

Nowhere Boy

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NOT TO BE DUPLICATED



NOWHERE BOY

AT FIFTEEN ALL JOHN LENNON NEEDED WAS LOVE.



BEWARE THE JABBERWOCK MY SON!



NOWHERE BOY

By
Matt Greenhalgh

Based on the book
Imagine This: Growing Up With My Brother, John Lennon
By Julia Baird



NOWHERE BOY

WRITER: MATT GREENHALGH CONTROL
(WINNER: BAFTA CARL FOREMAN AWARD, 2007)

DIRECTOR: SAM TAYLOR-WOOD LOVE YOU MORE
(NOMINATED: GOLDEN PALM FOR BEST SHORT FILM, CANNES 2008)

PRODUCERS: ROBERT BERNSTEIN & DOUGLAS RAE BRIDESHEAD REVISITED
BECOMING JANE
MRS BROWN

DIRECTOR OF PHOTOGRAPHY: SEAMUS MCGARVEY ATONEMENT
SAHARA
THE HOURS
ENIGMA

Imagine John Lennon's childhood...

A lonely teenager, curious and sharp, growing up in the shattered city of Liverpool.

Two incredible women clash for his love. Mimi, the formidable aunt who raised him and Julia, the spirited mother who gave him up. Yearning for a normal family, John escapes into music. His fledgling genius finds a kindred spirit in the young Paul McCartney.

But just as John's new life begins, the truth about his past leads to a tragedy he would never escape.

Poignant and powerful, the untold story of the boy who created The Beatles.



Nowhere Boy

Synopsis

1940. The great port city of Liverpool - the industrial heartland of North West England - barraged by bombs. The black night is illuminated as they hit their marks. Amidst the chaos, a woman searches for her younger sister. She makes her way through the damaged streets towards the hospital, and there finds her hiding under a bed... a newborn child in her arms.

Between them, the two sisters - Mimi and the younger Julia - name the boy: John Winston Lennon.

Years later, and John is a regular fifteen year old on the streets of Liverpool. Funny, smart, naughty, with a real edge to him. Beneath his abrasive front, one question remains unanswered: where is his mother?

John lives at Aunt Mimi's house, in the Mendips – a nearby suburb of Liverpool, with her and his uncle George. However, George's sudden death leaves John with the prospect of living alone with his stern and overbearing aunt. But at the funeral, another door opens. There, standing across the grave, is his beautiful mother, Julia. Smiling at him through her tears.

With trepidation, John starts to see Julia without Mimi knowing. Theirs is a secret bond – intense, immediate, and hungry. Julia is a ball of energy and creativity, but she is also a complex woman full of contradictions. John desperately needs this time with her, and understands that if they are to be together, there are questions about the past he just can't ask.

Julia has a gift for John: music. She is a skilled musician and all too happy to teach her son. Under her watchful eye, John starts to unpick the secrets of the banjo. And something is on the horizon. Liverpool is being flooded with records from America and the first rock and roll sounds start to echo through the city. John and Julia immediately fall under the spell of this new music.

John is changing under his mother's influence. A spirit of rebellion is rising in him, a deep-rooted need to change his world. He starts to challenge his old life – and, most significantly, Aunt Mimi.

His biggest act of rebellion is to start his own band, The Quarry Men, convincing his friends into taking part. John is their front man, a natural musician born to lead a band. But they're going nowhere fast – Liverpool boasts hundreds of similar bands, all ineptly attacking their homemade instruments. But a mutual friend introduces a clean-cut local kid – Paul McCartney. John immediately senses a rival, but there's no denying Paul's talent.

The two boys form a bond. Both live for music, have similar creative urges, and share pasts full of secrets and sadness. When they sing, the harmony is instant. The Quarry Men start taking bookings and attracting a crowd. On stage, the partnership between John and Paul begins to bear fruit.

But John's new life is derailed when Mimi discovers his secret friendship with Julia. She reacts furiously, trying to rip mother and son apart. It catapults John towards finding out the truth about his past, about the war that has raged between two very different sisters.

The answers are hard to accept. A picture emerges of Julia as fragile, unreliable and deeply flawed. Mimi is revealed to have been full of jealousies, repressed desires and deep cruelties. And in the past lurks a terrible betrayal, a moment when Julia capitulated and Mimi stepped in to take John away from her.

John is faced with a choice between two very different 'mothers.' Or he can leave them both behind - he's old enough now to get a place of his own. The old John would have just walked out. But he has grown up. His creativity and music have changed him. So John gambles everything and moves to end the war between these two women.

A peace breaks out, fragile but sincere. Then tragedy strikes. Julia, his beloved mother, is killed by a passing car. John's life is ripped apart, and he spirals out of control. It is Paul in particular, whose own mother had died the previous year, who helps John to come to terms with his loss.

We end the film a little later. John and his new band are about to leave for the Star Club, in Hamburg. Acting as his parent and guardian, Mimi tenderly signs his passport form. John walks away from Mendips and into The Beatles.

SAM TAYLOR - WOOD

Biography

Sam Taylor-Wood (born London, England, 4 March 1967) is a contemporary artist working in video, photography and film.

In 1991 her work began to appear in a number of group exhibitions alongside that of contemporaries from Goldsmiths College - amongst them Damien Hirst and Tracey Emin - known as the Young British Artists group. Her breakthrough came in 1994 with the work *Killing Time* in which four people mimed an opera score. From that point multi-screen video works became the main focus of Taylor-Wood's work. Beginning with the video works "Travesty of a Mockery" and "Pent-Up" in 1996, Taylor-Wood began to use professional actors. Her work since 1996 has often featured celebrity friends: Elton John was included in a large photo-work, and commissioned Taylor-Wood to make a promotional video starring Robert Downey Jr. for one of his records. In 2002, Taylor-Wood was commissioned by the National Portrait Gallery to make a video portrait of David Beckham sleeping.



She was nominated for the Turner Prize in 1998 for after winning the Illy Café Prize for Most Promising Young Artist at the 47th Venice Biennale. Her work was selected because of its "acutely perceptive explorations of human relationships through photography and film."

In 2008 she directed the short film 'Love You More', written by Patrick Marber and produced by Anthony Minghella, which was nominated for the short-film Palme d'Or at the Cannes Film Festival. The film includes two songs by the Buzzcocks and features a cameo appearance by the band's lead singer Pete Shelley.

She is also a long-time collaborator with Pet Shop Boys having produced films for their Somewhere concerts at the Savoy Theatre, London. She has also been guest vocalist on two Pet Shop Boys produced songs - in the Boys' rendition of Serge Gainsbourg's "Je t'aime... moi non plus" and Donna Summer's "Love to Love You Baby". For the latter of these two releases, she used the pseudonym Kiki Kokova. In October 2008, another Sam Taylor-Wood and Pet Shop Boys collaboration is due, this time it will be a cover of "I'm in love with a German film star" by the Passions, accompanied by a video directed by Baillie Walsh.

Nowhere Boy

Director's Statement

by Sam Taylor-Wood

This is the previously untold early life of one of the twentieth century's greatest artists. It grabbed me because of the joy, tragedy, wit, pain, and laughter that screams out of every page of the script. There are echoes of my own life here, my own childhood, and I felt straight away that I understood it from the inside out, that I could climb inside this world and explain it to others.

The theme of neglect, of a teenager who yearns for a lost mother, and who finally gains maturity through artistic expression really connected with me. Again, I felt I knew this kid – that once I had *been* this kid. He is me, you, all of us; none of us.

And he learns a great lesson: all you need is love.

So it appealed to me on a personal level and as an artist: this isn't an ordinary 'biopic', it's alive with emotional and visual possibilities that push it way beyond this.

The film is also about families: those strange, labyrinthine, shadowy places in which we've all grown up. This is a family with secrets and hidden desires, which torture and nurture in equal measure.

All this is encapsulated in these two extraordinary women – Julia and Mimi. It's a tale of two sisters, of their war, and of the young boy who comes of age and brings their war to an end.

Julia is so easy on the eye and ear, so full of happiness, but also with a deep well of sadness.

And Mimi made my heart break just as much – a cultured and intelligent woman who has become lost in her own unfulfilled life and unexpressed love.

They're great characters, complex and capable of attracting great cast. I could just see these two women, both trying to do the best thing for John, and both pulling him apart. And I loved the idea of a boy with two very different mothers.

So the story felt big and very intimate all at the same time. Angry, yet full of love. Honest, yet full of secrets.

This is no ordinary boy of course. This is someone who will go on to become a cultural icon, one of the greatest artists of modern times.

As a man he was full of contradictions, love, anger, genius and hunger.

He later wrote about 'the little child inside the man' – *Nowhere Boy* throws a light on where all these apparent contradictions come from, showing the roots to be in his childhood and his genetic inheritance.

There's a great chance to capture a specific time and place in the film. Liverpool is a character – the busiest port in Europe and a melting pot for cultures and races and – crucially for our story – the first stopping off point for the wave of American records coming into the UK.

I want this to be a rock and roll movie - caustic, funny, with jagged edges. For me, a central image in the film is two boys, John and his close friend Pete, surfing through Liverpool on the roof of a bus. Their carefree abandon and reckless behaviour demonstrates the energy of youth and danger. Kids misbehaving, living on the edge.

Mimi watches aghast as Liverpool is gripped by this cultural revolution. Julia, on the other hand, who is so full of love, was born a generation too soon – she's been cast out by her own family for the sins of her youth. But her son need not suffer the same fate. She is determined to set him free and her gift is music.

I really fell in love with Paul McCartney in the script. He's a complex and wounded kid, still reeling from the death of his mother the year before. He's ambitious, disciplined and desperate to make his life count for something. He finds his equal in his new friend John.



With Paul we see the hurt beneath the surface and get a sense of the depth of the bond the forms with John: two wise old souls in young bodies.

MUSIC



Nowhere Boy will be full of music, and I want all kinds of sounds in the film. From the cheerful nonsense of George Formby, through Chuck Berry, Elvis, and Buddy Holly. Plus the traditional and religious music that formed part of John's musical background.

During the course of the film, our characters discover the new sounds that will shape their lives; they make music, music makes them.

ANIMATION

John was fascinated from childhood by stories and pictures, and particularly by Surrealism. He identified strongly with other artistic outsiders, even from an early age. He and I have that in common.

He later said, “surrealism had a great effect on me, because then I realized that my imagery and my mind wasn't insanity; that if it was insane, I belong in an exclusive club that sees the world in those terms. Surrealism to me is reality. Psychic vision to me is reality. Even as a child.”

The animation in the film will illustrate Lennon's fervent imagination. His drawings in *The Daily Howl* (right) will come to life on the page, mixing in with the live action, giving the film a strong visual signature. John sees the world differently, something I want to continue to develop – for example, a Van Gogh painting coming to life, movie posters speaking to him.



VISUALS

The film will have two subtly different visual tones, one very formal, the other more modern, echoing the repression of Mimi and the free-spiritedness of Julia. As the plot progresses, and the characters are brought together, so the visual styles will also come together and become one.

There are four main locations in the film, and the tension between them is at the heart of the drama.

Mendips, Mimi's house, is structured, cultured, but deathly quiet; Springwood, Julia's house, is a place of chaos, music, and abundant emotion; the streets of Liverpool are full of wit, energy, anger, violence, and friendship; and the gigs and rehearsals of the band are about creativity, excitement, and possibilities.

The look of the film will counter the common presumptions about the beginning of the Beatles – they didn't come from poor slums, but well kept suburban homes with gardens that kids today will recognise and relate to. Out of that ordinariness, the chaotic energy of the boys will be played out – their practical jokes, John's drawings, the music – all feeding into a kinetic, sometimes fast cut, always completely entertaining whole.



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Developed with the support of the UK Film Council

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Hear the faint rumble of aircraft engines.

Fade In:

1 EXT. ROYAL LIVER BUILDING, LIVERPOOL-- EVENING 1

THE LANDMARK THAT IS LIVERPOOL, as seen from up with the LIVERBIRD STATUES that overlook the city. The port-city below is on the cusp of darkness. Waiting...

TITLE CARD: OCTOBER 9TH, 1940, LIVERPOOL

Suddenly AIR RAID SIRENS begin to wail. In the distance the airborne lights of a LUFTWAFFE BOMBING MISSION speed towards us, coming to say hello to this great city... again.

ANTI-AIRCRAFT FIRE litters the sky. Spotlights swirl.

BOOM! BOOM!

2 INT. OXFORD STREET MATERNITY HOSPITAL -- NIGHT 2

A SCREAMING WOMAN, mid-twenties, red-hair, about to give birth, is being rushed through a corridor in a wheel-chair by a worried looking NURSE. The pain is unbearable.

3 EXT. STREET/VICTORIAN HOUSES -- NIGHT 3

A TALL, STRIKING WOMAN, early-forties, wraps a head-scarf around her face, and scurries down the middle of the street.

PEOPLE rush to air raid shelters. MOTHERS hurry CHILDREN with desperate pleas.

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

The SCREAMING WOMAN is lifted onto a threadbare bed. A DOCTOR, who hasn't slept for days, throws her skirt over her hips, whips his stethoscope onto her belly.

DOCTOR
She needs Pethedrine.

NURSE
We've run out.

DOCTOR
Anything?

The NURSE shakes her head. The DOCTOR looks into the SCREAMING WOMAN'S eyes.

She SCREAMS louder.

5 EXT. ANGLICAN CATHEDRAL -- NIGHT 5

STRAGGLERS rush to an UNDERGROUND SHELTER. A HOME GUARDSMAN marshals the door. The STRIKING WOMAN sprints from around a corner - straight past him.

HOME GUARDSMAN
We're in here, y'silly cow!

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

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

The DOCTOR and NURSE cover their mouths like this is all normal and carry on with the delivery.

7 EXT. OXFORD STREET MATERNITY HOSPITAL -- NIGHT 7

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

8 INT. OXFORD STREET MATERNITY HOSPITAL/CELLAR ROOM -- NIGHT 8

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

MIMI
(panic)
JULIA!

JULIA (O.S.)
Under here.

Two bare feet are sticking out from underneath the bed. The STRIKING WOMAN dives under. A SWADDLED BABY suckles from his EXHAUSTED MOTHER's breast. We immediately see the resemblance of the women - SISTERS.

JULIA, the younger, is sparkling - even post child-birth - wasted but high. The elder sister, MIMI, fixes her eyes on the BABY.

JULIA (CONT'D)
It's a boy, Mimi. You were right.

MIMI
(excited)
I'm always right.

MIMI kisses JULIA on the cheek, then takes the BABY.

MIMI (CONT'D)
He looks like a 'John' to me.

JULIA
I was thinking 'Winston'.

MIMI laughs - then realises JULIA is serious.

JULIA (CONT'D)
Churchill needs all the help he can
get.

Beat.

MIMI
'John Winston'?

JULIA
(smiles)
That works.

MIMI
Works for us all.
(to the Baby)
Doesn't it?
(pause)
'John, Winston, Lennon', you're a
naughty boy, keeping me waiting to
meet you.

MIMI can't keep her eyes off BABY JOHN.

JULIA
Mimi?
(pause)
Can I have him back now?

But MIMI doesn't hear her.

JULIA (CONT'D)
Mimi?

MIMI looks up.

MIMI
Oh, sorry...

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

And as another bomb crashes in cut to:

BLACK

FADE IN:

A pleasant morning.

(CONTINUED)

A large semi detached house, painted in austere black and white. A plaque, 'Mendips', on the front gate, number 251 on a busy main road - MENLOVE AVENUE.

10

INT. MENDIPS/JOHN'S BEDROOM -- LATER

10

A small box bedroom at the front of the house. Bare walls. A desk, with paper and pencils, a wardrobe. A tiny book shelf - the *Just William* series features prominently. No toys.

A bored 7 YEAR OLD JOHN lies on his bed reading, 'The Jabberwocky' by Lewis Carroll. From downstairs, the ring of the doorbell .

JOHN looks up. Waits for an answer.

Another ring. Longer.

Then the letter box rattles hard.

11

INT. MENDIPS/HALLWAY/PORCH -- MOMENTS LATER

11

JOHN coming down the stairs, a framed Van Gogh 'Sunflowers' print hangs in the shadowy hallway. The bell ring is now incessant. He has a last look around for adults, then opens the door into the porch.

Through the frosted glass of the small porch we see the outline of a WOMAN with RED HAIR.

WOMAN WITH RED HAIR
(from outside)
Hello? Mimi? Let me in!
(pause)
...Mimi?

THE WOMAN presses her hands and face to the window.

WOMAN WITH RED HAIR (CONT'D)
John? John is that you?!

JOHN remains speechless.

WOMAN WITH RED HAIR (CONT'D)
Oh my dream! John, it's me! Let me
in!

JOHN gulps, steps forward, reaches for the porch lock.

WOMAN WITH RED HAIR (CONT'D)
Good boy! My only boy!

Suddenly he is swept away from the door by MIMI, washing basket dropped at her feet. She throws JOHN into the hallway. Slams the front door shut.

11 CONTINUED:

11

Hear THE WOMAN break down outside. MIMI sits on the stairs, drags JOHN into her chest, covers his ears.

But the doorbell keeps ringing...

12 EXT. DOVEDALE PRIMARY SCHOOL PLAYGROUND -- DAY

12

...and mixes into the bell ringing for PLAYTIME. KIDS swarm out into a host of games: TAG, HOPSCOTCH, FOOTBALL, ARMY/WAR, SKIPPING, BULLDOG, MARBLES.

JOHN, wearing glasses, stands in the middle of it all, on the fringe. A Nowhere Boy.

He wanders up to the Marbles - can't get close. Looks on at the football wistful. The ball darts towards him, he boots it in the general direction of the goal only for an OLDER BOY to take offence and push him over.

JOHN gets up, brushes himself off.

The ARMY/WAR game inches into his territory, all BOYS of JOHN's age - a SNOWY BLONDE KID - PETE SHOTTON - leading the pack - bouncing around, holding invisible machine guns.

BOY 1

Naaaahhhaaaa! Pe-ow!

BOY 2

Nnnaaaaahhhaaaaa!

JOHN seizes his chance.

7 YR OLD JOHN

Nnaahhaahhhaa! Dead! Shot you all!

PETE looks round.

7 YR OLD PETE

You're not playing, Lennon.

7 YR OLD JOHN

Go on, Pete. Please.

7 YR OLD PETE

No way. Adopted poo brain.

The other BOYS laugh. PETE and his Army run off shooting their guns. JOHN stands alone, deeply hurt... he wanders back into the middle of the playground, full of kids, closes his eyes, and through the noise we hear...

JOHN (V.O.)

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

13 EXT. DARK WOODS (ANIMATION) -- DAY

13

JOHN in shorts and glasses, walking through a forest with sludgy ponds and seedy unknown cartoon-eyes peering out at him.

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

The TALL TROUSERED LEGS of a man meet JOHN. We see nothing above the waist - this is the 'FATHER'. JOHN peers up at him.

FATHER (V.O.)
"Beware the Jabberwock, my son!
The jaws that bite, the claws that
catch! Beware the Jubjub bird, and
shun The frumious Bandersnatch!"

The FATHER hands down a sword. JOHN takes it.

JOHN (V.O.)
He took his vorpal sword in hand:
Long time maxnome foe he sought -

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

JOHN (V.O.) (CONT'D)
So rested he by The Tumtum tree.
And stood a while in thought.

JOHN rests humming "tum-t-tum-t-tum".

MIMI (O.S.)
John!

THE JABBERWOCK, a monster of grotesque proportions, comes flailing at JOHN. In its eyes we recognise Mimi.

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

JOHN swings his sword.

JOHN (V.O.) (CONT'D)
One, two! One-

MIMI (O.S.)
JOHN, can you hear me!

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

14

A FIFTEEN YEAR OLD JOHN LENNON's eyes flip open. On his small desk lie numerous sketches matching the animation we've just seen. In the years that have passed, his walls have been brightened by his own DRAWINGS of GROTESQUE CARTOON FIGURES.

MIMI (O.S.)
Are you up yet?

JOHN
(sleepy)
Yeeaah.

JOHN sighs. Stays in bed.

MIMI
JOHN!

No escaping *that* voice - he heaves himself out of bed, throwing TITCH the GINGER CAT who, had been curled up with him, onto the floor.

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

15

JOHN, ready for school, blazer slung across the back of his chair. He drinks the last tea from his china-cup, checks Mimi's not around, then slurps up the spillage in the saucer.

MIMI (O.S.)
I saw that!

How?! JOHN shakes his head. MIMI comes in from the kitchen, eyes JOHN as he eats his toast.

MIMI (CONT'D)
Anne Botham tells me her son's off
to Edinburgh - to become a
veterinarian.

JOHN
That all you have to do - go to
Edinburgh? Easy.

MIMI
(sharply)
University. And don't be clever.

JOHN looks up and sees UNCLE GEORGE, 60, friendly looking, outside the window. George pulls faces at the back of MIMI's head.

JOHN tries not to laugh.

MIMI (CONT'D)

'Dr. Lennon' has a nice ring to it
don't you think?

UNCLE GEORGE mimes being strangled, his own hand wrapped around his throat. JOHN can't stop another giggle. MIMI swings round, catches UNCLE GEORGE in the act. He pretends he's got a sore neck. MIMI sighs wearily.

UNCLE GEORGE comes in, goes to kiss MIMI, who ducks him like an expert. She heads into the kitchen - UNCLE GEORGE's turn to sigh. He reaches into his pocket, gets out a HARMONICA, gives it a quick blast.

JOHN

A gob iron!

UNCLE GEORGE lays it on the table in front of JOHN.

GEORGE

Got it cheap from one of the farm
lads.

JOHN

Arrr, Uncle George!

JOHN excitedly scoops it up, blows out random tuneless notes.

MIMI (O.S.)

John. School. Now!

JOHN grabs UNCLE GEORGE for a hug, slings his school blazer on - QUARRY BANK SCHOOL, stuffs the HARMONICA in his top pocket. The school badge, A RED AND GOLD STAG - motto:

'EX HOC METALLO VIRTUTUM' - 'OUT OF THIS QUARRY COMETH FORTH
VIRTUE'.

The sound of boys singing THE SCHOOL ANTHEM over the
following scenes.

MIMI, washing up in the kitchen, watches JOHN climb on his
RALEIGH LENTON bike. She bangs on the window.

MIMI

Glasses!

JOHN tuts, digs his GLASSES out - puts them on. Follow him out to the front where a grinning 15 YEAR OLD PETE SHOTTON (the snowy blonde kid from the playground) waits on exactly the same model of bike.

PETE
(piss taking voice)
Glasses, John!

JOHN
Shut it, y'dick.

JOHN checks Mimi is out of view - takes his GLASSES off. And they set off riding down Menlove Avenue.

17 EXT. STRAWBERRY FIELDS -- DAY 17

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

18 EXT. CALDERSTONES GIRLS SCHOOLS -- DAY 18

GIRLS are congregating outside - one in particular, MARIE KENNEDY, with an ample bosom. JOHN and PETE ride by.

JOHN
Pete! Marie Kennedy's tits, nine o'clock!

PETE
(looks round)
Got 'em!

JOHN
Marie! Show us your tits!

MARIE
Cock off, Lennon. Show us your dick!

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

JOHN
Where y'going? This dick's won prizes!

A SCHOOL MISTRESS storms out.

MISTRESS
You! Get lost! Go on! Disgusting imbeciles!

JOHN
(mimics)
I am disgusting, sorry.
(shrugs)
I've seen the doctor about it.
(beat)
I'd try a better bra, luv. You're sagging a bit.

18 CONTINUED:

18

JOHN hops on his bike. Rides off with PETE, wailing with laughter.

19 EXT. QUARRY BANK SCHOOL -- DAY

19

Establisher of a huge Victorian sandstone school.

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

20 INT. QUARRY BANK SCHOOL/HALL -- DAY

20

Assembly. Everyone is singing the SCHOOL ANTHEM (started in scene 15). TEACHERS in gowns lined up on the stage. JOHN and PETE are goofing around, singing in funny voices.

JOHN/PETE

*Quarrymen born before our birth,
Stretching each muscle and sinew.*

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

21

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

CLIPPER SHEARS

...with more than 300,000 troops
stranded on the Dunkirk beaches in
May, June, 1940. What happened
next was described as "a miracle of
deliverance" by -

(stops)

By who?

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

CLIPPER SHEARS (CONT'D)

Lennon?

JOHN'S EXERCISE BOOK is full of cartoons lampooning CLIPPER, depicting him as NAZI GENERAL, teaching the class at gun-point. A banner at the top of the page reads 'THE DAILY HOWL').

JOHN is totally engrossed in his art. CLIPPER turns round from the blackboard, heads towards JOHN with the clanging sound of a METAL LEG.

PETE

(sharp whisper)

John!

JOHN looks up, tries to drop 'THE DAILY HOWL' onto his lap.

JOHN
(checks the blackboard)
Churchill, sir.

CLIPPER SHEARS
Too late, boy.

JOHN
- by two weeks. Mind you, the lads
had a good drink whilst waiting on
the beach. So all was not lost.
(pause)
Unless you count France and
Belgium.

CLIPPER SHEARS
Give it to me.

JOHN
What -

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

JOHN waiting outside. Name plaque on the door, "HEADMASTER -
WILLIAM E POBJOY".

CUT TO - JOHN stands in front of POBJOY, 36, slick hair,
sharp, tweed suit. If he wasn't a headmaster he could easily
be a 'Ladies Man'. His back is to John.

THE DAILY HOWL sits in the middle of his desk.

POBJOY
So... this 'Daily Howl'... it's
used to lampoon my teaching staff,
is it?

JOHN
Well, they don't really need my
help, do they sir?

POBJOY - a secret smile to himself. He turns to face John.

POBJOY
Drawing in class is unacceptable.
You know that.

JOHN
What about art class, sir?

POBJOY
(sighs)
What about it?

JOHN
Well, we only have one hour a week
of art, sir, as opposed to five
hours of history. And I really
enjoy art.

POBJOY
Well I apologise if the syllabus
isn't up to your standards, Lennon.
When you become headmaster of
Quarrybank you can change it
accordingly.

It's JOHN's turn for a secret smile.

POBJOY (CONT'D)
What about your Aunt?

JOHN's face loses its cockiness.

POBJOY (CONT'D)
You may not care about this place
or yourself - but what about her?
All she's done for you?

POBJOY lets this sink in.

POBJOY (CONT'D)
And this is how you repay her is
it? Being sent to me every other
week?

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

POBJOY (CONT'D)
We don't draw pretty pictures in
class, do you hear me?

He flicks through it, takes in the grotesque images.

POBJOY (CONT'D)
Or not so pretty pictures in this
case.

He drops THE DAILY HOWL into his waste-bin.

POBJOY (CONT'D)
Get out.

JOHN turns and leaves.

22 CONTINUED: (2)

22

POBJOY waits for the door to shut. He digs THE DAILY HOWL out of the bin, starts reading... then smiling... then chuckling.

23 EXT. MENLOVE AVENUE/MENDIPS -- DAY

23

JOHN and PETE slowly cycling home after school, one handed, blowing huge bubble gum bubbles. They have their own private language - nothing is said sensibly, everything has an undertone of sarcasm, piss-taking, or is just plain daft.

JOHN

What we doing after tea?

PETE

(mock serious)

Homework?

JOHN

(Indian accent)

You very, very funny man, Snowy.
Blady hilarious.

PETE

(posh)

Cheers Winston, old chap.

JOHN

(posh)

Pleasure, Spunkhead.

PETE's face suddenly drops. JOHN follows his eye-line. An AMBULANCE is parked outside Mendips.

JOHN speeds off on his bike towards the house.

UNCLE GEORGE is being carried out on a stretcher, eyes shut, white face, oxygen breathing apparatus stuck to his mouth. JOHN - petrified, panicked. MIMI following the stretcher.

JOHN (CONT'D)

Mimi?!

MIMI

He's had a fall. That's all.

(to the neighbours)

There's nothing to see - really.

They load GEORGE into the back of the AMBULANCE.

JOHN

I'm coming too!

MIMI

No.

(CONTINUED)

JOHN
But Mimi -

MIMI
- John! You're not needed!

She climbs into the back of the AMBULANCE.

MIMI (CONT'D)
The cat needs feeding.

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

MIMI grabs GEORGE's hand, squeezes it lovingly. A RARE MOMENT
OF TENDERNESS, she knows it's serious.

MIMI (CONT'D)
You silly sod.

24 INT. MENDIPS/LIVING ROOM/MORNING ROOM/KITCHEN -- NIGHT 24

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

JOHN sticks his head out, looks down the hall. MIMI sits in
the morning room - staring at A FRAMED PHOTOGRAPH - GEORGE,
MIMI and JOHN aged 5, posing outside Mendips.

JOHN
Mimi...

She doesn't hear him. He steps nearer.

JOHN (CONT'D)
How is he?

MIMI
(blunt)
Dead.

JOHN bursts into giggles... but they gradually fade. He
looks around, not knowing what to do.

MIMI see's he's about to cry, moves off into the kitchen,
evasive. JOHN rushes after her, hugs her as she washes up,
cries into her shoulder blades.

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

JOHN takes a deep breath, stops crying.

24 CONTINUED:

24

MIMI (CONT'D)
 Just us now, so let's get on with
 it, shall we?

A moment while this registers. JOHN picks up the dish towel,
 starts drying the pots. MIMI gets back to washing up.

25 INT. MENDIPS/MIMI'S BEDROOM -- DAY 25

JOHN in his pyjamas, creeps in. Finds it weird - he's not
 really allowed in here. He sees the separate beds.

Opens George's wardrobe, his SUITS hung up. Puts A BLACK
 SUIT JACKET on, looks in the mirror. The tears come - but he
 fights them off. Spots A BOTTLE OF WHISKEY half-full, hidden
 at the bottom. Salutes George's wardrobe, takes a hit, gags.

26 INT. MENDIPS/MORNING ROOM -- DAY 26

MIMI, dressed in black, looking gaunt yet strong, sits next
 to JOHN, his hair brushed and parted, dressed in a BLACK SUIT
 - Uncle George's.

Nothing is said.

27 INT. ST. PETER'S CHURCH -- DAY 27

A GOOD TURNOUT.

JOHN, MIMI, and various FAMILY MEMBERS on the front row. THE
 REV. PRYCE-JONES stands beside the coffin.

JOHN plays the game where you squeeze someone's head between
 your thumb and forefinger. He has the Reverend lined up in
 his sites.

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

Squish, JOHN closes his fingers and the Reverend gets it!

28 EXT. GRAVESIDE -- DAY 28

THE REVEREND is finishing his address. JOHN and MIMI stand
 graveside, stoic. OTHERS around them crying.

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

(CONTINUED)

EVERYONE

Amen.

John watches THE COFFIN being lowered into the grave.

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

He reaches inside his jacket for his GLASSES - puts them on, sees JULIA staring right at him - tearful, but not for George.

Hold.

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

Half-smiles.

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

JOHN looks up again.

JULIA is gone.

EXT/INT. MENDIPS -- DAY

JOHN, alone, leaning against the Mendips front wall. Looking. MENLOVE AVENUE DESERTED except for the odd speeding car.

JOHN heads back inside. We follow him through all the downstairs rooms, searching through FUNERAL GUESTS. He ends up in the kitchen where MIMI is surrounded by three of her sisters - HARRIE, MATER and NANNY. JOHN studies them - all have good, strong features, with a striking resemblance to the one sister that's not there.

He heads outside.

EXT/INT. MENDIPS/BACK GARDEN/KITCHEN -- CONTINUOUS

JOHN strides across the lawn.

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

STAN looks over at JOHN, his face full of concern.

STAN

(climbs up)

I don't go back to Jockland 'till
Tuesday.

(MORE)

(CONTINUED)

30 CONTINUED:

STAN (CONT'D)
Hit Blackpool if you want. The
Pleasure Beach. They've got this
new ride -

JOHN
- I don't need looking after, Stan.

STAN
(defensive)
George was my Uncle too.

JOHN looks up - steely.

JOHN
Yeah, but he was 'more than just an
Uncle' to me, wasn't he?

STAN nods sympathetically.

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

STAN heads off. JOHN watches him.

JOHN
Stan.

STAN turns round.

JOHN (CONT'D)
(struggling)
Where did she go?

STAN
Who?

JOHN
(pause)
The one with the red hair.

JOHN fixes him with a look. STAN nods, knows who he means.

STAN
Want me to ask Mimi?

JOHN nods. STAN sets off towards the kitchen. MIMI and THE
SISTERS still gossiping. They look pretty formidable.

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

Hold.

(CONTINUED)

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

STAN (CONT'D)
She was busy, apparently. Things
to do.

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

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

JOHN looks over at MIMI - then back at STAN. He heads over to the house.

31 INT/EXT. MENDIPS -- DAY

31

STAN and JOHN are leaving for a day out. MIMI behind them.

MIMI
Be extremely careful... Blackpool
can be such a crass place.
(pause)
Where are your glasses, John?

JOHN
In my pocket.

MIMI
Your pocket's not blind, is it?

JOHN puts his GLASSES on. They open the front door, MIMI watches them walk down the path.

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

MIMI watches them head off down Menlove Avenue. STAN, one eye on MIMI, waiting for her to go back inside. She finally does. He stops JOHN, who takes his glasses off now Mimi is out of range.

STAN
Let's go and see your Mum.

JOHN
(taken back)
What?

31 CONTINUED:

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

JOHN thinks. Pressure.

JOHN
Has she asked us?

STAN
No.

JOHN - a massive decision for him. But he's thrilled at the
prospect of seeing his Mum.

JOHN
What bus do we get?

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

JOHN
...that's round the corner.

STAN shrugs - he knows. JOHN is gobsmacked.

32 EXT. DIRT-PATH BY DAIRY FARM -- DAY 32

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

33 EXT. ALLERTON GOLF COURSE -- DAY 33

THEY race across the 15th fairway.

34 EXT. MATHER AVENUE -- DAY 34

THEY vault over a fence and hit another main road, wait for
the cars to pass, then cross.

35 EXT. BLOMEFIELD ROAD/JULIA'S HOUSE -- DAY 35

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

They reach the corner house. NUMBER 1.

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

JOHN
Maybe this isn't a great idea.

STAN

Why?

JOHN

Dunno... maybe we should go.

STAN opens the gate, walks up the path. JOHN stays on the street.

JOHN (CONT'D)

Stan!

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

The piano playing stops.

JOHN looking round, thinks about running off. Escape. Really thinking about it. Heart pounding. About to go, when JULIA appears at the doorway. She freezes at the sight of JOHN. Both rooted to the spot. Until JULIA breaks out of the trance, sprints down the path - grabs hold of her son, folds him into her body, kissing, smelling his skin. Squeezing tight.

JULIA

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

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

JULIA (CONT'D)

I knew you'd find me!

STAN, comes to the door, followed by TWO YOUNG GIRLS, aged 6 and 8. He takes in the sight of a MOTHER holding her SON for the first time - in a very long time.

JULIA opens her eyes, looks at STAN.

JULIA (CONT'D)

(whispers)

Thank you.

JOHN - a big warm smile from deep within.

INT. JULIA'S HOUSE -- MOMENTS LATER

JULIA rattles around the kitchen.

JOHN and STAN sit opposite the TWO GIRLS, who just stare at them.

JOHN looks round the house. It is a playful tip, dressing up clothes and patterned fabrics for making dresses strewn over hand-me down furniture.

(CONTINUED)

Bright, loud paintings (by Julia) hang crooked on the wall. A PIANO in one corner - a BANJO and ACCORDION propped up. A GRAMOPHONE and a large messy collection of VINYL.

JULIA (O.S.)

Oh John, my angel! I knew you were coming, I just knew it. Want to know how I knew? Because I -

She appears with a cake.

JULIA (CONT'D)

- Baked a cake!

(sings)

If I knew you were coming I'd have baked a cake, baked a cake.

(stops)

And guess what? I did! Only this morning, I said to the girls, didn't I? I said I fancy a vanilla bun -

She wedges herself next to JOHN.

JULIA (CONT'D)

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

She practically shovels a piece into JOHN's mouth.

JULIA (CONT'D)

What'd'you think? Huh?

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

JULIA (CONT'D)

A piece for you, Julia... and Jackie. OH!

JULIA stops. Raises her hand to her mouth.

JULIA (CONT'D)

How rude of me! I've not introduced you. John that's Little Julia and that's Jackie.

(bight and breezy)

They're your sisters!

(beat)

Say hello, girls.

36 CONTINUED: (2)

LITTLE JULIA/JACKIE

Hello.

JOHN finds the cake hard to swallow.

37 INT. JULIA'S HOUSE -- LATER

37

THE GIRLS play outside. STAN plink-plonks aimlessly on the piano. JOHN sits next to JULIA, her arms wrapped round him.

JULIA

Do you like food then? Stupid!
Course you do! Otherwise you'd be
dead. Ha! What's your favourite?

JOHN

(pause)
Er... Egg and chips.

JULIA

Chip butties? Can't have egg and
chips without a chip butty.

JOHN

Mimi says they're common.

JULIA's eyes glaze at the mention of Mimi.

Silence.

JULIA vanquishes the bad thoughts, jumps up. Snatches the
banjo.

JULIA

Listen to this then, my party
piece, well, one of the thousands!

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

JULIA (CONT'D)

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

The REAL GEORGE FORMBY takes over through the following:

38 EXT. BLACKPOOL STATION PLATFORM -- DAY

38

THE TRAIN approaching - JULIA jumps off while it's still
moving, closely followed by JOHN. The STATION MASTER points
at them - they run off like naughty schoolchildren.

39 EXT. BLACKPOOL TOWER -- DAY 39

JOHN and JULIA walking past, the sun clips JULIA's hair. Lights up her beauty. JOHN keeps glancing up - checking she's there, overjoyed they're here. JULIA feels his gaze, looks over, smiles, winks - grabs his hand tight.

40 EXT. BLACKPOOL PROMENADE -- DAY 40

Tacky stalls, candy floss and chip shops. DAYTRIPPERS everywhere. JULIA buys a 'Kiss Me Quick' hat, plonks it on JOHN's head, smothers him in quick kisses. Takes it off, puts it on her head - signals it's JOHN's turn to pucker up.

He kisses her slowly on each cheek, then again faster. JULIA swings him a round and they waltz off down the seafront.

41 INT. HALL OF MIRRORS -- DAY 41

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

THEY STAND TOGETHER. MOTHER AND SON.

The GEORGE FORMBY track finishes.

42 INT. BLACKPOOL TEA ROOM -- DAY 42

A rather posh one. Marble and plants. LADIES dressed up for tea. A LADY PIANIST playing light classical. JOHN and JULIA, sit at a table, perusing the menu.

JULIA
What d'you fancy?

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

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

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

JULIA
Got a proper little Hitler here.

JOHN giggles. JULIA relieved to see him laughing. The WAITER arrives, sees the 'Kiss Me Quick' hat, stiffens.

WAITER
Can I take your order?

JULIA

Well, you can stay out of Poland
for a start.

WAITER

Excuse me?

JULIA

Bit late for apologies, mate.

JOHN, disbelief and wonder at JULIA's gall.

WAITER

(deep breath)

Would you like anything from the
menu?

JULIA

Errrrrrm...

(goes posh)

What can one recommend?

WAITER

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

JULIA

Really? Then one will have
everything then.

WAITER

Everything?

JULIA

If one recommends everything then
one, I mean one as in 'we',
(signals to John)
Would like everything. Get one's
meaning? John? Everything sound
good to you?

JOHN nods.

JULIA (CONT'D)

T'riffic. La-de-da. Everything
please. And hurry up.

WAITER

If you want fast food, madam, try
outside.

JULIA

Is that an order, Adolf?

JULIA's eyes crease in. JOHN's anxiety rising. JULIA places a
finger across her top lip, Nazi salutes.

(CONTINUED)

42 CONTINUED: (2)

WAITER

OK. OUT.

Tries to grab hold of JULIA.

JULIA

Don't you dare!

JULIA turns on him, like she'll rip his head off.

JOHN

Mum...

(calming)

... maybe we should just go, eh?

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

43 EXT. BLACKPOOL/TEA ROOM -- DAY

43

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

JULIA

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

44 EXT. BLACKPOOL/NORTH PIER -- DAY

44

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

JULIA

Y'hear that?

Excited, she grabs JOHN, leads him off.

45 INT. PIER MILK BAR -- DAY

45

A tiny place selling milkshakes and sweets.

A JUKE BOX is playing IKE TURNER's 'Rocket 88' - the first Rock'n'Roll track.

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

JULIA/IKE

(singing)

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

Beat.

JULIA
It vibrates through my bones. I
love it.

JOHN nodding.

JULIA (CONT'D)
Know what it means? 'Rock'n'Roll'?

JOHN
Music?

JULIA
(mischievous)
Sex.

JOHN - eyes light up at the word.

JULIA (CONT'D)
Big black fellahs from America.
New sounds. Dig it, Baby!

JOHN looks adoringly at JULIA.

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

JOHN having the time of his life.

End tight on the record spinning.

46 INT. JULIA'S HOUSE -- EVENING

46

The same record spinning - on JULIA's gramophone.

JULIA and JOHN ('Kiss Me Quick' hat on) back at home, still dancing, still high. THE SISTERS asleep on the settee. STAN slumped in the arm-chair - checks his watch - it's nearly dark.

But for JOHN and JULIA it's still early.

JOHN tries to sing along. Knocks out a decent note.

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

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

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

JULIA (CONT'D)
We've been to Blackpool. Vanquished
Nazis. Found Ike Turner. Painted
the town red - added a couple of
extra coats!

JULIA drapes herself round BOBBY, kisses him.

JULIA (CONT'D)
(baby talk)
You know you're my favourite Head
Waiter in the world, don't you?
Yes you do.

JOHN, finding this strange.

BOBBY
How did you find us, John?

BOBBY's delivery is punctuated by a nervous facial twitch.

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

A vague nod between BOBBY and STAN.

JULIA (CONT'D)

He stayed here, looked after the
girls.

BOBBY
The girls should be in bed.

JULIA
I know. But John's here!

BOBBY
And it's late. Party's over.

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

BOBBY lifts the GIRLS up in his arms.

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

He throws a quick look at JULIA then moves to the stairs. The
room falls silent.

46 CONTINUED: (2)

46

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

STAN

C'mon John. It's getting dark.

JOHN still not moving.

47 EXT. JULIA'S HOUSE -- NIGHT

47

JOHN and JULIA together. STAN has conscientiously moved on ahead. They reach the gate. JULIA lets out a low, visceral sigh. She suddenly jumps into life. Perky.

JULIA

Next time we'll make a different kind of cake. Eccles cakes, I love those. Have to find raisins.

JULIA grabs JOHN close. Shuts her eyes tight.

JULIA (CONT'D)

Don't tell Mimi. Please. This is our secret. Promise me.

JOHN doesn't say anything.

JULIA (CONT'D)

(forceful)
Promise.

JOHN

Promise.

JULIA breaks the hug. Back to being jumpy.

JULIA

We'll have an even better time next time. OK? Go now. I love you. You're my dream, don't forget that!

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

48 INT/EXT MENDIPS -- NIGHT

48

MIMI reading 'The Happy Prince' by Oscar Wilde. Every so often she looks up at the clock. Finally the doorbell rings.

CUT TO - MIMI opens up, JOHN on the step, a weird guilty look in his eye. He steps past MIMI, who follows him into the kitchen.

(CONTINUED)

MIMI

You're late.

JOHN

Sorry.

MIMI

What about?

JOHN

Nothing.

JOHN opens the fridge. MIMI spots the 'Kiss Me Quick' hat in JOHN's hands.

MIMI

What a silly hat.

JOHN needs to get away, his thoughts and guilt too much. He slams the fridge shut, pushes past MIMI, and heads straight upstairs. On MIMI - sensing something.

INT. JULIA'S HOUSE -- MOMENTS LATER

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

JULIA finds the record she's looking for, a 78 called: '*My Son John*'. She caresses the well worn sleeve, gently takes the vinyl out, carefully puts the needle on the record and waits. The sad song soon washes through her heart... she lowers herself face-down onto the floor, sobs silently.

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

INT. MENDIPS/JOHN'S BEDROOM -- NIGHT

The song still playing over:

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

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

Slowly he puts the hat on his head.

FADE TO BLACK

FADE IN:

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

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

51 CONTINUED:

51

No sound.

SEA-GULL SQUAWKS crash in. Violently loud.

A DONKEY, like you'd find on the beach, trots slowly past.

52 INT. ROOM (RECURRING DREAM) -- DAY

52

5 YR OLD JOHN sits on a chair too big for him. A red front door behind him. His eyes switch to the faces of the ADULTS, which we never see.

A Grandfather Clock tick-tocks somewhere.

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

Close on JOHN as he repeats this mantra.

The clock stops.

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

We hear a WOMAN'S HEELS rushing across the room. Then a door bang.

5YR OLD JOHN - confused, frightened.

5YR OLD JOHN (CONT'D)
Mummy?

CUT TO - JOHN wailing at the front-door. Tears streaming down his face. Panic rising.

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

He tugs at the handle with all his might.

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

But it never opens.

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

53

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

54 EXT/INT. JULIA'S HOUSE -- DAY

54

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

(CONTINUED)

Nothing.

He knocks again - louder.

Nothing.

He moves to the window. Through a crack in the curtain he sees JULIA in her nightgown, laid out on the settee, smoking. He knocks on the window. JULIA suddenly rises up sharp.

JULIA
GO AWAY!

JULIA locks eyes with JOHN - her expression remains the same.

JOHN
Mum... it's me.

JULIA reaches for her glasses, slowly gets up. Unlocks the door. No kisses this time, no proclamations of dreams.

JOHN (CONT'D)
Having a lie in?

JULIA
(snaps)
So? I've got Spanish blood. What time is it?

JOHN
Two.

She backs into the house, JOHN follows.

JULIA
Pass my fags.

JOHN does so. She lights one, offers one to JOHN, who accepts.

JULIA (CONT'D)
Why aren't you at school?

JOHN
Teacher was sick.

JULIA
And they just open the gates?

JOHN
Yeah.

JULIA gives him a knowing look, goes to the window, peers out.

JULIA
Mimi know you're here?

JOHN
No.

JULIA
Good.

JULIA turns, walks past him.

JULIA (CONT'D)
Come on. Play me a tune on that
mouthie whilst I get dressed.

She heads upstairs.

55 INT. JULIA'S HOUSE/BEDROOM -- MOMENTS LATER

55

JOHN playing '*When The Saints Go Marching In*', his playing has become more confident. JULIA in her underwear, nods her head to the decent tune, snaps her suspenders on. JOHN trying his best not to see this as sexual. His playing tails off.

JULIA looks up. JOHN manages an awkward smile. No smile back.

JULIA
I was getting into that...

JOHN starts playing again.

56 INT. CAFE -- LATER

56

JOHN and JULIA walk into a raucous greasy spoon. WORKMEN immediately alerted by her sassy presence. JOHN, embarrassed, angered, confused by their response.

JULIA
(sitting back down)
I met Bobby in here.

JOHN
Twitchy's kind of place.

JULIA
Who?

JOHN
Tw-tw-twitchy B-b-Bobby.

JULIA, unimpressed at JOHN's joke. She casts a glance over at the WORKMEN, sees them looking at her, fancying her. JULIA smiles, the male gaze cheering her up.

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

JULIA

What?

JOHN

When you met Twitchy?

JULIA's face drops, she fidgets around for fags.

JULIA

With me.

JOHN

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

JULIA

There are things you don't know.

JOHN

Tell me -

The WAITRESS butts in - BERYL, rough and sexy, too much
lipstick.

BERYL

Hiya Julia, Luv.

JULIA

Tea for two, Beryl.

BERYL

And who's this handsome young
fella?

JULIA

An old friend.

JOHN can't believe what he's just heard.

BERYL

Doesn't look old to me. He looks
young... and cute.

BERYL sets off to the counter. JULIA goes all quiet.

JOHN

An old friend?!

JULIA

People gossip in here, might get
back to Mimi.

JOHN

Mimi wouldn't set foot in this
place. She's got taste.

(pause)

(MORE)

(CONTINUED)

JOHN (CONT'D)
Where were we? Oh yeah, 'Where was I?'

JULIA shifts around uneasily.

JOHN (CONT'D)
C'mon!

JULIA
(filling up)
It's hard all this...

JOHN
Who for?

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

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

JULIA (CONT'D)
(getting up)
Maybe today's not a good day for this.

JOHN
For what?

JULIA
Us. Me... I dunno, these bloody awkward questions!

JOHN
Where you going?

JULIA
To pick the girls up from school.

JOHN
You've got ages yet.

JOHN tries to grab her hand. But JULIA shakes him off, leaves the cafe past the smirking WORKMEN. JOHN sets off after her.

JULIA walking off. JOHN sprints up behind her.

JOHN
Mum! C'mon!

JOHN stands in front of her, forcing her to stop.

57 CONTINUED:

JOHN (CONT'D)
Mum! Please...

JULIA
I can't answer those questions,
John, OK?

JOHN
But -

JULIA
I can't! And if you keep on asking
then this won't work. Understand?

JOHN reluctantly forces a nod. Julia touches his cheek, then turns and walks off in the direction of the girls' school.

On JOHN - confused.

58 EXT. CALDERSTONES PARK -- DAY

58

JOHN walking through the park, lost in black thoughts. He approaches MARIE KENNEDY and GIRLFRIENDS on a park bench.

MARIE
Here he comes. 'The Prize Dick'.

JOHN forcibly whips her up from the bench.

MARIE (CONT'D)
(excited)
What y'doing?

JOHN
Fancy a quick chat that's all.

CUT TO - A deserted corner of the park.

JOHN sits looking out across Liverpool, troubled. MARIE leans against a tree, checking her nails out, this is not what she wants or expected.

JOHN keeps staring out.

MARIE
I thought you wanted a 'chat'.

JOHN doesn't look round.

MARIE (CONT'D)
Well... here I am... for a chat.

MARIE sighs, sits next to him. Inches her thighs into his.

MARIE (CONT'D)
C'mon chatterbox, chat.

(CONTINUED)

58 CONTINUED:

58

JOHN suddenly holds her, softly - his head lying in her bosom. A need for human contact. MARIE confused at first... soon settles. Strokes his head.

59 INT. QUARRY BANK SCHOOL/CLASSROOM -- DAY

59

A bored JOHN in Chemistry class, safety goggles on, staring into a Bunsen burner flame. PETE nudges him to look out of the window. MIMI is striding across the empty playground, is met by POBJOY at the school doors, and shown in.

60 INT. MENDIPS/MORNING ROOM -- LATER

60

JOHN sits, MIMI standds in front of him, leaning in close.

MIMI

Is that the plan? Make me look foolish? Is it?!

JOHN stares at the table.

MIMI (CONT'D)

Summoned to Mr. Pobjoy - *again*.
For truancy - *again*. I don't
deserve this, I really don't. Do
you care about me? At all?

JOHN doesn't look up.

MIMI (CONT'D)

(nasty)

I should have left you where I
found you. Without me you'd be in
a home... like those girls in
Strawberry Fields.

JOHN

Can't be worse than here.

SLAP!

MIMI strikes JOHN hard - the first time ever. See JOHN's shock, didn't see it coming, because it never has before.

They stare at each other. THE DOORBELL rings.

They still stare. It rings again.

Finally MIMI breaks off to answer.

A GOOD LOOKING YOUNG MAN on the doorstep, 24, well dressed.

MIMI

Not today!

(CONTINUED)

MIMI slams the door shut in his face. JOHN heading towards her.

MIMI (CONT'D)
Where are you going?

JOHN opens the front door, the man is still standing there.

JOHN
Pete's.

He walks off down the path.

MIMI
Have you done your homework?

JOHN keeps walking away.

MIMI (CONT'D)
John!

MIMI fuming. Her eyes fall on the young man.

MIMI (CONT'D)
Whatever you're selling, NO!

FISHWICK
Er...
(holds up a paper)
...the advert? For a lodger?

MIMI
Oh. Right.

FISHWICK
(holds his hand out)
Michael Fishwick.

MIMI looks him up and down.

MIMI
What do you do?

FISHWICK
I'm a medical student at the
University.

MIMI
A doctor?

FISHWICK
Hopefully.

MIMI takes the handshake.

60 CONTINUED: (2)

60

MIMI
(warmer)
Come in.

61 EXT. JULIA'S HOUSE -- LATER

61

JOHN knocks on the door, expects Julia but BOBBY opens up.
He eyes JOHN, steps outside, blocking the door behind him.

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

JULIA appears - eyes light up at seeing JOHN. She hugs him.

JULIA
My dream is back! The day can't
get any better now!

JOHN smiling, looks up victorious at a concerned BOBBY.

"ONE, TWO, THREE O'CLOCK, FOUR O'CLOCK ROCK"

Bill Hayley's 'Rock Around the Clock' strikes up. The track
that lit the fuse.

62 EXT. WOOLTON CINEMA -- LATER

62

Track still playing. 'BLACKBOARD JUNGLE' up in cinema lights.

JULIA waiting outside. JOHN and PETE rush up, wagging it.
JULIA hugs JOHN, introduces her to PETE who also gets a
smothering.

63 INT. WOOLTON CINEMA -- DAY

63

JULIA sits in between JOHN and PETE, all eyes glued to the
screen. Intercut with snippets from 'BLACKBOARD JUNGLE'.

Glenn Ford as MR. DADIER, his first day as teacher at the all-
boys North Manual High. Walking through the playground,
menacingly wolf-whistled by the DELINQUENT BOYS with their
check shirts, drainpipe jeans, slicked-back haircuts.

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

CUT TO - the TOUGH DETECTIVE trying to get MR. DADIER to
press charges:

TOUGH DETECTIVE
"Maybe the kids today are like the
rest of the world, mixed up,
suspicious, scared - I don't know.
But I do know this."
(MORE)

(CONTINUED)

63

CONTINUED:

63

TOUGH DETECTIVE (CONT'D)
*The gang leaders have taken the
 place of the parents."*

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

DELINQUENT
"What about some Bop, Daddio!"

CUT TO - 'THE END'.

'Rock Around The Clock' kicks in again.

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

64

EXT. WOOLTON CINEMA -- DAY

64

JOHN, PETE and JULIA come out. Hyped.

JULIA
 AM-A-ZING!

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

PETE laughs nervously, expecting JULIA's admonishment.

JULIA
 What about that Sidney Poitier
 bloke. Yumm-eeey gorgeous
 scrumptious! Fifteen minutes with
 him, that's all I'd need..

PETE realising JULIA's no normal Mum. He looks over at JOHN -
 who's staring at the film's poster with fascination.

65

INT. MENDIPS/BATHROOM -- DAY

65

JOHN in the mirror.

His hand gets a big splodge of Brylcreem, smothers it on his
 head, combs his hair back.

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

66

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

66

JOHN falls back in bed. Looks up at a life-sized BRIGITTE
 BARDOT POSTER stuck to the ceiling. It is made up in
 segments collected from a monthly magazine - twelve would be
 a complete Brigitte, John currently has six.

66 CONTINUED:

66

JOHN
Bonjour, Brigeet...

He closes his eyes, uses his imagination - the missing pieces are filled! Even better, she comes alive!

BARDOT smiles at him, sexy, wanting it. A wink - oh - a wink. JOHN's face - a smile. His right-hand drops down his pants.

Beat.

His bedroom door opens - a HORRIFIED MIMI stops in her tracks. JOHN, in his wank world, oblivious.

MIMI steps back out, slamming the door in disgust. JOHN opens his eyes, panic - has he been rumbled?

67 EXT. MENLOVE AVENUE -- LATER

67

JOHN and PETE quiffed up, smoking, rockabilly clothes, sits up in a LARGE OAK TREE, feet dangling.

JOHN
(eyes light up)
Here she comes!

In the distance a DOUBLE DECKER BUS approaches, the LADS lose their cigs, crouch, then launch themselves onto the bus roof.

68 EXT. BUS/PENNY LANE/BOLD STREET/CITY CENTRE/LIME STREET -- 68 MOMENTS LATER

JOHN and PETE surfing the bus down PENNY LANE into town, on their fronts, wind blasting their smiley faces.

CUT TO - BOLD STREET, known as "The Bond Street of the North". JOHN farts downstream into PETE's face.

JOHN
Dinner is served!

CUT TO - the bus passing The TOWN HALL, JOHN stands up, surfing.

CUT TO - A BUS SHELTER outside the BUSY LIME STREET TRAIN STATION, the bus pulls up - the LADS leap off onto the roof of the shelter. TOP DECK PASSENGERS look bemused. JOHN notices a COUPLE OF PRETTY GIRLS. Winks.

69 INT. RECORD SHOP -- LATER

69

PETE diverting the attention of the STORE OWNER, showing how one of his records is scratched - whilst JOHN stuffs a load of seven inches down his pants.

70 EXT. PIER-HEAD -- MOMENTS LATER

70

The LADS walking down the waterfront, JOHN flicking through his haul of records, studies the labels, most of them meet with a sneer and are chucked into the river.

JOHN
Jazz - shit.
(chuck)
Jazz - shit
(chuck)
Chuck Berry, Baby!

He stuffs it in his jacket, pulls out another record.

JOHN (CONT'D)
Jazz - shit.

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

71

BARDOT being swiped of the ceiling by MIMI. Then she goes to town on his other posters.

72 EXT. WOOLTON VILLAGE/BUS-STOP -- LATER

72

MARIE KENNEDY and GIRLFRIENDS hanging out at a bus shelter with a bunch of TEDDY BOYS in their late teens. MARIE has her lips stuck on a particularly ROUGH LAD.

A BUS pulls up. Two loud thumps on top of the shelter. Suddenly JOHN and PETE appear upside down, looking in at MARIE (they've surfed home). They flip onto the ground. JOHN eyes her - jealous.

JOHN
Scraping the barrel there, Marie.

The ROUGH LAD snarls. His GANG fans out, surrounds them. PETE looks worried. JOHN nonchalantly whips out a KNIFE - flicks the blade up.

JOHN's stare.

The GANG step back and let JOHN and PETE pass. He gives them all a sarcastic smile. Then blows a kiss at MARIE, who looks on, concerned.

CHUCK BERRY ends.

73 EXT. MENDIPS/BACK GARDEN -- MOMENTS LATER

73

MIMI lighting a small brazier/bin fire - slowly starts burning John's POSTERS, MUSIC MAGAZINES and CLOTHES. FISHWICK wanders out, intrigued.

FISHWICK
Pagan ritual?

MIMI doesn't respond.

FISHWICK (CONT'D)
John know about this?

MIMI
Will do when he gets home.

FISHWICK
(pause)
What's he done?

MIMI
He's been filthy.

FISHWICK works it out.

FISHWICK
...seems a bit harsh.

MIMI witheringly fixes FISHWICK.

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

Swing round to see JOHN coming through the side gate. MIMI
hurriedly throws all the posters on the fire. JOHN rushes up,
kicks the brazier over, tries stamping out the fire.

JOHN
Why do you do things like this?!
What's the point?!

MIMI stares him out. Ice cool.

MIMI
You'll thank me one day.

She heads into the kitchen. JOHN looks after her.

JOHN
(mutters)
Bitch.

THE BAMBOO CANE whips down. JOHN and PETE slip their
stinging hands under their armpits. POBJOY walks back to his
desk. In front of him lies a copy of a porn magazine, PARADE.

POBJOY

Would you have shown pornography to
your Aunt, or your Mother, on
public transport?

JOHN/PETE

No, Sir.

POBJOY

No, Sir. But it's OK to show
elderly pensioners this filth, is
it? Sit down next to them and ask
if they'd 'like a butchers at this
bird's tits?'

JOHN and PETE stare at the floor.

POBJOY (CONT'D)

I thought you two couldn't stoop
any lower after urinating in class
bins.

(pause)

The school secretary has letters
for you to collect and give to your
parents. Or Aunt.

(pause)

I'm suspending you both for a week.
Anything to say?

JOHN

(can't help himself)

Any chance I can have the magazine
back -

POBJOY

OUT!

The LADS leave. POBJOY picks up the magazine, starts
flicking through it. Nods his head in approval.

75

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

75

Close on the QUARRY BANK TIE being drawn up to JOHN's neck.

MIMI (O.S.)

John! You're going to be late!
Again!

76

EXT. MENDIPS -- MOMENTS LATER

76

JOHN leaves for school like normal. He turns left out of the
front gate. As soon as he's out of Mimi's range, he stops,
crouches down so he's hidden by the garden wall, and ducks
off in the opposite direction.

77 EXT/INT. JULIA'S HOUSE -- LATER

77

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

JULIA
Oh John! He's here! He's come
back! He walks amongst us again...

JOHN
(nervy)
Who?

JULIA smiles takes JOHN by the hand leads him inside - sits him down by the GRAMOPHONE.

JULIA
Jesus.

She puts the needle on a record. ELVIS launches into 'Heartbreak Hotel'.

ELVIS
*Well, since my baby left me, I
found a new place to dwell, It's
down at the end of Lonely Street...*
(pause)
Heartbreak Hotel...

JULIA gyrates, like the devil is being spurned from her body. JOHN listening - Jesus is talking to him.

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

JULIA thrusts the album sleeve into JOHN's hands. THE FIRST PICTURE OF ELVIS PRESLEY, eyes closed, mouth open, guitar slung, on the RCA VICTOR ALBUM - you couldn't get a more arresting picture of a Rock'n'Roller - timeless.

78 INT. WOOLTON CINEMA -- LATER

78

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

JOHN notes the effect this guy has on females of all ages, especially his Mother.

79 INT. CAFE -- LATER

79

JOHN and JULIA breeze into the buzzing cafe.

JOHN

He makes Bill Hayley look like a
fat copper.

JOHN swings his pelvis, Elvis style, with a pretend mic.
Sings a verse of 'Heartbreak Hotel'. Other CUSTOMERS look
on, bemused. JULIA impressed by JOHN's voice, its depth,
impact - the clarity.

JOHN suddenly plunges into mock screaming. Pulling his hair.
He faints into the soft seats.

JOHN (CONT'D)

Why couldn't God make me Elvis?

JULIA

He was saving you for you.

JOHN

(sarcastic)

Nice one, God. Cheers, pal.

(brightens up)

What d'you fancy doing tomorrow?
Town? Take the ferry to New
Brighton, the fair's on?

JULIA

What about school?

JOHN

What about it?

JULIA

You can't wag it everyday.

JOHN

Can't I?

JULIA gives him a knowing glance - Mimi. JOHN takes this in.
Needs to come clean.

JOHN (CONT'D)

I've been suspended.

JULIA

Oh, John.

Genuine disappointment from Julia.

JULIA (CONT'D)

What for?

JOHN

(shrugs)

This and that.

(CONTINUED)

79 CONTINUED: (2)

JULIA
But your uniform...?
(dawns on her)
You've not told Mimi, have you?

A guilty shrug.

JOHN
No point going through all her crap
if you don't have to.

JULIA blows out - this is heavy.

JOHN (CONT'D)
Can I weather the storm with you?
It's only a week, Mimi won't find
out... I promise.

JOHN - a big Lennon smile.

JOHN (CONT'D)
Go on Mum. Be a mate.

On JULIA in a conundrum.

80 INT. JULIA'S HOUSE -- LATER

80

JOHN's sits on the piano seat, facing JULIA, who sits on the
armchair with the banjo.

JULIA
Hold the pick -

JOHN
The what?

JULIA
The plectrum, it's called a pick.

JOHN
I thought it was called a plectrum.

JULIA
Just listen, smart arse. Hold it
like this. Your arm, horizontal
from the elbow, strum from the
wrist.

JOHN
(giggles)
'Strum from the wrist'...

JULIA
John, be serious or I'll phone Mimi
myself, tell her you're here.
We've made a deal remember?

(CONTINUED)

JOHN eyes her.

JULIA (CONT'D)
I want you to learn.

He nods meekly.

JULIA (CONT'D)
Now... just strum.

JULIA shows him how it's done.

JULIA (CONT'D)
Think rhythm. Try and hit all the
strings.

JOHN watching.

She passes the banjo to JOHN. He sits it on his lap, fingers it carefully. Takes the pick and starts strumming - all other sound falls away except the regular string rhythm which plays over...

81 INT. JULIA'S HOUSE -- DAY

81

MONTAGE of the SUSPENSION WEEK: -

JULIA showing JOHN how to play an 'A' chord, her fingers then drop down to 'C'. JOHN's intense concentration - she passes the banjo over again.

DISSOLVE TO - JOHN, practising alone, trying to hit the chords with his fingers - failing badly. In frustration he picks the banjo up like a sandwich - pretends to take big bites.

DISSOLVE TO - The next day, JOHN and JULIA sit on the settee, her fingers on his. Intimate, calming.

(As we progress through the montage so does the music, something is forming...)

DISSOLVE TO - JOHN sits in the kitchen, his fingers now working the chords. Totally lost in what he's doing. In the back, JULIA making them both a sandwich, whilst keeping a keen ear out for JOHN's work. Nodding her head to the rhythm.

We mix into '*Ain't That A Shame*' by Fats Domino.

DISSOLVE TO - the bathroom - JOHN's fingers, blistered and raw. JULIA applies a couple of plasters, no sooner are they on then JOHN quickly reaches for the banjo. Better acoustics. They both laugh, JULIA claps along.

DISSOLVE TO - JOHN playing the banjo, JULIA accompanying him on the piano. JOHN's first band.

(CONTINUED)

81 CONTINUED:

81

DISSOLVE TO - back to the original position, time shifted to the end of the week. JOHN plays the last notes of '*Ain't that a Shame*', which we now reveal is on the gramophone. He finishes. JULIA can't hide her delight, breaks out into rapturous applause, whistles.

On JOHN, thrilled. Montage Ends.

82 EXT. MENDIPS -- DAY

82

Establisher. A phone starts ringing.

83 INT. MENDIPS/HALLWAY -- DAY

83

MIMI answers.

MIMI
Woolton 2189.
(pause)
Yes, I'm well aware of who you are,
Mr. Pobjoy. What now?

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

84 INT. PETE'S HOUSE -- MOMENTS LATER

84

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

MIMI
Where is he?

PETE - crumbling

85 INT. JULIA'S HOUSE -- LATER

85

'*That'll Be The Day*' by BUDDY HOLLY on the gramophone - slowed right down so JOHN (on the banjo) and JULIA (piano) have a chance to jam along. The song is three-quarters through when JULIA looks over at JOHN, then something catches her eye. She freezes.

JOHN
(unaware)
C'mon Mum, you're missing it...

JULIA doesn't hear him.

JOHN (CONT'D)
Mum.

He follows her eyeline, sees MIMI standing at the front-door (which was open). She flicks her crocodile-eyes from JULIA to JOHN. JOHN looks back at JULIA, see she's crumbling, nervously fidgeting. BUDDY HOLLY drones on eerily...

BUDDY HOLLY
That'll be the day, that I die...

...then stops.

MIMI strides across the room, JULIA instinctively stands. MIMI's eyes boring into JULIA's soul. JULIA's eyes - full of fear - are fixed on the floor.

MIMI
You're aware of his school
situation I take it?

JULIA nods.

JOHN
(grasping)
Mum's been teaching me the banjo,
Mimi. I think I'm quite good at it!

MIMI
(fixes Julia)
You're such a great role model
Julia. What's next? Picking
pockets?

MIMI looks around the house - disgust.

MIMI (CONT'D)
(to Julia)
Look at it. Just one, big, common
mess.
(pause)
But you won't mess his life up,
hear me? I won't let you.

JULIA nods.

MIMI (CONT'D)
I mean it. Stay away. If you
really do love him, and I doubt
that, you'd stay away.

MIMI grabs JOHN's wrist - the banjo twangs to the floor. She drags him towards the front door. He half complies - then, at the threshold, he yanks his arm free.

Momentum takes MIMI a few steps down the path. She turns to JOHN - he looks guilty - the power of this woman.

MIMI (CONT'D)
JOHN!

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

(CONTINUED)

MIMI (CONT'D)

I mean it!

He is pinned to the spot. In a flash JULIA appears, drags JOHN back inside and SLAM! The front door is shut, the lock turned.

MIMI staring at the door. The SHOCK. Then the ANGER bubbling up. She takes strides to the door as though about to pummel it down - at the last second she about-turns, walks down the path and away. Keeping it all inside. Pent up... but the moisture in her eyes seeps out.

86 INT. JULIA'S HOUSE -- DAY

86

JULIA sits, protective arms around JOHN's neck, clasping tight. Both are in fear of what they have unleashed.

87 INT. JULIA'S HOUSE -- LATER

87

EVERYONE sits round the dining table eating fish and chips. JOHN making the GIRLS laugh with grotesque funny faces. BOBBY sits on a make-shift wooden box, just manages to get his legs under the small table.

JULIA pours the last of the teapot into JOHN's cup.

BOBBY casts a sly glance at JOHN.

88 INT. JULIA'S HOUSE/LITTLE JULIA'S BEDROOM -- NIGHT

88

JOHN - sits in Little Julia's bed, in one of Bobby's nightshirts. He takes in his new room - an alien environment. JULIA comes in with a glass of milk, sits on the edge of the bed.

They gaze at each other. The routine of a Mother putting her Son to bed new to them.

JOHN

I've stolen Little Julia's bed.

JULIA

(smiles)

She's your sister... she's happy
you're here.

JOHN nods appreciatively. Builds himself up for the next question.

JOHN

How long can I stay?

JULIA

I need to talk with Mimi. If
she'll listen...

(CONTINUED)

88 CONTINUED:

88

There's worry in her face. She kisses his forehead, holds him tight.

89 INT. SHABBY TOWN-HOUSE (RECURRING DREAM) -- DAY 89

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

5YR OLD JOHN
Mummmeeeyy!!

He tugs at the handle with all his might.

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

But it never opens.

90 INT. JOHN'S SISTERS BEDROOM -- NIGHT 90

JOHN flicks his eyes open from the dream. Immediately aware of arguing voices from downstairs.

BOBBY (O.S.)
Are you listening to me, Julia?
Are you?

JULIA (O.S.)
Yes!

BOBBY (O.S.)
Well, look at me. I'm right here,
talking! Words, coming out of my
mouth.

91 INT. JULIA'S HOUSE/UPSTAIRS LANDING -- NIGHT 91

JOHN creeps to the top of the stairs.

92 INT. JULIA'S HOUSE -- NIGHT 92

BOBBY, whiskey in hand, circles JULIA.

JULIA
I'll get a job.

BOBBY
Then who looks after our girls, eh?

JULIA
Part-time. I'll ask at the cafe.

BOBBY
(taps her head)
You're in 'Julia-la-la-land' again.

JULIA

Please.

BOBBY

It'll be too much for you to cope with. Everything'll start getting too much *again*, and I'll lose you *again*... and I need you. The girls need you.

JULIA

And I need John.

JULIA starts crying.

JULIA (CONT'D)

I'm his mother.

Beat.

BOBBY

Yes you are. And no, you're not.

JULIA

Don't say that!

BOBBY

Mimi's been caring for him since he was four years old.

JULIA

I never wanted that!

BOBBY

But that's how it's worked out...

Mimi, she needs John.

(pause)

We've got the girls to think about.

BOBBY takes her into his arms.

BOBBY (CONT'D)

John'll be OK. He has been so far.

BOBBY kisses her face, then her lips. She responds.

BOBBY (CONT'D)

We'll sort something out with Mimi.
An arrangement.

JULIA

Promise.

BOBBY

Promise.

(CONTINUED)

92 CONTINUED: (2)

92

The kissing becomes more passionate.

93 INT. JULIA'S HOUSE/UPSTAIRS LANDING -- CONTINUOUS 93

JOHN - bows his head into his knees. Game over.

94 INT. JULIA'S HOUSE/JULIA JUNIOR'S BEDROOM -- LATER 94

JOHN awake in bed. From next he door hears the mattress springs squeak as JULIA and BOBBY make love. JOHN buries his head under the pillow to try and drown out the noise.

95 INT. JULIA'S HOUSE/KITCHEN -- MORNING 95

LITTLE JULIA and JACKIE eat breakfast with BOBBY. JULIA is at the sink, washing up.

JOHN walks in, dressed in his school uniform. He looks tired, red-eyed, anger and hurt just below the surface.

JOHN
I think I'll just go... It's wrong
taking Little Julia's bed...

BOBBY nods understandingly. JULIA doesn't turn round, can't. JOHN's eyes bore into her back.

JOHN (CONT'D)
Thanks for the banjo lessons,
Julia.

JOHN leaves, slamming the door behind him. JULIA takes a moment, then suddenly swings around, makes after him. BOBBY stands, holds her back.

BOBBY
Let him go, honey. Let him go.

96 INT. MENDIPS/MORNING ROOM/KITCHEN -- LATER 96

MIMI, staring out of the window, smoking, having hardly slept. JOHN appears in the doorway. He avoids eye-contact.

MIMI
Any more lies you want to tell me?

JOHN shakes his head.

MIMI (CONT'D)
(deep breath)
I'll make you some breakfast.

MIMI heads into the kitchen - takes a moment on her own. Closes her eyes, we see her joy.

JOHN

I'm gonna start a rock'n'roll band.

MIMI (O.S.)

The devil's music they're calling
it.

JOHN

I need a guitar.

MIMI pops her head round the door, ignoring the last comment.

MIMI

Exams coming up too. Let's find
time for those, shall we?

He holds her stare.

JOHN

I will if someone finds me a
guitar.

JOHN floats a Lennon-esque smirk Mimi's way.

97

INT. LIVERPOOL CITY CENTRE/VARIOUS -- DAY

97

Saturday morning.

JOHN and MIMI get off a bus outside the colossal Graeco-Roman
ST. GEORGE'S HALL, on Lime Street.

CUT TO - them heading past the imposing 18th Century WALKER
ART GALLERY and circular PICTON LIBRARY. Buildings that show
Liverpool was once the capital of the world.

CUT TO - them walking past thriving pubs on MATHEW STREET -
including THE CAVERN and THE GRAPES.

CUT TO - they head into a shop, FRANK HESSY's, its windows
full of guitars.

98

INT. FRANK HESSY'S MUSIC SHOP -- DAY

98

A goldmine of guitars. The shop is full of YOUNG CUSTOMERS -
the skiffle craze biting. JOHN sits with an acoustic guitar
in his hands, showing an unimpressed MIMI what he can do.

JOHN

Four chords, that's rock and roll.
Simple.

MIMI

Do you have to be simple to like
it?

JOHN

See! Funny. Well done.

(plays on)

It comes from blues and gospel... a
bit of country... cotton pickers'
music from the deep south.

THE SHOP GUY steps in.

SHOP GUY

The 'Egmond Acoustic' bangs out a
solid tune out at a good price.
Guaranteed not to split.

MIMI

'Good price' you say?

SHOP GUY

Eight pounds four shillings.

MIMI balks, but looks at JOHN, all excited. She nods 'We'll
take it'.

SHOP GUY (CONT'D)

We have a credit system -

MIMI

- Cash. In full.

(to John)

Don't say I don't buy you anything.

JOHN

(to Shop Guy)

She never buys me anything.

SHOP GUY smiles, takes the guitar to the counter. JOHN
steals a kiss on MIMI's cheek who peps up, like she's been
pleasantly electrocuted.

INT. QUARRYBANK/TOILETS -- DAY

PETE, ERIC and LEN and the geeky ROD have taken over the
boys' toilets. All smoking, except ROD. JOHN enters.

JOHN

You lucky, lucky boys!

Goes to comb his Duck's Arse haircut in the mirror, realises
it's already perfect. Lights up. Big drag. He is more
focused, driven, then we've seen him so far.

JOHN (CONT'D)

You've been picked to be in my
band.

They all look perplexed.

ERIC

Er... None of us know how to really
play in a band...

(looks around)

I don't.

JOHN

It's a skiffle band. You don't have
to know... What's important is I've
chosen you.

(beat)

Eric, you've got a guitar, right?

ERIC shrugs a nod.

JOHN (CONT'D)

Len, T-Chest bass.

LEN

What the fuckinell's that?

JOHN

It's an empty tea-chest with a
broom handle and string. It's
easy, you just do a bit of this-

JOHN just wiggles his finger a bit.

JOHN (CONT'D)

Pete, washboard, nick the one from
your Mum's kitchen.

(pause)

Rod, banjo. A banjo previously
owned by a pro musician Rod was
telling me..

The OTHERS stare at ROD.

ROD

My Uncle was a busker.

JOHN

You'll be great. It's in your
blood.

(pause)

All we need is someone with a drum
kit.

LEN

There's a lad called Colin, lives
behind me.

JOHN

Two arms? Hands?

(CONTINUED)

LEN

Think so.

JOHN

Tell him he's in. First band
practice Thursday at 6, Pete's air
raid shelter. Any questions?

ROD

Er... do we have a name?

JOHN

Yes, Rodders, we do!

JOHN whips out a graffiti marker pen.

JOHN (CONT'D)

We are -

JOHN scrawls 'THE QUARRYMEN!!!' On the washbasin mirror.

100

EXT. ST.PETER'S CHURCH -- DAY

100

The sun shining like good news. Hear the BRASS BAND of the
CHESHIRE YEOMANRY.

TITLE CARD: 6TH JULY 1957

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

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

101

EXT. ST. PETER'S CHURCH FIELDS -- CONTINUOUS

101

JOHN and THE QUARRYMEN gathered round the back of a flat bed
LORRY.

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

JOHN

Right then. Are we ready to do
this, boys?

There are mumbles of "yeah".

JOHN (CONT'D)

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

QUARRYMEN

YEAH!

(CONTINUED)

101 CONTINUED:

Beat.

JOHN
(blows a smoke ring)
Let's do it then.

JOHN lets THE QUARRYMEN file up onto the flat-bed lorry, which is serving as the stage. John pats each member on the back in encouragement.

102 EXT. ST. PETER'S CHURCH FIELDS -- MOMENTS LATER 102

THE QUARRYMEN take up their positions on the stage, JOHN at the front. He takes a moment to gather himself, then steps up to the microphone.

JOHN
Tea down! Cake in your cake-holes.
Hide your daughters with your
precious stones. COZ WE ARE THE
QUARRYMEN!

JOHN scans the field - a genteel picture of Englishness.

JOHN (CONT'D)
(to the band)
Maggie May.

They launch into this track about the famous Liverpool prostitute. JOHN loving the irony as CHURCH PEOPLE cross in the background, oblivious.

103 INT. TEA-TENT -- CONTINUOUS 103

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

Curious, MIMI follows them.

104 EXT. ST. PETER'S CHURCH FIELDS -- CONTINUOUS 104

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

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

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

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

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

JOHN
Cheers... Maggie May. A talented
girl, bit out of my price range.

MIMI turns her head and sees JULIA standing in the audience
with the GIRLS. JULIA returns MIMI's gaze, smiles
hopefully... but MIMI looks straight through her.

JOHN (CONT'D)
Next one's by The Del Vykings...

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

IVAN VAUGHN jogs across the field with a BABY FACED, QUIFFED-
UP 15 YEAR OLD in a white sports jacket and pink carnation -
this is PAUL MCCARTNEY.

They hit the periphery.

IVAN
(excited)
That's Lennon... Johnny Boy. He
can batter that lad Jimmy Tarbuck,
y'know.

PAUL nods, impressed, studying JOHN like a trainspotter. How
he plays the guitar, how he holds it, how he sings.

IVAN (CONT'D)
Not bad, eh?

PAUL
(casual)
He's making the words up.

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

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

IVAN
Everyone! Paul, mate of mine from
school.

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

IVAN (CONT'D)
Paul plays too.

JOHN
With himself?

Guffaws from the OTHERS.

JOHN looks at PAUL for the first time, sees he looks a bit like Elvis.

JOHN (CONT'D)
(gets up)
I'm John.

PAUL
Paul.

JOHN
I know. Wanna beer?

PAUL
Tea?

JOHN
All out of tea.
(sizes him up)
Not a 'tall Paul' are you.

PAUL
Tall enough.

JOHN
Did you watch us play?

PAUL
Yeah.

JOHN
And?

PAUL
Yeah.

JOHN
Yeah, what?

PAUL
Yeah, you were alright.

JOHN looks at PAUL in slightly pissed indignation -
'alright'?

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

JOHN hands him his guitar.

(CONTINUED)

JOHN (CONT'D)
How 'alright' are you on one of
these?

PAUL
(shrugs)
Alright.

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

PAUL (CONT'D)
(dismissive)
I've got a Zenith.

JOHN
That's nice.

Paul strums it once.

PAUL
Out of tune.

JOHN
I normally take it to this bloke -

PAUL
(cuts in)
Want me to do it?

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

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

PAUL (CONT'D)
(finishing tuning)
Any requests?

JOHN
Beethoven's 5th?

Half smiles.

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

Mid song, Paul becomes aware of beery breath. A quick look,
he sees JOHN shortsightedly studying the way his fingers hit
the chords. JOHN gives him a quick Lennon smile.

PAUL finishes.

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

JOHN (CONT'D)
'Alright' that.

PAUL
Cheers.

JOHN
How old are you?

PAUL
Fifteen.

JOHN
When?

PAUL
Last month.

JOHN takes this in, sneers.

PAUL (CONT'D)
I can do Little Richard -

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

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

JOHN
Ta ta, then.

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

THE QUARRYMEN stare at JOHN in disbelief.

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

MIMI
You and this band, The Quarryboys.

JOHN
'-men'.

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

JOHN
We are.

MIMI
That wasn't messing about out.
That was performing.

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

MIMI
Don't be sarcastic John, please.

JOHN
(pause)
Did you like it?

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

JOHN - a compliment! He heads off upstairs.

MIMI (CONT'D)
John.

JOHN turns back.

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

A big deal for MIMI to say - JOHN knows it.

JOHN
(pause)
Cheers, Mimi.

MIMI
'Cheers'? Do we live in a Pub?

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

PAUL riding his bike over the course, toggled out in his SCOUT
UNIFORM.

108 CONTINUED:

PETE (O.S.)

Paul!

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

PETE (CONT'D)

(out of breath)

I saw you... and...

(blows out)

...anyway... John was thinking,

(deep breath)

About you, and stuff, and was wondering if maybe you'd like to join up... like, join The Quarrymen.

PAUL thinks.

PAUL

John asked?

PETE

His idea... he said first person to see you, ask. So...

Beat.

PAUL

(like it's a bind)

Oh, alright then.

109 INT. MENDIPS/HALLWAY -- DAY

109

The doorbell ringing - too keenly for MIMI's liking. She opens up. PAUL stands on the doorstep, guitar slung over his back.

MIMI

John! Your *little friend* is here!

Hear the rumbling of feet from upstairs.

MIMI (CONT'D)

Can't you go fishing? Like normal boys?

PAUL has no idea how to respond to that. Mimi wanders off down the hall.

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

110

PAUL and JOHN, strapped, sit opposite each other, their guitar-playing a mirror image. PAUL teaching JOHN some new chords, friendly and gently.

(CONTINUED)

110 CONTINUED:

JOHN, every bit the studious learner, tries but struggles.

JOHN
Bollocks. Hang on a sec.

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

JOHN (CONT'D)
What?

PAUL shrugs. JOHN has another go at the chords.

PAUL
Good, now add E minor.

JOHN plays the chords - 'Blue Moon'... PAUL joins in with his guitar. JOHN starts to sing the words in the style of Elvis. The beat gets faster and faster. Feet start stomping. PAUL joins in, singing.

THE HARMONY IS INSTANT.

111 INT. MENDIPS/LIVING ROOM -- CONTINUOUS 111

MIMI trying to read but the noise has shattered any peace. The vibrations from the foot stomping shudders the BEST CHINA on the shelves almost to the point of wobbling off.

MIMI
JOHN!!

112 INT. MENDIPS/PORCH -- MOMENTS LATER 112

JOHN and PAUL are being shepherded into the porch by MIMI.

PAUL
This is better anyway... for the acoustics. Thanks.

MIMI looks at PAUL like he's taking the piss. He's not, he's deadly earnest. She shuts the door on them.

JOHN
So Mummy's gonna be cool when she finds out Baby Paul wants to be Elvis?

PAUL
She's dead. How about yours?

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

JOHN looking for sadness in Paul's face. Finds none.

PAUL
I know, I've met her.

JOHN
(confused)
When?

PAUL
Seems pretty strict.

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

PAUL
Oh... right.

PAUL's not sure whether to push that one.

PAUL (CONT'D)
Y'know what we should do? Write our
own stuff.

JOHN nods. Thinking.

JOHN
I write stuff.

PAUL
Songs?

JOHN
Poetry. Stories.

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

JOHN
You written any?

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

JOHN
Elvis doesn't write his own songs.

PAUL
Yeah, but Elvis is Elvis.

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

112 CONTINUED: (2)

PAUL
What?

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

PAUL
It's the only thing that's real to
me. In an unreal way.
(confused smirk)
Know what I mean?

JOHN - totally the same.

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

JOHN - a wry smile.

JOHN
It's all part of it!

PAUL
Part of what? Being a dick?

They have a small friendly stand-off.

JOHN starts playing and singing 'Ain't that A Shame' by Fats
Domino. PAUL joins him. Escaping in music.

113 EXT. NORRISS GREEN SOCIAL CLUB -- NIGHT 113

A shabby concrete block.

THE QUARRYMEN (O.S.)
Gonna find her, gonna find her...

114 INT. NORRISS GREEN SOCIAL CLUB -- NIGHT 114

THE QUARRYMEN singing 'Searchin' by The Coasters.

THE QUARRYMEN
*Yeah, I've been searchin', A-a
searchin'...*

JOHN and PAUL stand at the front of the stage. The band all
wear WHITE SHIRTS, BLACK TROUSERS and BOOTLACE TIES. However,
PAUL stands out with his WHITE SPORTS JACKET.

PAUL - nervous as he plays. Clammy hands.

JULIA stands right at the front of the crowd, trying to catch
JOHN's eye - him avoiding it.

(CONTINUED)

The song finishes to decent applause.

JOHN PAUL

Thanks, guys. Thank you.

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

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

PAUL
Thanks, John. Kind words.

JOHN
...I didn't mean them.

The AUDIENCE laugh. PAUL more nervous. He counts the band in, opens up with the difficult guitar riff - they get rocking - but suddenly Paul's playing breaks down.

PAUL
(off mic)
Shit.

Sweat beads forming on his forehead. JOHN looks out at the unimpressed AUDIENCE.

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

Laughs.

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

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

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

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

PAUL
OK. I'm right.

(CONTINUED)

114 CONTINUED: (2)

JOHN
Yeah?

PAUL
Yeah.

THE QUARRYMEN open up again. PAUL - heavy concentration - this time he hits past breakdown point. By mid-song he's in THE ZONE.

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

JOHN, noticing.

115 INT/EXT. NORRISS GREEN SOCIAL CLUB/BACK STAGE -- LATER 115

JOHN helps COLIN carry his drum kit down the corridor. As he nears a bend, he overhears Julia chattering. Reveal JULIA talking to PAUL.

NIGEL WHALLEY, a scruffy, slightly clueless looking kid, is acting as the band's manager, handing out wages to a chuffed ROD and LEN.

JULIA
(spots him)
John, hi!

JOHN ignores her, gets his money from NIGEL.

JOHN
And the rest?

NIGEL
Hang on a sec.

NIGEL rummages in his pockets, produces two fingers.

JOHN
You're sacked.

JULIA
Just wanted to say I was blown away
-

JOHN
- Bit windy in there. Can't stop,
got a bus to catch.

JOHN heads out without saying goodbye. PAUL - embarrassed. JULIA - puts a brave face on.

116 INT. MENDIPS/MORNING ROOM -- DAY 116

The grandfather clock showing "12:40".

(CONTINUED)

116 CONTINUED:

116

MIMI sits at the table, pensive. A bowl of soup sits in front of her - untouched. JOHN steams in through the backdoor.

JOHN
(on the move)
Just practicing. Be quiet as poss.

He heads upstairs.

117 INT. MENDIPS/JOHN'S BEDROOM -- MOMENTS LATER 117

JOHN walks in, stops, sees the bed is empty. No guitar. He has a good search. Nothing.

118 INT. MENDIPS/MORNING ROOM/KITCHEN -- CONTINUOUS 118

MIMI taking a sip of soup as JOHN rushes downstairs.

JOHN
(agitated)
Where is it?

MIMI slowly takes another mouthful.

JOHN (CONT'D)
Mimi, where's my guitar?

She produces the a LETTER from her lap, throws it at him. JOHN picks it up, sees it's his EXAM RESULTS. He looks - all D's.

MIMI
You promised me hard work. Lie and cheat all you want with others, do it with me, expect consequences.

JOHN
Where is it?

MIMI
I've sold it.

JOHN
You can't!

MIMI
I can and I have.

JOHN
But... the band! We've got gigs! Tomorrow night!

MIMI
I don't care about the band. I care about you.

(CONTINUED)

118 CONTINUED:

JOHN
This is 'caring'?

JOHN starts filling up. Mimi fixes him with a stare.

MIMI
Congratulations, John, you're a failure. Perhaps you should go and celebrate with your mother and father.

JOHN
(suddenly vicious)
Fuck off, Mimi!

MIMI's eye's pierce into him.

MIMI
What did you say?

JOHN
I said FUCK OFF!

JOHN rushes out of the house in a headspin.

119 EXT. MENDIPS -- CONTINUOUS 119

JOHN in a daze, tears come and go with intermittent bursts of anger. He boots the gate open, mutters under his breath. He looks at MENDIPS - spits in its general direction. Runs off down Menlove Avenue.

120 INT. FRANK HESSY'S MUSIC SHOP -- LATER 120

JOHN inside the shop, his beloved GUITAR up for sale in the second hand section for £5.

SHOP GUY
Help you, mate?

JOHN shakes his head, no money.

121 EXT. JULIA'S HOUSE -- LATER 121

JULIA swings open the front door. Reveal JOHN, his eyes red but no tears, he makes no eye-contact.

JOHN
I need five quid.

JULIA
Oh, John -

JULIA tries to hug him. JOHN steps back.

121 CONTINUED:

JOHN
No! No, 'Oh John's'. No 'dreams
coming back'. I need five quid now
- so will you give it me or not?

JULIA
That's a lot -

JOHN
- Yes or no!

JULIA shocked, knows she has no choice. She steps inside for her purse - opens it, finds a FIVER. JOHN snaps it out of her hand and storms off down the path.

122 INT. MENDIPS/HALLWAY/LIVING ROOM -- NIGHT 122

JOHN walks in with his GUITAR, heads straight upstairs, then stops. Beefs his chest out, enters the living room. Reveal MIMI sitting, knitting - she doesn't look up.

JOHN
So... I got it back. My guitar.

Nothing from Mimi, which winds JOHN up even more.

JOHN (CONT'D)
Yeah, Mum bought it for me.

JOHN heads out. MIMI's face drops, she stops her knitting. The threat of Julia back to burn.

123 INT. CASBAH CLUB -- NIGHT 123

Another QUARRYMEN gig. The CROWDS building. JOHN and PAUL and the LADS finish off a high-tempo cover of 'My Bonnie' to eager applause. Standing at the front with all the YOUNG GIRLS is a YOUNG GAUNT LAD, his hair piled high, an intense, stern look. He keeps his eyes fixed on the stage. Processing.

124 EXT. CASBAH CLUB/BUS-STOP -- LATER 124

Post gig. THE QUARRYMEN loading up gear on the bus.

125 INT. BUS -- MOMENTS LATER 125

JOHN on the back seat of the bus, eating a BIG BAG OF CHIPS, smoking at the same time. Other QUARRYMEN sit nearby. OTHER BANDS, who have appeared on the same bill, sit in groups elsewhere. Can't budge for guitars and washboards.

PAUL appears, tailed by the YOUNG GAUNT LAD, sits on the seat in front of JOHN.

PAUL
John... George.

GEORGE takes a handful of JOHN's chips - no hello. JOHN not sure whether to like him, or lay him out - realises he's just a kid.

JOHN

Does your mother know you're out, George?

PAUL

He should be in the band.

JOHN

No room at the inn. The baby quota's filled by you.

PAUL

Show him, George.

JOHN

Show me what? Magic tricks? With rabbits?

PAUL

The magic's there, yeah.

GEORGE grabs PAUL's guitar, launches into 'Raunchy' by Bill Justis. As he plays, zoom in on GEORGE's magical hands..

MIX TO

...his hands still playing 'Raunchy'.

Pull out to reveal GEORGE on stage with THE QUARRYMEN, JOHN belting out the lyrics, tearing the place up - and the AUDIENCE, BIGGER and LOUDER. They finish to HUGE APPLAUSE. JULIA jumping up and down at the front.

JOHN, PAUL and GEORGE exchange big grins. GEORGE IS FUCKING GREAT.

GEORGE

(deadpan)

Abracadabra, eh John?!

JOHN

Where's the fuckin' rabbits?

Chucks him a wink.

Backslapping and beer. JOHN sits stripped to the waist, smoking - taking the scene in. His band, his creation, DOING IT.

Then he sees JULIA, prancing around, hugging bemused band members - PETE, NIGEL, an extra big one for GEORGE. Then PAUL get his smothering hug.

JULIA
(shouts to all)
We've got to celebrate this! It's
all happening! John's birthday
next week so double whammy. Party
at mine Saturday, OK?

PETE
Can we get boozed up?

JULIA
Only if I can!

NIGEL
What about birds, Mrs. Lennon?

JULIA
As many as y'want... just remember,
I've got a boyfriend.

PAUL
What d'you think, Johnny boy?!

All eyes on him. A long pause.

JOHN
I think... I need a piss.

He gets up and heads off. JULIA - crestfallen.

JOHN stands up to a urinal - mid piss. PAUL comes in, leans
by the wash basins, stares.

JOHN
Y'need a ticket to watch.

PAUL doesn't respond. JOHN zips up, heads to the basins,
washes his hands. PAUL still staring.

PAUL
It's a bit hard for me to see you
treat your Mum like that.

JOHN
Coz yours is dead?

PAUL shakes his head at JOHN's crassness - but he's right.

128 CONTINUED:

PAUL
If you don't want her hanging
around do something about it. The
band are getting uncomfortable...

PAUL walks out. JOHN running this through his mind.

JOHN
(mutters)
My fucking band, y'mean.

129 EXT. ALLERTON GOLF COURSE -- NIGHT 129

JOHN and PETE wandering over the fifteenth green. Beers and
cigs. JOHN is wound up, nervous.

PETE
...it's the police or the navy.
Dad's giving me no other choice...
bastard...

PETE stops by the flag.

PETE (CONT'D)
Greens need watering.

Unzips his jeans. Starts pissing.

PETE (CONT'D)
Imagine me... copper's tit on my
head - nicking people... like
you...

PETE realises JOHN's not listening.

PETE (CONT'D)
I wear my mum's knickers Tuesdays
and Thursdays.

JOHN takes a hard drag of his cig.

PETE (CONT'D)
We don't have to go...

JOHN
Zip up, we'll be late.

JOHN sets off walking with intent. PETE has to catch him up.

'Hound Dog' by Elvis strikes up.

130 INT. JULIA'S HOUSE -- NIGHT 130

THE PARTY. The house FULL of QUARRYMEN, GIRLS, JACKIE and
LITTLE JULIA, BOBBY, NEIGHBOURS. GEORGE sits glued to the
TV, the sound turned down. BOOZE flows. MUSIC LOUD.

(CONTINUED)

JOHN stands with PETE, but his eyes are fixed on JULIA, who's squirreled away with PAUL in the kitchen.

PETE

Are you gonna let the rest of the
lads know?

JOHN

(not listening)
Eh?

PETE

About my decision.

JOHN ignores him, heads over to the kitchen. PAUL is playing the guitar, mid song - '*I Lost My Little Girl*', the first song he ever wrote. JOHN sinks more ale. He finishes.

JULIA

Oh, Paul... beautiful... just...

JOHN bristles.

JULIA (CONT'D)

You wrote that for her, didn't you?
Your mother...

PAUL

Er -

JULIA

- awful... taken away from you at
such an early age.

JOHN

She had cancer. What's your excuse?

JULIA gets the jitters.

JULIA

Need to change the music.

She brushes past JOHN and goes into the lounge. JOHN gives PAUL a sarcastic grin.

"HAPPY BIRTHDAY" in full flow. BOBBY, JULIA and THE GIRLS come out of the kitchen holding a big jam sponge cake, 17 candles on top. JOHN looks at JULIA - she's full of nerves. He blows out the candles.

PETE

Giz a few words, Johnny-boy.

JOHN
'Cock', 'Balls'. 'Arse', always a
favourite.

Laughter.

ALL
Speech! Speech!

JOHN
(Churchill voice)
We shall fight them on the beaches,
we shall them fight on the landing
grounds, we shall fight Garston
Teds on a Saturday night at Wilson
Hall.

(he laughs)
Well, ta for turning up, you're
very special to me - in that I hate
you all equally.

(eyes Julia)
Apart from you, Mum, obviously.
Thanks for all this. Big clap
folks. Julia

Applause rings out. JOHN focuses on JULIA who smiles tightly.

JOHN (CONT'D)
And my band, what can I say... You
really are there for me; never on
time; usually looking like a pile
of shite, but nevertheless there...
or thereabouts.

Laughs from his audience.

JOHN (CONT'D)
(American accent)
So tell me, where we goin', boys?

QUARRYMEN
(American accent)
To the toppity top, Johnny.

JOHN
That's right to the
(Queens accent)
"Toppity of one's topness". Except
- the boy Shotton wants out.

There are 'Nos' and 'Boos' from the room.

131 CONTINUED: (2)

JOHN (CONT'D)
Apparently washboard players don't
get enough chicks and he feels like
a pansy wearing his mum's sewing
thimbles.

More boos.

JOHN (CONT'D)
I know... A travesty.

Beat.

JOHN (CONT'D)
But true. C'mere, Spunkhead.

PETE wanders over - grinning. JOHN breaks the washboard over
PETE's head to big cheers and laughs.

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

More Laughter.

JOHN spots something - a beaming JULIA has her arm clasped
tight around PAUL's waist. But not only that, her hand rests
on his hip/buttock - patting it.

JOHN's face freezes over.

132 EXT. JULIA'S HOUSE -- LATER 132

JULIA smoking. JOHN joins her - a wild look in his eye.
Drunk. JULIA, nervy... jumpy.

JULIA
I wonder if someone's up there...
on Mars or something having a quick
fag like me, thinking 'We're not
alone'.
(beat)
Happy birthday, son, I'm very proud
-

JOHN rips the beer bottle cap off with his teeth.

JOHN
- Where's Dad?

JULIA is rooted to the spot.

JOHN (CONT'D)
They're called 'Dad's' right? Most
people I know have got one.

(CONTINUED)

JULIA
I don't think -

JOHN
- I do. *ThinkThinkThink*. That's
all I do.
(sarcastic)
Where's Daddy, Mummy? Alf. That's
his name, yeah?

JULIA nods.

JOHN (CONT'D)
Where's fuckin' Alf then?

JULIA
Please don't swear, John.

JOHN
Make you feel uncomfortable does
it?
(beat)
Try being me for the last seventeen
years. When everyone asks why your
Auntie's your Mum. Now that's
uncomfortable.

JULIA starts to cry.

JOHN (CONT'D)
Oh here we go. 'Who turned the
taps on?'

JULIA
Don't be horrible to me, John.

JOHN
Me being horrible to you? I see.
(scolding himself)
Horrible John. Naughty John. Poor
Julia.

JULIA
You promised you wouldn't ask these
questions. That was the deal.

JOHN
Sounds like the deal's off, doesn't
it?

JULIA tries to head back inside. JOHN blocks her way.

JOHN (CONT'D)
No running away. Not tonight.

JULIA

John!

JULIA backs off, walks round, small circles - distressed.

JOHN

Where is he?

JULIA

New Zealand... maybe... I don't know.

JOHN

Not round the corner? Like you were?

JULIA

He was in the Merchant Navy. Sailed out, never sailed in. No letters. No money.

JOHN

But you're still married?

JULIA

I'd divorce him if he turned up.

(beat)

Mama died, I was the only daughter left at home, looking after Pop. He was sick - dying - relied on me for everything. I had to work part-time. Look after you. Mimi helped out a lot. George adored you -

JOHN

So, you just gave me away?

JULIA

No! Mimi thought it was a good idea. A temporary thing.

JOHN

Temporary! I'm still fuckin' with her!

JULIA

I wanted you back. I always wanted you back.

JOHN

But I never got back, did I?

JULIA

She never gave you back.

JOHN

But surely... I mean..... I'm not
Mimi's to give... you're my mum.

JULIA can't answer.

JOHN (CONT'D)

It's Bobby, innit? It's him.

JULIA

(shakes her head)
He saved me. I was losing it.
(pause)
We tried to get you back...

JOHN

We!?

JULIA

...we did. We could only afford a
one bedroom flat, all had to sleep
in the same bed... and Bobby's not
your Dad... so Mimi - she got
social services... and they took
you and gave you to her...

JULIA trails off, stares into the black night.

JULIA (CONT'D)

(quietly)
Mimi can be so strong. She loves
you so much.

JOHN

More than you?

JULIA looks at him, the question valid, and it's killing her.
A yawning JACKIE pops her head around the door.

JACKIE

Mummy... I'm tired now..
(notices)
Are you sad again?

JOHN - guilty for pushing it so far. JULIA wipes her tears,
smiles brightly.

JULIA

Mummy's not sad. Look!

Points to her fake smile.

JULIA (CONT'D)

I'm coming in now, honey.

JULIA goes to embrace JOHN - but he holds back.

(CONTINUED)

132 CONTINUED: (4)

JULIA (CONT'D)
It was never meant to be like this.

She kisses his cheek, heads back inside.

JOHN steps back, looks at the house, not his house, never will be. Walks off down the street.

133 INT. JULIA'S HOUSE -- LATER 133

The party still jumping. JULIA comes downstairs from putting THE GIRLS to bed - looks for JOHN, no sign, stalks straight to the record player - takes the needle off.

JULIA
Everybody out! Now!

134 EXT. MENDIPS -- LATER 134

JOHN meanders up to the front gate.

135 INT. MENDIPS/DINING ROOM/MORNING ROOM/KITCHEN -- NIGHT 135

JOHN lets himself in. The house silent, lights on.

JOHN
Mimi?

He wanders down the hallway, smells food from the dining room. Goes in. On the table - a special birthday dinner. All cold. A Birthday Cake sits in the middle.

MIMI sits by the window, smoking - dressed up. FISHWICK stands, he was also invited.

FISHWICK
I think I'll just...

Leaves.

JOHN
You never said.

MIMI
It was meant to be a surprise.

JOHN looks genuinely upset.

MIMI (CONT'D)
I bought you something.

She nods to the corner A BRAND NEW HOFFNER GUITAR (electric). JOHN rushes over, grabs it - keeps looking over at MIMI, who stares out of the window.

JOHN

A Hoffner! Can't believe it...

MIMI

Why? Because I'm a witch?

JOHN puts it down, goes over, hugs her tight, with love.

MIMI (CONT'D)

You stink of booze.

JOHN

Mum threw a party for me.

MIMI breaks the hug. Starts clearing the table. JOHN - rejected again. Hardens. Dutch courage flowing.

JOHN (CONT'D)

She said things... Mum... About Alf.

MIMI stops.

JOHN (CONT'D)

And you.

MIMI's body tenses up, but she doesn't bite - takes the plates out to the kitchen. JOHN follows.

JOHN (CONT'D)

Dad couldn't care less about me and you never gave me back to mum when she wanted. Is that right?

MIMI plonks the plates in the sink, starts running the water.

JOHN (CONT'D)

I think she was trying to say you stole me. What d'you think, Mimi? Did you? Steal me?

MIMI washing up, mutters something under her breath.

JOHN (CONT'D)

What was that Mimi? Speak up.

MIMI

(explodes)

YES! 'I stole you'.

MIMI holds his eyes.

MIMI (CONT'D)

Is that what you want?!

Takes a moment to calm herself, but the anger boils over.

(CONTINUED)

MIMI (CONT'D)
Did she tell you *why* I 'stole' you?

JOHN
...things, stuff, to sort out.

MIMI
Like having another man's child?
Those sort of things?

JOHN, taken aback.

JOHN
Bobby's?

MIMI
No.

JOHN
...Alf's?

MIMI shakes her head. If he wants the truth, she's got it.

MIMI
Alf was away with the war. So
while the cat's away...
(pause)
Julia needed *action*. She always
has done. Do you understand what I
mean by action?

MIMI looks at JOHN - both don't want the word 'sex' to be
said. JOHN nods.

MIMI (CONT'D)
She found it on the back row of the
cinema with a young soldier.

MIMI seeing the effect she's having on JOHN. Warming to the
task, wanting to DESTROY JULIA in her quest to keep him.

MIMI (CONT'D)
So, you have another sister,
Victoria she's called.

JOHN
Where?

MIMI
The Salvation Army took her for
adoption.
(beat)
I suppose she was 'stolen' too.
Nothing to do with the fact Julia
was incapable. Oh no. Never
Julia's fault. How could it be?

MIMI shakes her head in disbelief.

MIMI (CONT'D)
I wanted you to stay with your
Mother, believe me. We were very
close, I only wanted to help. But
she never helped herself. Even when
your father came home to save their
marriage it made no difference.

JOHN looks up, shocked.

MIMI (CONT'D)
He turned up, wanting to see his
wife and son. Naturally. He begged
Julia to get back with him, get you
back, become a normal family again.

JOHN looks up. This is what he would have wanted more than
anything in the world - TO BE IN A NORMAL FAMILY.

MIMI (CONT'D)
So she told him to get lost.
Because the only thing that
mattered to Julia - was Julia.
(pause)
She'd moved on with Bobby - the
fact Alf was still her husband and
your dad was a minor irritant.

JOHN - his head spinning.

MIMI (CONT'D)
Anyway... he wasn't going that
easily. Alf.
(pause)
He had plans... for you.

JOHN looks up.

An indignant MIMI, in her early 40's, stands in-front of a
CURIOUS 5YR OLD JOHN. He cranes his neck to see ALF, his
estranged father, who is talking to MIMI.

MIMI (V.O.)
You were staying here for the
weekend, as usual, whilst your Mum
was out drinking. Alf turned up.
Said he would like to take you into
Liverpool for the day - shopping.

ALF gives MIMI money as compensation for her time. She
releases JOHN into ALF's arms.

136 CONTINUED:

MIMI (V.O.) (CONT'D)
He took you to Blackpool instead.

137 EXT. BLACKPOOL BEACH (FLASHBACK) -- DAY 137

MIMI
'Kidnapped' is a better
description.

A HAPPY JOHN eating an ICE CREAM on a DONKEY, being led by
ALF - an image that echoes John's recurring dream.

MIMI (V.O.) (CONT'D)
His plan? To take you off to New
Zealand. Emigrate.

138 EXT. SEAMAN'S MISSION (FLASHBACK) -- DAY 138

A distraught MIMI and spaced out JULIA wander up the steps.

MIMI
We had to go over to 'The Seaman's
Mission'. Ask if they knew where
Alf was...

139 EXT. SHABBY TOWN-HOUSE (FLASHBACK) -- DAY 139

The SAME RED HOUSE from John's dream.

MIMI
They had an address for a brother
in Blackpool.

Pull back to find JULIA and MIMI looking up at the house.

140 EXT. SHABBY TOWN-HOUSE (FLASHBACK) -- DAY 140

The front door is opened an inch by ALF. MIMI tries to barge
through but he blocks her out.

MIMI
I couldn't get in. He said this was
between him and Julia.

141 INT. CAFE OPPOSITE SHABBY TOWN HOUSE (FLASHBACK) -- DAY 141

MIMI
I had to sit in a cafe across the
road.

MIMI sits at a table by the window, her eyes fixed on the RED
HOUSE.

142 INT. SHABBY TOWN HOUSE ROOM (FLASHBACK) -- DAY 142

5YR OLD JOHN sits in THAT CHAIR, in THAT ROOM - looking up at ALF and JULIA.

MIMI

Alf pleaded with Julia again. To get back with him for the family's sake. Again she told him to get lost.

(pause)

But what then to do with you? Who did you want to be with?

ALF and JULIA stop arguing - they both look down at JOHN.

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

So in all their great wisdom they decided to ask a confused, frightened, five year old boy that very question?

Close on John.

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

And you said -

5 YR OLD JOHN

Daddy.

On JULIA as her world collapses. She collects her things, rushes towards the door. We recognise the sound of her heels on the floor from John's dream.

MIMI

So, knowing Alf was planning to take you to New Zealand. And knowing she would probably never see you again...

JULIA leaves the room.

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

Your Mother left.

143 INT/EXT. CAFE OPPOSITE SHABBY TOWN HOUSE (FLASHBACK) -- DAY 143

MIMI sees the front door open, immediately gets to her feet and sees JULIA coming out - but no John.

MIMI rushes across the road to JULIA, who keeps walking.

MIMI

Where is he?

(CONTINUED)

143 CONTINUED:

143

MIMI steps in front of her. JULIA looks back with guilty eyes.

JULIA
John doesn't want me.

ON MIMI - can't take this in.

144 INT/EXT. SHABBY TOWN HOUSE ROOM/HOUSE (FLASHBACK) -- DAY 144

5 YEAR OLD JOHN suddenly leaps out of his chair, heads to the door. Scrambling to get out.

5 YEAR OLD JOHN
MUMMY! MUMMY!

Finally a guilt ridden ALF opens it for him.

5 YEAR OLD JOHN (CONT'D)
MUMMY!

JOHN appears from the house. JULIA closes her eyes, then turns around.

5 YEAR OLD JOHN (CONT'D)
(sobbing)
Mummy! Mummy!

MIMI stares up at ALF who slowly heads back inside. The fight given up.

JULIA tries to smile at JOHN - but finds it hard. MIMI steps in, gently unfastens JOHN's arms from around JULIA's neck... and takes him in her own.

MIMI
That's when I 'stole' you.

145 INT. MENDIPS/BACK DINING ROOM -- NIGHT

145

JOHN staring at MIMI in disbelief.

MIMI
I'll never forgive her for walking
out of that house without you.
(beat)
I took you because she didn't.

The bottom line.

JOHN - can't take it anymore. All of this TRUTH, this HURT, these LIES, ANGER - everything suddenly boils over, he rushes past MIMI - nearly knocking her over.

146 EXT. MENDIPS/MENLOVE AVENUE -- NIGHT 146

JOHN sprints out of the house - down Menlove Avenue. He sits in the bus stop - hyperventilating. Mind racing at a thousand miles an hour.

Contra-zoom into his retina... and into John's animated world.

147 EXT. STREETS/JULIA'S HOUSE (ANIMATION) -- NIGHT 147

JOHN sprinting through the streets of Allerton and Springwood. Up the path to the house - boots the door open.

JOHN wrecking the house. JULIA screaming at him to calm down. THE GIRLS crying.

BOBBY launches himself at JOHN - they grapple on the ground. JOHN gets the better of him - pins him down, smashes his fist into BOBBY's face.

148 INT. JULIA'S HOUSE -- NIGHT 148

JOHN freezes. Dazed. BOBBY beneath him. All the animation in his head has ACTUALLY HAPPENED.

Confused - he sprints out of the house.

JULIA

Bobby!

BOBBY half gets up, nursing a bloody nose. JULIA sets off after JOHN.

BOBBY

Julia!

But she's gone.

149 EXT. CALDERSTONES PARK -- LATER 149

JULIA wandering through the deserted park.

JULIA

John! I know you're in here!

She keeps walking. Searching.

JULIA (CONT'D)

John, please! I'm your mother!

JOHN (O.S.)

And Victoria's mother...

JOHN appears from the black.

JOHN (CONT'D)
...the other kid you gave away.

Calmer but still psyched. He keeps his distance. JULIA gulps in the name - Victoria.

JULIA
Just come here, luv. Just let me -

JOHN
- I'm coming nowhere near you ever again.

JULIA
It wasn't my choice! They made me!

JOHN
Never your fault, is it?

JULIA
No!

JOHN
My mother fucks blokes. Lots of them.

JULIA
That's not true. This is Mimi twisting it -

JOHN
- And I got in your way.

JULIA
No-no-no..
(deep breath)
No.

JOHN
Alf wanted us back. You and me.
You didn't care.

JULIA
No, he didn't want us. He didn't care.

JOHN
Then why did you leave me in Blackpool?

JULIA
What?

JOHN
You remember. Blackpool! I was five years old!
(MORE)

149 CONTINUED: (2)

JOHN (CONT'D)
He was taking me to New Zealand.
And you just fucked off.

JULIA
I wasn't going to leave you.

JOHN
You walked out of the room!

JULIA has no answer - she starts shaking.

JULIA
Yes, yes I did. But I was ill. I
get ill, and I'm not myself...

JOHN
So you left because you were *ill*?

JULIA
Everything goes mad! I don't think
straight! I don't sleep! I've
seen doctors, they don't know...
don't understand.

JULIA approaching hysteria.

JULIA (CONT'D)
I was never going to leave you.

JOHN
For twelve years I've prayed for
you to come back. That's all I've
wanted, my mum back... because I
thought you wanted *me* back.

JULIA
I did! I did! But *she* had you...
and she wouldn't let go! Mimi
didn't want children with George.
So she manipulated me to get you!

JOHN's mind can't take anymore, he walks off.

JULIA (CONT'D)
John!

JULIA runs after him, grabs him round the waist, JOHN
forcibly picks her arms off - she drops to the ground. He
keeps walking.

JULIA (CONT'D)
John, come back!
(beat)
Please don't leave me! Not now!
I'm sorry about Blackpool, about
everything!

(CONTINUED)

JULIA alone, the words suddenly coming thick and fast.

JULIA (CONT'D)
I'm here now, I'm here. I never
meant to leave you. Please... I
love you, John. I love you. I'm
here.

JOHN slowly returns. Looking down on his broken mother. Can't leave her like this. He helps JULIA up from the ground - they sit on a bench, JULIA hysterically crying, head in his lap.

JULIA (CONT'D)
(over and over)
I'm sorry, I'm sorry, I'm sorry.

JOHN gently strokes her hair, like a mother would a son.

150 EXT. MENDIPS -- NIGHT

150

JOHN ducks back, sees MIMI staring out of the front room, looking for him. Worried

He checks his watch - "11.30".

She briefly turns away. JOHN jumps the fence and heads to the back garden.

151 EXT. MENDIPS/BACK GARDEN -- NIGHT

151

JOHN, sits up in his tree house, waiting for the house lights to go off. Mimi avoidance. TITCH, the GINGER CAT, joins him.

JOHN
Alright Titch, mate... What's that?
A happy birthday? Nah, bit of a
stinker to be honest...

JOHN reaches over, finds a bottle of whiskey stashed away.

JOHN (CONT'D)
Still got time though.

Undoes the top, takes a long swig. THE KITCHEN LIGHT turned on, MIMI stands at the sink washing tea mugs. Soon FISHWICK joins her. See them talking, Mimi looking upset. FISHWICK forcibly takes her arms, puts them round his waist, gives her a comforting hug.

JOHN's eyes widen.

MIMI kisses FISHWICK, not a first kiss, a kiss with history.

They embrace again, comforting, then leave, turning the light off.

151 CONTINUED:

151

JOHN keeps staring... then starts chuckling - the madness of it all, him, everyone, the world - it's all FUCKING MAD! He falls back onto the treehouse floor, takes a huge swig from the whiskey bottle.

152 EXT. ALBERT DOCK BENCH -- MORNING

152

Close on JOHN, asleep outside, presumably in the treehouse. Suddenly the blast of a foghorn opens his foggy eyes.

Reveal JOHN on the waterfront, a FERRY passing by. He still clutches the whiskey bottle, now empty - not sure how he got there.

153 EXT/INT. MENDIPS -- LATER

153

JOHN wanders down the side of the house, gets to the morning room window. Has to stop and rub his eyes: MIMI and JULIA are both sitting, waiting, a tense silence between them.

JOHN walks into the house. The women both lurch to their feet on seeing him.

MIMI

Where've you been?

JOHN

Good question.

JULIA

We've been so worried. You can't just -

JOHN

- Don't tell me what I can and can't do! Either of you!

JOHN heads off upstairs. Turns back, sees they are still staring after him. Lost. Ashamed. He shakes his head in despair, moves off.

Stay with MIMI and JULIA's silence. Then MIMI hands JULIA her coat.

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

154

Next day. JOHN plucking guitar strings, aimlessly. His mind far from the music. He hears the front door slam, looks out, sees MIMI heading out with a bunch of flowers freshly picked from the garden.

155 EXT. ST. PETER'S CHURCH -- LATER

155

JOHN wandering through the gravestones, finds MIMI tending UNCLE GEORGE's plot. Knew he would.

(CONTINUED)

JOHN

He was always well dressed.

MIMI swings around.

MIMI

You frightened me to death.

JOHN

...right place for it then.

JOHN bends down, helps out, throwing away old flowers, planting the new. They step back. The flowers look beautiful.

JOHN (CONT'D)

Did you love him?

MIMI

That's a horrible thing to say.

JOHN

You never showed it.

MIMI

Or you just didn't see it.

JOHN

(shrugs)

Probably didn't have my glasses on.

(beat)

Mum's apologised... about
Blackpool... and... well, the lot.

MIMI

How gracious.

JOHN

Yeah... yeah, it was.

MIMI

Just forgive and forget now I
suppose.

JOHN

I can't forget... too late.

(pause)

But I'll give forgiveness a
whirl... I mean she's not all
bad... she taught me the guitar at
least...

JOHN smiles, knew this would wind MIMI up.

JOHN (CONT'D)
Anyway... no point hating someone
you love.

JOHN turns his head, looks at MIMI.

JOHN (CONT'D)
(pointedly)
Is there, Mimi?

MIMI looks away. Doesn't answer.

JOHN (CONT'D)
And we all need some *action*, as you
call it, in this dull life.

MIMI darts him a look. JOHN's turn to look away.

JOHN (CONT'D)
Mum. Me. You.

MIMI's heart sinks - knows that JOHN KNOWS about FISHWICK.

JOHN (CONT'D)
A mate at art college says maybe I
can have his spare room... I'm
looking at other places too.
(beat)
You two can sort this out, or I'm
gone.

MIMI winces at the threat.

MIMI
Is that really necessary?

JOHN doesn't answer, leaves the question hanging.

He wanders off, kissing his hand and touching Uncle George's
gravestone as he passes. MIMI watching him go.

A bright, sunny autumn day. A HUGE VICTORIAN BUILDING in the
city centre. Other ARTY TYPES hang around, BEATNICKS,
PEACENICKS and TEDS.

JOHN wanders up the steps wearing one of Uncle George's
jackets, collars up, drainpipes, white socks and winkle-
pickers, hair piled up. Plasters cover string fingers.

His acoustic guitar slung across his back. He stops at the
top of the steps, breathes in the air. Nonchalantly flicks
his cig away - heads in.

157 INT. LIVERPOOL ART COLLEGE/LIVE ART CLASS -- DAY 157

THE CLASS are painting a PRETTY NUDE FEMALE MODEL holding a LARGE GREEN APPLE.

JOHN amongst them - we don't see his work. He's next to a HANDSOME MOODY-LOOKING BOY, and next to this boy is a striking BLONDE GIRL.

The ART TEACHER (Arthur) moves round the room, checking his pupils progress.

ARTHUR
Nice, Cynthia... Stuart...
brilliant, really!

He gets to JOHN'S SKETCH - a hairy woman, with small breasts and lop-sided facial features. On her back a huge hump. In her over-long left fingers she holds a green apple with two maggots falling out.

ARTHUR (CONT'D)
Is that what you see, John?

JOHN
(mock surprise)
Don't you?

ARTHUR
...I like it... a lot... keep
going...

ARTHUR moves on. JOHN, pleased someone's getting his art at last, eagerly gets back to work.

158 EXT. MENDIPS/BACK GARDEN -- DAY 158

JOHN arriving home. He rounds to the back door when he stops surprised. MIMI and JULIA sit on deck chairs. Afternoon tea untouched in front of them. Both take in rays with winter coats on - eyes shut. Warm, comfortable.

FISHWICK prunes privets at the back.

JOHN takes in the scene, looks at these two women, so full of surprises, smiles to himself.

159 EXT. MENDIPS/BACK DINING ROOM -- MOMENTS LATER 159

MIMI and JULIA - skirts inched up above their pale calves - eyes shut. A shadow blocks the sun.

JOHN
Excuse me ladies, do you own a
license for those legs?

(CONTINUED)

They both shield their eyes, squint towards him. JOHN has a cagey smile on his face - unsure of how to proceed.

JOHN (CONT'D)
Nice day for it then?

JULIA
Everything feels so different in
the sunshine.

JOHN
What, warmer?
(pause)
So, this is nice...

JOHN waits for an explanation. His eyes buzzing.

MIMI
What? Can't I invite my sister
round for tea?

JOHN
Course you can, Mimi.

MIMI and JULIA shift in their seats. John looks at them both - so different, and so much the same.

MIMI
How was college?

JOHN
A woman came in, took her kit off,
and we painted her in the buff.

MIMI can't help but look flabbergasted.

JOHN (CONT'D)
I'm starving, what time's tea?

JULIA
Eat at mine if you want?
(to Mimi)
If that's OK.

JOHN looks at MIMI, amazed at this interchange.

MIMI
I had nothing special planned.

JOHN
(to Julia)
Nip to Paul's, be at yours for six?

JULIA nods. He fixes them with a mock serious look. Then bends down - gives MIMI a loving peck on the cheek.

159

CONTINUED: (2)

159

Then JOHN kisses Julia as well. He looks at them, smiles from the heart.

JOHN (CONT'D)
Got my eye on you two.

He wanders back towards the house.

JOHN (CONT'D)
(to Fishwick)
Get to it, Fishy Lad! Privets
don't prune themselves!

MIMI and JULIA giggle at FISHWICK's expense. They both get back to the sun...

160

INT. PAUL'S HOUSE -- DAY

160

PAUL stringing up JOHN's guitar, tuning it.

PAUL
(excited)
I knew it! That cheeky twinkle in
your eye.

JOHN
Can't hide my cheeky twinkles.

Handing the guitar back.

PAUL
What's it's called?

JOHN
Guess.

JOHN launches into '*Hello Little Girl*', his first ever song. Plays it to the end.

JOHN checks for PAUL's reaction. Needs his affirmation.

PAUL - no expression. Then he gives him a THUMBS UP.

161

EXT. MENDIPS -- DAY

161

MIMI walking JULIA to the front gate.

JULIA
Are you around Saturday?

MIMI
I help clean church in the morning.

JULIA
I'll bring some fresh bread for
dinner? Some nice ham maybe?

161 CONTINUED:

161

MIMI nods. JULIA plants a small kiss on her sister's cheek, opens the gate, heads off down Menlove Avenue. MIMI watches her for a second, a slight smile, turns, heads back inside.

162 INT. MENDIPS/KITCHEN -- CONTINUOUS

162

MIMI walks into the kitchen, where FISHWICK is washing his hands. She pinches his arse as she passes. A CHEEKY MINX look.

163 EXT. MENLOVE AVENUE -- CONTINUOUS

163

JULIA, a spring in her step, meets NIGEL WHALLEY, on his bike.

NIGEL
John in, Julia?

JULIA
Paul's. Round at mine later.

NIGEL
Tell him I've got a new booking at
the Stanley Abattoir Social Club.

JULIA
Oh no, not there!

NIGEL
Why?

JULIA
You'll get slaughtered.

Nigel LAUGHS at the bad joke.

He breaks off, we stay with him as he rides his bike up Vale Road. He grins again at the bad joke. JULIA, in the background, crossing the road - then suddenly the screeching of tires

A SPEEDING CAR

THUMP!

JULIA is wiped out.

164 INT. JULIA'S HOUSE -- LATER

164

'Jail House Rock' plays. JOHN doing a great Elvis impression in front of THE GIRLS, who lap it up. BOBBY in the kitchen cooking, singing away too.

Hear a knock on the door. JOHN shimmy's over, still singing. Opens up...

POLICEMAN

Where's your Father, son?

JOHN

New Zealand.

BOBBY arrives behind JOHN.

INT. CASUALTY WAITING AREA -- LATER

JOHN and BOBBY sprint down the corridors. FISHWICK waiting alone - he stands up - his face says it all.

FISHWICK

Mimi's with her.

BOBBY

Where?

FISHWICK

She wanted to be alone... She's...
I think she's...

MIMI walking back with a NURSE. Ghost white.

BOBBY

Mimi?

MIMI shakes her head.

BOBBY (CONT'D)

Julia... Jesus...

MIMI

We lost her in the ambulance.

BOBBY breaks down, uncontrollable weeping, he falls into JOHN's arms. FISHWICK tries to take MIMI's hand - she shakes it free. JOHN locks eyes with MIMI, his devastation obvious. No tears. Frozen inside.

EXT. GRAVESIDE -- DAY

Julia's COFFIN lowered into the ground.

JOHN, glasses on, is flanked by THE QUARRYMEN. He stares at MIMI, standing with her SISTERS across the grave, opposite sides. John and Mimi are the only ones not crying.

JOHN throws his 'Kiss Me Quick' hat from Blackpool into the grave. Turns and leaves.

PAUL

John...?

166 CONTINUED:

166

JOHN
(calm)
Need a smoke.

167 INT/EXT. JULIA'S HOUSE -- DAY

167

The wake. The house full of NEIGHBOURS, FAMILY and FRIENDS.

JOHN sits in the living room in between MIMI and the OTHER SISTERS. He holds a large whiskey, stares at the pile of records and the gramophone.

Nothing is real.

Then he hears the BANJO being played in the kitchen. His face clouds over, he necks his whiskey, storms in.

PAUL is strumming the BANJO, the one Julia taught John on. All THE QUARRYMEN are dotted around.

JOHN
Is it fuckin' band practice? I
don't think so!

He grabs the BANJO, heads outside into the garden, holding it by it's neck - like a sledgehammer.

PETE
Don't, John!

JOHN raises the BANJO above his head about to smash it down, when PETE catches it - rips it off him.

PETE (CONT'D)
It's your Mum's!

JOHN
She's fuckin' dead!

PETE hangs on tight. JOHN headbutts him. PETE hits the ground - still clutching the BANJO. PAUL rushes over, checks PETE is OK. JOHN steams off.

PAUL
John!

He runs after him.

168 EXT. BLOMEFIELD ROAD/JULIA'S HOUSE -- CONTINUOUS

168

PAUL
John!

PAUL grabs JOHN's shoulder, stops him. JOHN turns around, aggression burning through, fists clenched.

(CONTINUED)

PAUL (CONT'D)
Wanna hit me too?

JOHN on the verge.

PAUL (CONT'D)
Go on then!

BANG! A straight right lands in PAUL's face sending him crashing into the road. He stays down, blood spilling from his mouth.

JOHN immediately remorseful.

JOHN
Paul, I'm sorry mate.

JOHN picks PAUL up in his arms. Then suddenly hugs him tight.

JOHN (CONT'D)
I'm sorry...

PAUL hugs him back. JOHN's floodgates open. It all comes out. All the pain and anger, the tears that have been kept in for so long.

PAUL hugs him back.

JOHN (CONT'D)
I was just getting to know her.

PAUL
I know.

JOHN
She's never coming back.

PAUL
No... no, she's not.

JOHN and PAUL in each other's arms, lying in the street, both crying.

JOHN comes back in with PAUL. THE QUARRYMEN can tell they've both been crying. JOHN goes up to PETE, his bleeding nose wrapped in a dish towel.

JOHN
I'm a dick. Soz.

JOHN starts crying again. As does PETE. Then all THE QUARRYMEN start crying. The whole kitchen at it. JOHN looks around.

JOHN (CONT'D)
 (through his tears)
 Right! Everyone stop fucking
 crying! We're meant to be a
 rock'n'roll band for fuck's sake!

PETE starts giggling, then JOHN... soon the whole room is
 full of watery giggles.

BOBBY appears from the lounge.

BOBBY
 John.

JOHN wanders over. BOBBY hands him an envelope with money in.

BOBBY (CONT'D)
 She was saving this for you...

JOHN takes the ENVELOPE. Knows exactly what it's for.

170 EXT. VICTORIAN TERRACED/PERCY PHILLIPS STUDIO -- DAY 170

Establisher. A normal house, normal street. JOHN and THE
 QUARRYMEN walk in carrying their instruments. OTHER BANDS
 stand around, smoking and waiting.

171 INT. RECEPTION/PERCY PHILLIPS STUDIO -- DAY 171

PERCY PHILLIPS, 60, owner and engineer, sits behind a small
 desk in the front room, smoking.

PERCY
 Three quid.

JOHN snarls, but takes the money from the envelope. Hands it
 over.

PERCY (CONT'D)
 Take a seat.

JOHN
 How long for?

PERCY
 As long as it takes.

JOHN and THE QUARRYMEN find a spare corner amongst the OTHER
 WAITING BANDS.

CUT TO - the middle living room of the house, scattered
 MICROPHONES and HEAVY CURTAINS. THE QUARRYMEN sit in
 position ready for their first recording session. The song:

'In Spite Of All The Danger'

171

CONTINUED:

171

JOHN, PAUL and GEORGE sit close to the CENTRAL SINGING MIC hung from the ceiling.

JOHN
1,2,3,
(sings)
In spite of all the danger...

Stick with this haunting, melodic, momentous track, on this momentous occasion, all the way through. PAUL singing beautiful harmonies over JOHN's lead. GEORGE takes the guitar solo.

THEY get to the end. JOHN looks at PAUL. Both nodding.

PAUL
One take wonders or what?

PERCY PHILLIPS barges in.

PERCY
Crack on you lot! I've got three other groups waiting.

He leaves.

JOHN
No choice with that twat.
(beat)
OK. Side B... Ready?

PAUL nods.

JOHN (CONT'D)
1,2,3
(sings)
Yeah, that'll be the day when you say goodbye...

172

EXT. JULIA'S HOUSE -- DAY

172

The Quarrymen's version of Buddy Holly keeps playing over the next three scenes.

JOHN walks up the path, guitar slung over his back, THE NEW RECORD in his hands.

173

INT. JULIA'S HOUSE -- MOMENTS LATER

173

An empty house.

THE QUARRYMEN RECORD spinning on the gramophone - mid song.

JOHN sits on the sofa - playing and singing along with his guitar. Begins to smile through the words... closes his eyes... and he floats off in a dream...

174 INT. JULIA'S HOUSE (DAY-DREAM) -- CONTINUOUS 174

JULIA sits opposite JOHN - she plays along on THE BANJO, JOHN on his guitar. John's first band re-united... Both stare and smile at each other as they sing along to what is in fact

THE FIRST BEATLES RECORD

The instrumental kicks in, they get up, dance together. Jive. JOHN still with two left feet - both of them giggling.

The track finishes, JULIA and JOHN look into each other's eyes, holding both hands.

LOVE, LOVE, LOVE.

175 INT. JULIA'S HOUSE -- MOMENTS LATER 175

JOHN finally opens his eyes, still sitting on the settee, the needle making a jumping noise at the end of the record - has been for some time.

JOHN - a sad smile.

FADE TO BLACK

FADE IN:

176 EXT. MENDIPS -- DAY 176

MIMI with shopping, makes her way up to the front door.

TITLE CARD: AUGUST 1960

177 INT. MENDIPS -- DAY 177

MIMI lets herself in, smells fresh cigarette smoke, sees JOHN sitting in the morning room, looking sheepish.

MIMI
You should have rung.

JOHN
We don't have a phone.

MIMI
Is there anything of use in that dingy flat you call a home?

JOHN
Ashtrays. Some of Stu's paintings... but ashtrays mostly.

MIMI wanders down, puts the bag in the kitchen.

MIMI

You'll catch something rotten.

Lights her own cigarette. No kisses. No hugs.

MIMI (CONT'D)

To what do I owe the pleasure?

JOHN

I'm off to Hamburg... with the band.

MIMI

Hamburg?

JOHN

It's in Germany.

MIMI shoots him a 'don't be cheeky' look.

MIMI

How long for?

JOHN

Couple of months... maybe more.

MIMI trying not to look affected.

MIMI

This with the new band? What are they called again?

JOHN

Will you remember if I tell you?

MIMI

No.

JOHN manages a half smile.

MIMI (CONT'D)

And art college?

JOHN

Not working out.

MIMI

(sarcastic)
But the guitar is?

JOHN

It's not a hobby anymore, Mimi.

MIMI

You'll never make a living out of it.

(MORE)

(CONTINUED)

177 CONTINUED: (2)

MIMI (CONT'D)
(beat)
When do you leave?

JOHN
Saturday.

MIMI taken aback. So Soon.

JOHN (CONT'D)
Have you got my birth certificate?
I need to get a passport.

MIMI
Would you have come round
otherwise?

JOHN feels guilty. No.

JOHN
Course, Mimi.

178 INT. MENDIPS/MORNING ROOM -- DAY

178

MIMI comes downstairs with John's BIRTH CERTIFICATE - she leaves it on the table. JOHN digs in his jacket - gets a passport application form.

JOHN
I need you to sign this.

He sets it out on the table, grabs a nearby pen.

JOHN (CONT'D)
Where it says 'Parent or Guardian'.

MIMI
What am I?

MIMI signs.

JOHN
Both.

MIMI - her heart touched.

JOHN (CONT'D)
Passport office shuts at three.

He sets off down the hallway. MIMI doesn't want him to go. Wants to reach out.

MIMI
(filling up)
John!

JOHN stops by the front door, doesn't turn round, tears in his eyes too, doesn't want to show Mimi.

(CONTINUED)

MIMI (CONT'D)
Glasses.

JOHN half smiles, reaches in his jacket, puts his GLASSES on.
Opens the door.

JOHN
I'll call when I get to Hamburg,
OK?

MIMI
Don't forget... please.

He disappears. ON MIMI - alone.

JOHN ambles down the path, through the gate. Locks himself out. Takes a look at Mendips; his bedroom; the porch; the treehouse.

HOME.

Checks Mimi's not looking and takes his GLASSES off, gives the place a cocky wink... and sets off down Menlove Avenue.

Away from us - and into The Beatles.

CAPTION: JOHN CALLED MIMI AS SOON AS HE ARRIVED IN HAMBURG...

The funereal bells at the start of Lennon's 'Mother' track ring out.

CAPTION: ...AND EVERY WEEK THEREAFTER FOR THE REST OF HIS LIFE.

FADE TO BLACK

LENNON
(singing)
*Mother, you had me,
But I never had you,
I wanted you,
You didn't want me,
So I, I just gotta tell you,
Goodbye.
Goodbye.*

The songs plays out. Roll credits.

THE END