

BELFAST

BY

KENNETH BRANAGH

SHOOTING DRAFT

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TKBC LTD.,

Longcross Studios,

Building 124,

Chobham Lane

Chertsey

KT16 0EE

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EXT. BELFAST EARLY MORNING

1

Dawn in the Northern Sky. We hear Van Morrison start to play. DOWNTOWN TO JOY.

Samson and Goliath, two massive cranes dominate the shipyard and the city. The waters of the loch frame the mighty harbour.

The town unfolds itself in image after image of river and road, mountain and monument, City Hall, College Square, courthouse and castle.

FADE TO:

Title:

## BELFAST

CUT TO:

North Belfast. Narrow streets, working people. Vivid murals, disappear as we

TRANSITION TO  
BLACK AND WHITE:

2

EXT. BACK ENTRY DAY

2

Superimpose:

### 15th August 1969

A back entry (alleyway) between rows of terraced houses. A gaggle of legs and arms and giggling. 7, 8, 9 year olds at play, hopscotch, polo sticks, makeshift swords.

3

EXT. BUDDY'S STREET DAY

3

Public housing, crammed terraces. FRANKIE WEST cycles down the busy street. MA walks through the opened door onto the pavement.

MA  
How are you Frankie?

FRANKIE WEST  
I'm alright. How you doin'?

She looks up and down the road, then starts to call,

MA  
Buddy?

As she continues with the calling, we see that it is heard, and then taken up by another Mother, and then another.

MOIRA struts along by the shops.

MRS FORD  
Hey you Moira, how are you?

MOIRA  
Very good thank you. How are you?

MRS FORD  
I'm good.

MOIRA crosses the street.

4 EXT. BACK ENTRY DAY

4

MOIRA appears at the top of the Entry.

MOIRA  
Hey Buddy!

A boy slowly turns. He carries a primitive home-made wooden sword held aloft in one hand, and in the other an upturned dustbin lid, that he holds before him, like a shield.

This is BUDDY.

MOIRA (CONT'D)  
Your Ma's callin' you. Yer tea's ready.

BUDDY rejoices.

MOIRA (CONT'D)  
All the rest of you too.

He runs to the top of the entry.

5 EXT. BUDDY'S STREET DAY

5

BUDDY rounds the top of the street. Houses, and sops and a whole lotta people on the street or on the pavement, still playing or about to finish, as dinnertime approaches.

These are the dog days of August. Sun-burnt parents chattering together on steps. Laughter, gossip, mickey-taking. Beautiful Belfast accents. Everybody knows everybody. No bother. Another day in the neighbourhood.

MRS FORD (O.S.)

How are you Buddy?

BUDDY

Hello Mrs. Ford.

MRS FORD (O.S.)

Have you been fighting any dragons?

BUDDY

Only a couple.

FRANKIE WEST

I got a couple in my house.

BUDDY

Is that right Mr. West?

The camera is high above and behind BUDDY as he starts to walk down the middle of the street. You can see clearly all the way down to the other end, where it meets a road going horizontally across, making a T junction.

FRANKIE WEST

Aye. And can you lend us a shield Buddy?

BUDDY

I'll see what I can do.

FRANKIE WEST

Say hello to your daddy for me, will ya?

BUDDY

Will do.

MRS KAVANAGH

Buddy your Ma's callin' you for your tea.

BUDDY

Thanks Mrs. Kavanagh.

MR STEWART

She says it's tripe and onions.

BUDDY

She did not.

MR STEWART

In a sandwich.

BUDDY

She did not. She says you're a terrible man.

MR STEWART

She's right.

It is so hot. BUDDY begins to slow. The sound of the chatter begins to recede. BUDDY's happy face begins to change expression.

The sound of the street is harder to hear now. In his head, it's being replaced, by the sound of...bees? The hot weather, and the closeness of the atmosphere, and now...

He stops. Not bees.

The clear view at the far, end of the street is slowly being replaced by a ...thin dark band on the road, the width of the street now, indistinct but definitely moving towards him.

He looks, and people are moving in slow motion, and he can't quite hear what they're saying, but some of the parents are running into the street and grabbing their children, and other kids are running past him and up the street, and then as he watches transfixed.

An explosion!

Buddy's sharp gaze shifts back to the swarm itself, and he sees what it is. Hundreds of youths. Wild, snarling, enraged.

This is a riot.

BUDDY

Mum?

SMASH - Petrol Bombs fly through the air

MA runs out of the house.

MA

Buddy! Buddy!

As BUDDY turns to see where from, an arm scoops him up.

Noise. Blurred movement. Furious pace. Hands and feet gather around a drainage grate at the side of the road.

MA races back across the street towards her open door, carrying BUDDY. She carries BUDDY's make-shift shield in front of the two of them, and we see rocks and bricks bouncing off the dustbin lid as she drives ahead into the storm of hurled stones, like an urban Boadicea.

A flurry of bodies behind and in front of her; chasing, shouting, warning.

In foreground, as a mass of bodies continues to pass up the street, the massive, iron grate is slowly lifted. The Rioters are nearly all masked with scarves across their faces.

6 INT. BUDDY'S HOUSE DAY 6

BUDDY dragged through the hall, shoved under the dinner table.

MA  
Keep your head down and don't move.

MA rushes to the door.

MA (CONT'D)  
WILL!

7 EXT. BUDDY'S STREET DAY 7

MA comes out of her house and yells down the street.

MA  
WILL!

SMASH! The iron grate is dropped on to the road and breaks into pieces. Eager hands grab the shards.

8 INT. CATHOLIC HOUSE DAY 8

A family runs inside. Mother and children cower together under a table, the Father moves to the window.

9 EXT. CATHOLIC HOUSE DAY 9

A RIOTER smashes the window with a baseball bat.

10 INT. CATHOLIC HOUSE DAY 10

The family scabbles along the floor under the falling glass.

11 EXT. BUDDY'S HOUSE DAY 11

Only just ahead of the advancing rioters, WILL (Buddy's 14 year old brother) runs towards his MA.

WILL  
Get into the house Mommy!

MA grabs him and slams the front door shut.

12 INT. BUDDY'S HOUSE DAY 12

MA shoves WILL under the table with his younger brother.

MA  
Keep him there. And stay still.

MA crawls across the floor on her stomach to the living room window, lifts her head, and carefully looks out.

WILL  
Ma what are you doing?

WILL tries to leave his hiding spot.

MA  
Will, stay where you are!

WILL goes back under the table and cradles his younger brother.

13 EXT. BUDDY'S STREET DAY 13

A vicious bacchanal. Faces contorted. More houses marked with the iron grenades. Chants and warnings. Cars kicked, mirrors twisted. Youths jumping, yelling. Hysteria and mayhem. MICKEY CLANTON steps out, with DARLENE & FANCY CLANTON and calls down the street.

MICKEY CLANTON  
You've been warned. Get these fuckers out o' yer street.

Movement behind curtains, faces at the windows.

MICKEY CLANTON (CONT'D)  
And if you talk to the Police, we'll be back for you too.

A car is driven into the street. MICKEY CLANTON pulls something from under his shirt in a deft, violent movement. A fist of iron is grabbed from the road, a rag with a cylinder is wrapped around it. FANCY CLANTON smashes the petrol cap off with the iron. And DARLENE CLANTON inserts the rag into the opening and lights it.

CUT TO:

**14** INT. BUDDY'S HOUSE DAY **14**

MA on her knees at the window looking out.

BUDDY and WILL are still under the table in the kitchen.

CUT TO:

**15** EXT. BUDDY'S STREET DAY **15**

The Rioters push the car. When it picks up speed, they sprint away from the vehicle.

A MASSIVE EXPLOSION erupts the car into flames.

CUT TO:

**16** INT. BUDDY'S HOUSE DAY **16**

The window rattles.

CUT TO:

**17** EXT. BUDDY'S STREET DAY **17**

The explosion sends debris and light across the street.

CUT TO:

**18** INT. BUDDY'S HOUSE DAY **18**

BUDDY curled into a ball under the table. His face listening to the new silence, and fear.

FADE TO BLACK.

MA (V.O.)

Holy God.



Long pause.

TV REPORTER (V.O.)  
*Belfast was in shock--*

FADE TO.

19 EXT. TV REPAIR SHOP DAY

19

A TV repair shop has multiple television sets switched on in the window display.

TV REPORTER (V.O.)  
*--this morning as the impact of last night's rioting was all too clear. Small numbers of catholics still peacefully living in protestant areas were targeted. Their houses were attacked and marked. And intimidation may force them to leave...*

20 EXT. STREET DAY

20

TV REPORTER (V.O.)  
*--their homes completely. Can these tightly knit neighbourhoods ever return to the peace they shared together only twenty four hours ago? Further reports...*

The broadcaster's voice fades away, overpowered by the street noise.

The whole population of the Street seems to be on the road. Not the pandemonium of before but tight, focused activity.

Wheelbarrows with rocks file past, sheets of hardboard moved to repair broken windows.

We follow BUDDY as he walks up the street, there is no longer a pavement, merely the sand that lay beneath. All the paving stones have gone.

Prams and old mangles are being dragged up and down the road. There is movement in each direction. In front of every single house as far as the eye can see there is a group of women and children gathered and talking.

BUDDY is entirely ignored by the frenzied population.

MAN 1 (OS)  
 Look we need to get this barricade up before those kids come back.

MAN 2 (O.S.)

I'm taking all these paving stones to the barricade, 'm taking them all down.

MAN 3 (O.S.)

Don't you worry Paddy, we're not gonna let them back here again. You're as welcome on this street as any of us.

MAN 4 (O.S.)

Alright Buddy?

BUDDY waves at the man (O.S.) and makes his way to the top of the road.

WOMAN 1 (O.S.)

Fergus didn't come home last night I'm gonna go see Mrs. McGuinness

MAN 5 (O.S.)

We have to do this, the police aren't going to protect us. We have to do it ourselves.

WOMAN 2 (O.S.)

Kids please go inside. I don't want you out here...

Paving stones, wood off-cuts, fridges, prams, turf, barbed wire. The burning car from before, has been turned on its side, and takes the centre position in the barrier.

BUDDY climbs up the barricade.

WOMAN ON THE BARRICADE

Watch yourself getting up there love.

A MASSIVE STREET-WIDE BARRICADE.

BUDDY's POV.

From up there, he sees barbed wire and activity at the bottom of the road. The same thing is happening there. BUDDY's street is now in total lockdown from the world.

CUT TO:

21

INT. BUDDY'S HOUSE DAY

21

MA watches the television news describing the intensification of hostilities. Disturbing pictures and commentary from a war zone. TV NEWS 'ULSTER ON THE BRINK',

TV REPORTER (V.O.)

*The likeliest move is to bring troops into Belfast in hope of avoiding further clashes between rioters and police, particularly the B specials. Another six hundred troops will be available this afternoon.*

MA moves to the window.

CUT TO:

22 EXT. BUDDY'S HOUSE DAY 22

The war zone from the TV, is just outside her front door. A tank and soldiers march past the house.

CUT BACK TO:

23 INT. BUDDY'S HOUSE DAY 23

TV REPORTER (V.O.)

*And now that the third battalion of the light infantry flying from Plymouth to block the gap left by the use of troops. A curfew is another possibility which has been widely mentioned...*

24 EXT. BUDDY'S STREET/BARRICADE DAY 24

PA, straight from the airport. From the body language of the dumbshow, it's clear that the police are questioning him with some scepticism, checking passport, etc, while he is agitated and pointing - he lives here.

BUDDY and WILL hide behind the barricade.

PA

I've just come from the airport.....now. I've literally just come from the airport. I live in that street. That's my kids there. I live at number 96.

MRS FORD hurries back down the street, towards Buddy's house.

MRS FORD

Get up there quick! Quick!

MA comes out of the front door.

MA

Christ!

She looks up the street. Beyond the barricade, at a make shift checkpoint, is PA.

She runs towards him.

SOLDIER

STOP!

She comes to a frightened stop, look at the SOLDIER, and rifle.

SOLDIER (CONT'D)

Where do you think you're going love?

MA

To bring my husband home. That's him on the other side there.

SOLDIER

Where's he been then?

MA

None of your bloody business.

SOLDIER

Not with you in your hour of need?  
That's a bit off isn't it?

MA

He works away in England.

By now MA and PA have seen each other and the tension increases.

SOLDIER

Oh does he now? What kinda work is that?

MA

He's a joiner.

SOLDIER

I see. And has he joined any of these groups making all this mess in your street?

MA

He knew nothing about the whole bloody thing.  
That's why he's here now. He's come over from his work to see to his family.

SOLDIER

Glad to hear it madam.

PA is allowed through. He hurries towards his wife. His neighbours call to him.

FRANKIE WEST

They nearly had you there, Steve McQueen!

PA

I'll have you in a bloody minute, Frankie!

MA

(to Buddy and Will)

Come on you two.

BUDDY and WILL join MA and PA.

FRANKIE WEST starts to whistle the famous theme from 'The Great Escape'.

The relief shows on PA's face. The family is almost at their front door. In they go and the door slams shut.

25 EXT. GRANNY'S STREET LATER

25

The street is deserted.

WILLIAM SHATNER (V.O.)

*Space. The final frontier...*

26 INT. GRANNY'S HOUSE DAY

26

Star Trek Enterprise is on TV:

WILLIAM SHATNER (V.O.)

*...these are the voyages of the star ship Enterprise...*

GRANNY

Did they attack you?

MA

No, it was only the Catholic houses. Them Boyos want them out.

GRANNY

But them peoples no bother to you in that street, do they?

MA

Not at all. Sure they're friends. Their families same as us, they just kick with the left foot.

GRANNY

Exactly! Sure my best friend in this street is Mrs Ganjawala, she's Indian. She even comes to the wee mission with me. But them curries, I tried it once, I had to wear a nappy for a week.

BUDDY and WILL chuckle. WILL puts his feet up on the sofa.

MA

Will!

He puts them back down.

WILL

Ach mom...sorry Granny..

Through the window at the rear of the room, BUDDY looks through to the tiny backyard, and sees his PA. He's talking to someone opposite him.

POP

She's well used to handling herself.

PA

It's being so cheerful keeps you goin, isn't it?

POP

Sure, I'm not goin be runnin up the Cave Hill anytime soon, am I?

BUDDY walks through to join them. We see POP, sitting opposite his son, on the seat of the outside toilet, the primitive wooden door wedged open. He has cup and saucer in his hand.

BUDDY

Hey Pop.

POP grins, and looks to BUDDY.

POP

How are you Buddy.

PA

Does the Doctor want to see you again?

POP

Aye, he's give' me a letter for the hospital.

PA

And did you go?

PA shakes his head.

POP

No point.

Lowers his voice.

POP (CONT'D)

I think you've got some big decisions to make son.

The women seem oblivious of the mens talk.

POP (CONT'D)

Did you clear up that wee bit of trouble we were talkin about?

And now the women turn.

GRANNY

Hey wee fellas. We're not deaf back here.

POP and PA exchange a look.

27 EXT. BELFAST CITY DUSK

27

FADE TO:

28 INT. BUDDY'S HOUSE DAY

28

The TV is on in the living room. Two women are being interviewed.

TV EYE WITNESS 1

*Oh yes, we're friends on the protestant side.*

TV EYE WITNESS 2

*They weren't friends last night...they weren't friends last night...*

BUDDY

Paddy Kavanagh told me that as long as Catholics keep confessin everything bad that they do to a Priest, then they can do whatever they want, and God'll forgive them all the time?

MA getting BUDDY ready for church. Jacket on, hair smoothed.

MA

Well Paddy Kavanagh's family's not gonna be livin in this street for much longer so you better check if he's just takin the hand out of you. I don't know how the hell it works. They get a lot of water thrown on them and then they're ok and that's it.

BUDDY

Why aren't you goin too?

MA

Because me an your father have business to discuss. God understands. Now, come on.

As MA leans over and kisses BUDDY on his forehead, BUDDY's face is very close to his MA's chest..

BUDDY

What are those?

MA

My little secret.  
(PA smiles)  
Now come on!

BUDDY

I've had too much God for one day!

MA

Yer Granny says you can never have too much God, you might need him before too long.

PA

Look, mind your nonsense for now, and I'll take you'll to the pictures tomorrow.

BUDDY

Brilliant! Robin and the Seven Hoods is on in the afternoon at the Capitol - Paddy saw it.



MA

Is that gangsters?

WILL

It's a blinking musical!

BUDDY

No it's not, there's Little John and swords and everything.

MA

We can't go tomorrow afternoon, your cousins are all here. Your uncles and aunties wanna say goodbye to your Father before he goes back.

BUDDY

But Daddy, are you not gonna be a vigilante on our barricade?

PA

No more talk about bloody barricades. That old nonsense'll stop soon enough.

MA

I wouldn't be too sure about that.

PA

(to BUDDY)

Hey, less of the long face son.

(to MA)

These two can go and pray for it to stop now...

(to BUDDY)

And we'll all go down to the big picture house in the town t'morrow. Daddy'll pick the film, and we'll forget about this whole bunch of eedjits before I've to go back to work.

BUDDY

Was that our side that done all that to them Catholic houses in our street, Daddy?

PA

There's no 'our' side and 'their' side in our street. Well there didn't use to be anyway. It's all bloody religion, that's the problem.

BUDDY

Then why are you sending us to church?

PA

Cos yer Granny would kill me if I didn't.

BUDDY

But Daddy if we were Catholics, we could *not* go to church, and then every once in a wee while we could go in and confess, and then they'd have to tell us we were forgiven, and we wouldn't have to go again for ages.

29 EXT. PROTESTANT CHURCH EVENING

29

A grand forbidding, modern Gothic exterior.

PA (V.O.)

I've nothin against Catholics...but its a religion of fear.

30 INT. PROTESTANT CHURCH EVENING

30

MINISTER

PROTESTANTS, YOU WILL DIE! AGONISINGLY.

BUDDY looks to WILL, very concerned. The Minister drops his voice, to begin a slow crescendo to the big finish.

MINISTER (CONT'D)

And where will YOU go? When you shuffle off this pestilential mortal coil. WHERE?

BUDDY's face, transfixed by the fire and the brimstone.

MINISTER (CONT'D)

I will tell you where.

Picture the scene.

A fork in the road.

In one direction, a straight and narrow highway. In the other, a long and winding road which stretches down and away, into an unknowable distance. One will take you to the bosom of the Lord's grace for ever and a day and caress you with beatific love, and the other will spew you into an eternal pit of sulphorous, suffering, pustulating pain, from which you will never, ever, through the seven circles of hell, escape.

And I ask you here and now, which road will you take?

A beat.

MINISTER (CONT'D)

Now, money.

The collection plate is thrust in front of the BOYS. WILL drops the envelope on it.

THE BOYS

Thanks very much.

BUDDY

Really good.

**31** EXT. CITYSCAPE NIGHT **31**

Helicopter searchlights.

**32** EXT. STREET NIGHT **32**

Helicopters shine floodlights. Vigilantes patrol with torches in their hands.

**33** INT. BUDDY'S BEDROOM NIGHT **33**

BUDDY gets out of his bed, goes to his school bag, pulls out an exercise book, and he starts to draw a map.

**34** INT. BUDDY'S HOUSE / KITCHEN DAY **34**

The BOYS and PA help MA prepare the food.

MA

Remember one slice per sandwich. I don't want to be giving too much.

TV REPORTER (V.O.)

*With regards to the explosive, I think that's a fair word, situation in Northern Ireland...*

**35** INT. BUDDY'S HOUSE / LIVING ROOM DAY **35**

The TV blasts out more reports of violence from the previous night.

TV REPORTER

*...are we getting there to the point where you as Prime Minister of the United Kingdom government will feel it necessary to intervene and use the supreme authority which is yours in law, either to remedy grievances or to ensure order.*

MA lays out plates of sandwiches on a table in the living room.

PRIME MINISTER

*If that became necessary, of course. I shouldn't shrink from doing whatever was needed. We have been deeply concerned about the problem of civil rights in Northern Ireland. I've paid tribute...*

Once she's done with her delivery, she turns off the TV.

36

EXT. BUDDY'S STREET DAY

36

Visiting family members arriving and having to go through the 'checkpoint' at the barricade.

SOLDIER

Make an orderly queue to be allowed entrance to the street please.

MACKIE, a local cafe owner, is unimpressed by the arrangements.

MACKIE

Not doin a strip search this time, hey Frankie?

FRANKIE WEST

Whose d'ya belong to here?

MACKIE

You know full bloody well who we belong to. I'm takin ma wife de er sisters just like I've been doin' all my bloody life.

FRANKIE WEST

House number?

MACKIE

There is no number, just a name.

FRANKIE WEST

And what's the name?

MACKIE

'Arsehole'.

FRANKIE WEST

Very funny Mack. Always the joker, eh? On yer go.

They step away towards BUDDY's house.

FRANKIE WEST (CONT'D)

We won't worry about the name or the number, we know where they live.

37 EXT. BUDDY'S HOUSE / STREET DAY

37

LATER. The record player is wedged at the windowsill, electric cord stretching to its limit, but it does its job and the sound plays out on to the street where the family have spilled from the house. Walls and pavements awash with cousins, brothers, sisters, drinks and sandwiches in hand - a clan. MA and PA are jiving expertly to CALEDONIA SWING by Van Morrison. They are both youthful, carefree, sexy. People talk, watch, and clap.

38 EXT. BUDDY'S BACKYARD DAY

38

The sound of shouting, singing, talking, drinking squash and eating cake drifts in from the folk inside the house and out on the street at the front. The back door to the Entry is open. Some of them are out there playing football. BUDDY and self-styled Tomboy, MOIRA are carving and shaping wooden hand catapults by the back door.

MOIRA

You can tell them by their names.

BUDDY

How?

MOIRA

Well if he's a Patrick or a Sean, he's a Catholic, and if he's a Billy or a William, he's a protestant.

BUDDY

There's more names than that though.

MOIRA

I know that, I'm just sayin, them's the obvious ones.

BUDDY

What about...Maurice?

MOIRA

Er...dunno.

BUDDY

Um...we've a wee fella down our street called Thomas, what's he?

MOIRA

Protestant definitely!

BUDDY

He's not, he's a Catholic.

MOIRA

No he's not.

BUDDY

He is, sure they burnt his house out the other night, cos his family IS Catholic.

MOIRA

Sure we've a cousin called Thomas.

BUDDY

I know. That's what I'm sayin.

MOIRA

Well how the hell are you supposed to know then?

BUDDY

You have to get taught it.

MOIRA

Who teaches yer?

39

EXT. BUDDY'S STREET DAY

39

PA is telling a joke to the crowd.

PA

...so the Doctor says, 'Listen John I got some bad news, and worse.'

John says "Oh no, what's the bad news?"

He goes "Well you've only 24 hours to live"

John says "That's awful! What can be worse than that?"

Doctor says "Well. I've been trying to get hold of you since yesterday"

The crowd laugh.

40

EXT. BUDDY'S BACKYARD DAY

40

BUDDY

Why do ya even need to know?

MOIRA

In case they attack you.

BUDDY

When?

MOIRA

When you're out an about.

BUDDY

But if they're attacking you, they're not gonna stop an tell you their name.

MOIRA

It wouldn't get to that stage.

BUDDY

Why?

MOIRA

'Cos you use your secret knowledge to bluff them.

BUDDY

What are you talking about?

MOIRA

They can just come up to you, when yer not expectin' it, and ask you, "Are you a protestant or a Catholic", but it's a trick question you see, cos they don't tell you what they are, and what do you say then? To not get a dig in the gob?

BUDDY

I'm a Catholic?

MOIRA

Wrong. That's exactly what they think you will say. They think you're tryin to bluff them. But you have to double bluff them.

BUDDY

How?

MOIRA

You say, "I'm a Protestant".

BUDDY

But I AM a Protestant.

MOIRA

That's the point.

41 EXT. BACK ENTRY LATER

41

A Football game in progress.

BUDDY

.....and Blanchflower now at the halfway line. He looks up, is there nothin this Spurs right half cannot do...

BUDDY kicks the ball it goes too far and lands instead at the feet of two men who are walking up the street towards them. BILLY CLANTON traps the ball expertly.

BILLY CLANTON

Nice pass son. Would you go on away in and tell yer Pa I'd like to have a wee chat with him please? Tell him it's Billy Clanton.

MCLAURY

And McLaury.

42 EXT. BUDDY'S BACKYARD / BACK ENTRY LATER

42

BUDDY is watching his Father talking with the other man. His MA, at the kitchen window is also looking. The kids are gone.

PA

What do you want?

BILLY CLANTON

We're lookin to cleanse the community a wee bit. You wouldn't wanna be the odd man out in this street. You saw what happened to your neighbours from the other side.



PA

You touch my family, an' I'll kill you.

MACKIE appears at the door:

BILLY CLANTON

Calm down fella. Sure I'm a Protestant like yerself.

MACKIE

All alright?

PA

Yeh, we're ok Mackie.

BILLY CLANTON

Look, things get out of hand pretty quick around these parts. Cash or commitment, we'll accept either. The boys who cleaned up yer street have made me their local chief. So you can report to me with either.

PA turns to see the faces of BUDDY and MACKIE.

MACKIE

Buddy come on. Want to show you how to play this game. Come on, let's have a look, ah?

They walk inside.

BILLY CLANTON walks away with his cohort. Stops to talk briefly to WILL, all smiles and hair ruffling.

43

EXT. BUDDY'S STREET DAY

43

All the Aunties, Uncles and Cousins leave the party.

PA

Buddy give your brother a hand, will you?

PA tries to move the sofa away from their front door, but it's too heavy.

MA waves at two soldiers.

MA

Can you give us a hand?

The Soldiers run to PA's aid.

MA (CONT'D)

Do you want to put the guns down?

SOLDIER

No it's alright, thank you.

MA

Don't you be scratching my wall.

The Soldiers help PA lift the sofa and move it back into the house.

44

EXT. BACK ENTRY DAY

44

PA empties bins, neighbours doing the same.

PA

Stewie.

MR STEWART walks past Buddy's house.

MR STEWART (O.S.)

Frankie.

FRANKIE WEST (O.S.)

You alright?

FRANKIE WEST appears.

PA

Hey Frankie. Is that you all this time in the barricades?

FRANKIE WEST

Somebody has to. Better me than Billy Clanton. Not many people chose this.

PA

There's a few men hiding behind them barricades.

FRANKIE WEST

And they'll keep hiding where they're afraid for their families. It's a waiting game now. When it's time for that wall to come down, I'll be the first to swing a hammer, but now they also serve who stand and wait. We can't all be acting the lone ranger.

45 INT. CINEMA EVENING

45

An explosion of lava on the screen - One Million Years B.C.

FILM COMMENTATOR (V.O.)

*This is a story of a long, long ago. When the world was just beginning. A young world. A world early in the morning of time.*

A woman in a fur bikini fights with a dinosaur. The BOYS are rapt.

MA

No wonder you brought us to this.

PA

It's educational for the boys.

MA

Aye. Rachel Welch is a hell of an education.

46 EXT. STORM CLOUDS OVER BELFAST NIGHT

46

47 INT. BUDDY'S HOUSE/ HALLWAY NIGHT

47

PA sitting on the stairs talks to the BOYS before bed. They are in pyjamas.

PA

If people ask you to join anything, deliver anything, do messages for anybody, you do nothin, ok? You tell your Ma, she'll tell me, an I'll sort it. Do you understand me?

WILL

Yes Daddy.

PA

Very good. I'm proud of you son. Now get off to bed the pair o' you. I'm out too early in the morning to see you, so make sure you get to school alright. Don't mess your Mother about, and I'll see you in two weeks, ok?

THE BOYS

Yes Daddy.

PA

Good boys.

48 INT. BATHROOM NIGHT

48

The wee small hours. BUDDY sits on the loo, struggling. His exercise book in his hands. He's looking at his drawing of the two roads.

BUDDY

What road do I take?

MINISTER (V.O.)

A fork in the road.

In one direction, a straight and narrow highway...

WHICH ROAD WILL YOU TAKE?

BUDDY flushes the toilet.

49 INT. BUDDY'S HOUSE / LIVING ROOM / STAIRWAY NIGHT

49

BUDDY moves slowly down the stairs.

We see MA and PA. BUDDY listens.

MA

You're runnin' round here like the man in the big picture, not paying your taxes and spending all our money on horses.

PA

It's the building trade. I told you it doesn't work the normal way, I told you I had to cover it.

MA

*I was the one who had it covered.*

PA

No, you're the one that has me paying three years of back tax.

MA

To keep you outta bloody jail!  
We're drowning in debt.

PA

We're near done with the back tax. Ten pound a month for three bloody years. This is the time to think about making a new start.

MA

I know nothin else but Belfast.

PA

Exactly. There's a whole world out there. We can give these boys a better chance than we ever had. There's commonwealth countries needing tradesmen. The government will give you assisted passage. We can get the whole family the other side of the world for ten pound. We're living in a civil war, I'm not here to protect my family.

He pulls out two glossy, colourful brochures for Australia, and Canada, sets them on the table.

MA

What are those supposed to be?

PA

An escape route.

50 EXT. CLOUDS BREAKING UP OVER THE CITY DAWN 50

51 EXT. BUDDY'S STREET MORNING 51

Soldiers patrol the barricade, kids make their way to school.

KIDS (O.S.)

Come on get a move on. We're gonna be late again!

52 INT. BUDDY'S HOUSE/LIVING ROOM DAY 52

As the BOYS get ready for breakfast, MA picks up the post. The radio reporter in the background is relaying reports of more violence overnight in the city.

RADIO REPORTER (V.O.)

*...throughout the night sniping became the tactic of the rioters. As we drove past the side street three men on the corner dived for cover. A young man with a revolver asked us for a lift. At four this morning all you see turned us back from the Falls area. Snipers they said were still at work and in the distance one heard the ominous burst of machine gun fire. The scene terrified me but it reminded an American colleague of Harlem, but he added it seems easier to get guns here..*

MA takes one letter and opens it carefully. She takes out the paper, scans it, nods. A receipt for the back tax payment.

MA  
 (to herself)  
 One more left.

She opens the top of the stool and pulls out a sheaf of similar letters, which are held together with a bulldog clip.

RADIO REPORTER (V.O.)  
*...Dawn over Belfast today showed a grim scene.  
 Buildings scarred by fire, thousands of pounds worth of  
 damage caused and of course the tragic loss of life. Its  
 been a night of shame for Belfast, one that will live on in  
 the memories of the people for a very long time...*

She places this latest one at the rear, and puts them back in the stool.

MA  
 (to BUDDY and WILL)  
 Come on you two, school.

53 EXT. GROVE PARK DAY 53

BUDDY runs through some high grass.

54 EXT. SCHOOL GATES DAY 54

He reaches the school gates.

The school bells ring.

55 INT. SCHOOL CLASSROOM DAY 55

The whole class are stood up, reciting in unison. BUDDY's eyes are mainly fixed on a blonde headed GIRL in the next row. She casts glances back at BUDDY.

CHILDREN IN UNISON  
 ...Twelve eevens are a hundred an thirty two, twelve  
 twelves are a hundred an forty four!

MISS LEWIS  
 Well, I'm pleased to say your times tables were a lot  
 more impressive to hear than your test scores were  
 to read.  
 The whole point of these weekly tests is to monitor  
 your progress.

**(MORE)**

**MISS LEWIS (CONT'D)**

The best will sit directly by my desk, the seat of learning, and the rest of you will view your Sisyphian struggles from the distance you have imposed upon yourself by lack of application.

Billy Clanton Jnr. 17 per cent, bottom row, seat 12.

BILLY CLANTON JNR., starts to move his things.

**MISS LEWIS (CONT'D)**

Rachel seat 11. Martin to seat 10..

Close on BUDDY, at his former desk, children moving all around him. Poker faces between him, THE GIRL, and RONNIE BOYD.

**MISS LEWIS (CONT'D)**

...Freddie seat 8. Karen to seat 4..

...and in the medal positions this week with 72 per cent, in bronze is...BUDDY...seat 3. And of course in silver again we have Ronnie and Catherine with the gold yet again this week. Congratulations Catherine, very well done.

CATHERINE and RONNIE BOYD still occupy the desk in front of the teacher. There is a shy look around from CATHERINE to BUDDY. RONNIE BOYD looks too, and registers the connection. From RONNIE BOYD a smirk. CATHERINE looks over to BUDDY's smiling face.

56

EXT / INT. GRANNY'S HOUSE DAY

56

BUDDY is out in the backyard where his POP is, (as always), tinkering, in his ad hoc workshop, with a saddle BUDDY is sitting on the closed loo seat with an orange in his hands.

POP

The wee girl's still showin' some interest, yeh?

BUDDY

She looks at me sometimes, but we're not allowed to talk in the class, so I can't say anything, an then, when we go out to the playground she always goes about with all the girls. Anyway, I think she loves that other fella.

POP

Yer don't know that that for sure. Weemen are very mysterious.

GRANNY  
 (from the front room)  
 And weemen can smash your face in too mister!

GRANNY is in the house, sitting by the window where she can see BUDDY and POP.

POP  
 Your Granny's become less mysterious over the years. D'ya really like her?

BUDDY  
 When I grow up I want to marry her.

POP  
 Yup. Sounds as though you really like her. You know, she's not only at school. You could see where she lives maybe?

BUDDY  
 It's Reynolds Drive, four houses in from the right, the one with the wonky eight.

POP  
 You've done your research.

BUDDY  
 I pass it everyday on the way home. I try to look in but she never sees me. She's always doin her bloody homework. If she was a wee bit more stupid, like me, we'd be sitting together by now.

POP  
 Ah. "A pity beyond all telling is hid in the heart of love".

GRANNY  
 (from the front room)  
 Oh he's full of pretty answers that one. C'mon it's time to go. I don't want yer mammy shoutin' at me because yer late.

POP  
 Cheerio son.

BUDDY  
 Cheerio.

BUDDY runs inside. He is about to go out the front door, but GRANNY stops him. She has a threepenny piece in her hand.



GRANNY

Here, take this threepenny bit. Get yerself a wee sweetie.

BUDDY

I'm not allowed Granny, my Da says you can't afford it.

GRANNY

I'm always saying to yer man there, "What's yours is mine, and what's mines me own".

BUDDY takes it.

BUDDY

Thanks Granny.

POP

(from the back yard)

Try and find out how that wee girl thinks!

GRANNY

Good luck with that one, son.

57 EXT. PARK RAILINGS DAY 57

BUDDY squeezes himself through the railings on his way back to school.

MUSIC - "Brightside of the Road" by Van Morrison

58 EXT. CATHERINE'S STREET AFTERNOON 58

BUDDY, on the opposite side of the street. He is right next to the TV shop, which continues to blare out images of disruption from the city. BUDDY loiters as he gazes at Catherine's house, hoping for some movement at the window.

We see through the window, the girl's Mother brushing Catherine's hair. CATHERINE looks out the window and sees BUDDY.

59 EXT. BUDDY'S STREET END OF DAY 59

Men are being searched by the police and soldiers patrol the street.

BUDDY plays football with some kids.

BUDDY

Goal!

60 INT. BUDDY'S BEDROOM NIGHT 60

3am, BUDDY is wide awake sitting by the window.

BUDDY

(whispers)

Will...Will...what road do we take? I can't remember.  
What road did the minister say?

His brother, who shares the bed, rolls over, mostly asleep,

WILL

Ach, shut up.

WILL rolls back, and pulls the blanket over him. BUDDY pulls out an exercise book, and completes his two roads drawing. This is the most worrying moment of his life.

61 EXT. CITYSCAPE EARLY MORNING 61

62 EXT. BUDDY'S HOUSE EARLY MORNING 62

Early Morning life on the street, milkman doing his deliveries

FRANKIE WEST still at the barricade.

RADIO REPORTER (V.O.)

*...and in this already tense atmosphere, concerns remain  
about intimidation run rife in working class areas.  
Further reports suggest...*

BUDDY glimpsed through the glass of his front door:

BILLY CLANTON (O.S.)

Stop dragging your ass along there, come on.

BILLY CLANTON JNR (O.S.)

You're hurting my arm.

BILLY CLANTON (O.S.)

Stop being a cry baby now...you show me where he  
lives, come on

BILLY CLANTON JNR (O.S.)

Daddy I'm sorry, please!

BUDDY slowly opens the front door. BILLY CLANTON storms past, holding/dragging the hand of his son, BILLY CLANTON JNR., up the street. Talking as they stride.

BILLY CLANTON

Hey, tell me EXACTLY what he said.

BILLY CLANTON JNR

He just said he couldn't giv' any more money to the street.

BILLY CLANTON

He'll not say that d' my son.

BILLY CLANTON JNR

Daddy stop.

BILLY CLANTON

STEWIE.

BILLY CLANTON JNR

Please!

BILLY CLANTON

STEWIE.

BILLY CLANTON JNR

Please!

MR WEST (O.S.)

Your blood's up there Billy, will you go back to your house.

MA comes to the door looks up the street in the direction of the fracas. BUDDY sees them reach a house at the top of the street. A door is knocked, then opened, MR. STEWART steps out, there is a brief bit of tense stand-off body language.

MR STEWART

Now, Billy, we've no call for fists here.

BILLY CLANTON

Aye? Well what does the man says? A fist is only as good or bad as the man using it. Remember that.

BILLY CLANTON then plants a superhero punch directly to the face of the other man, who immediately collapses. BUDDY sees it in graphic profile. It's like a cartoon.

MR WEST

Holy God. Billy.

The angry BILLY CLANTON is striding back down the street, still dragging his son, who is crying. Others are up at the door of the other house. Other doors are starting to open.

BILLY CLANTON

SHUT UP FRANKIE

NEIGHBOUR 1 (O.S.)

Come on Billy, that's too much now.

NEIGHBOUR 2 (O.S.)

We've got enough problems Billy, we don't need this!

BILLY CLANTON looks to the folk at 96.

BILLY CLANTON

Regards to your Pa.

MA pulls BUDDY away, back into the house and shuts the front door.

BILLY CLANTON (O.S.) (CONT'D)

Tell him I expect to hear from him soon, or he'll be hearin' from me.

63 EXT. BUDDY'S STREET DAY 63

Life back to normal.

64 INT. BUDDY'S HOUSE DAY 64

Early morning and another tax envelope arrives. BUDDY, WILL and MA are having breakfast.

BUDDY

What are you doing?

WILL

It's like, what my favourite holiday is?

BUDDY

What is your favourite holiday?

WILL

I don't know. We haven't been on many, have we?

BUDDY

No we haven't.

BUDDY watches his MA as she opens a letter. She is pleased and then quizzical. She looks inside the envelope again, shakes it. No other receipt. Nothing there. Her face clouds over.

MA

Unbelievable, they're not getting away with this.

She gets a piece of paper and writes frantically on it.

WILL

And it's due today as well so I can't do anything about it.

65

EXT. MAIN STREET DAY

65

BUDDY passes through the Vigilante patrol at the barricade.

FRANKIE WEST

Hello Buddy.

BUDDY

Hello Mister West.

FRANKIE WEST

On yer go now.

BUDDY

Thanks, Mr.West.

He walks down the main street.

BILLY CLANTON is leaning against the barricade.

BILLY CLANTON

Will y' ask yer Da to drop down d' see us when he's back at the weekend?

BUDDY

(keeps walking)

He's not back this weekend.

BILLY CLANTON

That's a pity.

(Shouts after BUDDY)

Tell yer Ma ah was askin' after him will ya?

BUDDY

Aye.

BILLY CLANTON

An tell yer brother I'll need him for another wee delivery with the milk. Get him to come and see me after school. Alright?

66

EXT. GROVE PARK RAILINGS / CONCRETE AND GRASS DAY

66

BUDDY and MOIRA walk.

MOIRA

Why is your dad not coming home?

He shrugs.

BUDDY

He can't come home every weekend, it's too dear.

They reach the bendy bar.

MOIRA

Yer won't get yer wee matchbox car then will ya?

MOIRA climbs through, followed by BUDDY who gets stuck with his backpack.

MOIRA (CONT'D)

Come on!

He breaks free.

BUDDY

Coming...

67

EXT. GROVE PARK DAY

67

Walking by the football pitches.

MOIRA

D'ya wanna join a gang?

BUDDY

I'm not allowed.

MOIRA

Why not?

BUDDY

My Mother says she'd kill me.

MOIRA

Sure she doesn't have to know. That's the whole point.

BUDDY

Are you in one?

MOIRA

Aye.

BUDDY

What's it called?

MOIRA

Doesn't have a name.

BUDDY

Why not?

MOIRA

It has to be secret. That's what they tell you when you join.

BUDDY

What do you do?

MOIRA

I can't tell you till yer in the gang

BUDDY

How many of you are there?

MOIRA

Not allowed to say.

BUDDY

What do you have to do to join then?

MOIRA

Whatever they tell ya.

68

EXT. SCHOOL GATES DAY

68

They turn towards the school gates. BUDDY goes through them and towards the school. MOIRA from the gates shouts to BUDDY.

MOIRA

If yer Da's not home this weekend, you could come wi' us?

BUDDY

I dunno. I'm tryin to practice my maths.

MOIRA

Then yer mental! Come on. If yer Da's not home anyway, what else are ya gonna do?

- 69** INT. SCHOOL CLASSROOM DAY **69**  
 CATHERINE and BUDDY exchange looks.  
 MUSIC - "Warm Love" by Van Morrison
- 70** EXT. FRONT OF BUDDY'S HOUSE DAY **70**  
 MA sits, with her back leaning against the wall, having a cup of tea. A breath.
- 71** EXT. UK ALLEYWAY DAY **71**  
 PA strolls down an alleyway. Pre-occupied.
- 72** EXT/INT. GRANNY'S HOUSE DAY **72**  
 POP is at work out in the backyard, GRANNY is in the kitchen preparing lunch.. She hears POP coughing violently.
- 73** EXT. SCHOOL GATES DAY **73**  
 School is over and kids flow out of the gates.
- 74** EXT. FOOTBALL PITCH DAY **74**  
 WILL and MOIRA. Rain. Umbrellas. Kicking a ball.
- 75** INT. GRANNY'S HOUSE DAY **75**  
 BUDDY and POP working on his maths homework. It is not going well.



BUDDY

God, this takes ages, no wonder they call it long division.

POP

Patience. Patience with the sums. Patience with the girl.

BUDDY

Is it 27?

POP

It's close enough. Just make sure yer numbers aren't very clear to read. She might give you the benefit of the doubt if your 7 looks like a 1 with a fancy tail. Same with a 2 and a 6. Keep 'er guessin. That means you have 2 or 3 horses in every race.

BUDDY

Isn't that cheating?

POP

Well, I'd call it spread bettin. And if it gets you moved up by one seat, to bask in the light of her glory, then you're off to the races.

BUDDY

But sure there's only one right answer.

POP

If that were true son, people wouldn't be blowin themselves up all over this town.

Beat.

BUDDY

I think my Da wants us to leave Belfast.

Beat.

POP

What d'you want?

BUDDY

Every night, before I go to sleep, when I say my prayers, I ask God if he'd fix it so that when I wake up in the morning, I am the best footballer in the world, and then I also ask him as well, that when I grow up, can I marry Catherine, even if she loves Ronnie Boyd, but she could still see him, but she'd marry me.  
That's what I want.

76 EXT. MOON OVER BELFAST NIGHT 76

77 EXT. BUDDY'S HOUSE NIGHT 77

Helicopters shine floodlights on the streets. The Vigilantes look to the skies.

LIBERTY VALANCE/LEE MARVIN (O.S.)

*You lookin' for trouble Donophin?*

TOM DONOPHIN/ JOHN WAYNE (O.S.)

*You aim to help me find some?*

78 INT. BUDDY'S HOUSE NIGHT 78

BUDDY and WILL watch a film on television, 'The Man Who Shot Liberty Valance'.

RANSOM STODDARD/JAMES STEWART

*What's the matter. Everybody in this country kill crazy?!  
Here!*

LIBERTY VALANCE/LEE MARVIN

*Show's over for now.*

TOM DONOPHIN/JOHN WAYNE

*Try it Liberty...just try it...*

RANSOM STODDARD/JAMES STEWART

*What right do you have to interfere. It was me he tripped...*

MA is on the phone in the hall.

MA

I have to keep those boys where I can see them.

PA (O.S.)

I can't come home every weekend.

MA

...and if you can't be bothered...

PA (O.S.)

Oh come on...

MA

...then don't blame me for what them boys get up to.

PA (O.S.)

That's not what I'm saying. You can't just...

She hangs up.

79 EXT. BUDDY'S STREET DAWN

79

Vigilantes on the Barricade. Milkman arrives.

MAN IN THE STREET

Right that's 6am Fellas. That's you's done.

80 INT. BUDDY'S HOUSE/HALL MORNING

80

MA picks up the post. Another tax envelope. Slightly different looking. She sits on the stairs, opens the letter, reads it, and slowly lowers her head.

MA

(to herself)

What have I done?

BUDDY

Alright mommy? Why do you always get sad when the letter comes?

BUDDY in the doorway.

81 EXT. SCHOOL GATES DAY

81

Bells ringing, pupils filing in. BUDDY races through the school gates.

TEACHER

Come on Mister Slowcoach, get inside now!

82 INT. CLASSROOM DAY

82

The test results being announced. Seating positions being rearranged.

BUDDY looking hopeful.

MISS LEWIS

...and finally a switch in the medal positions this week. Well Mr Buddy, you may not have improved your handwriting in maths, for which, this once, in lieu of your intensified effort, we will be willing to give you the benefit of the doubt, but you have improved your score. So, in second position is Buddy.

THE CHILDREN cheer Van Morrison sings JACKIE WILSON SAID as the sound begins to fade, the picture moves to slow motion, as the group of four that occupy the top two desks, begin to rise, ready for the new ordering. Close on the ecstatic face of BUDDY. Now BUDDY, sitting at the top desk, right next to the teacher, and directly beside...not Catherine but RONNIE BOYD.. He turns to look behind him at CATHERINE, who looks sad, BUDDY now looks crestfallen.

83 EXT. GROVE PARK RAILINGS DAY

83

BUDDY climbs through the bendy bars.

GRANNY (V.O.)

Be careful what you wish for, that's what the Minister at the wee mission says.

84 INT. GRANNY'S HOUSE DAY

84

GRANNY is reading 'The Peoples Friend', a popular religious-y journal. POP is reading the newspaper.

POP

When's yer next chance?

BUDDY

We've to do a project about the moon landing.

POP

What did those boy not come back from that?

BUDDY

They did, and now we have to cut things outta the papers and explain how they got there.

GRANNY

If they DID get there. If they did get on the moon.  
It's not what it says here. God doesn't like it.

BUDDY

An' I watched every night too that they were up  
there, an' how did I never see Mike Collins in the  
mother ship doin his orbit? Surely y' woulda seen the  
shape of Columbus against the light of the moon.

POP

That's cos mostly he was on the dark side.

GRANNY

Exactly. The side where Lucifer hangs his Shillelagh.

POP

No, he was on the dark side of the moon most of  
the time, where we couldn't see him, you know  
when he was doin his orbit, and maybe, you know,  
just before he was due to come round the corner, y'  
had to go in for your tea?

BUDDY

If I could come up with something smart about that,  
maybe I could stay up at the top desk and wait 'till  
she gets back there.

POP

Or play dumb, you could say the moon's made of  
green cheese and drop down a place to join her?

BUDDY is unimpressed.

GRANNY

Or. You could do the project together. You and the  
young lady. You'd get the same marks. Maybe end up  
on the same seat together.

BUDDY

But how do I even talk to her?

POP starts to sing.

POP

(sings)

*"How to handle a woman..."*

GRANNY groans, BUDDY listens intently, POP is unrepentant.

POP (CONT'D)

(sings)

*"...there's a way said a wise old man, a way known by every woman, since the whole rigmarole began..."*

GRANNY

It's all rigmarole with you mister!

POP

(sings)

*"Do I flatter her, threaten or cajole or plead?"*

Gets up from the sofa, and moves to GRANNY, snatches her People's Friend, and flings it, as he picks her up to dance.

POP (CONT'D)

(sings)

*"Do I brood or play the gay romancer, said he smiling."*

The couple are now stumbling unsteadily around the room, BUDDY is laughing, GRANNY in spite of herself is laughing.

POP (CONT'D)

(sings)

*"How to handle a woman, mark me well, and I'll tell you sir, the way to handle a woman, is... to love her..."*

He spins GRANNY around, and hugs her.

POP (CONT'D)

(sings)

*".. simply love her"*

She giggles.

GRANNY

Get off me!

POP

(sings)

*"...merely love her..."*

BUDDY picks some flowers.

86

EXT. SCHOOL DAY

86

Pupils pouring out of school. CATHERINE is walking past. BUDDY is waiting and offers a small bunch of flowers to her. She takes them.

CATHERINE

Thanks. Well done on yer maths.

BUDDY

Thanks.

Beat.

CATHERINE

Have you gone to the moon yet?

BUDDY shakes his head.

CATHERINE (CONT'D)

D'ya want to, with me?

He nods his head.

CATHERINE (CONT'D)

It'll save you gettin cold waitin' outside our house.

She goes.

MOIRA is waiting for BUDDY at the school gates.

MOIRA

Hey Romeo. C'mon! We have work to do.

87

EXT. SWEET SHOP STREET DAY

87

BUDDY and MOIRA hiding behind some railings.

MOIRA

Operation steal the chocolate. It's simple. We go into the shop and keep Mister Singh talking down by the fridge. He has to move the boxes round at the bottom d'get me a Lemon Mivvy. His head'll be down part of the time. You stay at the front of the shop, and when you see he's not lookin, you make a sweep.

BUDDY

What's a sweep?

MOIRA

A big grab for all the chocolate bars on that low shelf near the till.

BUDDY

Sure he'll know they've been nicked if there's a big gap. I thought you said we'd just do a couple so he'd never even notice. I don't want lifted by the police.

MOIRA

Alright, alright...

MOIRA'S FRIEND walks past, pretending not to know them.

MOIRA'S FRIEND

(whispering)

All clear.

MOIRA

...no sweep, just a small grab, ok? I might be able to swipe a chocolate mousse at the same time.

BUDDY

Ok...

88

EXT. SWEET SHOP DAY MOMENTS LATER

88

BUDDY, MOIRA and MOIRA'S FRIEND walk in.

MOIRA (O.S.)

Hello Mister Singh.

BUDDY (O.S.)

Hello Mister Singh.

MR SINGH (O.S.)

Good to see you.

MOIRA (O.S.)

Please may I have a Lemon Mivvy?

MR SINGH (O.S.)

Lemon Mivvy coming right up. Just need to move a few wee boxes...

All is quiet. All is well. Then.



MR SINGH (O.S.) (CONT'D)

HEY!

BUDDY races out of the shop, hotly pursued by MOIRA, who drops her lolly as she goes, and MOIRA'S FRIEND.

MR. SINGH emerges from the shop. He starts to race up the street in pursuit of them.

MR SINGH (CONT'D)

C'mere y' little buggers. I know who you are!

He grabs MOIRA'S FRIEND by the backpack and pulls her to a stop.

MR SINGH (CONT'D)

You proud of yourself?

MOIRA'S FRIEND

It was Moira!

He marches her back to his shop.

MR SINGH

Get in there.

89

EXT. STREET DAY

89

BUDDY and MOIRA slow down, almost hyperventilating, and as if they might throw up, but still moving on up the street just in case.

BUDDY

She's gonna tell on us!

MOIRA

If says anything, she's done for.

Eventually they come to a breathless stop.

MOIRA (CONT'D)

What have yer got?

He unfolds his tightly tensed fingertips from around the single purple packet. Fry's Turkish Delight.

MOIRA (CONT'D)

Yer jokin' me?

BUDDY

That's all I could see.

MOIRA

Turkish Delight? Who the hell eats Turkish Delight?  
Do you eat Turkish Delight?

BUDDY

No, I don't like it.

MOIRA

Nobody likes it.

BUDDY

It's all they had.

MOIRA

Are you blind?

BUDDY

I had to think quickly.

MOIRA

Not quickly enough. There was Flakes and Crunchies,  
all you need is in an' out with a fast hand, and then  
the Milky Bars are on me. I'm not sure yer cut out  
for this.

KAREN LAMBERT on a Chopper Bike rides up to them.

KAREN LAMBERT

Hey, Buddy, yer Da's home.

BUDDY

Sure it's only Wednesday?

KAREN LAMBERT

He came in a taxi.

BUDDY starts to get a move on. MOIRA calls after him.

MOIRA

An' you too!

BUDDY

What?

MOIRA

Keep yer mouth shut.

BUDDY returns her look.

90 EXT. BUDDY'S HOUSE DAY

90

BUDDY runs up to his house.

PA (O.S.)  
When did you write to them?

He slows down, exhausted, and drops the Turkish Delight.

MA (O.S.)  
None of your business.

PA (O.S.)  
Just tell me, when did you write to them? It's a simple question.

MA (O.S.)  
None of your business.

PA (O.S.)  
Just give me a simple answer.

Through the window, BUDDY can see his parents stood up on either side of the small kitchen.

MA  
I'm not getting interrogated.

PA  
When did you write to them?

The front door is wide open. The atmosphere is strange.

91 INT. BUDDY'S HOUSE DAY

91

BUDDY comes through the front door very slowly. He can hear the voices coming from the kitchen.

MA (O.S.)  
When that last receipt came through. I knew it was the last one cus for three bloody years I've been countin' them envelopes comin' through that door, and there wasn't so much as a thank you with this one...

BUDDY moves down the tiny hall.

PA (O.S.)

It's the tax man for Gods sake. Who do y' expect?  
Father Christmas?

MA (O.S.)

We've been scrimpin' an savin', an they hadn't the  
good graces to say, 'that's it. You're done. You're in the  
clear'.

BUDDY is now spying on them from the living room.

PA

So what'd y' say to them in yer letter?

MA

I said I wanted a full official declaration that my  
husband was in the clear 100% on all back taxes, and  
that they acknowledged that everything was ship  
shape and above board, and that my family's good  
name was not on some credit risk list.

PA

Christ. Christ the night.

PA shakes his head.

MA

What?

PA takes out another tax envelope. She takes it, reads.

MA (CONT'D)

No...no...

PA

Yes...yes...oh yes...they've decided, thanks to actin' on  
your request, they've decided to go back further into  
my accounts and say that I owe another £572, which  
based on current earnings should take another five  
years to pay off.  
So that was a handy the wee letter to send wasn't it?

MA

You bugger. You're a lying bugger.

MA turns round and grabs a plate from behind her and throws it at PA. It misses and  
smashes against the wall. She throws more crockery. Full screaming match now.

PA  
THAT'S RIGHT, BELIEVE THE TAX MAN BEFORE  
YOU BELIEVE ME.

MA  
'CUS I KNOW YOU!

Plate crashes against the wall just missing PA.

92

EXT. ALLEYWAY / GRANNY'S HOUSE DAY

92

BUDDY, PA, POP and GRANNY walk side by side.

POP  
Yer work won't be pleased with you skippin' off in  
the week.

PA  
I'll work the weekend.

POP  
When's that job gonna finish?

PA  
This one's nearly done.

POP  
There's an other one over there, then, is there?

PA  
Aye. A big one, a long one, they're askin' some of the  
boys to move over, permanent, offerin'  
accommodation, cos of the time involved. A coupl' a  
years. They're buildin' a hospital.

GRANNY  
Yer Father has to go to the hospital. You talk to him  
about it. He won't talk to me about doctors.

PA  
Is that right?

POP  
Just a couple o' days. A wee test. For the lungs. All  
that bloody time over in Leicester.

BUDDY  
Where's that?

POP

In England.

BUDDY

Is that near where my Daddy works?

POP

No, your Daddy works near London, the big smoke.  
This was in the countryside.

BUDDY

What were you doin'?

POP

I was a coal miner.

BUDDY

You've done a lotta different jobs, Pop

PA

You can say that again.

GRANNY

An' none lasted more than a week!  
Except for the mining.

BUDDY and GRANNY go through the back door into Granny's house.

PA speaks more quietly now.

PA

My Mother's worried about you.

POP

Yer Mo'r's worried about *you*.

93

EXT. GROVE PARK DAY

93

Father and son walk back to the school.

BUDDY

My Granny's always worried about somethin, isn't she?

PA

Well, your Granny is a very caring person, but sometimes it affects her nerves. Like your Mummy.

BUDDY  
Mummy's worried too isn't she?

They stop and face each other:

BUDDY (CONT'D)  
Daddy, are we gonna to have to leave Belfast?

Silence.

94

EXT. SCHOOL GATES DAY

94

They get to the school gates.

PA  
Alright Buddy, that's me away there. I see you when I  
get back next week?

BUDDY walks through the gate.

PA (CONT'D)  
Be good son. And if you can't be good...

PA (CONT'D) BUDDY  
...be careful! Be careful.

PA goes to leave, but BILLY CLANTON blocks his way.

BILLY CLANTON  
Seems like only yesterday you and me were at school  
together.

PA  
You're gonna need to stay away from my family.

BUDDY sees his Father talking to BILLY CLANTON He ducks behind the Bike Post so that  
he can hear them ,but they are unaware of him.

BILLY CLANTON  
You talk big for a fella who's never here.

PA  
You can rely on me bein' here when it matters.

BILLY CLANTON  
You know the problem with men like you? You think  
you're better than the rest of us.

PA

And the problem with men like you is that you know you're not.

BILLY CLANTON

We'll keep it simple. You're with us or you're against us.

PA starts to walk away from BILLY CLANTON.

BILLY CLANTON (CONT'D)

Clock's tickin'.  
You an' her were always a soft touch. Time for real Protestants to step up.

PA

You're no real Protestant, you're a jumped up gangster and always were.

BUDDY comes out of his hiding spot, BILLY sees him. BUDDY slowly walks into school.

95 EXT. BUDDY'S STREET CORNER DAY 95

Kids drawing on a wall

MAN IN THE STREET

There's Peeler's about. Watch it yous two.

POLICEMAN knocks on BUDDY's door.

96 EXT. BUDDY'S HOUSE DAY 96

BUDDY looks through the window. MA sees him.

MA (O.S.)

...ach there you are my son. There 'e is now, ..

97 INT. BUDDY'S HOUSE DAY 97

BUDDY joins MA and the POLICEMAN in the living room.

MA

Hello son, the police officer here just wants a wee word with you. There seems to be a wee bit of confusion about somethin that happened at Mr. Singh's. Go on, sit down there now.



BUDDY sits on a chair. He is worried as hell.

POLICEMAN

Do you know why I'm here son? Don't lie to me. A very serious crime has been committed down at Mr. Singh's shop. You know what I'm talking about?

98 EXT. BUDDY'S HOUSE DAY

98

MA laughs much too hard, as the POLICEMAN is leaving to walk down the street.

MA

(smiling still)

All the best now. An give my regards to Josie

POLICEMAN

I will do.

MA waves, still all smiles. Neighbours watch intently.

NEIGHBOUR GOSSIP

I do like a man in a uniform...Was he in there long?

She walks back inside.

99 INT. BUDDY'S HOUSE DAY

99

As the door closes, MA's hand goes up to wallop BUDDY's head. He flies up the stairs

MA

Apples'll grow again should they grow on a...

She chases him up the stairs.

MA (CONT'D)

...gooseberry tree.

BUDDY

I didn't even eat the chocolate!

100 INT. BUDDY'S HOUSE NIGHT

100

BUDDY watches HIGH NOON on the television.

AMY FOWLER-KANE/GRACE KELLY

*No, I won't be here when it's over. You're asking me to wait an hour to find out if I'm going to be a wife or a widow. I say it's too long to wait. I won't do it.*

MARSHAL WILL KANE/ GARY COOPER

*Amy!*

AMY FOWLER-KANE/GRACE KELLY

*I mean it. If you won't go with me now, I will be on that train when it leaves here.*

MARSHAL WILL KANE/ GARY COOPER

*I've got to stay.*

MA is on the phone in the hall.

MA

No, you are not listening to me.

PA (O.S.)

I am listening...I am listening...would you listen to me for a change? I'm trying to be practical about this.

MA

Look the police were here today but their father wasn't, so no, I'm not having any lectures from you mister.

PA (O.S.)

I know what you're gonna do...

MA

Cheerio!

MA hangs up the phone and breaks into tears. We hear the soundtrack to HIGH NOON - DO NOT FORESAKE ME. (Oh My Darlin')

BUDDY watches MARSHAL WILL KANE/GARY COOPER walk up the street.

101

EXT. BUDDY'S STREET NIGHT

101

DO NOT FORESAKE ME continues to play whilst FRANKIE WEST patrols the street, flaming torch in hand.

102

EXT. MAIN STREET / BUDDY'S STREET DAY

102

PA comes out of an alley. He plays with a group of kids.

PA  
Hey, pass the ball.

He throws the ball in the air.

PA (CONT'D)  
Catch it.

And moves on, towards the barricade.

PA (CONT'D)  
Mrs. Ford how you doing?

MRS FORD  
All the better for seeing you stranger. Welcome home.

PA  
Aren't you a silver-tongued charmer.

MRS FORD  
It takes one to know one.

PA  
Ach.

He walks past another woman.

PA (CONT'D)  
Alright?

MR STEWART  
Ach just the fella. Have you got a horse for the two thirty race?

PA  
I have. But if I tell you, the odds will come down.

MR STEWART  
Christ, I'm not gonna bet the house.

PA  
'Fancy Man' each way. It'll get ya a pint.  
Is that Paddy moving out?

FRANKIE WEST  
 Poor Catholics have no choice.

PA  
 It's a mad world.

FRANKIE WEST  
 We'll get used to it. We all live there now.

103 INT. BUDDY'S HOUSE DAY

103

BUDDY and WILL are in the living room playing. The TV is on, but they're not watching.

TV REPORTER (V.O.)  
*The prize capture was a tanker laden with two and half thousand gallons of petrol. They'd also taken dozens of crates of milk bottles from a passing truck and dubbed the whole enterprise the 'petrol bomb factory'. Later troops recaptured the tanker with most of its load. untapped...*

PA and MA sit at the dining table in the kitchen.

PA  
 What do you want me to do?

MA  
 You need to talk to them boys.

104 EXT. BUDDY'S BACKYARD DAY

104

PA making wooden Christmas presents. Sanding the wood. He is talking to WILL, working quietly as he does so. BUDDY sees them through the kitchen window. They are unaware that he is watching them.

PA  
 How many was there?

WILL  
 About ten o' them.

PA  
 An' what did your cousin do?

WILL

He' said 'e wasn't joining anythin' they belonged to, and then 'e gave the big one a dig on the gob, an' run like hell. So did I.

PA

Did they chase you?

WILL

Aye but we got a street ahead o'them an then we ran in d' m' Uncle Tony's, before they'd turned the corner, before they could see us. We put the heart across m' Uncle Tony. 'E was on the toilet, doin his horses an 'e dropped his pencil down the loo.

PA

You've delivered for these boys, before, Aye?

WILL nods. Frightened.

PA (CONT'D)

You know it's not milk they're puttin' back in them empty bottles?

WILL

We do now, Daddy.

Beat.

PA

You did right to tell me.

He flips a piece of wood.

PA (CONT'D)

Come and hold this son?  
Hold that there.

The two work together on the wood. BUDDY watches.

PA (CONT'D)

You got that?

WILL

Mh-mh.

105

INT. BUDDY'S HOUSE DAY

105

MA is on the sofa, reading the 'Sydney' Brochure and listening to the radio.

RADIO REPORTER (V.O.)

*...amid more city-wide violence overnight, government figures issued today reveal that Northern Ireland now has the highest rate of unemployment in the UK...*

BUDDY, WILL and PA are gathered round the kitchen table.

BUDDY is working on his Moon Landing project.

PA looks at BUDDY's globe and newspaper cuttings. There are several iterations of Planet Earth, and views of the globe. He points to one.

PA

Here it is. Planet Earth.  
D'ya know where that is?

BUDDY shakes his head.

PA (CONT'D)

Sydney.

WILL

Australia?

PA

That's right. Do you know about it?

WILL

Aye. They've got surfing and weird football, an they have kangaroos on the barbecue. An the weather's good. An' young Joe Turner's down there too.

PA

That's right. How d'ya fancy that?

WILL

What?

PA

Movin' over there for a wee while.

WILL

Yer jokin'?

PA  
 (indicating the globe)  
 No, it's just down the side a wee bit.

BUDDY follows his finger from the UK, down the Globe to Sydney.

MA gets up from the sofa, walks to the kitchen and throws the brochure on the table.

MA  
 It's ten an' a half thousan' miles.

WILL starts to look at the snazzy pictures, fired up. PA looks at MA. BUDDY watches them all. Silence.

MA (CONT'D)  
 C'mon you two, school. Now.

WILL gets up, leaves, takes the brochure with him. BUDDY takes his papers and cuttings, and starts to put them carefully in his bag. He can see through to the backyard, and hear the quiet voices.

MA (CONT'D)  
 We might as well be goin' to the bloody moon if we go down there.

PA  
 Sure y've already family there.

MA  
 One second cousin.

PA  
 An' you've the phone.

MA  
 A millionaire d' pay the bills?

PA  
 An we could take trips back.

MA  
 Paid for with what? Scotch Mist?

PA  
 Family could come over for holidays.

MA

I didn't come up the loch in a bubble. There's no one from here could afford the fares to get out there or the time off work, if they had any work - you just heard the bloody news.

PA

We have to do somethin'.

MA

This is our home.

They see BUDDY staring at them from the room.

106

EXT. GROVE PARK DAY

106

Friday afternoon. After school. After work. The family and MOIRA are in the park. Playing netball and throwing pitches, jumping in the sandpit.

MUSIC - "Day's Like These" by Van Morrison

WILL has a ball balanced on his head.

WILL

I hope you're feeling confident Daddy.

PA

Don't worry.

He performs a super accurate William Tell apple removal from WILL's head. Applause.

The whole extended family are now in the park. Sandwiches, and thermoses. An informal game of Netball. PA and MACKIE enthusiastic. They cheat and foul BUDDY and WILL.

MA and AUNTIE VIOLET watch from the sidelines.

VIOLET

He's away the night again?

MA

He can't neglect his work.

VIOLET

Sure there's work here.

MA

Have you read the papers?



VIOLET

You'd break my heart d'leave, but you have to think of them.

They look at the kids playing.

MA

We can't all leave. There'd be nobody left but the nutters.

VIOLET

Aye, an' nobody d' cook their tea, run messages, an' wipe their arses, so that would make the violence stop in about ten minutes.

Beat.

MA

How could I leave Belfast?

VIOLET

I wouldn't worry about it. The Irish were born for leavin'. Otherwise the rest o' the world'd have no pubs. It just needs half us to stay so that the other half can get sentimental about the ones that went. All the Irish need to survive is a phone, a Guinness, and the sheet music for Danny Boy.

MA

You're a terrible woman, you know that?

She leans over and holds VIOLET's hand.

107

EXT. BUDDY'S HOUSE EVENING

107

The large family group draped around the house continues the festivities. MACKIE and others are saying cheerio to PA like he's going to war. VIOLET is singing 'Danny Boy'. WILL is talking with his peers.

PA

(to VIOLET)

See you soon ok?

He kisses VIOLET on the head. She is still singing.

MA gets up from the sofa where she's sitting with VIOLET. She says goodbye to MACKIE.

MA

You take care.

MACKIE

Come on now Mrs. We must go as well...come on now.

He tries to pull VIOLET up, but struggles.

MACKIE (CONT'D)

Alright, I give in.

And sits down next to VIOLET, who is still singing.

MACKIE (CONT'D)

Violet, can I ask you a question?

MA, PA and BUDDY walk away in the background.

VIOLET

What?

MACKIE

What did you do with the money?

VIOLET

What money?

MACKIE

The money your Ma gave you for singing lessons?

108 EXT. BELFAST CITYVIEW DAY 108

109 INT. GRANNY'S HOUSE END OF DAY 109

GRANNY and POP sit by the window. Cup of tea.

POP

Everybody's leavin' home.

GRANNY

People have to move on.

POP

"too long a sacrifice can make a stone of the heart".

GRANNY

Is that what does it?

POP

Yea, well you don't usually buy your wisdom with a walk in the park. Your heart has to explode.

GRANNY

Mr Philosopher. When did your heart ever explode?

POP

That time I saw you in those brown stockings.

GRANNY

(Laughing)

Holy God. I remember that. It took me half the day staining my legs brown with tobacco water, and then our Annie took half the night to draw the seam down the back of my legs with a pencil. You couldn't understand why you couldn't get your hands round them. You thought it was magic.

POP

It was magic. When you've grey hair people think your heart never skipped.

GRANNY

Did yours ever skip?

POP

Aye, it danced a bloody jig everytime you walked in the room.

GRANNY

Ach you were full of it then, you're full of it now.

POP

C'mon, we may get on.  
Jim Harper said he'd drive me up to the hospital in the mornin.

GRANNY

And I told him he would not.  
*I'm* takin you on the bus. *I'm* walkin you in , and when they're done you can be bloody sure, *I'm* walkin you back out again.

A beat.

GRANNY (CONT'D)

Do you hear me? I'm walkin' you home. Do you hear me?

POP

Yea, I hear you Mrs., Sure when did I not?

POP coughs. GRANNY watches him.

110

EXT. BUS STOP SUNSET

110

BUDDY waiting outside the bus. He is aware that MA and PA are having a moment in the parked number 42 Bus

BUS DRIVER (O.S.)

Aldergrove bus is going in three minutes. Last tickets now.

PA

The Boss's been in touch direct. They want me to stay on. A permanent job in England. Wantin' me to move into management. It's more money. There's a house that goes with it. We get it rent free. With a chance to own it, if things go well. A wee bit bigger than we have here. A room for each for the boys. There's a wee garden too.

From outside the bus:

BUDDY

Are y' allowed to play football in that garden, Daddy?

PA

Aye, son.

(Back to MA)

If I say yes, there'd be more money straight away. We could start gettin on top o' the back tax now.

A look between them.

PA (CONT'D)

This family's not gonna get another chance like that in this town. Not now.

MA

(to BUDDY)

Watch out for that that traffic there.

BUDDY

I'm watching it now Mommy, it's ok.

BUS DRIVER (O.S.)

Come now, two minutes. Get onboard if you're coming. Last tickets now.

MA

It sounds like they really want you.  
What d' you want?

PA

I want my family with me.  
I want you.

MA

You an me, we have known each other since we were toddlers. We've known this street, and every street round it, all our lives, an every man, woman, an' chil' that lives in every bloody house, whether we like it or not.

I like it.

An' y' say you've a wee garden for them boys? But here they can play where the hell they like, cos everybody knows them, everybody likes them, and everybody looks after them.

If we go over the water, them people's not gonna undestan' a word we say, an' half o' them'll take the hand outta us for soundin' different.

The o'r half, they'll hate us cos men here are killin their young sons on our streets, an' they think we couldn' give a shite.

Y' think they'll welcome us with open arms, an say 'Come on in, an' well done for stealin a house off us?'

PA

Things change.

MA

Aye they do.

PA

We need to decide by Christmas. You need to decide by Christmas.

BUDDY

You're comin' back aren't you Daddy?

PA

You look after your Mommy, and be good. And if you can't be good...

BUDDY

...an' if you can't be good, be careful.

The driver gets on.

BUS DRIVER

Right off we go to Aldergrove airport, ladies and gents.

MA leaves the bus and the doors close. PA and MA's hands 'touch' divided by glass.

The bus moves off very slowly. MA walks alongside it.

MA

Give me a ring. Tell me when you've got there.

PA makes his way to the back. He waves. She waves.

His face on the bus. Her face in the street. BUDDY's face.

...and the bus disappears.

MUSIC - "Stranded" by Van Morrison

111 EXT. RAIN CLOUDS OVER BELFAST DAY 111

112 EXT. WHITEABBEY HOSPITAL DAY 112

The road up to the Hospital with the sea beyond.

Nurses walking to work.

113 INT. WHITEABBEY HOSPITAL DAY 113

POP, GRANNY, MA and BUDDY around a table. POP in his dressing room and pyjamas BUDDY doing a jigsaw.

POP

Have y' wrote d' Santa?

MA

He has, but Santa's explained that money's a bit tight this year, so he's not expecting much.

GRANNY

Sure Santa's plenty of surplus, if you talk to the people in the know.  
Ach yer health's all you need for a Christmas present.

MA

(teasing Granny)

You've got the right woman to cheer y' up here haven't ya, Pop?

GRANNY

Y' tell yer mammy d' stop 'er cheek, or I'm not takin' y' d' see the show.

POP

What show's that?

MA

I don't know. I think it's got Christmas carols in it, though.

BUDDY roles his eyes.

GRANNY

That's me waterworks.

GRANNY and MA get up from the table.

MA

(to BUDDY)

You behave yourself. Don't annoy yer Pop. An' don't be askin for Christmas presents. He's no money either. Taxman's got it, like ours.

She and GRANNY move off down the ward.

POP

Yer don't worry, your Mammy'll persuade Santa d' bring some presents.

BUDDY

Ah don't think so Pop. Ah always know when they've no money.

POP looks at him.

114 INT. BUDDY'S HOUSE DAY

114

A Man in a tired business suit knocks on the front door.

RENT MAN (O.S.)

Hello? It's the rent man.

BUDDY

I'LL GET IT MA!

She pulls him back in the living room .They hide behind the sofa. MA searches through the Rent Book.

RENT MAN (O.S.)

Is your mom in there wee man?

BUDDY

Nobody's ...

MA covers BUDDY's mouth with her hand to shut him up.

115 INT. WHITEABBEY HOSPITAL DAY

115

POP

Aye, well that puts me in mind of a great wee system we had in the old days for paying the rent.

The rent man would come round and collect the money for every house in the whole street, an' once 'e was done, an all the rent books were marked up to date, one o' the boys would hold 'im up at gun point in a back entry an take all the money back off him. And then 'e'd hand it back to all the residents in the street, with a little commission for the service. It was a very effective system. The rent man was so good about it in the end, that eventually they cut 'im in for a wee bit too, an everybody was happy. Except the council, I suppose.

BUDDY

His work's giving my Da a house in England now if he wants one. It's gotta garden an' everything, an' two toilets, an they're both inside the house.

POP

There's nothin' wrong with an outside toilet, except on an aeroplane.

BUDDY laughs.



BUDDY

My Ma says if we went across the water, they wouldn't understand the way we talk.

POP

That shouldn't be a problem son. I've been married to your Granny for fifty years and I've never understood a word she said. If they can't understand you, then they're not listenin', and that's their problem. You know when I was in Leicester, they said the same thing about me, you know. So I put on a different bloody accent everyday just d'annoy them. They never knew who I was. But I did, an' that's the only one who needs d' know. You know who you are don't yer?

BUDDY

Yes Pop.

POP

You're BUDDY, from Belfast 15, where everybody knows ya, an' yer Pop looks out for yer, an yer Mammy looks out for ye, yer Daddy looks out for ya, yer Granny looks out for ya, yer Brother looks out for yer an' yer whole family looks out for yer, an wherever you go, and whatever you become, that will always be the truth. An' that thought'll keep yer safe, an' it'll keep yer happy. Will yer remember that for me?

BUDDY nods.

BUDDY

Yes Pop.

POP

Alright. Fine man y'are. Now forget about what yer Father an yer Mother want, what do you want?

BUDDY

I want you an' ma Granny d' come too.

BUDDY goes to his POP. They hold each other.

116 EXT. GROVE THEATRE EVENING

116

The theatre marquee shows A CHRISTMAS CAROL BY CHARLES DICKENS, STARRING JOSEPH TOMELTY as MARLEY'S GHOST. GEORGE MALPAS as SCROOGE.

MARLEY'S GHOST (V.O.)

Hear me!

117 INT. GROVE THEATRE EVENING

117

The great Joseph Tomelty is on the stage and covered in the chains of Jacob MARLEY, towering above the cowering SCROOGE

MARLEY'S GHOST

Hear me! I am here tonight to warn you, that you have yet a chance and hope of escaping my fate.

GRANNY

Who wears chains that size?

BUDDY

(whispering)

Granny, you're not allowed to talk in a theatre.

GRANNY

It makes one heck of a necklace.

SCROOGE

You were always a good friend to me. Thankee.

MARLEY'S GHOST

You will be haunted.

On BUDDY's face.

SCROOGE

Is that the chance and hope you mentioned, Jacob?

THE GHOST

It is.

SCROOGE

I think I'd rather not.

GRANNY

Bloody well sure you wouldn't...

BUDDY gives GRANNY a look.

118

INT. BUS NIGHT

118

GRANNY and BUDDY stare out of the Bus. Belfast at night.

BUDDY

When will Pop get out of the hospital?

GRANNY

When the Doctors say his lungs are fine.

BUDDY

When Pop went to England to be a coal miner, did you go with 'im?

She shakes her head.

BUDDY (CONT'D)

Did y' want to?

She shakes her head again.

BUDDY (CONT'D)

Nether do I.

GRANNY

Has yer Father said what he's doin'?

Now BUDDY shakes his head.

BUDDY

He says it has to get decided by Christmas.

GRANNY

When's he coming back?

BUDDY

At the weekend. We're goin d' the pictures. He's takin us to Chitty Chitty Bang Bang.

GRANNY

What in the name o' God is that?

BUDDY

It's a flying car.

GRANNY

Oh God, I've heard it all.

BUDDY

It goes over a cliff, an' yer nearly fall outta yer seat.  
D'y' wanna come? It'd be company for y' till my Pop's  
home.

GRANNY

If God wanted me d' see a flyin car. I'd a been born  
with blinkin wings.  
Yer love yer films don't yer?  
I was a great one for the pictures when I was your  
age. I used to think you could climb right inside the  
screen and visit all those strange places you saw. Like  
that one in that film...what was that... Lost  
Horizon...did you ever see that?

BUDDY

No. What was the name of the place Granny?

GRANNY

Shangri La. That's what they called it.

BUDDY

Did you ever go there?

GRANNY

There were no roads to Shangri La from our part of  
Belfast.

BUDDY

So will yer go one day?

The bus drives on, and GRANNY looks out at the darkness.

CUT TO:

119

INT. CINEMA EVENING

119

On the screen in colour CHITTY CHITTY BANG BANG racing towards a rocky shore,  
then the whole family seems to be falling forward and yelling as Chitty Chitty Bang Bang  
careers over a cliff on the massive cinema screen. The entire family grabs each others arms,  
leans forward with the rest of the packed audience, and yells. GRANNY loudest of all.

Right before hitting the water, the car starts to fly

TRULY SCRUMPTIOUS

*What's happening?!*

*Oh It's fantastic!*

*You're a genius!*

CARACTACUS POTTS

*It's nothing really!*

They all start to sing along to Chitty Chitty Bang Bang.

GRANNY

Shut Up! You'll get us thrown out.

Buddy erupts in laughter.

**120** EXT. BUDDY'S STREET DAY **120**

Heavy rain. Christmas day in Belfast.

MUSIC - "Chitty Chitty, Bang Bang"

**121** INT. BUDDY'S HOUSE DAY **121**

Decorated Tree with Christmas presents piled underneath.

BUDDY empties a grey stocking sock. It has an orange, and two new penny copper coins, and the James Bond Matchbox Car.

Opens a small package containing the Spurs Football Team as Subbuteo table football figures.

Opens a small chocolate selection box. Cadbury's Chocolate Bars. He goes for the chocolate buttons.

The family have a game of Subbuteo. BUDDY scores a goal.

BUDDY is now dressed as Scott from International Rescue - The Thunderbirds. He has a complete sky blue flying suit, with a blue plastic sash, a utility belt for his ammunition, a ray gun, and a little blue peaked cap.

MA and PA invite BUDDY to sit on the sofa with them.

MA

Come on, here. Sit down for a few minutes here. We have a wee word to have with you.

BUDDY sits down. MA and PA on either side of him. Something's up. He looks at them, very worried.

PA

Buddy, I...Ma and I want to talk to you about something. Something that we might have to do as a family.

MA

You know the way your Dad's over in England? And he's been working over there for quite a while? Well, we were thinking that, you know, maybe we'd all go as a family and go live there. And your Dad's seen a really nice wee house and it's got a lovely garden and...

PA

Play football Buddy.

MA

Aye.

PA

There's loads of room there. More room that we have here.

BUDDY

I DON'T WANNA GO TO ENGLAND!

MA

(to WILL)

Switch that off now.

WILL switches the TV off.

BUDDY

I DON'T WANNA GO TO ENGLAND!

Wailing BUDDY on the sofa, still in Thunderbirds suit. He is inconsolable.

MA

It's alright darling... it's alright...

BUDDY

...I'll have no friends, an' no cousins, an' I won't be able to see Catherine at school...

PA

(overlapping)

...hey listen. you'll make friends, an you're gonna have this garden to play football in there...

BUDDY

(also overlapping)

...I don't care about a garden! I want my Granny an my Pop, and I wanna do my project on goin to the moon, an get on the first desk, an I don't wanna have to talk funny, an', I don't wanna forget what road I have to go down when I'm dead, an....

MA

(overlapping him)

...that's enough now... there's nothin decided yet... we just wanted to see what everybody thought first....you're all overtired....

PA

Exactly, yea...

BUDDY

I DON'T WANNA LEAVE BELFAST!...

122 EXT. BELFAST CHRISTMAS IN THE RAIN DAY 122

123 INT. BUDDY'S HOUSE LIVING ROOM NIGHT 123

BUDDY is fast asleep on the sofa. A tear stained face. Chocolate marks all around his mouth, the chocolate selection box on his lap. His brother asleep beside him, a Manchester United Annual on his lap. MA and PA finish clearing the room up of wrapping paper and sweets.

MA

Lets just leave it to Easter. See where we are then?

PA

These boys are suffering. I don't think we've got till Easter.

She is silent.

PA (CONT'D)

I don't think you an me have got till Easter either.

Beat.

MA

Then come home. We'll fight this together.

PA

Kids the same age as ours are gettin killed round the corner.

MA

We'll be careful.

PA

We can't be with them 24 hours a day.  
An' we can't take away their childhood either.

He starts to leave the room. Stops at the back door.

PA (CONT'D)

You know, whatever happens. What you've done with these two is phenomenal.

MA

Whaddya talkin about?

PA

You raised them. Not me. Not us. You.

(Beat.)

Thank you.

(Beat.)

We'll see what happens by Easter.  
I'll take the bins out, make a cuppa, get these'ns to bed.

He leaves the room. MA sits between her BOYS.

124 EXT. BUDDY'S STREET EARLY MORNING

124

PA comes out of the house and looks up. BUDDY is at the window.

MUSIC - "Carrick Fergus" by Van Morrison

PA

Go to sleep. I see you in two weeks.

He waves at BUDDY and starts to walk away.

He stops and turns towards the house. BUDDY is still at the window, PA waves at him again, then carries on walking.

He gets to the barricade, turns and waves at BUDDY one last time before he disappears.



125 INT. BUDDY'S BEDROOM EARLY MORNING 125

BUDDY in bed, awake, forlorn and thinking.

126 EXT. BELFAST CITY VIEW DAY 126

127 EXT. STREET DAY 127

Kids playing with a makeshift swing around a lamppost.

128 EXT. BUDDY'S HOUSE DAY 128

MA peeling potatoes on the pavement.

129 EXT. TV REPAIR SHOP DAY 129

On the screen in the shop window

TV REPORTER (V.O.)

*There used to be forty houses here, in this mainly  
Roman Catholic street. That was before the trouble in  
the middle of August.*

130 INT. SUPERMARKET DAY 130

On the TV mounted on the wall

TV REPORTER (V.O.)

*Now the government are proposing to rebuild this street,  
but there are increased tensions in the city*

The MANAGER look up at the TV on the wall. Newsreel footage show the aftermath of the riots.

TV REPORTER (V.O.)

*and the move comes amid warnings of renewed  
violence. Authorities are urging citizens to return to their  
homes immediately..*

The Customers stop. Some drop their shopping. They leave for the safety of their homes.

131 EXT. SUPERMARKET DAY

131

TV REPORTER (V.O.)

*...and to stay inside and off the streets until further notice, effective immediately.*

THE MANAGER steps out into the street.

132 EXT. BETTING SHOP DAY

132

BUDDY waits outside, sitting on the side of the pavement, reading a Thor comic, and eating from a bag of chips.

PA comes out of the shop.

PA

Moondance - 7/2 - has to win, son, don't ya think?  
What's going on in your comic?

BUDDY

He has to defeat the monster.

PA shoves his hand in the bag of chips and grabs a handful.

BUDDY (CONT'D)

What?! They're my chips!

PA

What's yours is mine, what's mine is my own.

BUDDY

Granny says that. What does that even mean?!

PA

You'll find out.

133 EXT. STREET DAY

133

Father and son walk down the road, stopping at the end of Granny's Street.

PA

Now, you wait at your Granny's and I'll pick you up when I've come back from seein' my Father, ok son?

BUDDY

Alright Daddy.

He sees his Father run for, and make it to the bus, which speeds away. He starts to head down towards his Granny's house. Coming up the street, on the other side is MOIRA. She crosses the street, grabs BUDDY by the arm, turns him around, starts marching him in the opposite direction.

MOIRA

Right, wee fella. You did well for not grassin' us to the police. So you're in.

BUDDY

What do you mean?

MOIRA

You're one of us now, and this is it.

BUDDY

This is what?

MOIRA

This is war.

**134** EXT. TV REPAIR SHOP DAY **134**

The TVs on display show images of the rioters: hundreds of people flood the streets.

**135** EXT. MAIN ROAD DAY **135**

The small group turns onto the main road, and into a slowly accumulating wave of people surging forward.

BUDDY

What are we gonna do?

MOIRA

Whatever the hell we want.

**136** EXT. TV REPAIR SHOP DAY **136**

More newsreel of more people joining the marches.

**137** EXT. MAIN ROAD DAY **137**

BUDDY tries to turn back.

BUDDY  
I'm going home! I'm going home!

MOIRA  
No, you're not. You're coming with us.

BUDDY  
I want to go home.

There are too many people. He is being carried forward like it or not.

138

EXT./INT SUPERMARKET STREET DAY

138

The crowd has swollen now, occupying the width of the street, and many people deep. They are picking up speed now, as they start to target the supermarket we saw earlier

And upturned street lamp becomes a battering ram, and plate glass window is smashed.

And with that the crowd starts to run en masse. BUDDY has no alternative, but to charge or be trampled underfoot. The Looting begins. This is a pitched battle that makes the riot from the beginning seem tame.

THE MANAGER hides for her life..

BUDDY dodging falling glass, vegetables rolling around the floor and tripping people.

Shelves collapsing.

MOIRA  
Get yourself somethin'!

BUDDY  
What?

MOIRA  
Whatever you need.

He grabs an enormous family size pack of OMO biological washing powder, and runs from the shop.

139

EXT. BUDDY'S STREET DAY

139

Almost home. Racing down the street towards his house. Neighbour's look. He gets to his house, bangs on the door:

BUDDY  
Mammy! Mammy!

MA pops her head out the first floor window.

MA  
What the hell skates is goin on?

BUDDY  
Mammy, we're lootin a supermarket, an..

MA  
(indicating the washing powder)  
Where the hell did you get that?

BUDDY  
I told you, we're lootin a supermarket...

MA  
You're what? You wait right there young man.

After a moment, MA opens the front door.

MA (CONT'D)  
Why did you take that washing powder?

BUDDY  
It's biological.

She's furious. He runs off, she chases him.

140

EXT./INT SUPERMARKET DAY

140

A fully fledged riot. MA is like a woman possessed as she pulls BUDDY and MOIRA through the melee. She has one each side, as she makes her way over the jagged glass of the now smashed window through which she enters the supermarket. She looks up to see where the household products are stacked, heads towards that aisle.

She reaches the now decimated shelves as the sound outside is peaking. Megaphone announcements Army is starting to arrive, urging people to clear the streets or tear gas and rubber bullets will be used. Despite her breathlessness, she speaks slowly and menacingly.

MA  
Now. You put that back. Do you hear me?! And if you ever. Ever. Do anything like that again. I will kill you.  
Do you hear me?!  
(Turns to MOIRA.)  
And I know you wee madam.  
**(MORE)**

**MA (CONT'D)**

And if you ever pull my son into something like this again, I will beat you black and blue until you never get home again. Do you hear me?!

BILLY CLANTON

(appearing out of the mob)

Hey woman! We don't put things back. That's not the statement we're trying to make.  
Out! Go on get out! Out!

He pushes MA towards the exit.

MA

Alright...alright...

BILLY CLANTON

Right. That's the law arrived. So you two are gonna guarantee safe passage for Chief Clanton. Try to run, an' I'll put a bullet in your son's head.

141 EXT. SUPERMARKET / MAIN STREET DAY

141

BILLY CLANTON directs the party of three onto the main street. There are far fewer rioters now, as the army with riot-shields lines up at each end of the street. BILLY CLANTON has a hand gun.

PA and WILL appear at the other end of the street.

BILLY CLANTON

Ah...here he comes, the lone ranger.

PA

You let them go now.

BILLY CLANTON

Nah, I think if I do, one of them soldiers is gonna take my head off.

PA

If they don't, I will.

BILLY CLANTON

(indicates the family)

Over their dead bodies.

We see MA looking at Billy Clanton's gun. Looks to PA. BUDDY is in shock. Everything is getting quieter and quieter.

MUSIC -"Do not forsake me (Oh my darlin')", from High Moon.

BILLY CLANTON (CONT'D)

Folks always have a problem with change.  
But you better get used to it, mister. People like me  
run this town now.  
And it's people like you, that bring us all down...

Slow motion now, as BILLY CLANTON begins to draw the gun on PA.

MA starts to move as WILL grabs a rock.

WILL

Daddy!

He gives it to PA who flings it at BILLY CLANTON. As the rock is about to make contact with the his head, BILLY CLANTON fires, MA pushes him, and throws his aim. PA escapes the shot, the rock hits BILLY CLANTON who falls. MA grabs BUDDY and runs to a doorway. PA and WILL make their way through the soldiers to them. They all huddle in the doorway. MOIRA joins them.

Soldiers are surrounding BILLY CLANTON. Troops and tanks pour into the street. Helicopters swoop. CLANTON is dragged away, but unmoved.

BILLY CLANTON

This isn't the end, pal

**142** EXT. BUDDY'S STREET DAY **142**

An armoured car comes down the street. The family are inside it. Neighbours amazed.

**143** INT. BUDDY'S HOUSE DAY **143**

Silence. The three males sit dazed on the sofa. In front of them, the packet of OMO, now with a bullet hole in it. MA comes into the room.

PA

It's gonna be alright. I'll talk to the committee. Get  
this fixed. There'll be no more bother.

She shakes her head. Starts to speak very slowly.

MA

I caught sight of my face in that shop window when I  
was running down the street.  
And draggin them poor kids behind me.

(MORE)

**MA (CONT'D)**

And I was lookin in the mirror just now at that same face.

And I asked myself.

What the hell am I doing?

And then I was sick.

Like I am every morning now.

And I realised.

I don't think it really matters anymore.

So, tomorrow.

When Mackie and Auntie Violet come round. We're going to start packing.

The three sit shocked.

**144** INT. WHITEABBEY HOSPITAL DAY

**144**

POP in the hospital bed, with PA, and BUDDY sitting either side.

POP

You've no choice. You know they're going to come for you, don't you? And this time they'll send somebody serious.

Get yourselves to the moon.

BUDDY looks to PA. PA looks to POP.

POP (CONT'D)

London's only one small step for a man.

Belfast'll still be here when you get back.

BUDDY

Will you?

POP

I'm goin nowhere you won't find me.

PA takes POP's hand, with his other hand POP takes BUDDY's hand.

**145** EXT. SCHOOL RALLINGS/RAIN DAY

**145**

**146** INT. CLASSROOM DAY

**146**

The Moon project is leaning up against the blackboard, the results are being called.



MISS LEWIS (O.S.)

And now to announce the winners of our school moon project...

BUDDY and CATHERINE are at the front of the class. Everyone cheers.

147 EXT. SCHOOL GATES DAY

147

PA is picking up BUDDY. Sees CATHERINE with him. He walks with the two out of the gates.

PA

Well, how did it go with this?

BUDDY

We got a gold star.

CATHERINE

We got a gold star.

PA

Wah, good on yous. Now tell me this, seeing as you two will know, how do I get to the moon with only ten pound, and these three leaky umbrellas?

148 EXT. BUDDY'S HOUSE DAY

148

The sound of retching from the upstairs. MA and AUNTIE VIOLET glimpsed at the bathroom window.

149 INT. BUDDY'S HOUSE / KITCHEN DAY

149

MACKIE is at work in the kitchen. He's cooking the kind of breakfast you would otherwise buy in his cafe. It's a frying pan in which sits a crowded mix of bacon, sausage, tomatoes, eggs, black pudding, soda bread and potato farls. BUDDY watches him.

MACKIE

There's an art to an Ulster Fry, son. Mind you, I'm glad your Aunt Violet's up the stairs with your Ma. She keeps bangin' on now about Northern Ireland having the highest rate of chlomestremol in the world. I think that's great that we're world champions at somethin'.

The door knocks.

MACKIE (CONT'D)

Do you mind answerin' that for me son, I got this hot pan on?

BUDDY goes to the front door and opens it. A dark figure is silhouetted by the sun. But the shape of his helmet against the light, tells the story.

POLICEMAN  
Is your Mother in son?

MA has already appeared at the top of the stairs and is walking down them slowly.

**150** EXT. BUDDY'S STREET DAY **150**

BUDDY runs, and runs and runs with all his heart.

**151** EXT. SPORTSMAN BAR DAY **151**

BUDDY waiting outside, upset. A man is about to walk in.

KIND MAN  
You alright son?

BUDDY  
Will you ask in there for my Daddy please?

KIND MAN  
Point out who he is?

The KIND MAN opens the door. BUDDY can see his PA smiling with some of his uncles. He points. In slow motion, the KIND MAN walks over to PA. BUDDY holds the door of the bar open. As the KIND MAN reaches him, PA looks up briefly, and then after a beat looks back to his son at the door. Their faces.

**152** INT. GRANNY'S HOUSE / LIVING ROOM - DAY **152**

Alone in the room are PA, BUDDY, and the open casket with POP's body. There is a small make shift bed in the corner. They are eating fish and chips from the paper. Silence.

**153** EXT. GRANNY'S STREET DAY **153**

GRANNY watching black clothed figures in the street.

**154** INT. GRANNY'S HOUSE / ENTRANCE DAY **154**

The front room. MA is gently leading GRANNY up the stairs.

GRANNY

Oh dear...

She struggles.

MA

(To Granny)

It's alright...

(To Will)

WILL!

(to Granny )

You're alright...

GRANNY

Yea.

WILL appears.

MA

Take that note round to Mrs Hewitt, and get the wee message for your Granny. For her nerves.

WILL goes out the front door; the women turn at the top of the stairs.

155 INT. GRANNY'S HOUSE / LIVING ROOM DAY

155

BUDDY

That was a lot of people that came to see him today.

PA

Aye. He was very popular.  
And he owed half of them money.

BUDDY

He used to help me with my maths.

Beat.

PA

He was a very deep thinker. Very deep thinker.

BUDDY

Did he help you?

PA

Yeh...yeh he did help me...he helped me a lot.

MINISTER (O.S.)  
 ...for now we see through a glass darkly...

156 EXT. CEMETERY DAY

156

The funeral. A big crowd. The same minister. The family side by side.

MINISTER  
 ... face to face: for now I know in part; but then I shall  
 know as also I am known...  
 When I was a child, I spake as a child, I understood as  
 a child, I thought as a child, but then I became a man  
 and I put away childish things...  
 So do now say in grief that you are sorry he is gone.  
 Rather say in thankfulness you are grateful he was  
 here...

GRANNY grabs PA. BUDDY joins the hug.

They leave the cemetery slowly.

157 INT. WEE CLUB EVENING

157

The wake, the farewell party, the last family 'do'. Dancing, singing, children running everywhere, drink and sandwiches.

LOVE AFFAIR kicks in with the stirring intro to EVERLASTING LOVE. PA grabs the mic, the dance floor clears to leave MA there, dancing alone as the crowd dances at the side, and PA belts out the song to her:

PA/LOVE AFFAIR  
 (sings)  
*Hearts go astray, leaving hurt when they go,  
 I went away just when you needed me so,  
 You won't regret I come back beggin' you,  
 Won't you, forget. Where's The love we once knew?  
 Open up your eyes, then you'll realize, here I stand,  
 With my everlasting love,  
 Need you by my side, girl you'll be my bride,  
 You'll never be denied everlasting love,  
 From the very start, open up your heart,  
 Be a lasting part of everlasting love*

The whole crowd joins in the dance.

## LOVE AFFAIR

(sings)

*Real love will last for ever,  
Real love will last for ever!*

158 EXT. BELFAST EARLY MORNING 158

High above the city.

159 EXT. POP'S EMPTY BACKYARD DAY 159

The abandoned saddle. The flutter of the curtains. Quiet.

160 EXT. BACK ENTRY EARLY MORNING 160

MA, PA, BUDDY and WILL walk side by side, carrying their belongings.

161 EXT. BUS STOP EARLY MORNING 161

They're waiting for the bus at the end of GRANNY's street. MA looks at her watch. There's time. Nods to PA and gives him a bunch of flowers.

He signals to BUDDY and they walk off.

162 EXT. CATHERINE'S STREET EARLY MORNING 162

PA waits on the other side of the road. CATHERINE'S MOTHER opens the front door.

CATHERINE'S MOTHER

Hi Buddy.

BUDDY

Hello.

The mother steps aside to let CATHERINE through. BUDDY hands her the bunch of flowers, and a piece of paper with his address on it. She gives him a piece of paper too, and a little book, 'Maths made easy'.

BUDDY (CONT'D)

Thanks.

CATHERINE

Thanks.

They stare at each other.

BUDDY  
I'll come back.

CATHERINE  
Make sure you do.

BUDDY  
Cheerio.

CATHERINE  
Cheerio.

He walks back to his PA. She watches him from the front door.

BUDDY  
Daddy, do you think me an' that wee girl have a future?

PA  
Why the heck not?

BUDDY  
You know she's a Catholic?

PA kneels down to face him.

PA  
That wee girl can be a practicing Hindu, or a Southern Baptist or a Vegetarian Anti-Christ. But if she's kind and she's fair, and you two respect each other, she an' her people are welcome in our house any day of the week. Agreed?

BUDDY nods.

PA (CONT'D)  
Mind you, does that mean you and me have to start goin' to confession?

BUDDY  
Probably.

PA  
That's us two in trouble then...

163 EXT. BUS STOP EARLY MORNING

163

GRANNY walks slowly away from the bus. Turns and watches as the Bus slowly moves away. MA, PA, BUDDY and WILL are onboard.

GRANNY

Go.  
Go now.  
Don't look back.  
I love you son.

The bus pulls away.

Just a whiff of exhaust fumes hanging in the air is all that is left of them now.

GRANNY slowly closes her front door, leans her head against the glass and silently weeps

FADE TO BLACK:

164 ON THE SCREEN

164

As we slowly fade the following words appear on screen.

FOR THE ONES WHO STAYED.

Dissolve to colour and to the shipyard at twilight

FOR THE ONES WHO LEFT.

The massive cranes still dominate the modern city The street lights beyond start to come on, to defy the encroaching dark.

AND FOR ALL THE ONES WHO WERE LOST

Fade to black.

WHEN THE HEALING HAS BEGUN by Van Morrison starts to play as the credits roll.