AS THE CREDITS END, WE COME TO THE CENTRE OF THE CORRIDOR, WHERE THE NOTICE BOARD IS SET. HERE WE STOP AND FOCUS ON TWO THIRTEEN YEAR OLD BOYS. ONE IS STOCKY WITH A HUGE TANGLE OF CURLY RED HAIR, THIS IS BILLBERRY. THE OTHER IS AVERAGE IN EVERY RESPECT, EVEN DOWN TO HIS CLEAN CUT LIGHT BROWN HAIR, THIS IS DUKE. BILLBERRY IS TRYING TO SELL A DUREX TO SOME BOYS. BUT WITHOUT SUCCESS.

BILLBERRY

Look, it`s only been used once, and what`s more I`ve MOT`d it. I`ll give you a guarantee---

DUKE PULLS HIM AWAY. BILLBERRY PRETENDS TO STRUGGLE AND THEN

WAVES GOODBYE IN AN EXAGGERATED MANNER.

DUKE

                  Come on you poor excuse for birth control,  
                  just look at this,  i f  
I`m not                  mistaken this is a chance in a  
life time.

DUKE FORCES BILLBERRY TO LOOK AT THE NOTICE BOARD. WHERE WE SEE  
A CARD IN THE SHAPE OF A BELL. AND WRITTEN ON THE CARD IS THE  
FOLLOWING.

                  `APPLICATIONS FOR ADMISSION TO THE ANCIENT  
ORDER OF ST. BASIL OF THE BIG CLAPPER. MUST BE SUBMITTED NO  
LATER THAN THE NEXT FULL MOON, AND DELIVERED BY HAND TO THE  
SOUTH TOWER.`

BILLBERRY READS THIS, THEN BREAKS FREE FROM DUKE`S GRASP, AND  
GOES BACK TO SELLING HIS SECOND HAND CONDOM. DUKE GOES AND  
STANDS DIRECTLY IN FRONT OF HIS FRIEND, AND GIVES HIM A  
FRUSTRATED LOOK.

DUKE

                  Look you moron, your always saying we  
don`t get enough excitement, then you turn  
your back on joining the Bell Ringers and  all  
their secrets.

BILLBERRY

                  What secrets?

DUKE

                  Oh God! You know, the orgies, the strange  
going`s on in the Bell Tower. The secret  
passages which are supposed to lead all  
over Sicleham. What am I telling you all  
this for. Your the one that told me in the  
first place.

BILLBERRY

Ah! those secrets.

BILLBERRY SWINGS AROUND AND GOES UP TO THE NOTICE BOARD AND EXAMINES THE BELL SHAPED NOTICE. HE DIGS OUT OF HIS POCKET A PEN AND SCRIBES DOWN THE SIDE OF THE BELL, IN PASSABLE CELTIC CALLIGRAPHY,

`BY ORDER OF THE OLD NARK`

DUKE

rogue.	That`s more to the ilke, my rascals	
founding	The Old Nark was	THE
Ancient Order.	member of	THE
always	And there has	
that august	been choir boys in	
	society.	

BILLBERRY GIVES HIS FRIEND A SIDE-WAYS GLANCE.

BILLBERRY

I`d love to know how you can speak like that. Do you practice. Do you stand in front of a mirror and pose while you speak. Go on tell me-----

BUT BEFORE DUKE CAN REPLY, A HAND REACHES OVER THEM AND STRIPS THE NOTICE AWAY. THE BOYS ROUND ON THE VILLAIN WHO HAS STOLEN THIS NEW OBJECT OF DESIRE. IN FRONT OF THEM STANDS A SKIN HEAD IN DRAG. IT IS BARZBY THE HEAD CHOIR BOY, AND HE IS WEARING HIS CHOIR BOY CASSOCK. A YEAR OLDER, TALL THIN AND SPOTTY, HIS DETESTABLE FACE IS GIVEN TO TORTUROUS CONTORTIONS.

BILLBERRY

Give that to me Barzby, or I`ll break that egg like head of yours, and make an omelette with your brains.

BARZBY SNORTS AND PUTS THE NOTICE BEHIND HIS BACK, WHILE

BACKING OFF A WAYS.

BARZBY

The Bell Ringers are out of bounds to little boys like you.

BILLBERRY POUNCES ON HIM, AND A SKIRMISH ENSUES. BARZBY HAS DIFFICULTY IN KEEPING THE TENACIOUS BILLBERRY OFF HIM AND IS RESCUED BY THE INTERVENTION OF A SLIME-BALL IN AN IMMACULATE SUIT. THIS IS THE ADMINISTRATIONS OFFICER OF THE CATHEDRAL, RUPERT DEMUTH, AN ELEGANT, SLIGHTLY EFFEMINATE MANNERED MAN IN HIS EARLY 30s. HIS ONE PHYSICAL ANOMALY IS A RATHER OUTSIZED BOTTOM. HE IS COLD AND CUNNING, ATTRIBUTES HE DOES NOT HIDE. THE BOYS HATE HIS ACID SARCASM, WHICH HE USES TO INSTILL FEAR BY REVEALING THE NASTINESS OF HIS TRUE CHARACTER.

RUPERT

Now my little desperadoes, what can we be so passionate about, ay?

BARZBY AND BILLBERRY STOP FIGHTING. RUPERT LOOKS AROUND AT THE HORDES WATCHING, THAT IS ALL HE HAS TO DO; THEY DISPERSE IMMEDIATELY.

BARZBY

Mr. Demuth, sir.

BARZBY PASSES THE NOTICE TO RUPERT, WHICH HE EXAMINES. LOOKING AT BILLBERRY AND DUKE, HE FIXES THEM WITH A KNOWING LOOK.

RUPERT

Barzby you may go.

BARZBY QUICKLY GOES.

And as for you 2, well, I don't think I have to worry about your sort much longer. Soon I will be able to control all admissions to the choir school, and your sort will simply not be allowed in. Your time is past.

RUPERT LOOKS DOWN AT THE BELL SHAPED NOTICE, AND CALMLY TARES IT INTO PIECES.

along with many other aspects of this crumbling edifice.

RUPERT TURNS AND WALKS AWAY, BUT AS HE GOES HE GIVES THEM A LAST WARNING, BUT WITHOUT TURNING AROUND.

And stay away from the Bell Ringers, or I will make sure you pay dearly for it.

THE 2 BOYS WATCH HIM GO, AND AS HE DISAPPEARS INTO THE DISTANCE, THEY TURN AND LOOK AT EACH OTHER.

DUKE

Now what do you make of that?

BILLBERRY

Something is up for sure, and it doesn't sound good.

HERE BILLBERRY DROPS INTO WEST SOMERSET PATOIS, WHICH HE HAS A HABIT OF DOING WHEN HE IS EXCITED OR DISTURBED. BEGGER MIN, OR BEGGER ME SNU, WHICH IS ONE OF HIS FAVOURITES, IS USED AS AN EXCLAMATION OF SURPRISE. AND LITERALLY MEANS BUGGER ME, YOU KNOW.

Begger min, snu.

DUKE

Well we can't let the pear shaped bear get us down, now can we old fruit. What did the notice say, `applications no later than the next full moon to the south tower.` You on?

BILLBERRY

Is the Pope a polack?

DUKE

Is Harvey Smith Jones an Industrialist.

BILLBERRY AND DUKE TURN AND WALK AWAY WITH THEIR ARMS AROUND EACH OTHERS SHOULDERS, DEEP IN CONFERENCE.

CUT TO

3) INTERIOR, DEAN`S STUDY, DAY.

THE STUDY IS MAGNIFICENT, A HUGE STAINED GLASS WINDOW OCCUPIES ALMOST THE ENTIRETY OF ONE WALL, AND COLOURED LIGHT PLAYS ACROSS THE WALNUT DOUBLE ENDED DESK. THE DEAN, JOHN MINOR, IS SITTING BEHIND THIS WRITING, AND TRYING AT THE SAME TIME TO TALK TO HIS WIFE, CLARISSA, WHO IS DUSTING AND NATTERING. THE DEAN IS IN HIS MID FIFTIES, SMALL AND DEMURE. CLARISSA IS IN HER EARLY FORTIES BUXOM AND BOISTEROUS, SLIGHTLY DEAF AND SLIGHTLY DOTTY.

CLARISSA

It will be soon I feel it. The four horses, I dream of them quiet often you know....

DEAN

Did you say horses dear....

CLARISSA

Yes with huge mains and fiery breath...

DEAN

Oh, --- and what colour

CLARISSA

Black I think, but I don't think that matters ----- I'm talking about the Apocalypse dear. The predestinate of doom.

DEAN

Ahhh. You mean the harbingers?

CLARISSA

No not the Bell Ringers dear, your not teasing me John, although come to think about it, from what I've seen, some of them may well suit the part of the riders, especially that Rudy Rudge.

CLARISSA GIVES A LITTLE SHUDDER. SUDDENLY THE DOOR TO THE OFFICE SWINGS OPEN WITH SPEED, AND RUPERT WALKS IN, SAVING THE DEAN FROM BECOMING EMBROILED IN ONE HIS WIFE'S ABSTRACT CONVERSATIONS. THE DEAN HOWEVER, IS ANNOYED THAT RUPERT HASN'T KNOCKED BEFORE ENTERING, BUT HE DOESN'T SAY SO.

RUPERT

Well I have it here.

HE TAKES A LETTER FROM HIS POCKET AND PASSES IT TO THE DEAN.



DEAN

What is it Rupert?

RUPERT

Mr. Minor, you haven't forgotten we're having a meeting, have you?

DEAN

Of course not.

THE DEAN TRIES DESPERATELY TO REMEMBER WHAT THE MEETING WAS ABOUT, WHILE RUPERT WAITS FOR THE DEAN TO OPEN THE LETTER.

RUPERT

If you open the letter you will see that the Investment fund of the Old Nark was indeed heavily committed to the Bank of Candour and Commerce International. The trustees, including your good self, have invested in a bunch of swindlers. Not a sensible choice for members of the church of England. Lets hope the press don't get a hold of the story.

THE DEAN LOOKS BOTH EMBARRASSED AND ANGRY, WHILE RUPERT REVELS IN HIS DISCOMFIT.

DEAN

Although I am a member of the board of trustees. I was never on the finance committee.

CLARISSA

Well never mind that Rupert, what does  
this all mean.

RUPERT

What it means Mrs. Minor? Indeed what does  
it mean? ---- I'll tell you what it means.

It means an end to scholarships, for all  
those ---- squawking delinquents. In  
fact we can say goodbye to the vast  
majority of your present choir.

THEN UNDER HIS BREATH AND TO HIM SELF.

and with a bit of luck to you too.

CLARISSA

We can't allow that, John you must do  
something.

THE DEAN HAS OPENED THE LETTER AND IS READING, HE IGNORES HIS  
WIFE UNTIL HE HAS FINISHED.

DEAN

I'm afraid my dear there is not much I can  
do. We will be lucky if the school  
survives at all.

RUPERT

Nonsense. All we have to do is turn it  
into a fee paying public school. There are  
plenty of the right people who would be  
willing to pay to have their little  
Johnnies given the prestige of a Choir  
School education. I've never understood why  
fees haven't been charged before. We  
wouldn't have the riff-raff to contend  
with that we have now. Just on ----

CLARISSA LOOKS AT THE DEAN, WHO CAN`T FACE HER. SHE TURNS ON RUPERT, CUTTING HIM OFF.

CLARISSA

But we can`t just throw them out. They are part of the Cathedral, I know all of the boys----- and they`re not riff-raff or squawking delinquents.

RUPERT LOOKS AWAY WITH A SMUG EXPRESSION. CLARISSA IS OBVIOUSLY ANGRY, SHE ROUNDS ON HER HUSBAND.

We must do something. John you promise me that you will do something.

DEAN

Well we can call a meeting of the trustees.....

RUPERT HAS TO SUPPRESS A SNIGGER, WHILE CLARISSA ALMOST EXPLODES

CLARISSA

What are they going to do? Are they not responsible for getting us into this mess i n the first place.

DEAN

My dear we must give the matter proper consideration, hard facts will have to be faced, and

HERE HE LOOKS AT RUPERT.

hard decisions made.

CLARISSA CAN SEE, AND KNOWS THAT HER HUSBAND HAS NOT THE IMAGINATION OR THE DRIVE TO RESCUE THE SITUATION, SO SHE DESPERATELY TRIES A SUGGESTION.

CLARISSA

Well what about a --- lottery,

BOTH THE DEAN AND RUPERT LOOK DOUBTFUL.

then ---- charge admission for access to the Cathedral.

RUPERT GAZES OUT OF THE WINDOW, AND THE DEAN LOOKS EMBARRASSED.

DEAN

My dear, we get few tourist as it is. Charging admission is more likely to scare them off. This is a small Cathedral of little significance, it`s not St. Paul`s.

CLARISSA

Well we can`t just let things happen.

CLARISSA TURNS AWAY UPSET. RUPERT DECIDES IT IS TIME TO MAKE A TACTICAL RETREAT AND BOWS OUT, AS THE DEAN GOES TO COMFORT HIS WIFE.

CUT TO

4) INTERIOR, PASSAGE, DAY.

TWO BOYS, MOUSE AND MADELAINE, ARE LISTENING AT THE DEAN`S STUDY`S DOOR. AS RUPERT COMES OUT OF THE DEANS OFFICE THE TWO BOYS JUMP BACK AND PRETEND TO BE PART OF THE WALL. RUPERT GIVES THEM A DIRTY LOOK BUT SAYS NOTHING, HE IS OBVIOUSLY IN A GOOD MOOD. MOUSE IS A DELICATELY BUILT ANGLO-INDIAN, WHILE HIS FRIEND WHO IS WELSH, IS BOTH TALL AND ATHLETIC. AFTER RUPERT HAS GONE THE BOYS GIVE EACH OTHER A KNOWING LOOK AND THEN MOUSE KNOCKS ON THE STUDY DOOR.

CUT TO

5) INTERIOR, STUDY, DAY.

THE DEAN KISSES HIS WIFE ON THE CHEEK, AND AS HE GOES TO RESUME HIS SEAT.

DEAN

Come in.

MOUSE ENTERS AND STANDS IN FRONT OF THE DEAN WITH HIS HANDS BEHIND HIS BACK. CLARISSA CONTINUES DUSTING, TRYING TO COMPOSE HER SELF.

DEAN

Mou--- Mohammed, your father has been in touch, and he is unable to have you at half term I`m afraid. He will be in India on business.

THE NEWS HAS A DEFINITE EFFECT ON MOUSE, HIS HEAD DROPS SO THAT HIS CHIN IS RESTING ON HIS CHEST, HE IS FIGHTING BACK THE TEARS. CLARISSA HAVING COMPOSED HER SELF, SENSES MOUSE`S HURT, AND MOVES QUICKLY TO HIM, ENCIRCLING AN ARM AROUND HIM.

CLARISSA

Now Mouse listen to me. I know how much  
you have suffered since your mother  
died. And I don't think it's fair that  
your father should put business before family,  
but

THE DEAN TRIES TO INTERRUPT HER, FRIGHTENED OF WHAT CLARISSA IS  
ABOUT TO SAY, BUT SHE STRENGTHENS HER VOICE AND CONTINUES.

we will have a jolly good time anyway. I  
am going to move you into the spare  
bedroom here in our apartment. And we will g o  
for days out, have tea by the river, and  
play music together. I promise, you  
will enjoy yourself. Now run along dear  
there are things I must discuss with the  
Dean.

THE DEAN, ON HEARING HIS WIFE REFERRING TO HIM SELF, AS THE  
DEAN, PREPARES HIMSELF FOR COMBAT BY LEANING BACK IN HIS CHAIR  
AND STARING AT THE CEILING, ISSUING A LONG SIGH. CLARISSA SHOWS  
MOUSE TO THE DOOR.

CUT TO

6) EXTERIOR, CATHEDRAL, DAY.

MOUSE AND MADELAINE ARE WALKING ACROSS THE GROUNDS OF THE  
CATHEDRAL. MOUSE IS UPSET, AND MADELAINE IS TRYING TO COMFORT  
HIM. PUPILS FROM THE CATHEDRAL SCHOOL ARE DOTTED ABOUT ON THE  
GRASS ENJOYING THE EARLY SUMMER SUN. AND 2 SUCH DOTS SPRING TO  
LIFE AS MOUSE AND MADELAINE PASS BY.

BILLBERRY

Your rich Mouse, I can tell by how  
miserable you look. Now just fancy  
yourself with this brilliant piece of  
technology. I't'll cheer you up in no  
time.

BILLBERRY IS STANDING DIRECTLY IN FRONT OF MOUSE BLOCKING HIS WAY. HE IS HOLDING A SMALL NINTENDO GAME RIGHT IN FRONT OF HIS FACE.

MADELAINÉ

Push of Billberry, you menace, nobody in their right mind would buy anything from you.

BILLBERRY IGNORES MADELAINÉ, AND HAS TO READJUST HIS POSITION AS MOUSE TRIES TO WALK AROUND HIM.

BILLBERRY

It's only £5, well alright then, for you £3. And ----

MADELAINÉ

Look dogs breath, leave him alone

BILLBERRY

Shut up, let him speak for himself.

MOUSE

Why don't you bugger off, you ginger haired yokel.

MOUSE PUSHES BILLBERRY AWAY, MAKING BILLBERRY DROP THE GAME, BILLBERRY'S FIERY TEMPER EXPLODES AND HE PUSHES MOUSE WITH GREAT FORCE FROM THE SIDE SENDING HIM FLYING. THIS IS TOO MUCH FOR MADELAINÉ WHO JUMPS ON BILLBERRY, AND THE 2 ROLL ON THE GROUND IN A DESPERATE STRUGGLE. DUKE WHO HAS UNTIL NOW BEEN A PASSIVE BYSTANDER, GRABS BOTH OF THEM BY THE HAIR AND PULLS THEM APART. THEY SQUIRM TO THEIR FEET, BOTH OF THEM THREATENING DUKE, HE PUSHES THEM AWAY. HE THEN ADOPTS AN OLD FASHIONED BOXING STANCE AND STARTS CIRCLING THEM BOTH. BILLBERRY'S ANGER

IS GONE AS FAST AS IT CAME, AND HIS FRIENDS ECCENTRIC BEHAVIOUR HAS HIM GRINNING EVEN WHILE HE RUBS HIS SCALP. MADELAINE'S AGGRESSION IS NOT SO EASILY DISSIPATED, BUT HE KNOWS THAT HE CERTAINLY WOULD NOT BE ABLE TO FIGHT BOTH OF THEM. HE LOOKS AROUND FOR MOUSE, AND SEES HIM RUNNING ACROSS THE FIELD, HE GOES TO JOIN HIM, BUT LEAVES WITH A THREAT

MADELAINE

I`ll see you both later.

BILLBERRY JOINS DUKE IN HIS STANCE AND THEY BOTH HALF HEARTILY CHASE AFTER MADELAINE. THEN START CIRCLING EACH OTHER, PRETEND BOXING.

CUT TO

7) EXTERIOR, STONEMASON'S YARD, DAY.

THE STONEMASON BOTTLENECK IS ADJUSTING A PIECE ON HIS BENCH. HE IS A MAN IN HIS 50'S, GNARLED MUSCLES AND GREAT TUFTS OF HAIR, HIS FACE IS WEATHER BEATEN AND SCULPTURED. SUDDENLY HE IS GRABBED AROUND THE WAIST FROM BEHIND. HE GENTLY TURNS AND SEES MOUSE WHO HAS TEARS RUNNING DOWN HIS FACE. HE GIVES HIM A HUG.

BOTTLENECK

So ere tiz, an looks like the world gone an collapsed agin. An me too buzy to notice.

MOUSE

It`s not fare Bottleneck, he`s gone to India and hasn`t taken me, he never takes me, he never takes me ever. And I`m going t o be stuck here at half term, it`s so humiliating.

BOTTLENECK



Oooh! tiz a big word that, hoomiliatin.  
An has a gert meanin ti match. You watch  
out me boy, cause we all needs hoomiliatin  
from time to time. Stops us getin to big  
fer uz boots.

BOTTLENECK LAUGHS, AND MOUSE SQUEEZES A WEAK SMILE THROUGH HIS  
TEARS.

BOTTLENECK

If yer goin be here at alf term, yer can  
come an help me. Yer remember that passage tha  
be blocked, the one under the narth  
tower. Well I  
have a mind fer t unblock  
it, see.

MOUSE

You mean the one in the crypt?

BOTTLENECK

Yup.

MOUSE HAS CHEERED UP A BIT, WHEN MADELAINE RUNS UP.

MADELAINE

Come on Mouse, we've got choir practice.  
Hi Bottleneck.

BOTTLENECK

Hi ho welsh man.

MOUSE

Got to go, I`ll see you later.

MADELAINA AND MOUSE RUN OFF WHILE BOTTLENECK WATCHES THEM. MOUSE  
TURNS AND GIVES HIM A WAVE.

CUT TO

8) INTERIOR, CORRIDOR, DAY.

BILLBERRY IS TRYING TO SELL SOME BOYS A REDSKIN`S BASE-BALL  
HAT, WHEN DUKE COMES UP AND DRAGS HIM INTO AN EMPTY CLASS ROOM.  
BARZBY WHO IS A LITTLE WAY DOWN THE CORRIDOR NOTICES THEIR  
DEPARTURE AND DUKE`S EXCITEMENT.

CUT TO

9) INTERIOR, CLASS ROOM, MORNING.

DUKE CLOSES THE DOOR AND WAVES A LETTER IN THE SHAPE OF A BELL  
IN THE AIR. HE WALKS ACROSS TO THE OPEN WINDOW AND SITS ON THE  
SILL, BILLBERRY JOINS HIM.

BILLBERRY

Where did you get that?

DUKE

It was under my pillow, I just found it  
when I got up. Someone must have slipped  
into the dorm last night and put it there  
when I was a sleep. Can you believe that.

BILLBERRY

Core, they must ave got our letter.

DUKE IS TRYING TO OPEN IT WITHOUT DAMAGING THE SHAPE OF THE  
BELL. MEANWHILE BARZBY`S FACE APPEARS AT THE GLASS OF THE CLASS

ROOM DOOR.

BILLBERRY

Give it ere, I`ll get it open.

DUKE

No way you`ll damage it.

BILLBERRY PULLS ON THE CLAPPER WHICH IS STICKING OUT OF THE BOTTOM OF THE BELL, AND WHEN DUKE TRIES TO PULL THE BELL AWAY FROM HIS GRASP THE CLAPPER SLICES ACROSS THE BOTTOM OF THE BELL AND OUT POPS A MESSAGE.

BILLBERRY AND DUKE

WOW!

BILLBERRY QUICKLY PICKS IT UP AND JOINS HIS FRIEND ON THE WINDOW SILL, AND THIS IS WHAT THEY READ.

TO MASTERS WILLIAM BERRISFORD, AND DAVID BROWNLEE DUKESBURY.

YOU ARE TO PRESENT YOURSELVES FOR INITIATION INTO THE SOCIETY OF THE ANCIENT ORDER OF ST. BASIL OF THE BIG CLAPPER, AT THE BELL TOWER, ON THE NIGHT OF THE NEXT FULL MOON, MID-NIGHT. SILENCE IS BLESSED, BURN THIS AND REMAIN IN GRACE.

BY ORDER OF THE OLD NARK.

BILLBERRY

Wow, tha be unreal. Can you imagine  
`by order of the Old Nark` himself.

DUKE GIVES HIS FRIEND A SIDE WAYS GLANCE, AS IF THOUGH HE WAS MAD.

DUKE

It can't be `The` Old Nark, idiot. He would be close to 300 years old by now.

BILLBERRY

Who cares, we`re going to be initiated into the ancient order. ----- I wonder what they do? You don`t suppose they cut your `thing` off?

DUKE

What with a pair nail clippers.

BILLBERRY

Core begger me snu, I bet that would hurt.

THE BOYS HOLD THEIR PRIVATE PARTS AND MAKE OOOING NOISES WHILE LAUGHING. SUDDENLY A HAND COMES IN THROUGH THE OPEN WINDOW AND MAKES A GRAB FOR THE LETTER. BUT THE BOYS ARE TOO QUICK, AND BILLBERRY DRAGS BARZBY HALF INTO THE ROOM, WHILE DUKE PULLS THE WINDOW DOWN ON HIM. THEY THEN BURN THE MESSAGE IN FRONT OF HIM. SATISFIED WITH THEIR HANDY WORK THEY EXIT, LEAVING BARZBY STRUGGLING TO GET FREE.

CUT TO

10) INTERIOR, SCHOOL HALL, DAY.

SCHOOL ASSEMBLY, THE BOYS ARE QUIET AND ATTENTIVE. THE MUSIC TEACHER MR. HOPPITY, AND THE DEAN, ARE ON STAGE.

HOPPITY

----- and as there has been so many rumours doing the rounds, I have asked the Dean to give a few words on the future of the Cathedral school.

HOPPITY MAKES WAY FOR THE DEAN AT THE LECTERN, REVEALING HIS PRONOUNCED LIMP.

DEAN

First of all I wish to make it quiet clear that the school will not be closing, as some of the rumours will have it. It is true that we have run into some financial difficulties, and it may be that we will have to find new sources of revenue. But this does not mean that the school itself going to close. I am sure if we all try hard we will be able to find new ways of raising money for the school trust. I will sending a letter to your parents explaining in detail the consequences of recent happenings, as soon as I have the full details from the Trust solicitor, who coming to see me on friday. So you will able to discuss the matter with your parents over half term. We may all have make sacrifices, but we should also look to our own resources to help solve problem. Thank you.

i s  
b e  
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t o  
the

HOPPITY

And now Hymn 33.

THE BOYS START SINGING

CUT TO

11) INTERIOR, MUSIC ROOM, DAY.

THE CLASS OF ABOUT 14 ARE TUNING INSTRUMENTS. AMONG THEM MOUSE IS TALKING TO MADELAINE, AND BILLBERRY TALKING TO DUKE.

BILLBERRY

I didn't like what the Dean said this morning. He sounded like the old man trying to tell me mum that he has forgot t o feed the pigeons, just before the pub closes. I reckon we're going to have to pay fees, and so that's me stuffed.

DUKE

Nonsense, they just have to find other sources of income. That's what he said.

BILLBERRY

And what do you think paying fees is. Idiot. It's alright for you, your parents are rich-----

DUKE

No they're not, Mouse's old man rich, my parents are just middle class.

MOUSE OVER HEARS THIS REFERENCE TO HIMSELF.

MOUSE

What's that you said about my 'old man.'

DUKE

Oh shit, --- all I was saying was, that your old man is rich.

MOUSE

And.

BILLBERRY

And why don't you keep out of other people's conversation.

THE BOYS ARE HEADING FOR ANOTHER CONFRONTATION BUT THE MUSIC TEACHER ARRIVES AND CALLS THE THE CLASS TO ORDER. MR. HOPPIDY, HAS AN UNFORTUNATE NAME FOR A MAN BORN WITH ONE LEG SHORTER THAN THE OTHER. HE IS KNOWN AMONGST THE BOYS AS HIPPIDY-HOPPIDY.

MADELAINE

Sir, are we going to have to pay fees next term?

HOPPIDY

Mordredaine, I really don't know. I must admit things don't look good.

ALL THE BOYS SUDDENLY ASK QUESTIONS, ALL PRETTY MUCH IN THE SAME VAIN. THEY ARE ALL CONCERNED THAT IF THEY HAVE TO PAY FEES THEN THEY WON'T BE ABLE TO COME BACK.

All right quieten down, come on settle down now, I think the best thing to do is to do what the Dean has suggested, and we should all think about ways of finding or making money for the School Trust Fund.

MADELAINE

Like what sir?

HOPPIDY

Well ---- well there is a choir competition.

GENERAL GROANS FROM THE BOYS.

Now you asked me. I know it would mean  
extra practice, but there is a good chance                   o f  
winning. £5000 is not to be scoffed at.                   And  
who knows what that sought of  
publicity could do. All it takes is one                   --  
--- or perhaps a few generous benefactors.

BUT THE BOYS ARE DESPONDENT, FOR THE CONVERSATION IS CONFIRMING  
THEIR WORST FEARS.

Well I'll send for the forms any way,  
perhaps you'll change your minds. And  
besides there is all sorts of things which                   can  
be done, but you won't achieve  
anything by not trying.

THE BOYS START TO GRUMBLE AGAIN, BUT HOPPIDY HAS HEARD ENOUGH.  
HE'S ALSO A BIT ANGRY THAT HIS SUGGESTION HAS BEEN IGNORED.

Enough. I believe   w e  
were with Elgar.  
Come along quickly now. ----- and if  
we're ready ----- oh do come along -----                   Now  
after 3. And 1 and 2 and 3.

THEY PLAY ELGAR'S MUSIC FOR THE TERMINALLY DEPRESSED WITH REAL  
VIRTUOSITY.

CUT TO

12) EXTERIOR, GRAVEYARD, DAY.

BILLBERRY AND DUKE ARE HAVING LUNCH LEANING AGAINST A COUPLE OF  
GRAVESTONES. THE GRAVE YARD HAS A VARIED SELECTION OF GRAVES,  
AND A GOOD NUMBER OF MATURE TREES; IT IS QUIET CLUTTERED.

DUKE



Do you think we should take a torch?

BILLBERRY

I don` t know, suppose so.

DUKE

Do you think we should take a camera?

BILLBERRY

Don` t know, suppose so.

DUKE

Do you think we should take a knife?

BILLBERRY

Don` t know, suppose so.

DUKE

Do you think we should take money?

BILLBERRY

Don` t know, suppose so.

DUKE

Do you think we should take a spade.

BILLBERRY

Don` t know----- what do you mean a spade.  
What on earth would we want a spade for.

DUKE

Just checking to see if your still alive.

BILLBERRY

I`m depressed.

DUKE

Your never depressed.

BILLBERRY

Well I`m depressed now. I couldn`t bear to  
go to Sicleham Comprehensive. For a start one  
of my sisters goes there, it would be  
hell, nothing but trouble. And I`d  
have to give up playing and singing.

DUKE

And you`d miss me.

BILLBERRY

Like bleeding piles. We`ve got to do some  
thing, we can`t just let things go. I  
couldn`t face meeting Barzby in Sicleham - ---  
I`d have to kill him, in fact I might  
kill him anyway.

DUKE

Poison, or just a simple blow to the head.

BILLBERRY

I`m serious! It`s alright for you, your parents will be able to afford to pay fees. Even with both my parents working it`s always a struggle. They should never have had all those girls, what does anyone want 5 girls for.

DUKE

I like your Hazel.

BILLBERRY

The only reason you like her is because she`s got big tits.

THE TWO BOYS LAUGH. AND JUST THEN, 3 13 YEAR OLD GRAMMAR SCHOOL GIRLS COME INTO THE GRAVE YARD. MOSS TALL AND WELL DEVELOPED FOR HER AGE IS ASSERTIVE AND ACTIVE, TANYA, SLENDER AND ALMOST PRIM, BUT WITH THE PROMISE OF GREAT BEAUTY, AND ELLA, BLOND BLUE EYED AND EXTREMELY PRETTY.

BILLBERRY

Come on lets sneak around and see what they`re talking about, as if I didn`t know.

DUKE

What do girls talk about?

BUT BILLBERRY IS ALREADY GONE, KEEPING LOW AND RUNNING QUICKLY BEHIND TREES AND GRAVESTONES. DUKE FOLLOWS, FINALLY CATCHING UP WITH HIM BEHIND A BIG YEW TREE. THE GIRLS ARE SITTING ON A BENCH WITH THEIR BACKS TO THE TREE. BUT THEY ARE WELL AWARE THAT THEY HAVE COMPANY.

MOSS

Did you hear a noise?

TANYA

Mossy.  
What kind of noise are you talking about

MOSS

A squelching gurgling sought of noise.

ELLA

You mean something wet.

MOSS

More damp and dirty.

TANYA

Oh, you mean like little Billy Berrisford.

THE TWO BOYS REALIZE THE GAME IS UP, BUT DON`T KNOW WHAT TO DO.

ELLA

Oh that poser, fancies himself as another  
Mick Huxnall, or so his sister tells me.  
Sings Stars in the bath, but in a little  
teeny weeny girlie voice.

MOSS

What do you expect from boys who wear  
dresses.

TANYA

A bunch of shirt lifters the lot of them.

THE GIRLS BREAK OUT INTO LAUGHTER. WHILE THE BOYS BURN WITH EMBARRASSMENT.

MOSS

And what`s his friend called?

ELLA

Dukesbury, darling.

TANYA

More like Mr. Muscle.

THE BOYS CAN TAKE NO MORE, AND MAKE A RUN FOR IT. MUCH TO THE AMUSEMENT OF THE GIRLS, WHO CALL OUT AND WOLF WHISTLE.

CUT TO

13) INTERIOR, CATHEDRAL, NIGHT.

THE CATHEDRAL IS DEATHLY QUIET. MOON LIGHT SO BRIGHT, THAT WHERE THE BEAMS FALL THE DETAIL IS PICKED OUT AS IF A SPOTLIGHT WAS PLAYING ON EACH ONE. TWO VERY NERVOUS BOYS ARE STANDING BETWEEN THE CHOIR STALLS, JUST OUT SIDE THE VESTRY. BILLBERRY AND DUKE ON THEIR WAY TO AN EVENTFUL MEETING.

BILLBERRY WHISPERING

Come on.

DUKE

I don`t like it.

BILLBERRY GRABS HIS FRIEND BY THE ARM AND WALKS HIM SLOWLY UP THE MAIN ISLE. HALF WAY UP THE SILENCE IS BROKEN BY A SCUFFLING NOISE.

DUKE

Did you hear that?

BILLBERRY

Yes of course I heard that, I`m not deaf.

DUKE

Let`s get of here while we still can.

BILLBERRY GRABS DUKE BY THE JACKET WITH BOTH HANDS.

BILLBERRY

I haven`t come all this way for nothing,  
yer girt Jessy. Begger me snu, if a dun hit  
ee, if yer done come a long.

FORTIFIED BY THIS THREAT, HE ALLOWS HIMSELF TO BE LED TOWARDS THE TOWERS. BUT ANOTHER NOISE, THIS TIME LIKE A DOOR CLOSING, COMES FROM WHERE THEY HAVE JUST COME FROM. THEY STOP WAITING FOR SOMEONE TO APPEAR; BUT NO ONE DOES.

DUKESBURY

Well that`s just great, we can`t even go back. They`ll be waiting for us.

BILLBERRY

You moron, we`re ere t find em. Get a grip on your self.

DUKE DECIDES THAT THE ONLY WAY TO TACKLE HIS FEAR IS TO GRIT HIS TEETH CLOSE HIS EYES AND MARCH LIKE A SOLDIER. THIS TAKES BILLBERRY BY SURPRISE, AS HE IS STILL EXPECTING SOMEONE TO COME OUT OF THE VESTRY AND HE ISN'T LOOKING IN THE DIRECTION THAT DUKE HAS DECIDED TO MARCH. HE SUDDENLY REALIZES THAT THE DUKE IS ALMOST UP TO THE END OF THE ISLE WHERE IT EMERGES HALF WAY BETWEEN THE 2 TOWERS. HE HAS TO RUN TO CATCH UP, HE CERTAINLY DOESN'T WANT TO BE LEFT ALONE. WHEN DUKE COMES TO THE END OF THE ISLE HE SUDDENLY STOPS, ONLY FOR BILLBERRY TO RUN INTO HIM. THEY HANG ON TO EACH OTHER UNTIL THEIR NERVES STEADY.

BILLBERRY

This is ridiculous, we're here to meet people. God, I hope they're not watching.

Look -- we -- are going -- to act normal Duke. Alright. Think about it like we're on our way to the dentist, O.K.

DUKE

Yes sir.

DUKE HAVING DECIDED TO BE BRAVE IS NOW STUCK IN MILITARY MODE. HE SALUTES BILLBERRY. MUCH TO BILLBERRY'S BEMUSEMENT, BUT HE HASN'T TIME TO ASCERTAIN DUKE'S REAL STATE OF MIND. SO HE BECKONS HIM TOWARDS THE SOUTH TOWER. THEY MAKE ONLY A FEW YARDS WHEN 2 SHAPES LEAP OUT FROM BEHIND A PILLAR. DUKE AND BILLBERRY ALMOST DIE OF FRIGHT, BEFORE THEY REALIZE THAT IT IS MOUSE AND MADELAINE.

MADELAINE

Going to the dentist are we, well let me take them out for you, save you the journey.

BILLBERRY AND DUKE ARE STILL TOO MUCH IN A STATE OF SHOCK TO RESPOND.

But then I don't have to do that do I,  
they're chattering that much they'll fall  
out by themselves.

BILLBERRY

You bastards, what are you doing here?

MADELAINÉ

Could ask you the same question, not that  
I think I'd get a sensible answer.

BILLBERRY IS FAST RECOVERING HIS COMPOSURE, DUKE TOO, ONLY  
MOUSE KEEPS LOOKING ABOUT HIM, AS IF SOMETHING IS NOT RIGHT.

Now why don't you run along before you get  
tooth ache. Or get scared again.

BILLBERRY HAS RECOVERED AN SEES NO POINT IN WASTING TIME IN  
BANTER, HE FEELS AGGRIEVED, AND SO RUNS AT MADELAINE KNOCKING  
HIM OVER, THEY WRESTLE UNDER THE PEWS WHILE DUKE WRESTLES WITH  
THE LAST OF HIS FEAR, THE DISTRACTION BEING ENOUGH TO BRING HIM  
BACK TO SOME KIND OF NORMALITY. MOUSE WANDERS OFF IN THE  
DIRECTION OF THE NORTH TOWER, STRANGELY ATTRACTED TO SOMETHING  
IN THE SHADOWS. DUKE, HAVING COME TO HIS SENSES DIVES INTO THE  
PEWS AND TRIES TO SEPARATE MADELAINE AND BILLBERRY WITHOUT  
SUCCESS. THE THREE ARE SUDDENLY FROZEN BY THE SOUND OF MOUSE  
ISSUING A SOUND THAT NONE HAVE HEARD BEFORE. THE SOUND OF PURE  
TERROR. WE SEE MOUSE APPROACH THE NORTH TOWER ALMOST IN A  
STATE OF TRANCE. A TRANSLUCENT FIGURE MOVES OUT INTO THE LIGHT,  
IT'S THE GHOST OF THE OLD NARK, HE TURNS SMILES AND BECKONS TO  
MOUSE BEFORE DISAPPEARING THROUGH THE WALL. MADELAINE AND  
BILLBERRY STOP FIGHTING, AND ALL THREE JOIN MOUSE WHO IS  
TRANSFIXED, STARING AT THE WALL OF THE NORTH TOWER.

MADELAINÉ

What's wrong?



HE CAN`T TELL HIS FRIEND, BUT CAN ONLY POINT TO THE WALL. THEY ALL LOOK. BUT THERE IS NOTHING BUT A BLANK WALL. AS THEY STARE SO THE WALL SEEMS TO DEFORM. THEN A NOISE BEHIND THEM, THEY TURN IN TIME TO SEE 2 MEN DRESSED IN 18TH. CENTURY GARB GOING THROUGH THE DOOR OF THE SOUTH TOWER. THEY ARE ILLUMINATED BY AN OLD FASHIONED LAMP WHICH ONE OF THEM IS CARRYING. THEY DISAPPEAR INTO THE TOWER AND THE LIGHT SLOWLY FADES. THE BOYS WHOSE EYES ARE BULGING, FREAK ALL AT ONCE, AND THEY BOLT HEAD LONG FOR THE VESTRY.

CUT TO

14) EXTERIOR, GRAVEYARD, NIGHT.

THE BOYS RUN THROUGH THE GRAVEYARD AND DON`T STOP UNTIL THEY ARE OUTSIDE THE CHOIR SCHOOL AND THEIR DORMITORIES. THEY ARE OUT OF BREATH AND TRYING TO TALK ALL AT ONCE. THEN RUPERT STEPS OUT OF THE DOOR. MORE SHOCK, FOLLOWED BY DESPONDENCY AND SILENCE.

RUPERT

And what are you boys doing out at this time?

SILENCE.

Well? ----- Do you have permission to be out at this time?

SILENCE.

What have you been up to, where have you been?

SILENCE.

Well speak up.

BILLBERRY

We`ve been carol singing sir.

THE OTHER BOYS SNIGGER. RUPERT IS FURIOUS THAT BILLBERRY HAS THE AUDACITY TO MAKE A FOOL OF HIM. BUT HE SUPPRESSES HIS ANGER.

RUPERT

Oh, quiet the little wit, aren`t we  
Master Berrisford. Well my lad I can`t see  
you being with us next year. As there  
won`t be any more free trips for the likes o f  
you in this establishment. The reign of  
the Old Nark is definitely over.

THEN TURNING TO THE OTHERS.

Your all up before the Dean on Friday, now  
get in, and go straight to the dormitory. and  
straight to bed, I`ll be in, in a  
moment to make sure.

BILLBERRY

But sir ----

BILLBERRY TRIES TO EXPLAIN THAT HE`S NOT A BOARDER.

RUPERT

No buts Berrisford, I know that your not a  
boarder boy. That`s just hard luck when  
your parents find you not at home in the  
morning. Now go and find a spare bed.

THE BOYS FILE PAST RUPERT, WITH BILLBERRY BRINGING UP THE REAR,  
AND AS HE GOES IN RUPERT DIGS HIM IN THE BACK, SENDING HIM

FLYING THROUGH THE DOOR. RUPERT QUICKLY CLOSES THE DOOR AND THEN GOES AND STANDS LOOKING AT THE CATHEDRAL, HE CAN SEE LIGHTS IN THE BELL TOWER.

CUT TO

15) EXTERIOR, GRAVE YARD, DAY.

BILLBERRY AND DUKE ARE CLIMBING IN THEIR FAVOURITE YEW TREE, WHEN MOUSE AND MADELAINE WALK UP.

MADELAINE

So what do you want to see us about?

DUKE

What do you think?

DUKE JUMPS OUT OF THE TREE.

Look it`s obvious, you were there last  
night for the same reason we were

MADELAINE

What to go to the dentist.

DUKE APPEALS TO MOUSE.

DUKE

You know that we were there to join the  
ancient order, so why pretend otherwise.

MOUSE LOOKS AT MADELAINE.

MOUSE

See, I knew it couldn't be anything else.  
Only those who new would have been there.

MADELAINÉ

And what about the OTHERS we saw. Perhaps  
they were going to join as well.

MOUSE

Listen I saw ghosts last night.

DUKE

And so did we.

BILLBERRY

I'm not so sure about that old fruit.

MADELAINÉ

I don't understand what you mean, your  
saying that mouse didn't see a ghost or  
that you didn't see a ghost.

MOUSE

I definitely saw a ghost, in honour I  
swear I did, it went right through the  
wall.

BILLBERRY

I'm not saying that you didn't see a  
ghost, that is the one that went through the  
wall. But the other 2 in the south

tower, went in through the door. Why would  
ghosts need to go in through the door?  
That`s what I`m saying.

THE OTHERS LOOK AT BILLBERRY, WHO IS DANGLING BY ONE ARM.  
THEN DUKE HAS A REVELATION

DUKE

And didn`t the light that  
they carried cast shadows on the walls.

MOUSE

That`s right, it cast their shadows, so  
they couldn`t be ghosts or the light would  
have past straight through them.

BILLBERRY

`ceptin corse they be ghost shadows.

THE OTHER THREE START THROWING BITS OF BARK AT BILLBERRY.

O.K O.K. They were real shadows.

DUKE

Then that means that those men must have  
been the Bell Ringers, and we blew the  
chance of joining the Ancient Society.

MADELAINÉ

Well they might meet every full moon.  
We could always try again next month.

MOUSE

Well it`s worth a try.

DUKE

Aren`t you scared of going back, having  
seen a real ghost.

MOUSE LOOKS LONG AND HARD AT DUKE, TO SATISFY HIMSELF THAT DUKE  
IS BEING SINCERE.

MOUSE

Not really. Now that I think about it, he  
was smiling. He didn`t seem particularly  
nasty or anything. It was just the shock o f  
seeing him, that frightened me really.

BILLBERRY HAS SWUNG DOWN BY HIS FEET SO THAT HE IS HANGING  
UPSIDE DOWN.

BILLBERRY

I can`t see how they can harm you anyway.  
If they can pass straight through walls  
how can they hurt you. They wouldn`t be  
able to hit you, would they, their arms  
would pass right on through.

THE BOYS START THROWING THINGS AT BILBERRY AGAIN. THEN  
BILLBERRY SEES THE 3 GIRLS STANDING LOOKING AT HIM WITH THEIR  
HEADS ON ONE SIDE PRETENDING TO SEE WHO IT CAN BE SWINGING IN  
THE TREE.

MOSS

Well I do declare, is it my imagination o r  
is it that a BOY, swinging in the tree.

TANYA

Well from this angle, it looks like a BOY  
It actually looks like Billy Berrisford.

ELLA

Is that the one they call Monkeyberry, or

MOSS

Or Sillyberry more like it.

THE BOYS HAVE TURNED AROUND FACING THE GIRLS, GOBSMACKED, THEN  
BILLBERRY FALLS OUT OF THE TREE ON TOP OF HIS FRIENDS. MUCH TO  
THE DISCOMFIT OF THE BOYS, AND MUCH TO THE AMUSEMENT OF THE  
GIRLS, WHO WALK OFF GIGGLING. THE BOYS DISENTANGLE THEMSELVES,  
AND SIT AND WATCH THE GIRLS DEPART, IN SILENCE.

CUT TO

16) INTERIOR, DEAN`S STUDY, DAY.

A FEW DAYS LATER THE 4 BOYS ARE STANDING IN A ROW IN FRONT OF  
THE BIG DESK. THEY ARE LOOKING WELL SCRUBBED AND REMARKABLY  
TIDY IN THEIR UNIFORMS.

DEAN

Not only were you out after hours, but Mr.  
DeMuth has also told me about a notice  
from the Bell Ringers, which suggests that you  
have been in association with them. You  
are far too young to be associating  
with the likes of Rudy Rudge, and the  
Ancient Order. It has to stop. And to make  
it clear to you, so that you will  
understand, you boarders are on  
restriction until half term. And that  
means you are not to go beyond the  
grounds of the cathedral, I will also be  
informing your parents. As for you William

I have already  
talked to your parents, and they have  
promised me to ground you, and  
stop your pocket money for 2 weeks. They  
were extremely  
worried to find that you were out  
all night. Can't you find something to do  
of a more practical nature. You know  
the problems we are having with the  
finances. Can't you turn your young energy t o  
help solve that problem, rather than  
waste time fooling about.

MADELAINÉ

Sir, we would like to, but we don't know  
what to do.

DEAN

My wife suggested a jumble sale, or  
perhaps a concert, even a dance maybe.  
Anything which is legal, basically.  
As your grounded for the next 2 weeks you  
will have plenty of time to come up with  
something. The Lord knows that I  
don't want to deprive you boys of your  
musical  
education, but you must help. Do I make it  
quiet clear.

BOYS

Yes sir.

DEAN

Alright, dismissed.

THE BOYS FILE OUT, WHILE THE DEAN SHAKES HIS HEAD.



CUT TO

17) INTERIOR, PASSAGE, DAY

AS THE BOYS LEAVE, CLARISSA IS WAITING FOR THEM OUTSIDE THE DEAN`S STUDY,

CLARISSA

Mohammed dear can I have a word.

MOUSE`S FACE DROPS, AND HE TURNS AWAY FROM THE OTHER BOYS WITHOUT LOOKING AT THEM. THE OTHER BOYS NOTICE BUT SAY NOTHING, THEY LEAVE. CLARISSA HAS ALSO NOTICED THE REACTION.

I think we should have a talk, lets take some tea.

SHE USHERS MOUSE ALONG THE PASSAGE AND OPENS THE NEXT DOOR ALLOWING HIM TO ENTER. SHE IS JUST ABOUT TO FOLLOW, WHEN AN OLD GENTLEMAN ROUNDS THE CORNER. SHE CALLS OUT TO HIM.

CLARISSA

Mr. Jarvis he`s in the study just go in.

MR. JARVIS

Thank you Clarissa.

CUT TO

18) INTERIOR, LIBRARY, DAY.

MOUSE AND CLARISSA ENTER WHAT IS A MAGNIFICENT REPLICA OF THE DEAN`S STUDY, STAINED GLASS AND ALL. BUT HERE THE WOOD PANELLING HAS BEEN SUPPLEMENTED BY CARVED BOOK SHELVES, FULL OF

OLD BOOKS. BUT UNLIKE THE STUDY WHICH IS FURNISHED FOR BUSINESS, THE LIBRARY HAS 2 SOFAS FACING EACH OTHER WITH A COFFEE TABLE IN BETWEEN, AND THE REST OF THE FURNISHINGS GIVE A HOMELY FEEL. THERE ARE 2 OTHER DOORS, ONE WHICH LEADS TO THE DEAN`S QUARTERS, AND THE OTHER WHICH CONNECTS WITH THE STUDY.

CLARISSA

That was the Cathedral solicitor. Now  
I want to have a talk to you about half-term. Sit down my dear. I think by the look of you, you could do with a cup of tea. Browse around if you wish, while I go and make some.

MOUSE DECIDES TO HAVE A LOOK AT THE BOOKS, AND HE HAS JUST PULLED ONE OUT WHEN CLARISSA COMES BACK.

CLARISSA

How about strawberries and cream?

MOUSE

Yes, that would be very nice, Mrs Minor.

CLARISSA

Oh you don`t have to call me Mrs Minor all the time. Call me Clarissa, and I`ll call you what I know the boys all call you, Mouse. There now that will be much better. I`ll just have to pop into the garden and get some.

SHE LEAVES, AND MOUSE WORKS HIS WAY AROUND THE LIBRARY TO THE DOOR WHICH JOINS THE DEAN`S STUDY. MOUSE CAN HEAR VOICES THROUGH THE DOOR, AND WHEN HE LOOKS THROUGH THE KEY-HOLE HE CAN SEE MR JARVIS SITTING TALKING TO THE DEAN, HE CAN ALSO HEAR EVERYTHING THAT IS BEING SAID.

CUT TO

19) INTERIOR, STUDY, DAY.

THE GENTLEMAN THAT MOUSE CAN SEE THROUGH THE KEY-HOLE IS MR. JARVIS, THE SOLICITOR OF THE CATHEDRAL SCHOOL TRUST.

DEAN

So 75% of the fund was invested with the Bank of Commerce and Candour. I can hardly believe that the committee would be so foolish as to have put all the eggs in one basket. What on earth possessed them.

SOLICITOR

They were under ever increasing pressure to make the legacy work. The two bouts of inflation in the 80s, had a devastating effect on the capital. The BCCI were offering excellent returns, and it was a bonafide Bank regulated by the Bank of England, you can hardly blame them.

DEAN

Is it all lost?

SOLICITOR

There is a chance of getting perhaps 10-15% back in the long run, once the company has been wound up completely, but that won't be for years.

DEAN

Are there any other monies associated with the Old Narks Trust.

SOLICITOR

Well, I was just about to bring that up.  
When all of this happened I got out the  
original documents concerning the trust.

And to my surprise I found that besides  
the trust, the organ was also a gift.

DEAN

No the organ from that time was a steadman  
and was commissioned and paid for by the  
church.

SOLICITOR

Well according to the bequest, there is a  
second legacy which is associated with  
`an` organ. It definitely says a  
second legacy. The clue to which, is this  
poem.

THE SOLICITOR PUTS ON HIS READING GLASSES AND PRODUCES A NOTE  
PAD. HE READS OUT LOUD.

O WONDROUS MUSIC OF GOLDEN PIPE,  
A SECRET THE BELLS WILL RENDER, FULL AND RIPE.  
TO PLAY A STEADMAN CINQUE WILL REVEAL,  
CODES THAT LOCK THE STOPS THAT CONCEAL.  
TIS TOO STRANGE TO ASK FOR MORE,  
BUT GREAT WEALTH IS LEFT IN STORE.  
FOR THOSE THAT ARE DESPERATE BE,  
WILL SOLVE THE RIDDLE AND FIND ME.

Now what do you make of that.

DEAN

Well he was very fond of riddles and jokes

he wasn't a serious man. What with that secret society, which is still going strong. And all of the money, which if rumour is correct he swindled out of the Aristocracy. I wouldn't put anything past the Old Nark. He was quiet a rogue.

THE DEAN LAUGHS.

But, well you can't help but admire the man. He has provided a musical education for all those that wanted it for 200 years. There is something noble in that.

THEN THE DEAN TAKES ON A MORE SERIOUS TONE.

And I don't wish to be remembered as the person that ended that noble tradition.

We must find a solution. Do you think it is possible that there is a second legacy?

SOLICITOR

Well if there is one then it's where about is definitely connected to the poem, and to an organ which he states was also bequeathed to the Cathedral

THE DEAN SHAKES HIS HEAD AND HUFFS.

DEAN

Read that out to me again.

THE SOLICITOR READS IT OUT AGAIN.

CUT TO

20) INTERIOR, LIBRARY, DAY

MOUSE IS SCRIBBLING DOWN THE POEM INSIDE A BOOK, WHICH WE CAN STILL HEAR BEING READ THROUGH THE DOOR. WHEN THE POEM FINISHES, MOUSE TEARS OUT THE PAGE AND QUICKLY REPLACES THE BOOK, HE CAN HEAR CLARISSA RETURNING. HE SMILES AS SHE RETURNS WITH 2 BOWLS OF STRAWBERRIES AND CREAM. SHE IS TAKEN ABACK BY HIS CHANGE OF MOOD.

CLARISSA

My we are in a better mood.

MOUSE

I think I have an idea for raising money Mrs. Minor.

CLARISSA

Oh that`s good what is it?

MOUSE DIVES INTO HIS STRAWBERRIES TO GIVE HIM TIME TO THINK OF AN ALTERNATIVE TO THAT PROVIDED BY THE SOLICITOR. HE CASTS HIS EYES ABOUT THE ROOM DESPERATELY HOPING FOR A CLUE. WHEN HIS EYES REST UPON A PICTURE ON THE WALL, THAT HE HADN`T NOTICED BEFORE. A SIMPLE PEN DRAWING OF A MAN`S HEAD AND SHOULDERS. THERE`S SOMETHING VERY FAMILIAR ABOUT THAT SMILING FACE AND THEN HE REALIZES THAT IT IS THE GHOST HE SAW IN THE TOWER, AND HE ALMOST CHOKES WHEN THE PORTRAIT GIVES HIM A WINK. CLARISSA HAS TO PAT HIM ON THE BACK. WHILE MOUSE SPLUTTERS, AND MUTTERS TO HIM SELF.

MOUSE

I must COUGH, be going SPLUTTER, stark raving RETCH, mad.

CLARISSA

A rave did you say dear, I don`t think

that would be such a good idea. Now don't try  
and talk until you've cleared your  
wind pipe. No, but a dance, like we used t o  
have in my day. Youth clubs held them for  
the teenagers then, they were good  
fun. We could use the old hall, it hasn't  
been used for years. Yes I think that has  
distinct possibilities.

MOUSE KEEPS ON COUGHING, AND GLANCING UP TO THE PICTURE.

I'll get you some water.

CLARISSA GETS UP AND GOES OUT, MOUSE, WHO DOESN'T WANT TO BE  
LEFT ALONE WITH THE WINKING PICTURE OF THE GHOST, LEAVES ALSO.  
WHEN CLARISSA RETURNS SHE FINDS AN EMPTY ROOM.

CLARISSA

We could do it up, perhaps make a regular  
thing----- now where can he have gone.  
----- The poor boy. -----  
ahhhh, motherless children.

SHE WALKS ACROSS TO THE WINDOW JUST IN TIME TO SEE HIM RUNNING  
ACROSS THE GROUNDS. HER EYES FILL WITH TEARS, BUT SHE'S  
SMILING.

CUT TO.

21) INTERIOR, MUSIC ROOM, DAY

MADELAINÉ, DUKE, AND BILLBERRY ARE JAMMING, WHEN MOUSE RUNS IN.

MOUSE

You'll never guess what I've found out.

THE BOYS STOP PLAYING, AND STARE AT MOUSE WHO IS IN AN EXCITED

STATE. BUT IS TOO OUT OF BREATH TO CONTINUE.

BILBERRY

I know, you've discovered that running makes you out of breath.

MADELAINÉ

Shut up and give him time.

MOUSE

No you moron, there's a second legacy.  
The Old Nark left a second legacy, and  
what's more it's hidden in the organ, and  
can only be found by solving a riddle.

BILLBERRY

Mouse, you've finally cracked, but it suits you. And when they come to take you away I'll ----

DUKE PUTS HIS HAND OVER BILLBERRY'S MOUTH.

MOUSE

I'm serious, I heard the Dean and the Cathedral solicitor talking. I was going to tell you something--- strange, but I'm not going to now.

MOUSE PRODUCES THE TORN PAGE WITH THE POEM ON IT. THE BOYS QUICKLY GATHER ROUND. IN GARBLED VOICES THEY ALL READ THE POEM TOGETHER.

O WONDROUS MUSIC OF GOLDEN PIPE,  
A SECRET THE BELLS WILL RENDER, FULL AND RIPE.



TO PLAY A STEADMAN CINQUE WILL REVEAL,  
CODES THAT LOCK THE STOPS THAT CONCEAL.  
TIS TOO STRANGE TO ASK FOR MORE,  
BUT GREAT WEALTH IS LEFT IN STORE.  
FOR THOSE WHO ARE DESPERATE BE,  
WILL SOLVE THE RIDDLE, AND FIND ME.

THE BOYS STARE LONG AND HARD BUT THEY`RE NOT MAKING ANY  
PROGRESS. BILLBERRY GIVES UP AND GOES AND STARTS PLAYING HIS  
GUITAR. THEN DUKE PICKS UP HIS BASE AND STARTS PLAYING AN  
ACCOMPANIMENT. MOUSE AND MADELAINE LOOK AT THEM THEN AT EACH  
OTHER, MOUSE SCREWS THE POEM INTO A BALL, AND THROWS IT  
BACKWARDS OVER HIS HEAD, AS HE PICKS UP A VIOLIN. MADELAINE  
CATCHES THE POEM AND SLIPS IT IN HIS POCKET, GETS ONTO THE  
DRUMS AND THE BOYS PLAY A DJANGO RYNHART, STEPHAN GRAPPELY  
NUMBER, WITH SUCH VIRTUOSITY THAT IT BORDERS ON THE SURREAL.  
AND WHEN THEY FINISH THEY APPLAUD THEMSELVES, SHOUT WHISTLE AND  
CHEER.

MADELAINE

That`s amazing that actually worked.  
What we should really do to make money is  
give a concert.

MOUSE

No, Clarissa said ---

THE OTHER BOYS.

Clarissa!

BILLBERRY

Darling Mouse come here to my bosoms.

MOUSE IS SLIGHTLY EMBARRASSED. WHILE THE REST LAUGH.

MOUSE

dance in the Shut up. She said we could organize a old hall.

DUKE

A dance?

MOUSE

Rave, can ----- She originally thought I had suggested a

BILLBERRY

A rave, Mouse your a genius.  
Why didn't I think of that. Of course,  
it's perfect. You know my uncle Ben has a  
farm just outside of Sicleham, up in the  
hills. And e as a brilliant barn, miles  
from anyone, perfect for a rave.

MADELAINÉ

Oh, and I suppose he's just going to let  
us use it, just like that.

BILLBERRY

Yer bet yer life that ee will. Ee has to  
go out contracting a couple of days a  
week, ee's so ard up. Sheep farmer see.  
Ee'd do anything to make some extra cash.

DUKE

One small problem, does anyone know how  
you organize a rave.

SILENCE.

Well I think the choir competition is ---

THE OTHERS

Boring, boring.

THE SCHOOL BELL RINGS AND THE BOYS PACK UP THEIR INSTRUMENTS.

MADELAINE

Well let`s think about it seriously.

MOUSE TO BILLBERRY AND DUKE.

MOUSE

How about it you two. What say we get together on this.

DUKE LOOKS AT BILLBERRY. THEN BILLBERRY BREAKS INTO A BIG SMILE.

BILLBERRY

Well we plays well together, perhaps it`s not such a bad idea.

DUKE

Then perhaps we could all try joining the Ringers again as well. Next full moon.

MOUSE

Yeah, lets, go on Madelaine.

MADELAINÉ LOOKS AT THE OTHER 2 AND HE HAS DOUBTS, BUT MOUSE IS SO ENTHUSIASTIC HE AGREES.

MADELAINÉ

Oh. OK then.

THE BOYS PICK UP THEIR INSTRUMENTS AND BAGS, AND HEAD FOR THE DOOR, PLEASED WITH THEMSELVES.

CUT TO

22) EXTERIOR, CHOIR SCHOOL, DAY.

BILLBERRY AND DUKE ARE WALKING UP THE DRIVE TOWARDS TOWN, THEY`RE OUT OF SCHOOL UNIFORM. BILLBERRY HELPS DUKE WITH HIS HUGE BAG, THEY HAVE A HANDLE EACH. THEY`RE WANDERING ALL OVER THE PATH WHILE MADELAINÉ AND MOUSE WATCH.

MADELAINÉ

Prats.

MOUSE

They`re alright.

MOUSE TURNS TO MADELAINÉ.

MOUSE

Well bye old fruit. See you after the  
hols.

MADELAINÉ

Your beginning to sound like Billberry.

MADELAINÉ IS A BIT EMBARRASSED AND IS LOOKING AT THE GROUND, NOT KNOWING HOW TO SAY GOODBYE.

MOUSE

You`d better go, or you`ll miss the train.

MADELAINÉ GOES TO PICK UP HIS BAG, AND MOUSE JUMPS ON HIS BACK, AND JUST FOR A MOMENT THEY HOLD ON TO EACH OTHER. MADELAINÉ SQUEEZES OUT A WEAK GOODBYE AND WALKS UP THE DRIVE. MOUSE WATCHES HIM GO.

CUT TO.

23) A SEQUENCE OF SHOTS OF THE BOYS ON HOLIDAY. NOT MORE THAN 2 MINS IN ALL.

BILLBERRY WORKING ON HIS UNCLÉS FARM, AND BEING TEASED AND SQUEEZED BY HIS SISTERS.

DUKE GOING TO THE OPERA WITH HIS PARENTS ALL DRESSED UP. AND TO THE SUPERMARKET WITH HIS PARENTS WHERE HE GETS INTO A SPOT OF SHOP LIFTING, TO KILL THE BOREDOM.

MADELAINÉ HANGING ABOUT WITH THE LOCAL BOYS IN TOWN AND AT THE AMUSEMENT PARK AT BARRY ISLAND, AND BEING SHOWN OFF TO HIS OLD FASHIONED AUNT BY HIS FATHER AND MOTHER OVER TEA.

AND MOUSE STUDYING IN THE LIBRARY, SINGING FOR GUESTS OF THE DEAN, AND BEING MOTHERED TO DEATH BY CLARISSA, WHICH HE SECRETLY ENJOYS.

AND THEN OF HIM WITH BOTTLENECK EXPLORING THE SECRET TUNNEL BENEATH THE NORTH TOWER. BOTTLENECK PULLS DOWN PART OF THE BLOCKED PASSAGE ONLY TO REVEAL A PASSAGE FILLED ALMOST TO THE TOP WITH RUBBLE. IT`S QUITE OBVIOUS THAT IT WILL TAKE A LONG TIME TO CLEAR.

CUT TO

24) INTERIOR, DORMITORY, DAY

BILLBERRY AND MOUSE ARE SITTING ON DUKE`S BED, WHILE DUKE

UNPACKS .

BILLBERRY

And what`s more, we have to solve the  
problem by the end of the summer holidays, o r  
we ain`t coming back. Least ways I  
won`t, and neither will Madelaine. You fat  
cats will miss us when we`ve gone.

DUKE

I hadn`t seen the advantages before. But  
to be free from servitude from  
your deplorable taste in music, is beginning to  
have an appeal that I would not have  
warranted before.

BILLBERRY TURNS TO MOUSE.

BILLBERRY

That`s his way of saying he loves me.

MOUSE

Lets hope he`s never unfaithful.

BARZBY WALKS IN. HE HAS OBVIOUSLY BEEN LISTENING.

BARZBY

You finally got something right, yokel.  
Your time here is just about over.  
There isn`t a chance in hell that idiots  
like you can do anything to save this  
situation.

BILLBERRY

Push off, before I iron your underpants  
while your still wearing them.

DUKE

Have the decency to eradicate your  
presence Barzby, you no that I`m sensitive t o  
vermin.

BARZBY

Your on my list Dukesbury, and when your  
moronic minders are no longer here to keep you  
a float, your in for a rough passage.

DUKESBURY

Well hello sailor.

BARZBY IS INFURIATED BY THE NATURE OF THIS SLUR AND LOOSES  
CONTROL, PHYSICALLY ATTACKING DUKE. BUT HE HAS TO PULL BACK  
IMMEDIATELY AS THE BOYS RESPOND IN KIND. HE LEAVES IN A HURRY.  
AND AS HE PASSES THROUGH THE DOOR A LEG SHOOTS OUT AND BARZBY  
GOES FLYING. MADELAINE STEPS OUT AND TAKES A BOW. THE BOYS  
APPLAUD.

MADELAINE

So what`s new.

MOUSE

Full moon to-morrow night. And, I haven`t  
been wasting my time enjoying myself like you  
lot, I`ve been doing research in the  
Deans library.

MOUSE WAITS FOR MADELAINE TO SAY SOMETHING WHICH HE DOESN`T.

BILLBERRY

Go on tell him.

MOUSE

You remember the poem, well I reckon the  
Bell Ringers must know the answers.  
There`s a reference to a steadman cinque

CUT TO

25) INTERIOR, CATHEDRAL, NIGHT.

MOUSE`S V.O. CONTINUES. AS THE BOYS CREEP UP THE MAIN ISLE OF  
THE CATHEDRAL.

And that`s a form of Bell Ringing, and the  
Old Nark was the founding member of the  
Ancient Order of Bell Ringers, and the  
poem says the bells will render the  
secret. So tomorrow night we must get into the  
bell tower and meet the Bell Ringers.

THE BOYS REACH THE END OF THE ISLE. THEY HIDE BEHIND A PILLAR,  
WATCHING THE SOUTH TOWER. THEY DON`T HAVE LONG TO WAIT. A LIGHT  
CAN BE SEEN FURTHER DOWN THE SOUTH ISLE, AND A MAN AND A WOMAN  
DRESSED IN 18TH. CENT. GARB WALK UP TO THE DOOR OF THE SOUTH  
TOWER, OPEN THE DOOR AND WALK IN. THEY LEAVE THE DOOR OPEN AND  
AS THE LIGHT OF THE LAMP RECEDES, THE BOYS QUICKLY FOLLOW, IN  
THROUGH THE DOOR AND UP THE STAIRS TO THE ROPE ROOM. BUT WHEN  
THEY ARRIVE THERE IS ONLY A LAMP ON ONE OF THE PULLING BOXES.  
THEY SEARCH THE ROOM AND BEHIND A TAPESTRY THEY FIND AN OPEN  
DOOR AND SOME STAIRS GOING DOWN, LIT WITH LAMPS EVERY SO OFTEN.  
THEY DESCEND FOR WHAT SEEMS AN AGE, UNTIL THEY CAN HEAR VOICES.  
SLOWLY THEY EASE THEMSELVES OUT ONTO A BALCONY WHICH OVER LOOKS  
A HUGE ROOM, ALL LIT WITH LAMPS. A STAIR CASE DESCENDS TO THE  
FLOOR OF THIS ROOM FROM THE BALCONY. THEY CAN HEAR VOICES, SO  
THEY FREEZE. SLOWLY THE VOICES GET LOUDER, UNTIL THE BOYS CAN  
HEAR WHAT THEY ARE SAYING.

MAN

They are absolutely useless, it`s no good



making excuses for them. Not only did they  
get scared and run away when they had been  
summoned. But they were caught by the pear  
shaped bear.

WOMAN

Not, I can't believe it, you mean Rupert.

MAN

None other.

THE BOYS ARE SUDDENLY AWARE THAT THE MAN AND WOMAN ARE TALKING  
ABOUT THEM.

WOMAN

I suppose that means ----- THE STAIRS.

MAN

Terrible as it may seem but that's exactly  
what it means ---- THE STAIRS.

WOMAN

And the brushes.

MAN

Fraid so, all that scrubbing, it's more  
than mortal flesh can bear.

THE BOYS WHOSE EYES HAVE GROWN BIGGER AND BIGGER, AS THE  
CONVERSATION PROGRESSES, SUDDENLY PANIC EN MASS, AND BOLT UP  
THE STAIRS. BUT AS THEY RE-ENTER THE ROPE ROOM, THEIR WAY IS  
BLOCKED BY A HUGE CROWD OF PEOPLE, ALL DRESSED IN 18TH. CENT.  
GARB., AND OUT THROUGH THE CROWD AN ENORMOUS MAN STRIDES, RUDY

RUDGE, WITH A WICKED IF HUMOROUS EXPRESSION ON HIS FACE.

RUDY

So, intruders in the sanctuary of the Ancient Order, take them below.

MANY HANDS GRAB THE BOYS, AND THEY ARE HOISTED UP IN THE AIR AND CARRIED BELOW.

MADELAINÉ

You`ve made a mistake, we`re here to join the Bell Ringers.

MOUSE

We`re boys from the choir school, please sir let us go.

DUKE

If I were to make so bold I think you have made a mistake.

BILLBERRY

Take your hands off me you bastards before I kill you.

BUT ALL THEIR ENTREATIES AND THREATS ARE IN VAIN, THEY ARE BROUGHT IN TO THE BIG CHAMBER, AND HELD IN FRONT OF A DAIS WHERE RUDY RUDGE IS STANDING.

RUDY

So my youngin`s, what kept you?  
Did we get a little frightened perhaps?  
A teeny bit nervous?

GENERAL MERRIMENT FROM THE CROWD, AS RUDY QUESTIONS THE BOYS.

You,

POINTING TO MADELAINE.

Why are you late?

MADELAINE

We saw, well that is Mouse saw a ghost.

MADELAINE TURNS TO HIS FRIEND. THE CROWD LAUGH.

RUDY

And this ghost, what did it look like?

MOUSE

Well it was dressed like you, and it had a beard. And it ---- there`s a picture of him in the Dean`s library.

A HUSH FALLS ON THE CROWD. RUDY GETS DOWN FROM HIS DAIS, AND WALKS UP TO MOUSE, HE PLACES ONE HAND ON HIS SHOULDER AND LOOKS HIM STRAIGHT IN THE EYE. MOUSE LOOKS AT HIM STRAIGHT BACK.

RUDY

Where did you see him?

MOUSE

He walked ---- well at first he turned and smiled, and then he walked strait through the wall.

THE CROWD MURMUR.

RUDY

Which wall?

MOUSE

The north tower.

SHOUTS OF WELL SPOKE, AND CHEERS FROM THE CROWD. RUDY SMILES AT THE BOY.

RUDY

Well your a lucky boy then, it`s not often the Old Nark reveals himself to people. But when he does it usually has great purpose. Do you desire to become a Ringer.

MOUSE

Yes sir.

RUDY STEPS BACK AND ADDRESSES THE OTHER BOYS.

And do you boys also desire to be come Ringers.

THE BOYS SAY YES.

Then let them be initiated. Strip them.

THE BOYS ARE RELIEVED OF THEIR CLOTHES EXCEPT FOR THEIR UNDERPANTS. AND MANY COMMENTS ARE MADE ON THEIR PUNY LITTLE

BODIES. GENERAL HUMILIATION, WHICH ALL EXCEPT BILLBERRY ACCEPTS IN SILENCE.

BILLBERRY

Begger me, if you ain't a load of shirt lifters snu.

STRIPPED OF THEIR CLOTHES BUCKETS OF PAINT ARE BROUGHT FORWARD AND BIG BRUSHES ON LONG STICKS ARE USED TO PAINT THE BOYS IN BRIGHT PRIMARY COLOURS. RUDY IS BACK ON HIS DAISES.

RUDY

Do you promise to withhold to the noble principals of this order, which are

1) to support the cause of freedom everywhere.  
2) to defend the weak.  
3) to respect all men who respect you.  
4) to destroy those that would have dominion over others.

and

5) to support your fellow Ringers in anyway.

Say aye, if and only if you swear to withhold the tradition, and to remain silent on matters concerning the Ancient Order.

THE BOYS SAY AYE, AND A GREAT CHEER GOES UP. THEN THE CROWD CHANT.

CROWD

The steps, the steps.  
The brushes, the brushes.

Two at the Top,  
and two at the bottom.  
For Ringers to be,  
First Scrubbers we'll

see.

The steps, the steps.  
The brushes, the brushes.

Then two at the bottom,  
And two at the top.  
First Scrubbers we'll see,  
Then Ringers they be.

The steps, the steps  
The brushes, the brushes.

AS THE CHANTING GOES ON, 2 OF THE BOYS ARE TAKEN TO THE TOP OF THE STAIRS AND GIVEN SCRUBBING BRUSHES AND BUCKETS OF WATER, AND THE OTHER TWO ARE GIVEN THE SAME, AND THEY SCRUB GOING UP, WHILE THE OTHERS SCRUB COMING DOWN. WHILE THE SCRUBBERS SCRUB, THE BELL RINGERS PARTY. PEOPLE RUN UP AND DOWN THE STAIRS, MAKING COMMENTS AND GIVING THE BOYS DRINKS AND FOOD. TIME PASSES. FINALLY THE BOYS MEET IN THE MIDDLE AND THE BOYS ARE BROUGHT BACK DOWN IN FRONT OF RUDY.

RUDY

A toast, to the Scrubbers of St. Basil`s.

THE CROWD

The Scrubbers of St. Basil`s.

THE CROWD CHEER, AND RUDY COMES DOWN AND JOINS THE BOYS WHO ARE WELL PLEASED. HE SHAKES THEM BY THE HAND. CLOTHES ARE HANDED TO THE BOYS, SIMILAR TO THE ONES THE RINGERS ARE WEARING, THEY PUT THEM ON AS RUDY TALKS.

RUDY

You will come and see me next tuesday evening in the Bell Tower, and we'll start your instruction. But for now, it`s time go home. Come on t o

CUT TO

26) EXTERIOR, CATHEDRAL, EARLY MORNING.

THE RINGERS AND THE SCRUBBERS WALK DOWN TO THE RIVER WHERE THEY WAVE GOODBYE. THE BOYS THROW OFF THERE CLOTHES AND RUN INTO A COLD RIVER WHICH MAKES THEM SCREAM AND SHOUT. THEY WASH AND PLAY AS THE SUN RISES.

THE END OF EPISODE ONE.

THE SCRUBBERS OF ST. BASILS.

EPISODE 2.

FADE IN

1) INTERIOR, CATHEDRAL, NIGHT.

SAME SCENE AS SCENE 1) IN EPISODE 1.

CUT TO

2) INTERIOR, BELL ROOM, NIGHT.

THE CREDITS ROLE. THE SCRUBBERS ARE STANDING IN THE BELL ROOM, IN FRONT OF A TABLE WITH BELLS ON IT. RUDY RUDGE IS STANDING ON THE OTHER SIDE CONDUCTING THE BOYS AS THEY RING THE BELLS. THE CREDITS END.

RUDY

Well boys that was excellent, you really do have great musical aptitude. I`m impressed. But you won`t find

HE NODS TO THE CEILING.

those quiet so easy to tickle.

THE BOYS ALL LOOK UP, BUT OF COURSE THERE IS ONLY THE HOLES WHERE THE ROPES GO THROUGH.

THE Bells work on a different type of scale to hand bells, and of course



we don't play `looney tunes` on The Bells  
We play rounds, that is combinations.  
These combinations have their own appeal,  
which Bell Ringers find attractive. My  
favourite is a steadman cinque No. 47---

MOUSE GOES TO SAY SOMETHING THEN HOLDS HIS TONGUE, BUT EVERYONE  
HAS NOTICED.

I have always found that particular  
abstraction quiet beautiful. Was there  
something you wanted to say Mouse?

MOUSE

Well,

HE LOOKS AT THE OTHER BOYS, WHO ENCOURAGE HIM TO SPEAK OUT.

Did you know that the Old Nark had left a  
second legacy?

RUDY

No, what on earth made you say that?

MOUSE LOOKS SHEEPISH AND PEEPS AT THE OTHER BOYS TO SEE THEIR  
REACTION.

BILLBERRY

Go on tell him.

RUDY

There should be no secrets between  
Mouse.  
Ringers

MOUSE

I over heard the Dean talking to the  
solicitor ----- he said that when he  
looked at the old papers, the Old Nark had  
left another legacy. And that the  
held a secret which was connected to a  
poem, and in the poem is mentioned a  
Steadman Cinque, which -----

o r g a n

RUDY

Hold it, let me see if I have got this,  
The Old Nark left a second legacy, which  
the organ is connected through a poem  
Do you know what poem?

MOUSE STARTS AND THEN ALL THE BOYS JOIN IN, RUDY IS AMAZED.

O WONDROUS MUSIC OF GOLDEN PIPE,  
A SECRET THE BELLS WILL RENDER, FULL AND RIPE.  
TO PLAY A STEADMAN CINQUE WILL REVEAL,  
CODES THAT LOCK THE STOPS THAT CONCEAL.  
TIS TOO STRANGE TO ASK FOR MORE,  
BUT GREAT WEALTH IS LEFT IN STORE.  
FOR THOSE THAT ARE DESPERATE BE,  
WILL SOLVE THE RIDDLE AND FIND ME.

RUDY

Well well, a fine set of distinguished  
lines from the pen of the Old Nark  
himself, I`d recognise his turn of phrase  
where. We have a few examples in the  
Bell Ringers Ledger, but none as

any

fascinating as this. Write it down for me  
and I`ll see what I can bring to bear.

One thing is for certain, a steadman  
cinque is a set of combinations, some of  
them run for hundreds of pulls, and what`s  
more there are hundreds of cinque. I  
suppose the first task to solving this  
riddle is to find out which one he means.

BILLBERRY

second Rudy, yer think there be a  
legacy, snu.

ON HEARING BILLBERRY SPEAK WITH A TOUCH OF SOMERSETESE, RUDY  
CAN`T HELP BUT FOLLOW SUIT.

RUDY

I wouldn`t put it past the Old Nark.  
He was a rum bugger, and tha`s-a-fact snu.

BILLBERRY

We need to find it soon snu, or we`re all  
down the road, buggerme if we ain`t.

RUDY

Yer, I eard about the trouble, and  
something has to be done, can`t have the Old  
Nark`s school given over to a bunch of  
hooray henries. No wonder the Old Nark`s  
ghost is hauntin the Cathedral, what say e e  
Mouse.

MOUSE

I don`t know about the Cathedral, but he  
seems to be haunting me ---- sometimes  
I feel like someone is watching me, but  
there`s never, well---- not always anyone  
there. But perhaps if I see him again, and i f  
I`m not to afraid, I could ask him,  
where the second legacy is.

RUDY DROPS HIS ACCENT.

RUDY

I don't think things work quiet like that  
lad, I think we all have to do our bit,  
show willing, show that we deserve  
help, and then  
perhaps he will do us right. He was a  
great believer in, going out and doing  
it your self, and not much of one for  
rules and regulations, he reckoned the  
same as Old Thomas More, that the rich  
stole their wealth in the beginning, then  
invented laws so that ordinary people  
couldn't get it  
back. He did a bit of returning by all accounts. -----  
But you boys must have some ideas for saving the  
choir school.

BILLBERRY

A rave Rudy, a girt big rave. Me Uncle Ben  
ee as a farm up on stickleback ---

RUDY

Not Ben Berriesford, I went to school with  
ee. Of course ----- that explains a lot.

RUDY TOUSLES BILLBERRY`S GINGER HAIR.

BILLBERRY

Trouble is we don't know how to organize a  
rave.

RUDY

Leave it with me. I'll see what the other  
Ringers have to say. Any other ideas?

MADELAIN

The choir competition, but the rest of the  
choir can't see the point, but it has to b e

a good idea.

RUDY

Forget the others, do it your self if you  
have to. It is a good idea the  
competition, plenty of publicity, and  
that`s what you need. -----  
Anything else?

MOUSE

Just the poem.

RUDY

I`ll give you the book with the cinque  
in. You can spend the time, and see if you  
can see what connections there are. Any  
thing else?

THE BOYS SHAKE THEIR HEADS. RUDY LOOKS AT HIS WATCH.

well if that`s it, we can  
pack it in for tonight.

RUDY UNLOCKS A CUPBOARD AND BRINGS OUT A BOOK HE HANDS IT TO  
MOUSE, THE BOYS FILE OUT SAYING GOOD NIGHT, WHILE RUDY WATCHES  
THEM GO WITH HIS HANDS ON HIS HIPS AND A BIG GRIN ON HIS FACE.

CUT TO.

3) EXTERIOR, HIGH STREET, DAY

IT`S MARKET DAY IN SICLEHAM, THE STREETS ARE CROWDED, AND  
RUNNING THROUGH THEM COMES BILLBERRY. HE OVER SHOOTS HIS  
DESTINATION, AND WE SEE THE OTHER SCRUBBERS WATCHING HIS  
ANTICS THROUGH THE TEA ROOM WINDOW. HE PRETENDS TO BE SKATING  
BACKWARDS THROUGH THE CROWD AND INTO THE TEA SHOP, WHERE THE  
OTHER SCRUBBERS ARE ENSCONCED IN A WINDOW SEAT. THE CLIENTELE

IS PREDOMINANTLY YOUNG AND OLD, THE YOUNGSTERS OF SICLEHAM HAVING DECIDED THAT IT IS THE PLACE TO MEET AS IT PROVIDES A GOOD VANTAGE POINT FROM WHICH TO OBSERVE THE OTHER PERAMBULATING YOUTH.

BILLBERRY

Couldn't get away, me mother made me bath the dog, poor thing. Shakes and shivers, and whines on something fierce, yer would think ee were been drown.

DUKE

Why do people wash dogs anyway?

MADELAINÉ

Because they're jealous of what a good life they have, it's a way of making sure that they suffer like everybody else.

BILLBERRY

Sorry wrong again old fruit, ee been rollin in something powerful, God knows where he finds it, or what it be. But it is mighty stuff, an-thas-a-fact.

DUKE AND MOUSE APPRECIATE BILLBERRY'S ENTHUSIASM, BUT MADELAINÉ IS JUST A BIT JEALOUS OF BILLBERRY'S PERSONA, AND THE WAY THAT MOUSE SEEMS TO ENJOY HIS COMPANY. SO HE PURPOSELY LOOKS AWAY. AN ATTRACTIVE GIRL OF 17-18 YEARS, DRESSED IN BLACK AND WHITE COMES TO THE TABLE.

GIRL

And what can I get you young gentleman.

SHE IS BEING SARCASTIC, BUT THE BOYS ARE FASCINATED BY THIS ATTRACTIVE 'OLDER WOMAN' DRESSED IN WHAT IS AFTER ALL, COSTUME.

SHE HAS A WONDERFUL SMELL, THAT THE BOYS DELIBERATELY INHALE.

GIRL

Well, I`m not waiting to see how long you can hold your breath, do you want to order.

DUKE

Tea and crumets er I mean crumpet,

ALL THE BOYS SNIGGER.

for 4.

THE GIRL WANDERS OFF, MUTTERING.

GIRL

I don`t think this jobs worth it, perhaps I should become a grave digger, the company couldn`t be worse than this.

DUKE

And now to business. What are we going to do? Well, has anyone had any bright ideas.

BILLBERRY

What about.

MADELAINÉ

About making money for the choir school, idiot.

BILLBERRY

That`s easy, all we have to do is solve the poem. Haven`t you done that yet.

DUKE

And why haven`t you solved it?

DUKE AND BILLBERRY

Cause I`ve been washing the dog.

BILLBERRY AND DUKE EACH PUT A FIST IN THE AIR WITH THEIR LITTLE FINGERS CROOKED OUT, WHICH THEY INTERTWINE AND SHAKE. MADELAINE AND MOUSE LOOK AT EACH OTHER AND SHAKE THEIR HEADS. THE GIRL RETURNS AND PUTS THE TEA AND CRUMPETS ON THE TABLE. AS SHE LEAVES, THE BOYS ALL INHALE AGAIN AND LAUGH.

GIRL

I should start charging you.

BILLBERRY

One at a time or all at once.

THE GIRL COMES BACK AND GRABS BILLBERRY BY THE EAR, HALF LIFTING HIM OUT OF THE SEAT.

GIRL

I know you Billy Berrisford, and I know your sister Irene. You want to carry on living?

BILLBERRY

Oh God, not Irene, yes yes I`ll do



anything, I`ll become your slave, anything  
please Miss, not Irene.

But

GIRL

Don`t forget!

SHE DROPS HIM AND HE RUBS HIS EAR, WHILE THE BOYS LAUGH.  
THE GIRLS FROM THE GRAVE YARD WALK IN, PASS WHERE THEY`RE  
SITTING. MOSS SMILES AT MOUSE WHO LOOKS QUICKLY AWAY. THEN TO  
THE OTHER BOYS.

MOSS

Hi girls, must be feeding time huh, being  
as you`ve left the safety of the trees.

THE BOYS ARE STILL TONGUE TIED, AND DON`T KNOW WHAT TO SAY.

MADELEINE

Just ignore them. Lets get back on with  
business. Rudy`s not the only one to rate  
publicity, remember Hippity-Hoppity said the  
same thing.

DUKE

Yes you are perfectly correct, and not  
only that, but we must not confine  
ourselves to publicising just the choir  
school. In this instance we would be  
justified in finding means to publicise the  
Cathedral. For if we could attract  
socio-economics groups A B and C2 to these  
environs, it would be possible to charge  
entrance fees, as they do at St. Paul`s in  
London, and perhaps that in itself  
would be sufficient to rectify the  
anomalies of our unfortunate present  
position.

BILLBERRY WHO HAS PLACED HIS ARM ON THE TABLE AND IS SUPPORTING HIS HEAD WITH HIS HAND, SO BEST TO OBSERVE DUKE IN FULL FLOW. WAITS A MOMENT TO MAKE SURE THAT HE IS FINISHED, AND THEN PUTS HIS ARM AROUND HIS FRIENDS SHOULDER, AND ADDRESSES THE OTHER 2.

BILLBERRY

It`s amazing, isn`t it. He even thinks like that.

MOUSE

I went to Lourds last year and loads of people go there just to drink water.

MADELAINÉ

I read about this statue that started to bleed in a small church somewhere, and that got millions of people who came because it was a miracle.

MOUSE

I remember that ---- that`s just what we need ---- a miracle.

BILLBERRY

Yep that just about sums it up.

DUKE

A miracle.

MADELAINÉ

Why not make one ourselves.

MOUSE

We could doctor a statue, you remember the  
little boy pissing -----

MADELAINÉ

The one we saw on the school trip, in  
Belgium, Mouse that's brilliant.

MOUSE

We could get Bottleneck to do it.

THE BOYS NOW GET REALLY EXCITED, AND START MAKING A BIT OF A  
RACKET. THE GIRL COMES ACROSS.

GIRL

Look you lot, if you can't behave you'll  
have to leave.

BILLBERRY

Not to worry, destiny calls,

BILLBERRY GETS UP, AND THE REST FOLLOW, AND AS HE LEAVES.

I'll return for you when I have made my  
fortune, and can afford the O dour depong  
de woof-woof, ma cher.

THE GIRLS HAVE BEEN WATCHING FROM THE CORNER.

JILL

Been thrown out for giggling. It's  
about time you plonkers grew up.

LOTS OF PEOPLE HEAR THIS AN STARE AS THE BOYS LEAVE, MAKING THEM FEEL EMBARRASSED. BILLBERRY SNEAKS A PIECE OF LEFT OVER CAKE FROM A PLATE, CRUMBLES IT IN HIS HAND, AND CREEPS AROUND TO WHERE THE GIRLS ARE SITTING AND RUBS IT IN THEIR HAIR. CAUSING MAYHEM. BILLBERRY RUNS FOR IT AND THE WAITRESS COMES ACROSS AND THROWS THE GIRLS OUT FOR MISBEHAVING.

CUT TO

4) EXTERIOR, HIGH ST., DAY.

BILLBERRY COMES RUNNING OUT TO WHERE THE BOYS ARE WATCHING THROUGH THE GLASS DOOR, HE RUNS OF DOWN THE ROAD, THE BOYS SEEING THE GIRLS COMING, QUICKLY FOLLOW BILLBERRY. BY THE TIME THE GIRLS GET OUT, THEY`VE MADE THEIR ESCAPE. THE GIRLS SHOUT AFTER THEM.

MOSS

You won`t get away with this, we`ll get even.

CUT TO

5) EXTERIOR, STONE MASON`S YARD, DAY.

THE SCRUBBERS LOOKING PLEASED WITH THEMSELVES, ENTER BOTTLENECK`S DOMAIN; THE MAN HIMSELF IS CIRCLING A STONE STATUE WHICH IS IN NEED OF REPAIR.

BOTTLENECK

Well suck eggs and be bloated, hello me dears, yo be looking right pleased with ee selves.

THE BOYS SIT ON PIECES OF STONE SURROUNDING THE STONEMASON.

MOUSE

Have you finished the Virgin`s head yet?

BOTTLENECK

Can`t rightly say, as yet. She be close,  
but ay be too close as yet. Yer knows if yer  
too close, yer can`t-see-her probly.  
She`s there if yer wanna see.

HE NODS TOWARDS HIS WORKSHOP. AT WHICH THE BOYS GET UP AND TAKE  
A LOOK. BOTTLE NECK FOLLOWS THEM IN.

CUT TO

6) INTERIOR, WORKSHOP, DAY.

THE VIRGINS HEAD IS ON A PLINTH, AND IT HAS A SORROWFUL  
EXPRESSION. THE BOYS EXAMINE WITH GREAT CARE. BOTTLENECK IS  
PLEASED WITH THEIR INTEREST, IF SLIGHTLY BEMUSED.

DUKE

And what would be the idea behind this  
piece, you know the meaning of the  
expression?

BOTTLENECK

Well it`s the virgin with the body of  
christ in her lap, just after ee be taken  
down from the crass. So to my way of  
thinkin, she`d be mighty sorrowful, not  
knowing that ee would be livin agin, an  
all.

MOUSE

So why isn`t she crying then.

THE OTHERS ECHO MOUSE.

BOTTLENECK

Well if the fact be known by rights she should be crying.

AND THEN TO THE AMAZEMENT OF THE BOYS, BOTTLENECK GOES TO HIS WORK BENCH AND COMES BACK WITH AN EYE-DROPPER FULL OF WATER. HE DRIPS SOME DOWN ONTO THE EYES, ENOUGH TO ROLL DOWN THE CHEEKS. THE BOYS CHEER WILDLY. BOTTLENECK IS CONFOUNDED AND DELIGHTED.

BOTTLENECK

Well suck eggs an be bloated. If the youngins don`t ave a sense of beauty.

MOUSE

But why not?

BOTTLENECK

To difficult see, trying t carve tears in this stone, would be all but impossible.

MOUSE

No no Bottleneck, why not drill a hole up through the base, so that it comes out through the eye.

THE OTHERS AGREE FANATICALLY. WHILE BOTTLENECK BEMUSED, STARES FIRST AT MOUSE THEN AT THE HEAD.

BOTTLENECK

Well me dears, you know I think yer right.

THE BOYS CHEER, AND SLAP HIM ON THE BACK, CONGRATULATING HIM.

BOTTLENECK

Of course I'll have to get permission off the Dean.

THE BOYS JOY COLLAPSES, AND THEY WANDER OFF, WITH BOTTLENECK WONDERING WHAT ON EARTH HAS HAPPENED. MOUSE COMES UP TO HIM, AND GIVES HIM A FRIENDLY PUNCH ON THE SHOULDER.

MOUSE

Don't worry about it, it's just been a funny old day.

MOUSE RUNS TO CATCH THE OTHERS UP, WAVING GOODBYE TO HIS FRIEND, WHILE BOTTLENECK STANDS SCRATCHING HIS HEAD IN DISBELIEF.

CUT TO.

7) INTERIOR, MUSIC ROOM, DAY

THE FULL ORCHESTRA IS PLAYING. WHEN THE PIECE IS FINISHED THEY START TO PACK-UP THEIR THINGS.

HOPPITY

Well, have we come to a decision about the choir competition?

NO REPLY ONLY MUMBLING.

I can't believe that you have such a lack of enthusiasm. Mouse, as premier soloist wouldn't you want to participate.

MOUSE

Yes Mr. Hoppidy, I certainly would, accept  
there are only 4 of us that are willing. The  
rest have given up hope ---

BOY 1

Mouse, for us there`s no point, we`re not  
rich like you, so we won`t be back next  
year. So what is the point. Make money for you  
fat cats to use next year, you`ve got t o  
be kidding.

MOUSE

Madelaine and Billberry don`t think so.

BOY 2

Well that`s not surprising, Madelaine is  
a right crawler and Billberry is simply ---  
insane.

MADELAINE LOOKS DAGGERS AT THE BOY, MAKES HIS HAND INTO A GUN  
SHOOTS HIM AND THEN BLOWS THE SMOKE FROM THE BARREL OF HIS  
FINGER.

BILLBERRY

I resemble that remark, Puttyface. And to  
show my appreciation I`m going to leave my  
imprint on it with my fist.

HOPPIDY

Ok boys, ok, I think you should all have a  
good think about it, and let me know by  
next week. But I think you shouldn`t give u p



so easily, who knows what good  
publicity might bring.

HE PICKS UP HIS THINGS AND LEAVES.

PUTTYFACE

Look at it this way Mouse, the extra time  
we`d spend on choir practice I can spend o n  
trumpet practice. Which is going to be  
more important to me if I have to apply for  
scholarship at another music school.

BARZBY

Listen to you all, it`s pathetic. Your  
hopelessly dependant on other people for  
your pathetic lives. So what chance have you  
lot got of saving the choir school.

MADELAINÉ

I`d keep quiet if I were you, Barzby!

BARZBY

That`s about the limit of your  
capabilities, Madelaine! Threats of  
violence, that`s about all you nancy boys can  
do.

BARZBY HAS GONE TOO FAR AND HE KNOWS IT, FOR HE IS ALREADY  
RUNNING FOR THE DOOR. BILLBERRY MANAGES TO CUFF HIM ON HIS WAY  
OUT.

MOUSE

Well if you won`t help, then we`ll just  
have to do it ourselves.

MOUSE PICKS UP HIS BAGS AND HEADS FOR THE DOOR.

BILLBERRY

Well I hope you all remember this when I  
save the choir school single handed. And you  
have to beg me, to be allowed back in.  
You`d better start right now, and spend all  
the free time you`ve got, practising t o  
grovel.

THE BOYS START PRACTISING ON THEIR WAY OUT.

Oh, master of the burning bum.  
Oh, blistering boil of the befuddled

BILLBERRY

Oh, shut up!

CUT TO

8) EXTERIOR, GRAVEYARD, DAY

THE SCRUBBERS ARE ENSCONCED IN THEIR FAVOURITE TREE.

MADELAINÉ

What are we going to do, we haven`t  
achieved anything so far.

DUKE

Nor are we likely to while we witter away  
our lives ensconced in a taxus baccata,  
not that it`s an unpleasant experience  
it`s just surplus to requirements.

MOUSE

A texus berrita?

BILLBERRY

Nooo, you`ll set him off and we`ll never  
get anything done.

DUKE

A Texus berrita is a variation on the  
Mexicus berrita, which is a maze flour  
chapatti filled with chili bean and salad.

The main difference being the addition of  
minced steak spiced with black pepper.

Which is not to be confused with an  
English Yew or Taxus Baccata, which is  
what we are sitting in right now. Because i f  
my memory serves me right, parts of  
this tree are deadly poisonous. The  
resulting confusion would quiet probably  
lead to death.

BILLBERRY

Certainly would, if yer ad untree stuck in  
yer throat.

MADELAINÉ

This is not getting us anywhere.

HE DROPS OUT OF THE TREE AND WANDERS OF IN THE DIRECTION OF THE  
CATHEDRAL.

Your all talk and no action.

MOUSE DROPS OUT AND RUNS AFTER HIM.

MOUSE

Wait for me.

BILLBERRY AND DUKE LOOK AT EACH OTHER.

BILLBERRY

Hi hooo

DUKE

Hi hooo

BILLBERRY AND DUKE JUMP OUT OF THE TREE, LINK ARMS AND SING AND DO A STRANGE SOUGHT OF DANCE WHILE FOLLOWING THE OTHER 2.

HI HO, HI HO, IT`S OFF TO WORK WE GO,  
WE`LL RUN LIKE HELL WHEN WE HEAR THE BELL,  
HI HO, HI HO,  
HI HO, HI HO, IT`S DOWN THE STREET WE GO,  
WE`LL RUN LIKE HELL WHEN WE SMELL THAT SMELL,  
HI HO, HI HO,  
HI HO, HI HO,

CUT TO

9) INTERIOR, CATHEDRAL, DAY.

THE SCRUBBERS ARE GATHERED AROUND THE ORGAN KEYBOARD, LOOKING BEMUSED. MOUSE HAS THE BOOK THAT RUDY GAVE HIM WITH THE STEADMAN COMBINATIONS. HE AND DUKE ARE GOING THROUGH IT, WHILE MADELAINE SITS ON THE SEAT PLAYING THE KEYS. BUT AS THE WIND IS NOT ON, THERE IS NO SOUND. BILLBERRY STARTS POKING ABOUT AROUND THE WOODEN FRAME AND MOVES AROUND THE INSET TO WHERE THE FRAME JOINS THE PANELLING FOR THE CHOIR PEWS. HE COMES TO A SMALL DOOR BUILT INTO THE WOOD PANELLING. IT`S LOCKED BUT THE KEY IS IN IT`S POSITION. BILLBERRY OPENS THE DOOR AND GOES INSIDE.

CUT TO

10) INTERIOR, ORGAN, DAY.

HE`S AT THE BACK OF THE KEYBOARD AMONGST THE PUMPS AND PIPES. IT`S A LABYRINTH, AND BECAUSE OF THE SIZE OF THE ORGAN, IT`S ALSO HUGE. BILLBERRY WORKS HIS WAY AROUND INSIDE, UNTIL HE GETS TO A POSITION WHERE HE CAN SEE THROUGH THE LATTICE WORK ABOVE THE KEYBOARD, AND CAN SEE HIS FRIENDS. HE CAN HARDLY CONTAIN HIMSELF, SO HE HAS TO WAIT A MINUTE TO REGAIN HIS COMPOSURE.

BILLBERRY IN DEEP VOICE

Whoooooa! Whoooooooa!

THERE IS NO SHOCK FROM THE BOYS, FOR THEY CAN HEAR BILLBERRY GIGGLING.

DUKE

Okay Mr.Ghost, we capitulate.

BILLBERRY IN DEEP VOICE

Go around to the side, not that one you idiot.

THE BOYS JOIN BILLBERRY IN THE ORGAN.

MADELAINÉ

This is brilliant. I never new it was so big.

MOUSE

There`s even more in the roof.

MADELAINÉ

Your joking, how do you know that.

MOUSE

Because old fruit, Bottleneck once showed  
me.

MADELAINÉ

How on earth are we going to find anything  
when it's so big. Even if we did find the  
right combination of stops, they could  
open a secret compartment anywhere ----- i n  
the whole church.

DUKE

`FOR THOSE THAT ARE DESPERATE BE`.

BILLBERRY

Too right, Dangerous  
desperadoes, tha be us.

HE GOES FOR HIS GUNS AND SO DOES DUKE, WHO BUMPS MADELAINE IN  
DOING SO, WHO TRIPS OVER SOME OF THE WORKINGS, AND FALLS DOWN  
THE SIDE. THE BOYS QUICKLY PEER OVER THE EDGE, AND THERE IS  
MADELAINÉ LYING IN A CLOUD OF DUST. DESPERATELY TRYING TO GET  
TO HIS FEET.

MOUSE

Madelaine are you ok, Madelaine.

MADELAINÉ COUGHS AND SPLUTTERS.

MADELAINÉ

You stupid, COUGH, idiots. Bloody  
fools, SPLUTTER. Playing cowboys at your  
age BLOODY HELL.

BILLBERRY

Yeah, he`s alright.

MOUSE

What`s wrong.

MADELAINÉ

I`ve ripped my jacked.

MOUSE

Gods, I thought it was something serious.

MADELAINÉ

It is BLOODY serious!

DUKE AND BILLBERRY ARE SUPPRESSING LAUGHTER AWAY FROM THE EDGE.

MOUSE

Oh shut up you 2, and give me a hand to  
get him out.

DUKE AND BILLBERRY LOOK BACK OVER THE EDGE, AND SEE MADELAINE  
WHO IS NOW STANDING UP, COVERED IN DUST. THEY COLLAPSE BACK  
LAUGHING. MOUSE ON SEEING THE OTHER 2 AND ON LOOKING BACK DOWN  
HAS TO SUPPRESS A LAUGH TOO. BUT MADELAINE HAS FOUND SOMETHING.

MADELAINÉ

When your quiet finished.

THE BOYS LOOK DOWN.

There`s a huge piece of stone down here,  
stuck in the wood panelling.

MOUSE

Is there anything on it?

MADELAINE

Sure, there`s a message which reads  
`Don`t open till Christmas` Hold on there  
is something carved ----can`t see too  
well ---- but it looks like DeVeer.

DUKE

I know what that is, it`s the back of the  
stone relief.

MOUSE AND BILLBERRY LEAN BACK OVER AND LOOK AT DUKE, AND THEN  
AT EACH OTHER.

BILLBERRY

What`s the relief about?

DUKE

Oh, Jesus on the cross, with the 2 Marys  
at the foot. Bit naff really, not exactly  
an Angelo or a Bennini. The figures are  
pretty ridged and lacking in animation----

BILLBERRY LEANS ACROSS AND PLACES HIS HAND OVER DUKES MOUTH



BILLBERRY

You know what I`m thinking?

MOUSE

I certainly do old fruit, a bit of animating.

BILLBERRY

You`re catching on.

BILLBERRY TAKES HIS HAND AWAY FROM DUKE`S MOUTH, AND THEY ALL LOOK OVER THE SIDE AGAIN.

BILLBERRY

How much room you got down there?

CUT TO

11) INTERIOR, CATHEDRAL, DAY.

WE CAN STILL HEAR THE BOYS, AS WE ARE JUST OUTSIDE THE ORGAN, NEXT TOO THE RELIEF. BUT WALKING DOWN PAST THE RELIEF IS BARZBY. WHEN HE HEARS VOICES HE STOPS, AND LISTENS. HIS UGLY FACE CONTORTS WITH THE INFORMATION THAT IS BEING PROCESSED BY HIS DEVIOUS AND CRUEL MIND.

MADELAIN

Quiet a lot, why?

DUKE

Because we`re going into the restoration business.

MOUSE

And we need plenty of space for that.

MADELAINÉ

Get me out of here. And stop pissing  
about.

BARZBY HIDES, AND WAITS FOR THE BOYS TO EMERGE FROM THE  
WORKINGS OF THE ORGAN. ONCE OUT, THE SCRUBBERS PROCEED TO DUST  
MADELAINÉ DOWN, WHICH THEY DO WITH GREAT GUSTO.

MADELAINÉ

Okay, that`s enough, I said that`s enough.  
Tell me about the restoration.

THE BOYS START WALKING DOWN THE ISLE.

MOUSE

Well we`ll come back to-night ---

BILLBERRY

Can`t be to-night, we`ll have to get the  
tools and everything.

DUKE

And tomorrow night we`ve a meeting with  
the Bell Ringers.

MOUSE

But after, we`ll already be in the  
cathedral.

MADELAINÉ

Will somebody please tell me what's going on.

CUT TO

12) INTERIOR, BELL TOWER, NIGHT.

THE BELLS ARE PEELING, AND THE SCRUBBERS ARE STANDING LOOKING AT THEM WITH THEIR FINGERS IN THEIR EARS. RUDY IS ALSO THERE, STANDING IN THE DOORWAY. HE WAITS UNTIL THEY TURN TOWARDS HIM THEN HE WAVES. THEY FOLLOW HIM DOWN THE STAIRS, PAST THE ROPE ROOM WHERE WE SEE THE RINGERS IN ACTION, AND DOWN INTO THE RINGERS ROOM.

RUDY

So, the rest have given up. Well that's too bad for them. Because they're the ones that are going to miss out. To-day, tomorrow and always. Billberry, I've had a word with your uncle Ben, and you were right, he thinks it's a great idea. We agreed to give him 15% of the take. The D.Js will do it for free beer, and the Ringers will do it for free. What we need is publicity. now

BILLBERRY

But I thought the whole idea of a rave was not to get publicity. I thought it was all done word of mouth.

RUDY

We haven't got time, so it's up to you to make sure that Sicleham is informed.

BILLBERRY

But Rudy, if we fly post, then the police will find out.

RUDY

Ahh, but what we do is this. We advertise for people to turn up at any one of three pubs, where they will be picked up and delivered to the site of the rave. Using mine and John Turney`s mini-buses. That way we can be sure of getting all the entrance money, and at the same time keep the police and other undesirable people out. Good idea or what?

THE BOYS ARE IMPRESSED.

So, what you have to do is put as many posters up, in and around Sicleham as you can.

RUDY PULLS OUT A LIST.

Here is all the information that has to be on the posters. You have 1 week.

BILLBERRY

Core tha ain`t much time snu.

RUDY

Did I say it was going to be easy?

MADELAINÉ

I suppose we could make them ourselves.

DUKE

What by hand, it would take forever.

RUDY

Look boys I`ve got to go, it`s up to you  
now.

RUDY HEADS UPSTAIRS TO THE ROPE ROOM, AND THE SCRUBBERS HEAD  
DOWN THE STAIRS ARGUING.

CUT TO

13) EXTERIOR, CATHEDRAL, NIGHT.

THE SCRUBBERS ARE STILL ARGUING AS THEY COME OUT OF THE  
CATHEDRAL. AND WE SEE WHAT THE BOYS DON`T; THE FACE OF AN  
EXCITED BARZBY PEEPING ROUND FROM BEHIND A GRAVESTONE.

DUKE

If we agree we need 150 posters----

MADELAINÉ

We don`t need that many.

BILLBERRY

We need at least that many, there`s at  
least 150 streets in Sicleham.

MADELAINÉ

No there`s not, and even if there were you  
wouldn`t need one for every street.

DUKE

Well lets say just for arguments sake 100 posters. We will still need to use a press.

MOUSE

Duke`s right, whatever number we want, we will still need a press. So that`s the problem.

THE BOYS WALK IN SILENCE FOR A WHILE THROUGH THE GRAVEYARD, UNTIL THEY ARRIVE AT A GRAVE, THE BOYS CASUALLY PUSH THE HEAD STONE AROUND AND TAKE OUT A LOAD OF TOOLS. BARZBY`S HEAD APPEARS FROM BEHIND ANOTHER GRAVESTONE, THIS TIME WITH A QUIZZICAL LOOK DO IT`S DEMEANOUR.

BILLBERRY

I know the answer.

DUKE

Well perhaps you would care to share it with us old fruit.

BILLBERRY

Your not going to like it.

DUKE

We will try and prevail.

BILLBERRY

Our Hazel`s friend Mary Sully goes to the girls Grammar School. She does silk screen printing, they`ve got all the equipment, but it means breaking in, and if I got caught, especially after the lead I stole

from the church roof, they`d kill me.

What we`re doing to night is bad enough.

DUKE

There would be no point in breaking in, we don`t know how to print anyway.

MADELAINÉ

There is another alternative, you know the girls in the tea shop, they`re from the grammar school.

THE BOYS UMM AND ARR. THEN PICK UP THE TOOLS AND SLOWLY WALK BACK TOWARDS THE CATHEDRAL. BARZBY`S HEAD IS SWIVELLING ON IT`S NECK, LOOKING BETWEEN THE SCRUBBERS RETURNING AND THE CATHEDRAL WHERE THEY ARE RETURNING TO.

BILLBERRY

Bossy Mossy, that`s what they call her.

MADELAINÉ

Who?

DUKE

The one that fancies little Mice.

BILLBERRY

Yep I reckon that too.

BILLBERRY AND DUKE STOP, TURN, AND LOOK AT MOUSE, WHO IS TRYING TO IGNORE THEM. MADELAINÉ LOOKS AT MOUSE QUESTIONINGLY. BARZBY TAKES HIS CHANCE AND SLIPS BACK INTO THE CATHEDRAL.

MOUSE

I don` t know what your talking about.

MOUSE IS SAVED BY THE SOUND OF THE BELLS RINGING DOWN, THE BOYS RUN FOR THE CATHEDRAL DOOR.

CUT TO

14) INTERIOR, CATHEDRAL, NIGHT.

THE BOYS WATCH FROM THE CHOIR PEWS, AS THE LAST OF THE BELL RINGERS LEAVE. THEN WITH TORCHES ON, THEY MAKE THEIR WAY TO THE RELIEF. WE FOLLOW BEHIND BARZBY WHO IS STALKING THE SCRUBBERS.

CUT TO

15) INTERIOR, ORGAN, NIGHT.

BILLBERRY IS DRILLING THROUGH THE BACK OF THE RELIEF, DUKE IS STANDING NEXT TO HIM MAKING SURE THAT THE DRILL IS GOING IN AT THE RIGHT ANGLE, MADELAINE IS ABOVE THEM, WHILE MOUSE IS ON THE OUTSIDE WAITING FOR THE DRILL TO COME THROUGH.

BILLBERRY

I hope your calculations are right  
Duke, we don` t want the miracle of Jesus  
pissing on the cross, now do we old fruit.

DUKE

That would certainly be a most  
inappropriate blasphemy.

CUT TO

16) INTERIOR, CATHEDRAL, NIGHT.



MOUSE

That`s it your through. Stop stop.

MADELAINA JOINS MOUSE, AND THEY EXAMINE THE HOLE, BARZBY`S HEAD ABOVE THE PEWS IS GRINNING MANIACALLY.

MADELAINA

Hurry up push the tube through. Too much pull it back a little, to far ----- now. I think that`s about right. What do you think?

MOUSE

Yeah, that`s about it, you haven`t got to be able to see it. Try some water through.

DUKE

OK.

A JET OF WATER COMES OUT OF THE VIRGINS EYE, INTO MADELAINE`S FACE. MOUSE TRIES TO STOP HIMSELF FROM LAUGHING OUT LOUD. SO DOES BARZBY, WHO`S HEAD DROPS BEHIND A PEW. BUT MOUSE HAS HEARD BARZBY, HE LOOKS UP THE CHURCH. AND THEN SLOWLY WALKS UP THE ISLE. MADELAINE DRYS HIS FACE, AND IGNORING MOUSE HE PROCEEDS TO HELP DUKE AND BILLBERRY TO ADJUST THE FLOW OF WATER. WE FOLLOW MOUSE UP THE ISLE, IN THE DIRECTION OF THE TOWERS. HE SUDDENLY FREEZES, AND THERE IN THE SHADOWS IS A FIGURE, WHO MOVES OUT INTO THE LIGHT AND HEADS FOR THE NORTH TOWER. HE TURNS SMILES AND BECKONS TO MOUSE, WHO IS FROZEN IN MID STRIDE. THE GHOST PASSES THROUGH THE WALL OF THE NORTH TOWER, MOUSE UNFREEZES AND LOOKS BACK DOWN THE CATHEDRAL AND THEN BACK AT THE WALL WHERE THE GHOST WENT THROUGH. HE CAN`T QUIET BRING HIMSELF TO GO UP TO THE WALL, AND SLOWLY BEGINS WALKING BACKWARDS, THEN FORWARDS, BACK TO THE ORGAN. KEEPING HIS EYES ON THE NORTH TOWER ALL THE TIME UNTIL HE WALKS INTO MADELAINE.

MADELAINÉ

What`s the matter with you.

MOUSE

I`ve seen him again, up there, up near the north tower.

BOTH BOYS ARE STARING UP THE CATHEDRAL. WHEN DUKE AND BILLBERRY JOIN THEM.

BILLBERRY

Did you hear something?

MADELAINÉ

Mouse saw the ghost again.

DUKE

I think it`s time we left.

THE BOYS QUICKLY LEAVE, BARZBY WHO`S HEAD IS TURNED TOWARDS THE NORTH TOWER, AND WHICH NOW HAS A FRIGHTENED LOOK, SUDDENLY SWINGS AROUND TO SEE THE SCRUBBERS LEAVING. THE FEAR ON HIS FACE INCREASES MARKEDLY, AND HE QUICKLY FOLLOWS THEM OUT OF THE CATHEDRAL.

CUT TO

17) EXTERIOR, TEA SHOP, DAY.

THE SCRUBBERS ARE HANGING ABOUT OUTSIDE THE TEA SHOP LOOKING BORED.

MADELAINÉ

This is all your fault Billberry, we  
wouldn't have been barred if you hadn't put  
cake in their hair.

BILLBERRY

What was I supposed to do let them get  
away with it. No way, they'd think we were  
right plonkers, if we let them.

DUKE

There are other grammar school girls.

MADELAINE

Where?

BILLBERRY

OK, I'll go and get them out.

BILLBERRY GOES ACROSS TO THE WINDOW OF THE TEA SHOP, AND PEERS  
THROUGH.

CUT TO

18) INTERIOR, TEA SHOP, DAY.

THE GIRLS ARE SITTING AT A TABLE ONE ROW BACK FROM THE WINDOW  
SEATS, THEY ARE SITTING WITH A COUPLE OF LOCAL BOYS A BIT OLDER  
THAN THEMSELVES. BILLBERRY KNOCKS ON THE WINDOW TRYING TO  
ATTRACT THEIR ATTENTION. THE FOUR OLD LADIES WHO ARE SITTING  
NEXT TO THE WINDOW, WAVE AT HIM AND LAUGH.

CUT TO

19) EXTERIOR, TEA SHOP, DAY

BILLBERRY

Begger me, ifn anybody wantabe a comedian these days snu. Could you get them for me.

BILLBERRY GESTICULATES. THE OLD LADIES GESTICULATE BACK, HAVING FUN. BILLBERRY PLEADS TO THE OLD LADIES.

CUT TO

20)

INTERIOR, TEA SHOP, DAY.

THE OLD LADIES ANTICS HAVE BEEN SEEN BY TANYA, AND SHE ALERTS THE OTHERS. BY THIS TIME BILLBERRY IS ON HIS KNEES. THEN HE SEES THAT HE HAS THE GIRLS ATTENTION, AND BECKONS THEM. THE GIRLS LOOK AT EACH OTHER. MOSS AND TANYA GET UP AND GO OUT SIDE. ELLA WATCHES THEN FOLLOWS.

CUT TO

21) EXTERIOR, TEA SHOP, DAY.

AS THE GIRLS COME OUT, BILLBERRY TURNS HIS BACK ON THE OLD LADIES, TAKES HIS ARM OUT OF ONE SIDE OF HIS JACKET, BUT LEAVING IT STILL ON HIS SHOULDER, AND WITH HIS ARM CONCEALED INSIDE HIS JACKET, PUTS HIS HAND DOWN INSIDE HIS PANTS, HE PULLS HIS ZIP DOWN AND PUTS OUT HIS MIDDLE FINGER. HE THEN TURNS BACK TO THE OLD LADIES AND SMILES WHILE WIGGLING HIS MIDDLE FINGER. THE LADIES ARE AT FIRST THUNDER STRUCK, THEN LAUGH UNTIL THE TEARS ROLL. THE GIRLS SEEING HIS ANTICS GIGGLE.

MOSS

What do you want Billberry?

BILLBERRY PULLS HIS HAND OUT OF HIS TROUSERS AND DOES HIS ZIP UP.

BILLBERRY

This is your lucky day.

MOSS AND TANYA

Oh yeah!

BILLBERRY

Your about to be given the opportunity of  
a life time.

ELLA HAS NOW JOINED THE OTHER 2. AND THE BOYS THEY WERE WITH  
HAVE COME OUT TOO.

GIRLS

Oh yeah!

BOY 1

Hey faggot, aren't you one of those  
shirtlifters from the choir school.  
How come your not wearing your dress.

BOY 2

I bet she looks nice in a pretty little  
dress.

THE GIRLS DON'T LIKE THIS SEXIST LINE OF ABUSE FROM THE 2 BOYS,  
AND ARE JUST ABOUT TO SAY SO WHEN THEY ARE INTERRUPTED.

BILLBERRY

Well at least I don't wear my name on me  
front in case I forget what they call me.

ONE OF THE BOYS IS WEARING A NAFF SWEAT SHIRT, WITH NAFF IN BIG

LETTERS WRITTEN ON THE FRONT. THE TWO BOYS CAN'T BELIEVE HIS AUDACITY, NOR HAVE THEY SEEN THE OTHER 3 SCRUBBERS BEHIND THEM. THE 2 BOYS GO FOR BILLBERRY, WHO SWINGS OUT CATCHING ONE ON THE SIDE OF THE HEAD. AT THIS POINT MADELAINE DUKE AND MOUSE COME TO HIS RESCUE. EVEN THOUGH THE BOYS ARE OLDER, THEY DON'T FANCY THEIR CHANCE AGAINST 4 OF THEM, ESPECIALLY WITH AN EXAMPLE OF BILLBERRY'S RIGHT HOOK. THEY BACK OFF CURSING.

BOY 1

Your not staying with those prats are you.  
They're just kids.

MOSS

If they're just kids what does that make  
you.

TANYA

And what's wrong with wearing a dress, I  
wear one.

JILL

And I wear them too.

THE BOYS WALK OF CURSING.

MOSS

So, what do you lot want anyway?

BILLBERRY

Well me old fruit, it's like this, we need  
to get some posters made up.

TANYA

What for?

BILLBERRY

Come on, lets go down to the river.

THE SCRUBBERS AND THE GIRLS WALK OFF INTO THE CROWDS OF SHOPPERS, AND ARE SOON LOST TO VIEW.

CUT TO

22) A SEQUENCE OF SCENES, INTER-CUT WITH 2 DAYS OF TIME LAPSE PHOTOGRAPHY OF THE HIGH STREET, TO GIVE THE DURATION OF THE PASSAGE OF TIME. THE INTER-CUT SCENES ARE OF THE GIRLS SILK-SCREENING POSTERS, AND THE BOYS PLAYING THE MUSIC THAT GOES WITH THIS SEQUENCE. THEN OF THE SCRUBBERS AND GIRLS EMERGING OUT OF THE CROWDS IN THE HIGH STREET. CARRYING POSTERS, BUCKETS AND BRUSHES. THEY SPLIT UP, WITH MADELAINE MOUSE AND ELLA, BILLBERRY AND TANYA, AND DUKE AND MOSS . WE SEE THEM FLY-POSTING IN DIFFERENT LOCATIONS, EVENTUALLY THEY ALL MEET UP AT THE RIVER. 2 MINS IN ALL.

CUT TO

23) EXTERIOR, RIVER BANK, DAY.

MADELAINE IS SITTING NEXT TO ELLA, BILLBERRY IS SITTING NEXT TO TANYA, DUKE GOES AND SITS NEXT TO MOSS, WHO GETS UP AND GOES AND SITS ALMOST ON MOUSE. WHO GETS UP AND WANDERS OFF UP THE RIVER BANK.

MADELAINE

Do you want to go for a walk?

ELLA

What for, we've been walking all day.  
I'm knacked.

MADELAINÉ

I just thought----

ELLA TAKES PITY ON HIM.

ELLA

Oh alright, you can walk me home, I`ve got loads of work for school which I should have been doing instead of making posters for you lot.

THEY GET UP AND GO OFF TOGETHER. MOSS GETS UP AND HEADS DOWN THE RIVER BANK LOOKING FOR MOUSE, DUKE FOLLOWING SHORTLY AFTER. BILLBERRY TURNS TO TANYA, AND TRIES TO KISS HER.

TANYA

What are you doing?

BILLBERRY

I thought it might be fun.

TANYA

Well think again.

BILLBERRY

Go on just one.

TANYA

No.



BILLBERRY

Go on.

TANYA

NO!!

BILLBERRY COVERS HIS EARS, AND TANYA SHOCKED BY THE LOUDNESS OF HER REPLY INVOLUNTARILY PUTS A HAND OVER HER MOUTH AND SMILES. BUT SHE QUICKLY RETURNS TO HER ASSERTIVE MANNER.

BILLBERRY

Begger min snu, yer be jus like a fish-wife.

TANYA

And what`s wrong with fish-wives.

BILLBERRY

Nothing just a saying, like, rough as dogs legs, or hens teeth.

TANYA

Sounds pretty sexist to me.

BILLBERRY

Well our Irene uses it all the time, and she`s nobody`s door mat.

TANYA

Hmmm, but then your Irene can say anything.

BILLBERRY

She`s a powerful woman, and thas just the truth.

HE SAYS THIS WITH A SENSE OF AWE, KNOWING FROM FIRST HAND EXPERIENCE.

TANYA

What she really like?

BILLBERRY

Mrs Furryleggins -----

TANYA SUPPRESSES A LAUGH.

She be alright. But got girt temer,  
begger me if she ain`t. Now how about that  
kiss?

TANYA IS IN 2 MINDS, SO BILLBERRY STEALS ONE, AND SHE LETS HIM.

ACROSS THE RIVER CONCEALED BY THE UNDER GROWTH, BARZBY AND RUPERT SIT ON THE RIVER BANK. RUPERT IS SITTING JUST ABOVE AND TO ONE SIDE OF BARZBY. THEY`RE BOTH LOOKING AT BILLBERRY AND TANYA.

RUPERT

A touching sight, wouldn`t you say.

BARZBY

Yuck!

AND WITH THIS HE CONTORTS HIS UGLY FACE.

RUPERT

Barzby, there is something repugnant about you, which is so obvious, that I can't help admiring it's audacity.

BARZBY

I like you too Rupert .

HE SAYS THIS WITHOUT A TRACE OF SARCASM, BUT WITH HIS FACE TURNED AWAY FROM RUPERT, HE MIMICS RUPERT'S SLIME-BALL MANNERISMS.

RUPERT

So what are we to do with these innocents.

BARZBY GOES TO SPEAK, ONLY TO BE DUG IN THE RIBS BY RUPERT'S TOE.

Silence, I'm talking. Now, let me see.

If they're organizing a rave with the Bell Ringers, then there is a good chance that it will be a success. Well, we can't have that can we Barzby.

BARZBY GOES TO SAY SOMETHING, ONLY TO BE DUG IN THE RIBS AGAIN. IT LOOKS LIKE BARZBY'S FACE IS ABOUT TO METAMORPHOSIS. BUT HE SAYS NOTHING.

Indeed we can not. And then there's the matter of the miracle. A ridiculous idea, but you can never tell. And the resulting publicity may have repercussions that not even I can foresee. So we must put a stop to that also, ay Barzby. t o

BARZBY SAYS NOTHING, ONLY TO GET THE TOE IN HIS RIBS ONCE MORE.

I hope your not falling asleep when I`m talking.

BARZBY TURNS ANGRILY TOWARDS RUPERT.

BARZBY

No I am not falling asleep.

RUPERT

Now there`s no need to become churlish. Remember who your talking to.

BARZBY TURNS AWAY AGAIN, MOUTHING OBSCENITIES.

RUPERT

Here`s the plan, my ugly urchin.

I will take care of the rave, and you will  
take care of the miracle. Your idea has  
certain merits, which I can hardly believe you  
are aware of, but which, never the  
less, fit the bill exactly. It should lead t o  
their expulsion as sure as fish drink  
water. And I, will hole the Ringers below the  
water line. With a bit of luck I`ll  
have them removed from the Tower, and I  
will reduce the influence of the Ancient  
Order and the Legacy of the Old Nark once and  
for all.

BARZBY`S EYES ROLL TO THE TOP OF HIS HEAD, AND THEN REMEMBERING THE TOE IN THE RIBS, HE SUDDENLY LEAPS TO HIS FEET. RUPERT IS STARTLED BY THE DYNAMIC NATURE OF HIS ACTION. ALSO GETS TO HIS FEET. BARZBY IS NO LESS STARTLED, AND CAN`T CONTROL THE DESIRE

TO BE SARCASTIC.

BARZBY

Yar vul mine Fuhrer.

BARZBY COWERS, WAITING TO BE STRUCK. BUT RUPERT LOOKS AT HIM AS IF HE WERE A MAD DOG.

RUPERT

I really do worry about you sometimes Barzby. Have you thought about counselling. Mmmm. Perhaps that`s not such a good idea. I couldn`t risk them depriving me of your delinquent and devious devotions. Now run along like the good little fascist you are. But mess up, and your dead meat.

RUPERT WATCHES BARZBY GO, AND THEN TURNS TO SEE BILLBERRY AND TANYA WALK OFF ALONG THE RIVER BANK HAND IN HAND.

RUPERT

How sweet.

CUT TO

24) INTERIOR, CATHEDRAL, EVENING

EVENING SONG IS PROGRESSING TO IT`S END, THE CHOIR IS IN FULL FLIGHT, SINGING `ONWARD CHRISTIAN` SOLDIERS. THE SCRUBBERS LOOK SQUEAKY CLEAN AND ARE LOST IN THE RAPTURE OF SONG. MADELAINE SUDDENLY NOTICES A MAN IN THE FRONT ROW OF THE CONGREGATION CHANGING HIS GLASSES AND PEERING TOWARDS THE SIDE OF THE ORGAN. MADELAINE CAN`T SEE WHAT HE IS LOOKING AT, BUT HE REALIZES THAT HE COULD WELL BE LOOKING AT THE RELIEF. HE NUDGES MOUSE WHO IS STANDING NEXT TO HIM, AND GUIDES MOUSE`S GAZE WITH HIS. THE GENTLEMAN HAS NUDGED THE WOMAN NEXT TO HIM AND WHISPERED SOMETHING IN HER EAR. SHE ALSO LOOKS IN THE DIRECTION OF THE

RELIEF, SLOWLY A SMILE COMES ACROSS HER FACE. AND SHE IN TURN TELLS THE WOMAN SITTING NEXT TO HER. DUKE AND BILLBERRY WHO ARE STANDING OPPOSITE MADELAINE AND MOUSE ARE SUDDENLY AWARE THAT THEIR FRIENDS ARE SIGNALLING TO THEM WITH THEIR HEADS. THEY TOO LOOK IN THE DIRECTION OF THE CONGREGATION, A THIRD OF WHICH IS NOW GAZING IN THE DIRECTION OF THE RELIEF, AND TITTERING. THE HYMN COMES TO AN END AND THE CHAPLIN READS THE LAST PRAYER. MOMENTARILY HALTING THE GROWTH OF INTEREST IN THE CROWD. THE SERVICE FINISHES AND THE CHOIR FILE BACK INTO THE VESTRY.

CUT TO

25) INTERIOR, VESTRY, EVENING

THE SCRUBBERS QUICKLY CHANGE, AND BARZBY IS LEANING AGAINST THE WALL SMILING AT THEIR DISCOMFIT.

BARZBY

And where are we off to in such a hurry.  
Blackpool illuminations perhaps, of course  
it would take a MIRACLE to see them at  
this time of year.

HE LAUGHS AND HIS FACE CONTORTS INTO A GROTESQUE. THE BOYS DON`T LIKE WHAT THEY HEAR, BUT UNAWARE OF WHAT HAS HAPPENED ARE UNABLE TO SAY ANYTHING. THEY DASH OUT.

CUT TO

26) INTERIOR, CATHEDRAL, EVENING.

THERE IS A LARGE CROWD GATHERED AROUND THE RELIEF, AND THE BOYS HAVE TO PUSH THEIR WAY THROUGH. WHEN THEY GET TO THE FRONT THEY ARE STUNNED, FOR THEY SEE THE VERGER USING A POKED KNIFE TRYING TO REMOVE A SMALL FLASHING LIGHT FROM THE VIRGIN`S EYE. ANOTHER FLASHING LIGHT IS IN THE EYE OF MARY MAGDALENE.

BILLBERRY

Begger me snu, if the shit ain`t it the

fan.

THE OTHER SCRUBBERS DIG HIM FOR THIS EXCLAMATION, AND HE SUDDENLY REALIZES WHAT HE HAS SAID, AND BECOMES EMBARRASSED AND LEAVES, FOLLOWED CLOSELY BY THE OTHERS. THEIR BEHAVIOUR HAS BEEN NOTICED BY THE CHAPLIN. HE GOES AFTER THEM.

CHAPLIN

One moment boys.

THEY FREEZE.

So, we wouldn't know anything about this piece of blasphemy, would we?

SILENCE

Your good at blaspheming Berrisford, it wouldn't be your shit that has just hit the fan.

BILLBERRY LOOKS TOWARDS HIS FRIENDS, THEY ALL KEEP STONY FACED. BILLBERRY CAN'T BRING HIMSELF TO ANSWER, THERE IS A LONG SILENCE.

CHAPLIN

I take by your silence that your caught on the horns of a dilemma Berrisford. You and your friends will report to the Dean immediately. I will join you as soon as the offending articles have been removed.

THE CHAPLIN LEAVES AND THE BOYS ARE LEFT GAZING AT THE CROWD AROUND THE RELIEF.

CUT TO

27) INTERIOR, DEAN`S STUDY, EVENING.

THE DEAN IS BEHIND HIS DESK, AND CLARISSA IS STANDING BEHIND HER HUSBAND. THE CHAPLIN OPENS THE DOOR, AND THE SCRUBBERS WALK IN. THEY STAND IN A LINE IN FRONT OF THE DESK.

DEAN

We`ve been here before, boys. First staying out after hours, and now vandalising Cathedral property.

I take it your not going to deny it.

SILENCE

Silence can not help you, for it only confirms your guilt, and gives you no chance to justify your actions. Now who is responsible.

SILENCE, THEN MADELAINE STEPS FOREWORD.

It was me sir.

MOUSE IMMEDIATELY JOINS HIS FRIEND.

And me sir.

DUKE LOOKS AT BILLBERRY, PULLS A FACE AND STEPS FORWARD.

And me sir.

BILLBERRY BREAKS OUT OF HIS GLOOM, PUTS ON A FALSE SMILE AND JOINS HIS FRIENDS.

I cannot tell a lie, it was them sir,



----- er, and me.

DEAN

Do you think that is funny boy.

BILLBERRY`S WILD SPIRIT CAN`T STOMACH THE INJUSTICE IT FEELS AT BEING DEPRIVED OF IT`S GREAT LOVE, MUSIC. HE REBELS.

BILLBERRY

It doesn`t matter any more, we ain`t  
coming back next year anyway. So what  
difference does it make if we get  
expelled. We only did it to save the choir  
school anyway so- -----

DEAN

Silence.

CLARISSA

A moment dear,

CLARISSA MOVES AROUND THE DESK TO WHERE BILLBERRY IS QUIETLY FUMING. THE DEAN RAISES HIS HANDS IN AN APPEALING MANNER.

DEAN

Clarissa, could you please leave this to  
me.

CLARISSA IGNORES HIM.

CLARISSA

Now what`s this about saving the choir  
school.

BILLBERRY IS TOO ANGRY TO SPEAK, SO MOUSE SPEAKS FOR HIM.

MOUSE

We thought if we produced a miracle----

DEAN

A miracle?

MOUSE

-----we would get a lot of publicity for  
the Cathedral and then we would be able to  
charge money for entrance and so we would  
be able to save the  
choir school.

MADELAINE

Mr. Hoppity said the more publicity the  
better and ----

DEAN

One moment, what has turning Christ and  
the 2 Marys, into an illuminated blasphemy got  
to do with a miracle.

THE DEAN IS GETTING MORE AGITATED BY THE MOMENT.

CLARISSA

My husband has a point.

DUKE

It may seem quiet ridiculous now, but the original reasoning was quiet sound. Even if we now have problems with ethical considerations, which I`m sure we all agree is true. But at the time, we felt we were justified, even if they were felt subconsciously. As saving the choir school was of such importance, not just for us, but for all those who are to follow us at St. Basil`s. That was the over riding consideration which precipitated our course of action.

THE DEAN AND CLARISSA ARE BOTH TAKEN ABACK MOMENTARILY BY DUKE`S EXTREMELY RATIONAL EXPLANATION

DEAN

But what has that to do with the miracle?

THE DEAN IS BECOMING EXASPERATED.

DUKE

We doctored the relief, but it was never our intention to produce the illumination, we doctored the eyes to make it seem that they were crying, someone else added the flashing lights.

MADELAINÉ

And we`ve a very good idea who.

MOUSE

Clarissa, we wanted to make the relief to come to life. We were only--- trying ----- to help.

CLARISSA ADMONISHES HIM, BUT IS CLEARLY WON OVER.

CLARISSA

Well, you certainly didn't.

SHE GOES BEHIND THE BOYS AND FACES HER HUSBAND, WHO IS FRUSTRATED BY HIS WIFE'S INTERFERENCE.

John dear, it's quiet obvious that their intentions were honourable, even if there actions were a mite silly.

THE DEAN'S TEMPER IS RISING FAST.

DEAN

I- can't- condone- destruction- of-  
Cathedral- property- even--- if their  
intentions were ----- `Honourable`.

BILLBERRY WHOSE ANGER HAS MOUNTED THROUGH TEARS, CAN CONTROL HIMSELF NO LONGER.

BILLBERRY

No body else is doing anything, we're the  
only ones who care ----- what have you  
done, you don't care, none of you  
care----

DEAN

That's enough!

THE DEAN RISES OUT OF HIS CHAIR, AND BILLBERRY WITH TEARS RUNNING DOWN HIS CHEEKS RUNS OUT OF THE ROOM. THE CHAPLIN TRIES

TO STOP HIM BUT HE IS NOT TO BE STOPPED.

CLARISSA

Oh my goodness, the poor boy.

MOUSE

Well I hope your satisfied, we only tried to help, and Billberry is right, your not doing anything, because you don't care.

WITH THIS MOUSE ALSO LEAVES, THE CHAPLIN MAKES NO ATTEMPT AT STOPPING HIM. THE DEAN COLLAPSES BACK IN HIS CHAIR, THE EMOTION SHOWED BY BILLBERRY, AND THE ACCUSATIONS HAVE FOUND THEIR MARK.

DEAN

My dear----- he`s right -----  
you boys go along now, I`ll speak with you later.

DUKE AND MADELAINE LEAVE QUICKLY, THEY ARE BOTH OBVIOUSLY UPSET TOO. AND THE CHAPLIN DEPLOYS DISCRETION AND FOLLOWS. CLARISSA MOVES AROUND TO HER HUSBANDS SIDE, SHE KNOWS THAT HE IS A KIND AND SENSITIVE MAN, AND THAT HE HAS BEEN WOUNDED BY THE TRUTH ABOUT HIS INACTION.

CLARISSA

We must do something John, they deserve it.

DEAN

Yes yes, he was right, and he was so upset.

CLARISSA

We haven't been thinking about their feelings, in all this. Leave it up to me, I'll have a talk with them.

DEAN

I must do something.

THE DEAN LOOKS VACANTLY AT HIS HANDS, AND CLARISSA BENDS DOWN AND KISSES HIM ON THE FOREHEAD.

CUT TO

28) EXTERIOR, STREET, EVENING.

THE SCRUBBERS ARE WALKING DOWN A STREET IN SICLEHAM. THEY'RE ALL DRESSED UP, IN THEIR FINEST TRAINERS HIGHLY COLOURED SHIRTS AND WHITE TROUSERS.

MOUSE

But Clarissa said not to worry, we're bound to get grounded, but it's not going to be worse than that. t o

BILLBERRY

What do you mean, it's been worse than that for me already. Me mother gave me a clip roun the ear, an me dad has arranged for me to work on Ben's farm for the whole summer. An me sisters wind me up somen rotn.

MADELAINÉ

Oh shut up, can't we forget it for to-night, and just enjoy ourselves.

DUKE

                  Madelaine, your suffering from delayed  
disaster syndrome. I know because I`m  
suffering                  from it too.

MADELAINE

What?

DUKE

                  We have yet to face the music that our  
parents will play on our sensibilities.  
Their punishment will be calculate, to  
give us the maximum amount of suffering  
over the longest possible time. But what`s  
killing me is not knowing what it is going                  t o  
be.

MADELAINE

It`s waiting for the sentence.

MOUSE

                  They haven`t been able to get in touch  
with my father. And I don`t suppose he`ll  
care even when they do. He`ll probably pay                  for  
the damage and tell me not to be                  a  
silly boy.

BILLBERRY

Swap you parents.

MOUSE

Any day.

BILLBERRY

You`d regret it.

THE BOYS ARRIVE AT THE SIGN OF THE FLAMING FERRET. IN THE CAR PARK IS RUDY RUDGE AND A GROUP OF RINGERS, ALONG WITH A DOZEN MINI BUSES. THE RINGERS GIVE A CHEER WHEN THEY SEE THE SCRUBBERS.

RUDY

Well ere be they miracle workers snu.

BILLBERRY

Arrr, not you as well Rudy, I get enough rib at home.

RUDY

I know, your Irene be tellin me. So ----  
let`s get the show on the road. Now this i s  
what we do. I want one of you to go to the  
Blazing Stump, I want one to go to the  
Bristling Hog, one to go up to Ben`s  
farm, that had better be you Billberry, and  
the other to stay ere. When people  
arrive tell em to have a drink like, and  
then when the buses arrive give them a  
shout, and collect the tickets. Got that.

THE BOYS AFFIRM.

RUDY

OK then, let`s go.

EVERYBODY MOVES AT ONCE.

MADELAINÉ



Should I stay here Rudy.

RUDY

Yep, you can be in my crew.

MADELAINA WAVES THE OTHERS GOOD BY.

CUT TO

29) EXTERIOR, FLAMING FERRET, NIGHT

LATER THAT EVENING, A FULL MINI BUS HAS JUST PULLED OUT, AND MADELAINE IS COLLECTING TICKETS FROM PEOPLE WHO ARE STANDING AROUND DRINKING OUTSIDE THE PUB. HE GOES AND SITS ON A WINDOW SILL, AND HAS A DRINK WHILE WAITING FOR THE NEXT BUS TO ARRIVE. HE NOTICES A CAR PULL UP ON THE OTHER SIDE OF THE STREET SOME WAY DOWN THE ROAD. HE HAS A SUDDEN REALIZATION THAT THE CAR IS FAMILIAR. HE PUTS HIS DRINK DOWN CROSSES THE ROAD TO A PARK ON THE OTHER SIDE, JUMPS OVER THE FENCE AND CREEPS DOWN TO WHERE THE CAR IS PARKED. HE PEEPS THROUGH THE HEDGE, AND THERE SITTING IN THE CAR IS RUPERT, WATCHING THE PUB. MADELAINE CREEPS BACK ALONG THE HEDGE AND MAKES HIS WAY BACK TO THE PUB. AN EMPTY MINI BUS ARRIVES WITH RUDY DRIVING.

MADELAINA

Rudy, Rudy, Rupert`s watching us from  
along the street.

RUDY

What yer reckon, ee be liable to give us  
trouble.

MADELAINA

You can be sure of that.

RUDY

I bet I be knowin is game. I bet ee plans  
on followin us and findin where the rave be.  
And then a discreet phone call to the  
police. Well we`ll just have to change iz  
plans, wonnum snu.

RUDY GIVES MADELAINE A WINK, AND A BIG GRIN COMES ACROSS HIS  
FACE. MADELAINE GRINS BACK.

You come with me this time, I`ll get Joss  
to collect tickets, youv`e done your  
share, and you can help me give Rupert one i n  
the eye.

THE BUS FILLS UP AND PULLS OUT. RUPERT FOLLOWS.

CUT TO

30) EXTERIOR, ROAD, NIGHT.

THE BUS WINDS IT`S WAY OUT OF SICLEHAM INTO THE COUNTRY SIDE.  
EVENTUALLY IT PULLS INTO THE DRIVE OF A MANOR HOUSE, WHERE  
THERE IS OBVIOUSLY A BARBECUE IN PROGRESS IN THE GROUNDS. THE  
PEOPLE GET OFF THE BUS AND HEAD FOR THE ENTRANCE. MADELAINE  
WALKS OUT INTO THE ROAD AND MAKES A BIG FUSS ON SEEING RUPERT`S  
CAR. RUPERT QUICKLY SPEEDS OFF WITH MADELAINE RUNNING AFTER HIM  
SHOUTING FOR HIM TO COME BACK. ONCE HE`S OUT OF SIGHT  
MADELAINE RUNS BACK, TO WHERE THE PEOPLE ARE GETTING BACK ON  
THE BUS.

RUDY

Well dun lad. Nows time for a go the rave.

THEY CLIMB ON BOARD AND THE BUS LEAVES.

CUT TO

31) INTERIOR, POLICE STATION, NIGHT.

RUPERT WALKS UP TO THE DESK AND PRESSES THE BUZZER. SLOWLY A POLICEMAN COMES ACROSS.

POLICEMAN

And what can I do for you?

RUPERT

I rang up before and spoke to someone concerning a rave out at Bletchly Manor.

But the officer thought I was a hoax caller and had the audacity to hang up. So here to make an official complaint, and, to make sure that you carry out your duty. I`m

POLICEMAN

Oh, will that be a fact.

RUPERT

Yes that would be a fact. Now do you intend to stop this drug infested rave, or should I call another division. Well? ---- And where are the rest of your men.

POLICEMAN

Well most of them are out patrolling, being as it`s a Saturday night. So it looks like you`ll have to take me. You do have a car sir.

RUPERT

My God are things that bad.

POLICEMAN

Fraid so sir.

THE POLICEMAN TURNS AND CALLS OUT TO SOMEONE IN THE BACK.

POLICEMAN

Peter, I`m going out with this gentleman  
to see about a drug infested rave at  
Bletchly Manor, shan`t be long.

VOICE

OK, give my regards to the Super.

RUPERT

What did he mean by that?

POLICEMAN

Just his little joke sir.

CUT TO

32) EXTERIOR, BLETCHLY MANOR, NIGHT.

RUPERT AND THE POLICEMAN ARE STANDING AT THE DOOR OF THE MANOR.  
THE BARBECUE IS IN FULL SWING, THE NOISE OF A LOT OF PEOPLE CAN  
BE HEARD. RUPERT IS BECOMING NERVOUS BECAUSE THE SOUNDS HE CAN  
HEAR, DON`T FIT HIS MENTAL IMAGE OF WHAT A RAVE SHOULD SOUND  
LIKE. THE DOOR OPENS AND A MIDDLE AGED MAN WEARING AN OPEN  
NECKED WHITE SHIRT AND WHITE SHORTS LOOKS QUESTIONINGLY AT HIS  
2 VISITORS.

POLICEMAN

Evening sir, this gentleman here has  
complained about you hosting a rave.  
Apparently he believes that you may be in the  
possession of dangerous drugs.

MAN

Well, perhaps you would like to come in and have a look around.

HE STEPS BACK AND THE POLICEMAN USHERS RUPERT IN BEFORE HIM. THEY WALK THROUGH THE HOUSE AND INTO THE GARDEN. THE MAN GOES ON BEFORE THEM AND TALKS TO ANOTHER MIDDLE AGED MAN. TO RUPERT`S HORROR THE GARDEN APPEARS TO BE FULL OF MIDDLE AGED MEN AND THEIR WIVES. PEOPLE ARE BEGINNING TO TURN AND STARE. THE MAN WALKS BACK WITH ANOTHER.

2ND. MAN

Good evening Johnson, I hear your going to bust us.

POLICEMAN

Not exactly Superintendent. It`s just that this gentleman has insisted that I carry out my duty, and act on his assertion that there is a rave in progress on Colonel Blackhands estate.

RUPERT

Emm, well I think I have er made a er mistake.

POLICEMAN

Oh, a mistake is it. Well that will be all right then will it. Dragging me a way from the station on a saturday night. Threatening me with disciplinary action. And all that abuse on the phone, just a mistake ist. Well your making a mistake right now, if your thinking that you can waste Police time.

HE TURNS TO THE SUPERINTENDENT AND THE COLONEL.

Beggin your pardon for the intrusion, but  
with your permission sir, I`ll charge this man  
with wasting police time.

SUPERINTENDENT

Carry on Johnson.

THE 2 MEN TURN AWAY, AND WALK OFF. RUPERT GOES TO FOLLOW THEM,  
BUT THE POLICEMAN STOPS HIM.

POLICEMAN

This way sir, you won`t want to be  
disturbing these good people any more than you  
already have. And you must accompany me  
to the station as I intent to charge  
you.

THE POLICEMAN ESCORTS A PROTESTING RUPERT OUT, WHILE THE  
SUPERINTENDENT AND THE COLONEL WATCH.

COLONEL

What was that all about?

SUPERINTENDENT

Rudy Rudge has organized a rave in support  
of the choir school, up at Ben  
Berrisford`s farm. We turn a blind eye,  
because it`s in a good cause. And keeps the  
youth off the street, gives them  
something to do. But there`s always a  
spoiler somewhere. Now, how about another  
drink.

CUT TO

33) EXTERIOR, FARM, NIGHT.

THE OUTSIDE OF THE BARN IS ILLUMINATED WITH A SIXTIES STYLE SHOW, PROJECTED FROM TOWERS, WHICH ALSO HOUSE GIANT SPEAKERS. THE DOORS OF THE BARN ARE ALL FULLY OPEN AND INSIDE IS DRY ICE AND STROBE. THE MUSIC IS STRICTLY RAVE. THOUSANDS OF PEOPLE ARE DANCING BOTH INSIDE AND OUTSIDE THE BARN. THERE ARE PILES OF BAILS OF HAY FOR PEOPLE TO FOOL AROUND ON. AND ON THE TOP OF ONE SUCH PILE ARE THE SCRUBBERS.

DUKE

Well, we did all of this.

MOUSE

Yep, amazing aren't we.

MADELAINE

Brilliant's the word.

BILLBERRY

Well what are we waiting for.

THEY JUMP DOWN THE HAY AND DANCE THEIR WAY INTO THE CROWD.

A SEQUENCE OF SHOTS OF THE RAVE TO ONE PIECE OF MUSIC. WE SEE MADELAINE AND ELLA, BILLBERRY AND TANYA, DANCING TOGETHER, MOUSE TRYING TO AVOID MOSS, AND DUKE PURSUING MOSS WITHOUT SUCCESS. HALF WAY THROUGH THE SEQUENCE MOUSE MAKES HIS WAY OUTSIDE OF THE BARN AND ROUNDS THE CORNER. BUT MOSS IS WAITING FOR HIM LEANING AGAINST THE WALL.

MOSS

Well hello big boy.

MOUSE LOOKS FOR A WAY TO ESCAPE, BUT MOSS GRABS HIM BEFORE HE CAN GO.

Oh no not this time my little Mouse, it`s time for you and I to have a little talk.

MOSS PUTS HER ARM AROUND HIS SHOULDER, GIVES HIM A KISS ON THE CHEEK AND LEADS HIM ACROSS THE OPEN FIELD.

DUKE LOOKS ON DEJECTED, WHEN BILLBERRY COMES UP WITH TANYA, AND BETWEEN THEM HOLDING THERE HANDS IS A BIG FIT STRAPPING GIRL WITH MASSES OF GINGER HAIR, BILLBERRY`S FAMOUS SISTER IRENE. SHE PICKS DUKE UP AND CARRIES HIM INTO THE BARN AND SETS HIM DOWN AND GETS HIM DANCING. TANYA AND BILLBERRY FALL ABOUT LAUGHING. THE RAVE CONTINUES.

FADE OUT

34) EXTERIOR, FARM, MORNING.

THE DAWN HAS JUST BROKEN. BILLBERRY WAKENS UP, AND LOOKS AROUND. THERE ARE OTHERS JUST WAKING UP AND BEGINNING TO STIR. HE SEES HIS FRIEND DUKE JUST OUTSIDE THE BARN, HE SLIDES DOWN THE HAY AND JOINS HIM. DUKE HAS FOUND A HALF-FULL BOTTLE OF BEER AND IS TAKING A SWIG, HE PASSES IT TO BILLBERRY, WHO TAKES A SWIG, GARGLES AND THEN SPITS IT OUT.

BILLBERRY

Well that was wild, what says you Dukesbury old fruit.

DUKE

I would say that you were not wrong. That is, if I am capable of saying anything. I feel strange, not entirely unpleasant, but certainly not normal, not even near normal, I must get back and have some sleep. I wish to appertain to horizontal position, perchance to dream.



BILLBERRY

Come on then, we can walk back over the fields.

THEY WANDER ONTO THE LANE BUMPING INTO EACH OTHER AND LAUGHING, MADELAINE COMES RUNNING UP AND JOINS THEM. THEY GET OVER A STYLE AND WALK ALONG A RIDGE ON A TINY FOOTPATH, SICLEHAM CLEARLY VISIBLE IN THE DISTANCE . THEY`RE TIRED AND HAPPY AND ARE FOOLING ABOUT. THEN A VOICE FROM BEHIND THEM, AND THEY TURN. AND RUNNING TO CATCH UP IS MOUSE.

MOUSE

SCRUBBERS!

AS HE APPROACHES HE SUDDENLY PUTS HIS ARMS OUT TO THE SIDE, AND VEERS OFF DOWN THE HILL. THE BOYS WATCH, BUT ONLY FOR A MOMENT, FOR THEY TOO TURN INTO STEALTH BOMBERS, AND GLIDE DOWN THE HILL IN PURSUIT OF THEIR FRIEND.

THE END OF EPISODE 2.

THE SCRUBBERS OF ST. BASILS.

EPISODE 3

FADE IN

1) INTERIOR, CATHEDRAL, NIGHT.

THE SAME SCENE AS SCENE 1) IN EPISODE 1.

CUT TO

2) EXTERIOR, GRAVEYARD, DAY.

THE BOYS ARE BACK IN THEIR FAVOURITE TREE. ONLY MOUSE IS SITTING ON THE GROUND.

MOUSE

Well I think £7,500 is alright.

MADELAINÉ

Made the Dean happy anyway.

DUKE

But Billberry`s right, it`s still not going to solve the `big` problem.

BILLBERRY

I reckon we should split the money up between the four of us, that way we`ll have the fees for next year.

DUKESBURY

I don`t know which world your living in old fruit, it costs more than that for 1 person at Marlborough.

BILLBERRY

Well ok then, I`ll take all the money, and we can have the Billberry Memorial Rave every year, problem solved.

MADELAINÉ

And what about the rest of us.

BILLBERRY

Well, Duke and Mouse are rich, so they don't need it, and your Welsh, so you don't count.

MADELAINÉ

And what about the rest?

BILLBERRY

They don't deserve anything, they didn't do anything for the rave, and look at their attitude towards the choir competition, not one of them wants to enter. So why should they benefit from our efforts.

MOUSE

Remember the Ringers Oath.

MADELAINÉ

Yes, we have a duty to help all of the choir.

BILLBERRY

What even the Welsh ones.

MADELAINÉ THROWS A TWIG AT BILLBERRY, WHO THROWS ONE BACK.

DUKE

Then why don't we enter for the competition. Just the four of us.

MADELAINÉ

more --                   Because choirs have at least 12 or  
                              --- people in them.

DUKE

                              Then why not apply for the competition  
without telling the rest, and once we've  
been accepted they'll have to do it.

MADELAINÉ

                              You know that just might work.  
And, the forms have already arrived.  
We know don't we Mouse?

MOUSE

                              That's right, Hoppity put them in his draw  
when we went to see him about music  
practice.

BILLBERRY

                              Then we better go and get them.  
I haven't been thieving for an age, I'll  
be loosin me touch, begger me if a won't.

MADELAINÉ

                              Hold on, shouldn't we give them a final  
chance.

BILLBERRY

                              There's no point, and the longer we leave  
it the more chance there is of Hoppity-  
Hoppity loosing the forms, he may already  
have thrown them out.

MADELAINÉ

Shut up Bilberry, if your so keen to go  
thieving why not rob a bank.

BILLBERRY

I promised me mum that I wouldn't, besides  
Irene has promised to decapitate me if I a s  
much as fart at the table. She  
described how she would do it in  
great detail, oooooo, it sounded  
horrible.

The tearing of the tendons and the  
snapping of veins, the sudden gush of  
blood, and the tormented pain of the brain a s  
it is deprived of oxygen.

DUKE

Gosh, and to think that I was held in  
those arms just a few nights ago. Awesome.

BILLBERRY

Fiercesome.

THE BOYS GIGGLE WITH THE THOUGHT OF BILLBERRY'S BIG SISTER.  
ALL EXCEPT DUKE WHO NEVER SMILES AT ANYTHING.

So take pity on a poor old burglar, and  
let's have some action to-night.

MOUSE

There's nothing else happening, is  
there  
Madelaine.

MADELAINÉ

Oh OK, but you can take the blame for it this time, when things go wrong.

BILLBERRY

Oh no, it`s got to be like the three musk- a-rats, it`s all for one and one for himself.

MOUSE SUDDENLY LEAPS TO HIS FEET.

MOUSE

All for one

THE BOYS DROP OUT OF THE TREES.

BOYS

and one for himself.

THEY RUN THROUGH THE GRAVE YARD, JUMPING OVER GRAVESTONES AND TRYING TO PUSH EACH OTHER OVER.

CUT TO

3) INTERIOR, SCHOOL CORRIDOR, EVENING.

THE SCRUBBERS ARE CREEPING DOWN THE CORRIDOR, WHEN THEY HEAR A DOOR BANG. THEY DIVE INTO A CLASS ROOM, WHICH HAS IT`S DOOR WEDGED OPEN BY A WASTE PAPER BASKET. HOPPITY WALKS HIS WALK ALONG THE CORRIDOR AND THE BOYS CAN HEAR ANOTHER SET OF FOOTSTEPS. THEY STOP OUTSIDE THE ROOM WHERE THE BOYS ARE HIDING. HOPPITY GETS OUT HIS KEYS AND OPENS THE DOOR TO HIS OFFICE, HE ENTERS WITH BARZBY.

CUT TO

4) INTERIOR, HOPPITY`S OFFICE, EVENING.

HOPPITY SITS DOWN AT HIS DESK, AND UNLOCKS A DRAW. HE PULLS OUT SOME PAPERS AND HANDS THEM TO BARZBY.

HOPPITY

Well here you go Barzby, ah you better give me them back, I need to sign them.

BARZBY HANDS BACK THE FORMS AND WHEN HOPPITY BENDS OVER TO SIGN THEM HE PULLS A FACE AT HIM.

Your absolutely sure that nobody is interested, there are several categories -----

BARZBY SHAKES HIS HEAD IN AN EXAGGERATED MANNER.

There isn`t the slightest interest from any of them Mr. Hoppity. That`s why I`ve had to choose to do the solo piece.

They look at what was on didn`t even want to offer.

HOPPITY LOOKS AT BARZBY WITH A SLIGHT DEGREE OF SUSPICION. BUT HAVING NOTHING TO GO ON, HE HANDS THE SIGNED APPLICATION FORM BACK.

BARZBY

Thanks Mr. Hoppity.

BARZBY LEAVES WITH THE FORMS AND AS SOON AS HIS BACK IS TURNED TOWARDS MR. HOPPITY HE PRODUCES A GROTESQUE SMILE, WHICH BORDERS ON THE DEMENTED. HOPPITY LEANS BACK IN HIS CHAIR AND GIVES A SAD SIGH.



CUT TO.

5) INTERIOR, CLASSROOM, EVENING.

THE BOYS HAVE HEARD THE CONVERSATION, AND ARE EXCHANGING GLANCES, WHEN DUKE GOES TO GO AND HAVE IT OUT WITH HOPPITY. THE OTHER BOYS MANAGE TO DRAG HIM BACK TO THE FAR END OF THE ROOM AND THEN IN WHISPERS.

MADELAINÉ

Are you mad, if we`re caught here after school we`ll be for the high jump, I knew I should never have got involved with another Billberry plan.

BILLBERRY

Then thick-o we wouldn`t have found out about Barzby`s dastardly plan.

MOUSE

Shut up you 2, your always fighting. Barzby`s got the application forms, we`re sunk if we don`t get them back.

DUKE

And get them back before he fills them in.

MOUSE

God your right. Come on we`ve got to get after him now.

THE BOYS CREEP BACK TO THE DOOR AND LOOK OUT, BUT IT`S CLEARLY IMPOSSIBLE AS HOPPITY OFFICE IS ALMOST DIRECTLY OPPOSITE. SO BACK TO THE CORNER AND MORE WHISPERING.

BILLBERRY

The window, it`s the only way.

DUKE

But somebody is going to have to stay here  
to close the window.

MOUSE

You just nominated your self.

DUKE WISHES HE HADN`T OPENED HIS MOUTH, THE OTHERS GET OUT OF  
THE WINDOW.

CUT TO

6) EXTERIOR, CATHEDRAL, EVENING.

THE BOYS RUN THROUGH THE CATHEDRAL GROUNDS HEADING FOR THE  
DORMITORY, BUT TO THEIR SURPRISE THEY SEE BARZBY SAUNTERING  
DOWN THE DRIVE IN THE DIRECTION OF TOWN. THEY FOLLOW.

CUT TO

7) EXTERIOR, HIGH ST., EVENING.

BARZBY STOPS TO LOOK IN A SHOP WINDOW, THE 3 BOYS PEER AROUND  
FROM A STREET CORNER.

MOUSE

Come on think, there must be some way of  
getting those forms off him.

BILLBERRY

Hit him over the head with something heavy, then throw him in the river tied to it.

MADELAINÉ

Can't you ever be serious?

BILLBERRY

What's the point, it takes just as much energy to be funny, and it's far more enjoyable.

MADELAINÉ

And you always have an answer for everything -----

MOUSE

Can't you 2 stop arguing for a few moments --- he's off again.

BARZBY AMBLES FURTHER ALONG THE ROAD, UNTIL HE COMES TO A MACDONALDS, HE'S JUST ABOUT TO GO INSIDE WHEN HE SEES A LITTER BIN. HE DIGS INTO HIS COAT AND BRINGS OUT SOME PAPERS, HE GOES ACROSS TO THE BIN AND ALLOWS THEM TO DROP FROM HIS OUT STRETCHED ARM. THEY FLUTTER IN, AND BARZBY WITH AN AIR OF SATISFACTION GOES INTO MACDONALDS. THE BOYS WHO ARE HIDING BEHIND A CAR WATCHING RUN STRAIGHT UP TO THE BIN AS SOON AS HE HAS GONE INSIDE, PICK OUT THE PAPERS AND RUN AROUND HE CORNER.

MADELAINÉ

I don't believe it, it's the forms for the choir competition, but why has he thrown them away.

BILLBERRY

Well that`s obvious thick-o, he obviously never had any intention of applying.

MOUSE

The creepy crawly, he did that so we couldn`t enter.

MADELAINÉ

Look it says here that there is a section for quartets. A scheduled piece, a four part harmony piece, and an individual choice. We could easily do that, specially with mouse doing a solo.

BUT BILLBERRY AND MOUSE AREN`T LISTENING.

BILLBERRY

I`ve a good mind to go and poke him in the eye.

MOUSE

One of these days we`ll have a reckoning with that dung beetle snu.

MADELAINÉ

Listen, we can enter for the quartet section.

THEN MOUSE IN AN OFF-HANDED REPLY.

MOUSE

Yeah, and we`ll win old fruit.

MOUSE AND BILLBERRY WALK TOGETHER DISCUSSING THINGS THEY WOULD LIKE TO DO TO BARZBY, LEAVING MADELAINE LOOKING AFTER THEM. MADELAINE FEELS HE`S SLOWLY BEING SUPPLANTED BY BILLBERRY IN MOUSE`S AFFECTION. HE SLOWLY WALKS AFTER THEM LOOKING VERY SAD.

CUT TO

8) INTERIOR, BELL TOWER, NIGHT.

PEOPLE DRESSED IN 18TH CENT. GARB ARE COMING OUT OF THE SECRET STAIR CASE WHICH LEADS TO THE CRYPT. THE SCRUBBERS COME OUT LOOKING VERY SMART IN THEIR ATTIRE. BUT BEFORE THEY CAN LEAVE A VOICE CALLS OUT AFTER THEM, AND RUDY RUDGE APPEARS.

RUDY

Hold on boys, I almost forgot.

HE DIGS INTO HIS POCKET AND PULLS OUT A PIECE OF PAPER.

I received word back from the competition. They have accepted your application. But what still puzzles me is why you can`t tell old Hoppity about applying.

BILLBERRY

Because Rudy we`d have to tell him how we got hold of the forms, it would mean telling him about being in school after hours, which would mean the shit hitting the fan again. And we just say survived the last lot we got covered in. the the

RUDY

You don`t half make it difficult for yourselves. But I`ll go along with you as

long as you keep me informed, I don't want  
get covered in shit any more than you  
And have you thought about if you win;  
that Hoppity is bound to find out then.

t o  
do.

MOUSE

But it won't matter then, cause we  
need all the publicity we can get, so if  
the papers find out that we did it by  
ourselves to save the choir school, you  
never know we might get a lot of support.  
And if we're successful and save the choir  
school, then nobody never mind Hoppity  
will care anyway.

MADELAINÉ

Your beginning to sound like Billberry  
more and more

MOUSE GIVES MADELAINÉ A DIRTY LOOK.

RUDY

Well boys, I follow your reasoning and  
there is merit in what you say, but-----  
it's still a dangerous game.

MADELAINÉ

That's what I reckon Rudy, if we fail we  
may get expelled and the choir school  
might survive anyway.

MOUSE

Your not going to pull out now are you  
Mady.

MADELAINÉ

No, I guess not. Somebody has got to keep an eye on you.

RUDY

I had an idea about the third part of the competition, might just give you an edge.

You know the piece that you have to do which is individual choice. Why not do a backing of hand bells.

DUKE

But you can't use musical instruments in the competition.

RUDY

No I didn't mean it like that. You could use your voices instead of the hand bells.

Let Mouse sing the solo to The Bells of St Clement's, and you three could do the backing, substituting the Bells for your voices. Go on give it a go now.

MOUSE STARTS SINGING AND THE OTHERS JOIN IN. THE BACKING IS A BIT CHAOTIC BUT THE RINGERS WHO HAVE STOPPED TO LISTEN GIVE THEM A GOOD HAND, AND THE BOYS CAN SEE THE POTENTIAL.

BILLBERRY

Well tha be girt extravagant.  
Begger me if tain't.

RUDY

An ya ma be girt extravagant with ee belt  
if ee don getalong ome.

THEY ALL LAUGH, MAKING BILLBERRY BLUSH. THEY HEAD FOR HOME.

CUT TO

9) INTERIOR, MACDONALDS, DAY.

THE BOYS ARE STANDING AT THE COUNTER TRYING TO ORDER.  
THE PLACE IS HALF FULL, AND THE GIRLS HAVE A WINDOW SEAT.

DUKE

I`ll have a big Mac and a medium portion  
of fries, a large coke, and a billberry  
muffin without ginger hair.

MADELAINÉ

Maybe we should just call you muffin from  
now on.

BILLBERRY

And maybe we shouldn` t call you at all.

MOUSE

OK girls, let`s not start.

BILLBERRY GOES AND JOINS THE GIRLS, AND THE REST FOLLOW AS SOON  
AS THEY GET THEIR ORDER. BILLBERRY SLIPS IN BESIDE TANYA.

BILLBERRY

Hi old fruit.

THE GIRLS ALL GIGGLE, TO BILLBERRY`S CONSTERNATION.

What`s funny.



MOSS

You are a plonker, can't you remember your girl friends name.

BILLBERRY

Nope, because I don't have one.

A GASP FROM THE GIRLS. MOUSE ARRIVES AND IS ABOUT TO SIT ON THE NEXT TABLE, BUT MOSS PULLS HIM IN NEXT TO HER.

Me mother said that I was too young to be havin girl friends, and that I should stick to boys, she likes Duke you see, so that's what I'm doing

TANYA

I'll Well I new it was too good to last,  
just have to join a convent.

DUKE ARRIVES AND WANTS TO SIT NEXT ELLA BUT SHE PUSHES HIM AWAY.

ELLA

Go and join your boy friend.

DUKE GOES ROUND AND SITS NEXT TO BILLBERRY. WHO PUTS HIS ARM AROUND HIS SHOULDERS AND GIVES HIM A KISS ON THE CHEEK. MORE MERRIMENT FROM THE GIRLS.

BILLBERRY

Me little lamb. Yer as sweet as a poem.

DUKE WHO IS USED TO THIS EXTRAVAGANT BEHAVIOUR FROM HIS FRIEND

DOESN`T BAT AN EYE LID. MADELAINE JOINS THEM, BUT SITS ON THE NEXT TABLE. DUKE SUDDENLY STANDS UP

DUKE

O WONDROUS MUSIC OF GOLDEN PIPE,  
A SECRET THE BELLS WILL RENDER FULL AND RIPE.

BILLBERRY JOINS IN

TO PLAY A STEADMAN CINQUE WILL REVEAL,  
CODES THAT LOCK THE STOPS THACEAL

MOUSE JOINS LEA

TIS TOO E FRNGE TO ASK FOR MORE,  
BUT GR H IS LEFTLEA E ORERATM  
SN`T JOINLEA

FOR THOOLLTHAT BOYSDESPEFRUS BE,  
W SOLS LINT RIDDLE AND FIND MERAT  
yDUESBURY SITS DOWN, AND INT  
THE GAOYSIMPRESSTRATED.

BILLBERRY

o eas an the thiHE RN ALES yDUE`S HAIRRAT  
DUEBERRY

.....yng or r havwillou g credit.

TANYA

?s? at downed the

BILLBERRY

o T  
ad. 146How Well in.

OUT FROM HIS POCKET, AND HANDSLET TO INT  
THE , WHO POUR OVER ITRAT

o DUEBERRY

ou RAT h c on a sof comb combina ddleb o o u  
o O now awchic c on,  
le eac on one ofat dr anRou er. o EERRY

TANYA

owed ue be notombint oow Rou er le be.  
It`s liys tainist T POEM AS AN EXAMPLE. RINGING A SERIES OF  
LETTERS ONE ON . ill, Y

ELLA

Arerememberhat`s aatRAT  
o 147YeahTanyt we.....dead inAT  
MNSLACROSS, AND HAS A LOOKRAT  
o Y

Supposou iall on on howt oke odes ared the l e d .  
wirougo with ke >nchic c wke ou t`s pare  
wgive ue be let thepich f ouss t eac o the You  
adelaineRAT hnow sounds liys tl. me ng o  
INT

THEYTRY CK CROWD ROUND INT POEM. C.P.O.V.S AOM ABOVEpicEad.

147

DUKE BLUSHES AND HAS TO PICK UP ANOTHER STONE TO HIDE HIS  
EMBARRASSMENT. HAZEL HELPS AND WITH A FEW MORE STONES THEY HAVE  
COMPLETED THE STEPPING STONES ACROSS THE RIVER. HAZEL AND DUKE  
SIT DOWN AND LOOK AT THEIR HANDY WORK.

I use to wonder why Billy liked you so  
much, you being so different an all.

But he be a clever boy my brother, and he  
saw in you what most wouldn`t.

HAZEL GETS UP, AND HOLDS OUT A HAND TO DUKE.

Come on, lets go for a walk.

DUKE GETS YANKED TO HIS FEET, AND HAZEL RUNS OFF. HE TURNS, AND LOOKS BACK ACROSS THE STEPPING STONES TO HIS FRIENDS TALKING AROUND THE FIRE, BILLBERRY IS THE ONLY ONE TO NOTICE. SO HE STANDS UP AND THEY EXCHANGE A WAVE, THEN DUKES OFF.

CUT TO

) EXTERIOR, RIVER BANK, DAY

BILLBERRY IS STILL SMILING AT DUKE, WHEN HE GETS NUDGED IN THE RIBS BY IRENE WHO GETS UP NEXT TO HIM. THEY HAVE A PRETEND FIGHT. TANYA WATCHES IN AWE AS BILLBERRY`S FAMOUS SISTER PLAYS WITH HER BOY FRIEND IN SO FAMILIAR A FASHION. SHE WRESTLES HIM TO THE GROUND AND TICKLES HIS RIBS, MAKING HIM GIGGLE UNCONTROLLABLY. SHE SUDDENLY STOPS, LOOKS UP IN THE SKY, THEN DOWN AT THE NEWLY FORMED STEPPING STONES. SHE GIVES A WHOOP, AND DARTS DOWN WITH THE GRACE OF A DEER. IN A MOMENT SHE`S ACROSS THE RIVER AND HAS DISAPPEARED INTO THE WOODS WHOOPING AND YELLING. THE REST STAND IN AMAZEMENT.

CUT TO.

12) INTERIOR, ROYAL ALBERT HALL, NIGHT.

THE HALL IS PACKED, A GENERAL HUSH FALLS ON THE AUDIENCE, AND THE SCRUBBERS ARE ON STAGE. THE BOYS PERFORM THEIR INNOVATIVE INDIVIDUAL CHOICE PEACE TO PERFECTION. THE AUDIENCE GIVE THEM ROUSING APPLAUSE, AND THE BOYS AFTER MUCH BOWING LEAVE THE STAGE. THEY STAND IN THE WINGS WAITING FOR THE RESULT.

BILLBERRY

We`re bound to win, we were brilliant.

MADELAIN

Well done Mouse your simply the best.

DUKE

That has to be the truth old fruit.

MOUSE IS LOOKING PLEASED WITH HIMSELF. WHEN SUDDENLY HIS FACE TURNS WHITE. THE BOYS LOOK IN THE DIRECTION OF MOUSE`S GAZE. AND THERE PUSHING HIS WAY THROUGH LOTS OF PEOPLE IS AN OLD INDIAN GENTLEMAN WEARING TRADITIONAL INDIAN CLOTHES. AND BEHIND HIM IN EVENING DRESS IS MOUSES FATHER ISMIL. THE OLD MAN SEES HIM, AND A BIG SMILE LIGHTENS HIS FACE. MOUSE RUNS INTO HIS WAITING ARMS. THE BOYS ALL LOOK AT EACH OTHER, MOUSE`S FATHER COMES OVER TO THEM, AND HOLDS OUT HIS HAND SHAKING EACH IN TERN.

ISMIL

Well done boys. Well done, you can't believe how proud of you all, I am.

THE BOYS ARE STARING AT MOUSE, STILL IN THE EMBRACE OF THE OLD INDIAN GENTLEMAN.

It`s his mothers father. He lived with us for many years before his -- my wife died. He returned to India and ---

well I managed to persuade him to return this time.

MADELAINÉ

But how did you know?

ISMIL

A certain Mr. Rudge made me an offer I couldn`t refuse.

THE OLD MAN POINTS MOUSE TOWARDS HIS FATHER, AND WHISPERS SOMETHING IN HIS EAR. MOUSE LOOKS AT HIS FATHER.

Is it true, am I really going to India for the summer.

ISMIL

Now would your grandfather tell you a lie.

ISMIL WALKS ACROSS TO HIS SON WHO JUMPS UP HUGS HIM ROUND THE NECK. SUDDENLY THERE IS A HUSH, AND EVERYONE`S ATTENTION IS CONCENTRATED ON THE STAGE.

PRESENTER

Well Ladies and Gentleman, we did have an outright winner, The Pupils from St. Basil`s. But unfortunately they have been disqualified on technical grounds.

THE SCRUBBERS GO INTO SHOCK.

And so the title goes to the runners up The choir of St. Paul`s.

THE SCRUBBERS ARE FORCED FROM THEIR STATE BY THE ARRIVAL OF RUDY AND MR. HOPPITY.

HOPPITY

Well we made a fine mess of that didn`t we? You were disqualified because I was a judge. As I thought there was nobody from school here, when they asked for a volunteer when a judge dropped out, I thought it would be good experience. You can`t believe my shock when they announced

our  
OUR  
SCHOOL!

THE SCRUBBERS GO FROM SHOCK TO DESPONDENCY.

Perhaps it will teach you to be more honest in future. You boys waste your time and talent playing silly games, it's time you realized there is a right way and wrong way of doing things. I've got nothing more to say to you.

HE TURNS AND LEAVES. THE BOYS LOOK DEJECTED.

RUDY

Well I did warn you, but---

HE HASN'T THE HART TO GO ON AT THEM.

go and get changed, the girls are waiting and it's a long long way back to Sicleham to-night.

THE BOYS FILE PAST RUDDY, EXCEPT MOUSE WHO STAYS WITH HIS FAMILY.

ISMIL

You'd better run along to.

HE BENDS DOWN AND WHISPERS IN HIS SONS EAR.

I must get your grandfather home, we came straight from the airport you know, and he's very tired, and you'll have all summer to spend with him.

MOUSE

And with you?

ISMIL

And with me.

HE KISSES HIS SON ON THE FOREHEAD, AND MOUSE HUGS HIM AROUND THE NECK, THEN TO HIS GRANDFATHER. ISMIL SHAKES RUDY BY THE HAND.

CUT TO

13) INTERIOR, DRESSING ROOM, NIGHT

THE BOYS FINDING THEIR WAY TO THE DRESSING ROOMS. WHEN THEY PASS A GIANT OF A MAN, DRESSED IN AN IMMACULATE EVENING SUIT. HE HAS A NEW ENGLAND ACCENT.

MAN

Are you the boys from St. Basil's?

BILLBERRY

Yep, I guess you can tell just by looking.

THE MAN LAUGHS.

MAN

I guess your expression is hard to misunderstand. Give this to your teacher, i t  
may cheer you up, in time.

HE HANDS BILLBERRY A LETTER. THEN HE BENDS DOWN AND PUTS OUT HIS HAND. BILLBERRY TAKES IT AND HAS IT ALMOST SHAKEN OFF.

Congratulations, that's the most enjoyable piece I ever did hear. Take care.



BILLBERRY LOOKS ANNOYED STICKS THE LETTER IN HIS MOUTH AND RUBS HIS HAND. THE MAN CUTS A SWATHE THROUGH THE CROWDS.

CUT TO

14) EXTERIOR, DORM., NIGHT.

THE BOYS MINUS BILLBERRY GET OUT OF RUDY`S MINIBUS, WAVE GOODBYE AND ENTER.

CUT TO

15) INTERIOR, DORM., NIGHT

THE BOYS HALF A SLEEP STRUGGLE TO THEIR CUBICLES. MOUSE LIES ON TOP OF THE BED, HE DOESN`T EVEN TAKE HIS SHOES OFF AND HE`S ASLEEP.

CUT TO LATER

16) INTERIOR, DORM., NIGHT

THE FIRST LIGHT IS IN THE SKY, BUT IT`S STILL DARK. MOUSE SUDDENLY WAKES WITH A START. HE GETS UP AND TAKES HIS JACKET OFF, THEN LOOKS AROUND TOWARDS THE WINDOW, WHICH IS OPEN. HE WALKS SLOWLY TOWARDS IT, IT SEEMS TO TAKE AN AGE, THE WINDOW GETS BIGGER SO THAT HE WALKS RIGHT THROUGH IT. BUT ON THE OTHER SIDE HE`S IN THE CATHEDRAL.

CUT TO

17) INTERIOR, CATHEDRAL, NIGHT.

HE STANDS ALL ALONE, WITH THE INTERIOR BATHED IN MOON LIGHT, HE WALKS SLOWLY TOWARDS THE CENTRE OF THE CATHEDRAL. AND THEN TURNS SLOWLY AROUND TO FACE UP THE ISLE TOWARDS THE TOWERS. AND THERE WAITING FOR HIM IS THE OLD NARK, BECKONING. HE IS NO LONGER AFRAID BUT RUNS UP TO WHERE HE STOOD, THE OLD NARK HAVING MOVED TO THE NORTH TOWER. HE STANDS BECKONING HIM, AND

MOUSE MORE SLOWLY NOW, COMES CLOSER THAN HE HAS EVER BEEN. THE OLD NARK POINTS TO A STONE IN THE WALL, AND THEN HE PUSHES IT AND THE WALL DISSOLVES REVEALING AN ORGAN OF SHINING GOLD. MUSIC, BACH`S ORGAN MUSIC.

CUT TO

18) INTERIOR, DORM., DAY.

MOUSE SITS UP IN BED, WE CAN STILL HEAR THE ORGAN, BUT IT FADES QUICKLY. HE JUMPS OFF THE BED AND RUNS TO THE CUBICLES OF MADELAINE AND DUKE, BUT THE DORM IS DESERTED. HE RUNS OUT.

CUT TO

19) EXTERIOR, STONEMASON`S YARD, DAY.

BOTTLENECK IS PREPARING A STONE WHEN MOUSE RUNS UP.

MOUSE

Bottleneck, Bottleneck, you`ll never guess you`ll never guess in a thousand years.

BOTTLENECK

What`s that me dear, you look right dishevelled.

MOUSE

I know the secret, I know how to get into the secret room. Come on come on.

HE DRAGS BOTTLENECK BY THE ARM, AND THE OLD STONEMASON LOOKS CONFUSED AND BEMUSED.

CUT TO

20) INTERIOR, CATHEDRAL, DAY.

MOUSE RUNS AHEAD AND GETS TO THE WALL IN THE NORTH TOWER, HE JUMPS UP AND POINTS TO A STONE WHICH ON CLOSER EXAMINATION HAS A BELL CARVED IN IT.

MOUSE

That one, that one.

BOTTLENECK LOOKS AT IT.

BOTTLENECK

I never notice ee before, tis a bell.

MOUSE

The ghost just pushed it and the wall dissolved.

BOTTLENECK

Well I ain't no ghost me dear, but prhaapz a tap wi me lump will do just as well.

BOTTLENECK PULLS OUT HIS LUMP HAMMER FROM HIS TOOL BELT. AND GIVES ONE CAREFUL BLOW TO THE CENTRE OF THE BELL, NOT WISHING TO DAMAGE THE CARVING. TO HIS AMAZEMENT THE STONE INDENTS IN THE WALL BY ABOUT AN INCH. BOTTLENECK AND MOUSE LOOK AT EACH OTHER IN AMAZEMENT.

Well eat eggs and be bloated. And me thingin I be umourin you an all.

HE TURNS THE LUMP SO HE'S HOLDING THE HEAD, AND HE PUNCHES THE STONE WITH THE SHAFT. IT GOES IN ANOTHER INCH, MOUSE CHEERS, AND AGAIN, AND AGAIN AND THEN CLUNK. A STRANGE MECHANICAL NOISE

CAN BE HEARD FROM BEHIND THE WALL. MOUSE AND BOTTLENECK STEP BACK A FEW PACES. THEN THE WHOLE WALL BEGINS TO MOVE. THEY STEP BACK EVEN FURTHER. THE WALL RAISES UP CREATING LOTS OF DUST, SLOWLY IT SETTLES AND MOUSE AND BOTTLENECK PEER IN, AND THERE IN THE GLOOM IS AN OLD WILLIS ORGAN.

BOTTLENECK

Best to get the Dean, Mouse.

MOUSE

I must get the others Bottleneck, and the poem. Please.

BOTTLENECK

Aright, I`ll get Dean, an I must get some lights, and you ----

MOUSE HAS ALREADY GONE WHEN BOTTLENECK TURNS AROUND. HE FOLLOWS HIM HURRIEDLY.

Well what happenins, I always did woner about thick space, well I never----

AS HE PASSES OUT RUPERT STEPS FROM BEHIND A PILLAR, AND PULLS THE POEM AND THE COMBINATION FROM HIS POCKET.

RUPERT

Wonder away old man, you`ve done your bit now it`s time to do mine.

HE STEPS INTO THE ROOM AND UP TO THE ORGAN. HE QUICKLY SETS THE PAPERS ON THE MUSIC HOLDER AND FOLLOWING THE COMBINATION PULLS THE 8 STOPS. A TALL THIN COMPARTMENT FLIES OPEN RIGHT NEXT TO HIS LEG. RUPERT JUMPS. THEN HE LOOKS INSIDE, AND THERE IS THE END OF A PAINTING, HE PULLS IT OUT. HE DUSTS IT DOWN AND HOLDS IT UP TO THE LIGHT. IT IS A PICTURE OF THE OLD NARK, AND BEHIND

HIM IS THE ORGAN WITH PIPES OF GOLD. RUPERT LOOKS UP AT THE ORGAN, THROWS THE PICTURE ONTO THE GROUND AND SCRABBLES UP ON TO IT, HE SCRAPES AWAY AT THE PIPES.

RUPERT

Gold, solid gold.

HE LOOKS AROUND TO THE PICTURE, THEN BACK AT THE PIPES. HE RUBS DIRT INTO THE PLACE WHERE HE SCRAPED, SO THE GOLD IS COVERED UP. JUMPS DOWN FROM THE ORGAN AND QUICKLY PICKS THE PAINTING UP, GOES TO LEAVE THEN REMEMBERS THE POEM AND COMBINATION. HE PUTS THE PAINTING DOWN NEXT TO THE OPENING RETRIEVES THE POEM, CLOSES THE COMPARTMENT, BLOWS DUST AROUND, AND THEN WITH A SMIRK ON HIS FACE TURNS TO LEAVE. ONLY TO SEE THE WALL COMING DOWN.

RUPERT

Oh my god.

THROUGH THE DARK HE CAN JUST MAKE SOMETHING OUT. IT GETS LARGER AND WE SEE IT IS THE PAINTING OF THE OLD NARK. THE PAINTING GETS LARGER UNTIL IT FILLS THE WHOLE SCREEN AND WE SEE THE SMILING FACE TURN INTO ONE OF COMPLETE FURY. RUPERT SCREAMS LOUD AND LONG. THEN SILENCE. THEN THE NOISE OF MACHINERY AS THE WALL RAISES AND THERE ARE THE SCRUBBERS, BOTTLENECK AND THE DEAN. SUDDENLY RUPERT RUSHES OUT, HIS HAIR WHITE AND STICKING UP ON END, HE DOESN'T STOP BUT FLIES AS IF THE HORDES OF HELL WERE AFTER HIM.

DEAN

Goodness me, was that Rupert.

BOTTLENECK

It be what`s left o him.

DEAN

My these are strange times. Perhaps I should go after him.

BILLBERRY

I don't think you'd catch him sir, ee be faster than a ferret on fire.

THE DEAN LOOKS DOWN WITH AMUSEMENT AND AMAZEMENT AT A SMILING BILLBERRY

CUT TO

21) EXTERIOR, CATHEDRAL GROUNDS, DAY.

THERE ARE A NUMBER OF MARQUEE`S AND LOTS OF TABLES AND CHAIRS ON THE GRASS. SOME PEOPLE ARE STILL EATING BUT MOST HAVE FINISHED AND ARE TALKING IN GROUPS. IT IS A DIVERSE GROUP OF PEOPLE, AS WOULD BE EXPECTED TO ATTEND THE OPEN DAY OF THE CATHEDRAL CHOIR SCHOOL OF ST. BASIL`S. THERE ARE LOTS OF PUPILS DASHING ABOUT AND GENERALLY HAVING FUN. WE COME ACROSS MOSS, ELLA, TANYA, HAZEL, IRENE AND RUDY RUDGE TALKING WITH BILLBERRY`S PARENTS.

MOSS

So has he been expelled?

RUDY

He certainly was, and it wasn't just the fact that he obtained the competition papers by deception. He finally admitted to locking you lot in the secret passage.

But apparently he`s over the moon

because his parents are sending him to a PROPER public school.

TANYA

Well good riddance, we don't want his kind

here at St Basils. Not if we get our way and  
make them accept girls.

IRENE

That`s me girl. I`ve been asleep to this  
Rudy, I think it`s time for St. Basil to  
catch up with the 20 th. century, before the  
21 breaks upon us, what you say  
girls.

THE GIRLS AGREE WITH ENTHUSIASM.

RUDY

Well I ain`t gona contradict that.

SHE PUTS ONE ARM AROUND HIS SHOULDER AND HOLDS HIS FACE WITH  
THE OTHER, SQUEEZING HIS FACE UNTIL HIS LIPS STICK OUT, THEN  
KISSES HIM FULL ON THE MOUTH. AND AS THE GIRLS TITTER AND  
GIGGLE.

MRS BERRISFORD

Oh, do leave the poor lad alone, you`ll  
deform his face, and he`s got quiet a nice  
face, in a roguish sort of way.

RUDY LOOKS SLIGHTLY EMBARRASSED, BUT IS SAVED BY MR. BERRISFORD  
WHO PASSES HIM A DRINK.  
WE MOVE ON THROUGH THE CROWD, SEEING ALL OF THE CHARACTERS FROM  
THE SERIAL. WE ALIGHT AT ANOTHER TABLE WHERE THE DEAN AND  
CLARISSA ARE IN CONVERSATION WITH MOUSE`S FATHER AND  
GRANDFATHER.

CLARISSA

Yes it has all worked out so well, how  
much gold was there John?

DEAN

£10,000,000. my dear. You have to give it  
to the Old Nark, he was more successful at  
solving our problems from the past than we  
were in trying to solve them in the here and  
now.

ISMIL

beyond And my son Clarissa, he has changed  
recognition. I`m so happy.

CLARISSA

Well I hope that his trip to India is a  
sign of things to come, you know I`ve  
been ----

DEAN

Ah my dear sorry to interrupt you but I  
believe it is time to introduce the boys.  
But first we must find them.

THE DEAN GETS UP, AND HELPS CLARISSA OUT OF HER CHAIR. THEY SAY  
GOOD BYE TO ISMIL AND THE GRANDFATHER. SHE GIVES HER HUSBAND A  
DISAPPROVING LOOK AS THEY PASS THROUGH THE CROWD.  
WE FOLLOW THEN UNTIL WE REACH BOTTLENECK, DEEP IN CONVERSATION  
WITH HOPPITY.

HOPPITY

You don`t say.

BOTTLENECK

Completely white, an stark ravin mad.

BOTTLENECK IS STILL AMAZED BY THE APPARITION OF RUPERT.  
BILLBERRY RUNS UP.



BILLBERRY

Sorry Mr. Hoppity but in the strange events of the last couple of weeks I forgot to give you this. A man gave it to me at the competition and I forgot.

BILLBERRY DOESN'T WAIT TO BE 'TOLD OFF', BUT RUNS OFF QUICKLY BEFORE HOPPITY CAN STOP HIM. HOPPITY GOES TO SAY SOMETHING BUT GIVES UP AND JUST SHAKES HIS HEAD, BOTTLENECK SHAKES HIS TOO. HOPPITY EXAMINES A CRUMPLED AND DIRTY ENVELOPE, WHICH HE THEN OPENS. HE STARTS READING TO HIMSELF THEN

HOPPITY

I'd be grateful if you can get in touch with me soon, as I am sure you will appreciate that organising a tour of the USA for such a large choir will need a great deal of time. Yours W.J. Hackenbecker. ---- Well I'll be. The choir has been offered an all expense paid tour of America. By the Sons of the Constitution.

WE CONTINUE OUR JOURNEY THROUGH THE CROWDS, AND COME ACROSS BILLBERRY OBVIOUSLY LOOKING FOR SOME ONE. WE FOLLOW HIM, AND HE SOON COMES ACROSS DUKE WITH HIS PARENTS, AND MADELAINE WITH HIS PARENTS. THE PARENTS ARE DEEP IN CONVERSATION AND THE BOYS ARE LOOKING BORED.

BILLBERRY

Come on, Clarissa wants us now!

THE BOYS DASH OFF WITH OUT A MOMENTS HESITATION, AND THEIR PARENTS AGREE THAT THEY ARE A THOUGHTLESS IF WELL MEANING SET OF DELINQUENTS. WE FOLLOW THEM AS THEY WEAVE THEIR WAY THROUGH THE CROWDS TILL THEY COME TO A SMALL STAGE, WHERE CLARISSA IS TALKING TO MOUSE.

CLARISSA

dear In case we don't get a chance later  
heart, you must promise me you will  
write to me from  
India

MOUSE

I promise, and --- and thanks for  
everything Clarissa.

MOVED BY HIS SINCERITY, SHE CLASPS HIM TO HER BOSOM. MOUSE  
LOOKS SLIGHTLY EMBARRASSED IN FRONT OF HIS FRIENDS, WHO MAKE  
FUN.

CLARISSA

Now come along and give us a great  
performance.

CLARISSA AND THE BOYS CLIMB ON THE LITTLE STAGE, AND WHILE THE  
BOYS ATTEND TO THEIR INSTRUMENTS,

CLARISSA

Now Ladies and Gentleman, in honour of the  
hanging of the Old Narks picture, to  
commemorate the continuance of our fine  
Choir School,

SHE POINTS TO THE PORTRAIT WHICH IS ON AN EASEL TO ONE SIDE OF  
THE STAGE.

the boys who have played such an important  
role, a central role, and by who`s  
dexterity and

THE DEAN WHO IS STANDING AT THE FRONT COUGHS TO ATTRACT HER ATTENTION THEN ROTATES HIS FINGER TO MAKE HER HURRY UP. CLARISSA TAKES NO NOTICE.

going to show us just how  
multifarious, and prestigious their  
talents really are.

tenacity this special occasion is  
possible, are

BILLBERRY NUDGES DUKE.

Have you been giving her lessons?

CLARISSA

Ladies and Gentlemen, the Scrubbers of St.  
Basil`s.

MUCH CHEERING AND THE BOYS PLAY US OUT WITH A DJANGO RHINEHART AND STEPHEN GRAPPELLI NUMBER. THE CREDITS ROLL AS WE SCAN THE AUDIENCE. FINALLY ALIGHTING ON THE PORTRAIT OF THE OLD NARK, WHO GIVES US A FINAL WINK.

THE END.















