

"T O M M Y"

A Rock Opera

by

THE WHO

Screenplay

by

KEN RUSSELL

18th July, 1973

NOTE:

With the exception of background and crowd noises and a few exceptional lines, all the words uttered by the characters are SUNG.

When there are no words then the action is backed all the way by instrumental music accompanied here and there by dramatic 'spot' sound effects carefully orchestrated into the score. The entire musical score is to be re-recorded.

ACTION

MUSIC

"PROLOGUE"1. EXT. MOUNTAIN TOP DAY

The screen is brilliant, flaming orange. The CAMERA pulls back to reveal a giant sun sinking rapidly towards a distant craggy horizon and the silhouette of a MAN standing on a mountain top in the foreground. Soon, another shape, that of a WOMAN, climbs up to join him. Hand in hand they gaze at the glowing orb, awed by its splendour. Slowly they turn towards each other and the CAMERA moves in to reveal a handsome MAN and a pretty WOMAN in their mid-twenties, obviously very much in love. They kiss tenderly and sink out of frame onto the ground, leaving the sun sinking blood red beneath the distant horizon. In the gathering twilight the CAMERA tilts down to show the COUPLE living

(THE FIRST SOUND HEARD IS A FANFARE - A FLASH - OF ELECTRONIC PURITY THAT SHIMMERS, EXCITES AND MATCHES THE HARSHNESS AND BEAUTY OF THE SUN - IT FADES NATURALLY INTO THE INCIDENTAL MUSIC WHICH IS A SWIRLING, ROMANTIC, VERY DISCREETLY BALANCED VERSION OF "UNDERTURE"; SYNTHETIC STRINGS AND GENTLE, SURF-LIKE CYMBALS.)

ACTION

2. EXT. WATERFALL & MOUNTAIN POOL DUSK

A great white torrent of water plunges down into a pool, sheltered by trees and surrounded by moss-covered rocks and ferns, in which the two LOVERS are now serenely bathing. The harmony and tranquility of the scene is suddenly broken as the incongruous wailing of a distant air-raid siren is heard. This is followed by distant gunfire which causes the LOVERS to look apprehensively towards the sky.

MUSIC

(THE SOUND OF THE RUSHING WATER IS ECHOED BY SPLASHING CYMBALS. THE DISTANT MUSIC IS OPTIMISTIC AND ANTICIPATES THE "LISTENING TO YOU" THEME WHICH APPEARS LATER. SUDDENLY, AGAIN DISCREETLY, DISTANT DRUMS AND SYNTHETIC THUNDER PROCLAIM A DISSENTING NOTE. MIXED THEMES OF OPTIMISM AND FEAR. THE MUSIC IS STILL RESTRAINED.)

ACTION

3. EXT. HILLSIDE WOOD NIGHT

Metallic paper strips (German anti-radar devices) flutter through the branches like silver snowflakes around the LOVERS who hurry through the trees while unseen planes drone overhead. No longer are the couple the carefree, eternal lovers of the mountaintop but two troubled, ordinary people very much of their time. The woman, NORA WALKER, wears a utility dress of the mid-forties, while the man's uniform identifies him as an R.A.F. pilot. His name is CAPTAIN WALKER - but for the moment his identity is unimportant

MUSIC

(AS THE LOVERS MAKE THEIR WAY THROUGH THE TREES THE UNEASY SOUND BEGINS TO TRIUMPH. THE MUSIC IS BECOMING RHYTHMIC, BUT AS YET IS STILL NOT AS INTENSE AS THE FIRST OPENING CHORD.)

ACTION

4. THE SKY NIGHT (STOCK FOOTAGE)

A barrage balloon floats passively like a captive cloud beneath a galaxy of bursting ack ack shells.

5. CITY STREET NIGHT (STUDIO B.P.)

The COUPLE hurry, hand in hand, through deserted, burning streets as searchlights try in vain to sweep the unseen enemy blindly from the sky.

MUSIC

(BUILDING WAGNERIAN CHORDS THAT MIX WITH CHOIRS OF AN ALMOST AUDIBLE WAR-LIKE CHORUS BEING SUNG IN THE DISTANCE - ("DEUTCHLAND UBER ALLES" THE MARSEILLAISE, ETC.) FRENCH HORNS BEYOND THE BEYOND (SIMILAR TO "SOMETHING IN THE AIR" - THE SIGNATURE TUNE OF THE RONAIREs) SIGNALLING BOTH THE EXCITEMENT AND THE IRREVERENCE OF WAR AND THE FORTHCOMING ACTION.)

ACTION

MUSIC

6. EXT. RAILWAY STATION NIGHT

In an orange glow a FIREMAN stakes his boiler. The LOVERS hurry past the engine and barely reach the first carriage before the guard's whistle cuts short their farewells. Doors slam. A quick last kiss and the flash of a wedding ring on clasped hands breaking apart as the train moves off. CAPTAIN WALKER disappears into the darkness, waving, waving. MRS. WALKER waves too, and cries as she looks into the ~~back~~, empty night.

"CAPTAIN WALKER"

7. EXT. AIRFIELD NIGHT (STOCK FOOTAGE & STUDIO)

A squadron of Wellington bombers revs up on the runway. CAPTAIN WALKER climbs aboard.

(THROUGHOUT THIS SECTION THERE IS CONTINUOUS MIXING OF NATURAL SOUND FX AND SYNC. SOUND WITH MUSICAL EQUIVALENTS AND IMPRESSIONISTIC SYNTHESISER.)

(HEAVY MARCHING RHYTHM BEGINS FOR THE FIRST TIME. WARLIKE, OPTIMISTIC, SIMILAR TO THE START OF THE WHO'S OVERATURE TO "TOMMY".)

ACTION

MUSIC

8. INT. WELLINGTON BOMBER NIGHT

CAPTAIN WALKER enters the cockpit, greets the CO-PILOT & NAVIGATOR and takes his place in the pilot's seat.

9. INT. AIRFIELD NIGHT (STOCK FOOTAGE)

Checks away, thumbs up and CAPTAIN WALKER's plane takes off and climbs into the heavens. Soon it looks like a silhouetted dragonfly against the moon.

10. INT. THE WALKER BEDROOM NIGHT

NORA WALKER looks wistfully out her window through a web of criss-crossed paper at the moon. The room is dark and she too is in silhouette.

(MUSIC CUTS SHARPLY - ONLY THE UNDERLYING CHORDAL DRONE CONTINUES UNTIL...)

ACTION

MUSIC

11. INT. WELLINGTON BOMBER NIGHT

Inside the cockpit CAPTAIN WALKER looks out into a kaleidoscope of bursting star shells and flak. His face shows, not fear but a strange, heightened awareness of the beauty exploding around him.

(...THE RHYTHMIC PULSING BEAT INCREASES...)

12. INT. THE WALKER BEDROOM NIGHT

NORA WALKER draws the blackout curtains and switches on her dressing-table lamp. Standing by the mirror is a large framed photograph of Captain Walker's handsome, smiling face. NORA looks at it thoughtfully for a while, picks it up, tenderly kisses it, holds it by the side of her own face and gazes dramily into the mirror at the happy couple. CRACK! The mirror mysteriously fractures right across the middle of her husband's face.

(...THE OMINOUS RUMBLING "APPROACHING BOMBERS" SOUND CONTINUES UNTIL A HINT OF THE ROMANTIC THEME HEARD AT THE BEGINNING OF THE SEQUENCE RETURNS.)

(AS THE MIRROR CRACKS...)

ACTION

MUSIC

13. INT. WELLINGTON BOMBER NIGHT

CRACK! An explosion just outside the cockpit illuminates CAPTAIN WALKER's face while he fights with the controls as the stricken plane spirals crazily towards the ground.

(...AND THE PLANE IS HIT, THE VERY FIRST CHORD IS HEARD AGAIN - MORE THREATENING, LOUDER AND SUSTAINED. OUT OF THIS GROWS THE RHYTHMIC GUITAR THAT EVENTUALLY IS LEFT PLAYING SOLO, AS IF REFLECTING NORA'S REMOTENESS.

14. INT. MUNITIONS FACTORY DAY

NORA, dressed in overalls and turban, stands at an assembly line of WOMAN war workers, all similarly dressed. Empty shell cases approach her in slow procession. Mechanically she fills each one with a handful of highly polished metal balls. She is worried and clearly her mind is not on her job. Her concern becomes even more pronounced as an OFFICIAL, accompanied by the FOREMAN, approaches and hands her a telegram.

ACTION

14. CONT.

She hesitates, sensing the message it contains, then quietly tears it open and reads...At first the words don't seem to make sense - then their meaning hits her and she collapses, grabbing ineffectually at a box on the bench for support. She overturns it. Silver balls cascade and run all around her as she hits the floor and passes out.

15. INT. HOSPITAL DELIVERY ROOM DAY

Union Jack, Stars & Strips and flags of the Allies being vigorously waved about outside the window. Streamers, banners with V.E. Day embroidered on them, bunting, coloured balloons. The sound of a band and cheering crowds. The CAMERA pulls back through the open window, to

MUSIC

THE WHO

Captain Walker
Didn't come home
His unborn child
Will never know him
We believe him missing
With a number of men
Don't expect
To see him again.

(THE ORIGINAL MUSIC OF "CAPITAN WALKER DIDN'T COME HOME" SERVES AS A BASIS FOR THE GLORIOUS & JOYOUS FANFARES THAT CELEBRATE THE WAR'S END. IT'S TEMPO IS CUT. ALTHOUGH RETAINING ITS WARMTH AND OPTIMISM AS THE NURSE ENTERS IN WITH HER ANNOUNCEMENT.)

ACTION

"IT'S A BOY"

15. CONT.

A DOCTOR & TWO NURSES hovering around the bed of NORA WALKER who sweats in labour. Everything swims before her eyes, gradually fades away and then comes suddenly into sharp focus again as a NURSE bends over her with a bawling CHILD wrapped in a blanket.

NORA looks wistfully at the CHILD - manages a smile.

MUSIC

1ST NURSE

It's a boy, Mrs. Walker, it's a boy,
It's a boy, Mrs. Walker, it's a boy.

1ST NURSE, 2ND NURSE, DOCTOR

A son! A son! A son!

1ST NURSE

Hear the joyful celebrations in the streets.
It's a boy born on this first day of peace.

ACTION

15. CONT.

Another wild burst of cheering is heard outside - great jubilation. It might almost be for TOMMY.

As the military band passes by in the street below, curiosity draws the DOCTOR and one of the NURSES to the window. The other NURSE gives NORA her baby and runs over to join them and wave at the returning veterans. For NORA what should be a happy moment becomes a sad one as she looks at the CHILD and thinks of his father - one of the veterans who will not be coming back. NORA remembers.

DISSOLVE

MUSIC

1ST NURSE, 2ND NURSE, DOCTOR
We've won! A son! We've won!

(THE MUSIC IS NOW MADE UP OF HAPPY
CRESCENDOS AND FANFARES - THE FINAL
CHORUS OF "WE'VE WON" INCLUDING A
VAST CHOIR, INTIMATING THE CROWN
IN THE STREETS...

ACTION

16. INT. RAILWAY STATION NIGHT.

CAPTAIN WALKER's face smiling at NORA
as the train pulls away into the night.
Blackness fills the screen.

DISSOLVE

17. EXT. MEMORIAL PARK DAY

Blackness fills the screen. The CAMERA
pulls back from the black button at the
middle of an artificial poppy stuck through
the buttonhole of TOMMY's lapel. He is now
six years old and a fine boy. Apprehensively
he glances up at his MOTHER and gives her a
reassuring smile. NORA, who is empty and
dry-eyed, smiles thinly back at him.

MUSIC

(THIS COLLAPSES INTO SHADOWY ECHOES.)

(AS TOMMY IS SEEN AS AN OLDER BOY
FOR THE FIRST TIME, WE HEAR A
PURE, SINGLE NOTE, WHICH HOLDS,
VARIED ONLY BY OCCASIONAL NUANCES
AND HARMONIES.)

ACTION

MUSIC

17. CONT.

It is Remembrance Day. NORA & TOMMY stand in silence at the foot of a bright new stone memorial with a group of fellow MOURNERS as the guns boom a salute to the fallen. The last shot reverberates around them and the silence is over. NORA plants the little wooden cross with the poppy she has been clutching into the grass around the monument along with all the others, then impulsively kisses TOMMY on the cheek. As they walk off with the other bereaved the CAMERA zooms into the serried ranks of paper poppies until the screen is filled with red.

DISSOLVE

ACTION

Red fills the screen. Zoom back to reveal a MAN in a red jacket standing at the entrance of:

MUSIC

(A DISTANT DRUM ROLL IS HEARD WHICH GRADUALLY DEVELOPS, DOUBLES AND TREBLES INTO THE FIRST OBSCENE CRASH CP...

"BERNIE'S HOLIDAY CAMP"

18. INT. BERNIE'S HOLIDAY CAMP DAY

Complete change of mood. Jolly, brash and bright. FRANK MOSES, the Redcoat host, fastens his eyes on NORA as soon as she passes beneath the portals and sums her up as a likely lay. The sight of TOMMY trailing behind her with bucket and spade does not deter him in the least.

Smoothing back his shiny black hair FRANK swoops down on the unsuspecting NORA, picks up her case, and, taking TOMMY by the hand leads them to their chalet.

FRANK

(rambunctious and happy)

I'm your friendly red coat and I welcome y
to Bernie's holiday camp.
The camp with the extras.
I'm in Chalet number eleven.)
When you come to Bernie's
You might think you're in heaven.

ACTION

19. INT. BERNIE'S BALLROOM NIGHT

NORA & FRANK swing and sway to the strains of the camp band. TOMMY sits in a corner sucking orangeade through a straw and gazing at the glittering ball revolving above his mother's head in the centre of the dance floor. Being in a man's arms again - a man as attractive as FRANK - has really turned her on. FRANK knows he is on to a good thing here and despite himself is falling for NORA more than he meant to. This could be the start of something big.

MUSIC

(NOW THE MOOD CHANGES - BECOMES SWIRLING, ROMANTIC, ALMOST VIC SYLVESTER - THE RHYTHM IS POSITIVELY "COME DANCING" AT ITS BEST.)

NORA

You don't know how much I've missed
To feel a man again, to dance, to kiss!

FRANK

Your eyes reveal you're lonely.

NORA

But new bliss you've shown me.

BOTH

Till we're one our hearts won't rest
Will Tommy share our happiness?

ACTION

20. EXT. BERNIE'S HOLIDAY CAMP DAY

NORA & FRANK with TOMMY between them, run laughing out of the gate, leaving jolly CAMPERS doing physical jerks behind them. By the way FRANK cooks a snack at the camp it is obvious he is going for good.

21. _____ DAY

NORA, FRANK & TOMMY walk up the path to the front door. FRANK looks at the neat, modern 'semi' with a smirk of approval. He's 'struck oil' here.

MUSIC

(THE REGULAR, LIVELY RHYTHM RETURNS.)

TOMMY

I will be a red coat too
And when I grow I'll own a holiday camp
A camp with a difference
Always be good weather.
When you come to Tommy's
The holiday's forever.

ACTION

22. INT. TOMMY'S BEDROOM NIGHT

FRANK, now in his shirt sleeves, waves TOMMY good night and exits.

NORA tucks TOMMY in. On his bedside table is the portrait of his father which previously adorned NORA's dressing table. Next to the photograph is a model of a Wellington bomber. NORA, looking a little guilty, kisses TOMMY good night, switches off the light and goes out.

MUSIC

NORA

I'm glad you love your Uncle Frank
He'll surely love you too.
Just like a dad.

TOMMY

He's very nice I think.
Did he fight in the war?

BOTH

When he's got his red coat on
I love him even more.

ACTION

MUSIC

"1951"

23. INT. UPSTAIRS CORRIDOR NIGHT

She closes the door and FRANK, who has been waiting discreetly outside, kisses her warmly on the lips.

Slipping his arm around her waist he leads her gently along the corridor. He seems genuinely fond of her. NORA's tension seems to slip away as she rests her head on his shoulder.

They walk into the bedroom and close the door.

NORA

Got a feeling fifty-one
Is going to be a good year
Especially if you and me
See it out together.

FRANK

So you think fifty-one
Is going to be a good year.
We'll marry now and
See it out together.

I have no reason to be over-optimistic
But somehow when you smile
I can brave bad weather.

ACTION

24. INT. TOMMY'S BEDROOM NIGHT

A moonbeam falls across the portrait of Captain Walker. TOMMY smiles faintly at the photograph until his eyes flicker closed and he drops off to seleep. Captain Walker smiles at TOMMY from his photo frame. Suddenly a bar of light appears beneath the door. The door opens, revealing the figure of a MAN silhouetted in the doorway. Silently he crosses the room towards the bed. Despite the livid scar running across the temple it is plainly CAPTAIN WALKER. He looks livingly down on TOMMY - is about to speak his name aloud, refrains from doing so and softly, gently, touches the head of his sleeping son then tip-toes back to the door, where he pauses for a last, brief look at TOMMY. TOMMY's eyes blink open to take in the silhouetted figure a short second before the closing door blacks it out.

MUSIC

(THE "1951" MUSIC, NOW SUBDUED, CONTINUES, SUGGESTING A SLIGHT IMMINENCE OF TENSION.)

ACTION

24. CONT.

TOMMY hesitates for a moment, then, slipping out of bed, he makes his way quietly across the room and out of the door into the lighted corridor.

25.

NIGHT

TOMMY walks slowly towards his mother's bedroom door - which is ajar - and looks in to see, reflected in the dressing table mirror, a flurry of bodies, sheets and naked flesh. A hand grasping a bedside lamp brings the heavy base down with a crushing blow onto CAPTAIN WALKER's head. At the moment of contact the image

TOMMY sees his father's bruised face intensely illuminated then burnt out by the proximity of the light bulb before

MUSIC

(AS THE BOY WALKS DOWN THE CORRIDOR THE MUSIC BECOMES INCREASINGLY AND REPETITIOUSLY WORRYING: THE SOUND OF PLANES AND OF WAR, THE SOUND OF THE SPLASHING WATERFALL OF PAGE 1, THE HOLIDAY CAMP THEME, THE FANFARES OF V.E. DAY AND EVEN THE JOYOUS THEME OF "IT'S A BOY" GRADUALLY ALL JOIN TOGETHER IN A FEARFUL, EXPECTANT CACOPHONY.

AT THE MOMENT OF IMPACT THE SOUND TRACK GOES DEAD.

ACTION

MUSIC

"WHAT ABOUT THE BOY?"

25. CONT.

Screaming silently TOMMY blunders down the
lit corridor - blundering into objects, falling
over, getting up, falling over, getting up and
blundering into things again.

NORA comes out of the bedroom, putting on a
nightgown. She is dazed, distraught. FRANK
follows her, wrapped incongruously in a sheet.
He is guilty, furtive, frightened. NORA is
the first to realize that TOMMY has witnessed
the murder.

NORA

What about the boy?

What about the boy?

What about the boy?

He saw it all!

ACTION

25. CONT.

NORA tremblingly takes hold of TOMMY's hands.

FRANK looks down at him anxiously.

MUSIC

NORA & FRANK

You didn't hear it

You didn't see it

You won't say nothing to no one
ever in your life.

You never heard it

Oh how absurd it

All seems without any proof.

You didn't hear it

You didn't see it

You never heard it not a word of it

You won't say nothing to no one

Never tell a soul

What you know is the Truth. '

ACTION

MUSIC

25. CONT.

As FRANK goes back into the bedroom NORA clasps TOMMY to her, crying; as yet she little realizes that her pleadings are unnecessary. The shock has made TOMMY deaf, dumb and blind.

"THE AMAZING JOURNEY"

26. INT. TUNNEL NIGHT

NORA & FRANK lead TOMMY down a long, white-tiled tunnel which seems to stretch behind them to infinity. NORA & FRANK are living with their guilt and trying to make amends for their crime by lavishing TOMMY with love and attention. So far as FRANK is concerned this is a bit of an effort and at times it shows, but NORA's affection is warm and genuine. For all that, they are both unable to get through to TOMMY or to share the secrets of his private world. Tonight they are taking him on an outing to

THE WHO

Deaf, dumb and blind boy,
He's in a quiet vibration land.
Strange as it seems his musical dream
Ain't quite so bad.

ACTION

MUSIC

THE WHO

27. INT.

NIGHT

NORA, FRANK & TOMMY ascend the escalator. FRANK
'takes in' the bra and knicker posters. NORA
holds her son's hand - TOMMY stares straight
ahead.

Seven years old
With thoughts as bold as thoughts can b.
Loving life and becoming wise
In simplicity.

28. EXT. AMUSEMENT PARK NIGHT

Flashing neons, whirling lights, spinning colours.
The GROWNUPS catch some of the excitement of
the crowd as they enter the funfair. TOMMY
remains as passive as ever. The little party
makes for the 'Big Dipper'.

(MUCH STRANGE ELECTRONIC WIZARDRY
AND MULTI-MIXED FUN FAIR SOUNDS AT
QUIET PASSAGES.)

29. EXT. BIG DIPPER NIGHT

NORA & FRANK sit in the front row of the first
car with Tommy between them. NORA guides TOMMY's
hands to the safety rail and makes him hold on
tight.

The WHO

Sickness will surely take the mind
Where minds can't usually go
Come on the amazing journey
And learn all you should know.

ACTION

MUSIC

29. CONT.

And off they go on a musical switchback ride -- climbing up to the heights, plunging into the depths. Mixed with the music we hear the shouts and screams of the riders, see the brilliant lights, the fast colours and generally share the physical thrills of the GROWNUPS.

TOMMY experiences some of these sensations except that of movement which in his mind takes the form of a fantastic journey.

TOMMY imagines he is flying through the night sky. Shooting stars and meteors flash and burst all around him, spinning and whirling him about -- they are very similar to the explosions of 'flack' experienced by Captain Walker in his bomber.

(MUSICAL IMPRESSIONISM MIRRORS
TOMMY'S FEELINGS.)

ACTION

29. CONT.

In his private flight TOMMY smiles a secret smile. A distant rocky planet appears in the distance and looms up towards him with the speed of light. A tall, commanding FIGURE appears in silhouette on the peak of the highest mountain. TOMMY hurtles towards it.

30.

NIGHT

TOMMY continues to be spun about:

On the Octopus

On the Jungle Ride

MUSIC

TOMMY

A vague haze of delirium creeps up on us.
All at once a tall stranger I suddenly see
A towering Shadow so black and high
A white sun burning the earth - and the sk

THE WHO

Nothing to say and nothing to hear
And nothing to see
Each sensation makes a note in his symphony
Sickness will surely take the mind
Where minds can't usually go
Come on the smashing journey
And learn all you should know.

ACTION

MUSIC

31.

NIGHT

NORA, FRANK & TOMMY climb aboard the car along with other PASSENGERS and down the chute they go. In his mind TOMMY continues his cosmic journey.

32. TOMMY'S DREAM (cont.)

TOMMY hurtles towards the awesome FIGURE. We notice now that it bears a strong resemblance to the shape he saw silhouetted in the bedroom door on the fatal night of his father's death. He speed straight towards its eyes, which glitter like giant pin-balls. Soon the sparkling shapes merge into one and TOMMY hurtles towards the shimmering ball which glows brighter and brighter until it becomes blinding. Suddenly hundred of TOMMYS seem to fill the sky...

(INCREASINGLY VIBRANT ELECTRONIC SOUNDS. EXCITING PROCESSING OF PERCUSSION AND OTHER BACKING TRACK SOUNDS.)

THE WHO

His eyes are the eyes that
Transmit all they know,
Sparkle warm crystalline glances to show
He is your leader
He is your guide.
On the amazing journey together you'll
ride.

ACTION

33. INT. MALL OF MIRRORS NIGHT

...Hundreds of TOMMYS seem to fill the sky, but as the light grows less intense we see that the BOY is standing alone with hundres of his reflections in the heart of a mirror maze. Through the musice the distant voices of NORA & FRANK can be heard approaching. At this TOMMY begins to panic and in addition he is confused and disturbed by the other selves staring at him blankoy from the hundred mirrors. As the GROWNUPS walk into the scene everything goes black and silent. TOMMY is alone again.

"CHRISTMAS"

Tiny pin-pricks of light penetrate the darkness, reflecting more images of TOMMY - distorted this time. Into the centre of this brilliant galaxy appears the heppy, smiling face of NORA.

MUSIC

(THE MUSIC MATCHES HIS VISION IN A MYRIAD REPETITIOUS ECHOES.)

(THE MUSIC VERY QUICKLY EVOLVES FROM THE BEAUTIFUL SOUND SEQUENCE TO ECHOING VOICES AND UNSETTLING ELECTRONIC NOISES.)

(SILENCE.)

(THE TREATMENT OF THIS NUMBER IS QUITE CONSIDERABLY. BELL-LIKE SYNTHESIZER SOUNDS, RINGING IN CYCLES, SLEIGH BELLS & OTHER TUNNEL-LIKE

ACTION

33. CONT.

The CAMERA pulls back to reveal a Christmas tree covered in silver baubles and NORA reading the labels on the presents. The scene is:

34. INT. NORA'S LIVING ROOM DAY

RELATIVES sip sherry. CHILDREN unwrap presents and play with toys. FRANK plays the expansive host while NORA finds the gift she has been looking for and places it in TOMMY's hands. In turn he places it on the floor - uninterested. To TOMMY Christmas time is as meaningless as any other time. NORA has failed to get through again; her disappointment is intense.

MUSIC

NORA

Did you ever see the faces of children
They get so excited.
Waking up on Christmas morning.
Hours before the winter sun's ignited.
They believe in dreams and all they mean
Including heaven's generosity.
Peeping round the door
to see what parcels are for free
In curiosity.
And Tommy doesn't know what day it is
He doesn't know who Jesus was or what
praying is.

ACTION

34. CONT.

The GROWNUPS share NORA's concern.

Although he has no real hope of success,
FRANK tries to make contact with TOMMY as
he has so many times before; this time
it is more for the benefit of NORA and
the RELATIVES than because he really
thinks he will succeed.

NORA tries yet again herself.

FRANK joins her with growing exasperation.
TOMMY stares straight ahead, continues to
ignore them.

MUSIC

RELATIVES

How can he be saved?

From the eternal grave,

FRANK

Tommy can you hear me?

Tommy can you hear me?

NORA

Tommy can you hear me?

Tommy can you hear me?

NORA & FRANK

Tommy can you hear me?

Tommy can you hear me?

ACTION

34. CONT.

FRANK desperately unwraps TOMMY's discarded present - a crib - and places it in his hands. TOMMY lays it aside - he wants something more than simple toys - he wants..inside his head he sings of his needs. We hear him - NORA, FRANK & THE RELATIVES in the room do not.

He still fails to respond.

MUSIC

RELATIVES

How can he be saved
From the eternal grave?

TOMMY

See me, feel me, touch me, heal me.
See me, feel me, touch me, heal me.

NORA & FRANK

Tommy can you hear me?
Tommy can you hear me?

RELATIVES

How can he be saved?

ACTION

34. CONT.

NORA sadly withdraws and attends to the needs of her guests, although she still keeps an eye on TOMMY and on FRANK as well, who finds it difficult to control his annoyance with the boy.

NORA comes up and lays her head on FRANK's shoulder. He addresses his next appeal to her.

MUSIC

FRANK

Surrounded by his friends
He sits so silently and unaware of
anything

Glazey-eyed he picks his nose
No smiles and cries
He pokes his tongue-at everything.

I believe in love
but how can men who've never seen
Light be enlightened?

NORA

Only if he's cured
Will his spirit's future



ACTION

34. CONT.

FRANK & the RELATIVES react in sympathy as
NORA picks up the toy crib lying at TOMMY's
feet and looks helplessly at her son who
remains as firmly locked away from her as ever.

DISSOLVE :

From TOMMY the CHILD

To TOMMY the YOUNG MAN.

MUSIC

NORA & FRANK

And Tommy doesn't know what day it is
He doesn't know who Jesus was or what
praying is.

NORA, FRANK & RELATIVES

How can he be saved
From the eternal grave?

ACTION

MUSIC

"EYESIGHT TO THE BLIND"

35. INT. CHURCH NIGHT

Sombre, moody, weird. Difficult to tell that denomination worships here. Certainly Christian, because of the cross - but a touch of hippy incense wafts through the aisles as well. TOMMY stares ahead, hearing nothing, seeing nothing, saying nothing. NORA sits beside him, carried away, as are the rest of the congregation, by the singing of the PREACHER who stands near a life-like plaster statue of a saintly young woman, complete with halo - one hand before her in supplication and the other above her in a benediction. The heat from the candles surrounding her causes the light to refract so that she almost appears to be in movement.

PREACHER

You talk about your woman
I wish you could see mine.
Oh you talk about your woman
I wish you could see mine.
Every time she starts to lovin'
She brings eyesight to the blind.

ACTION

35. CONT.

A group of BLIND PEOPLE are led up to the statue. One by one they kiss its eyes. A group of ACOLYTES then carry the effigy around the church on a small platform. Some BELIEVERS follow the procession on their knees.

It is now the turn of the DUMB, who queue up to kiss the lips of this almost human plaster saint.

As the 'saint' is restored to her resting place by the altar it is now the turn of the DEAF who swarm around her, fighting for the privilege of kissing her ears.

MUSIC

PREACHER

You know her daddy gave her magic
I can tell by the way she walks
Oh you know her daddy gave her magic
I can tell by the way she walks
Every time she starts to shakin'
The dumb begin to talk.
Talk, talk, talk!

She's got the power to hear you, never fear
Oh she's got the power to heal you, never
Just a word from her lips fear
And the deaf can hear.
Can hear!

ACTION

35. CONT.

As NORA leads the thrice afflicted TOMMY towards the 'saint' the other SUFFERERS drop back to make way for him. When TOMMY is face to face with the 'saint' NORA guides his hands towards its painted head. As he makes contact with the plaster effigy an electric shock seems to run through TOMMY's frame and he thrusts out his hands before him with great force, sending the heavy statue spinning on its base and smashing to the stone floor in a thousand pieces. Pandemonium! NORA is lucky to get TOMMY out of the place with nothing worse than a few bruises. He was fortunate not to be lynched by the outraged, fanatical BELIEVERS.

MUSIC

(THE MUSIC ACCOMPANYING THE FINALE OF THIS SCENE IS TAKEN FROM "UNDERTURE", AS IN THE ORIGINAL ALBUM, BUT IS MUCH MODIFIED AND INTENSIFIED DYNAMICALLY TO FIT THE ACTION. SMOOTHER, MORE LUSH STRINGS PASSAGES - LOUDER, MORE EXCITING CRESCENDOS.)

ACTION

36. EXT. SOHO NIGHT

FRANK walks with TOMMY down a sunny Soho street full of strip clubs, porno-movies and whores. The street is busy. FRANK is desperate - he contemplates pushing TOMMY into the road. A crunch of metal on flesh, of rubber on bone and it would all be over. TOMMY would be out of his misery and so would FRANK - free at last to live a carefree life with NORA.

The truck passes, the moment passes. An erotic TART in a doorway above which flashes the sign 'ACID QUEEN' offers an easy alternative.

MUSIC

ACID QUEEN

If your child ain't all he should be now
This girl will put him right.
I'll show him what he could be now
Just give me one night.
I'm the Gypsy - the Acid Queen
Pay before I start
The Gypsy
I'm guaranteed to tear your soul apart.

ACTION

36. FRANK nods to the ACID QUEEN who winks and leads the way through her illuminated doorway. FRANK takes TOMMY's hand and follows her.

37. INT. UPSTAIRS LANDING NIGHT

They climb the stairs and come to a halt outside a thick beige door studded with brown nails. The ACID QUEEN searches for her keys and unlocks the door. FRANK pays her and waits apprehensively outside as she guides TOMMY into her room and locks the door. FRANK, too late, is beginning to think better of it -- even tries his weight against the door, but it won't budge.

MUSIC

ACID QUEEN

Give us a room and close the door
Leave us for a while
Yeah, your boy won't be a boy no more
Young, but not a child.
I'm the Gypsy - the Acid Queen
Pay before I start.
I'm the Gypsy
I'm guaranteed to tear your soul apart.

ACTION

MUSIC

38. INT. ACID QUEEN'S ROOM NIGHT

The room has one small barred window high up on one of the padded walls and is completely empty except for one cruel light bulb hanging from the ceiling. In this sinister cell, which combines the atmosphere of madhouse and torture chamber, something strange is happening of which TOMMY is completely unaware. THE ACID QUEEN puts on a fantastic glittering crown and then splits slowly in two, exactly like a medieval Iron Maiden. Only she is no archaic instrument of torture but a highly refined modern number - instead of being studded all over with nails, her is impregnated with rows of hypodermic needles. There is the click of locking mechanism as she TOMMY inside her and he receives a thousand shots in every part of his body.

(THE BASIC TRACK CONTINUES AS OVER IS HEARD THE HARDWARE CLANKS & GROANS OF THE QUEEN'S MACHINERY - THE HISSING AND SIZZLING OF HER CHEMICALS AND HYPOS.)

ACTION

38. CONT.

As the ACID QUEEN begins to sing her crown
is also seen to be comprised of hypodermics.

THE ACID QUEEN now splits open to show TOMMY
covered in crawling, biting ants and tormented
out of his mind.

The ACID QUEEN swings closed again as the
torture continues.

MUSIC

ACID QUEEN

Gather your wits and hold on fast
Your mind must learn to roam
Just as the Gypsy Queen must do
You're gonna hit the road.

My work's begun, now look at him,
He's never been more alive.
His head it shakes, his fingers clutch
Watch his body writhe.
I'm the Gypsy - the Acid Queen
Pay before I start
The Gypsy
Guaranteed to break your little heart.

ACTION

MUSIC

38. CONT.

The ACID QUEEN opens for the last time, revealing TOMMY's skeleton which breaks up into a myriad blood-red molecules which whirl crazily about until they form into TOMMY, who glows bright red before collapsing on the floor at the ACID QUEEN's feet.

(THE MUSIC, WHICH HAS BEEN BUILDING TO A TERRIFYING CLIMAX THROUGHOUT, SUDDENLY CUTS TO A REVERBERATING SILENCE.)

39. NIGHT

FRANK redoubles his efforts to break in the door once more as the ACID QUEEN's mocking laughter rings out from the other side. As he falls exhausted to the floor, the door swings open of its own accord, revealing TOMMY prostrate at the ACID QUEEN's feet - no longer red, but his normal self.

ACTION

39. CONT.

FRANK tries to revive him as the ACID QUEEN
continues her song.

TOMMY slowly comes round. FRANK half carries
him out of the room as the ACID QUEEN finishes
her song in glowing triumph.

MUSIC

ACID QUEEN

If your child ain't all he should be now
This girl will put him right.
Well I'll show him that he could be new.
Just give me one night.
Yes, It's the Gypsy - the Acid Queen
You gotta pay me before I start
The Gypsy
I'm guaranteed to tear your sould apart.

ACTION

MUSIC

"DO YOU THINK IT'S ALRIGHT?" (i)

40. INT. NORA'S LIVING ROOM DAY

TOMMY is staring at his reflection in the full length mirror. His reflection is red. His session with the ACID QUEEN has resulted in a painful but positive experience which manifests itself to TOMMY in this red image which is visible to his eyes alone. When TOMMY's PARENTS enter the mirror's reflection he doesn't see them nor do they see this illusory self - the red reflection.

UNCLE REG & AUNTI ETHYL, two relatives seen earlier at the Christmas party, also put in an appearance. With them is their boy KEVIN. In a quiet aside to FRANK, NORA wonders at the advisability of leaving the two BOYS together.

FRANK reassures her and off the GROWNUPS go to enjoy themselves.

("MIRROR THEME" APPEARS. BASED ON THE NUANCES, HARMONICS AND STRUCTURE OF A SINGLE NOTE. VERY PURE AND HAUNTING: OBSESSIVE.)

NORA

Did you think it's alright
To leave the boy with Cousin Kevin?
Do you think it's alright?
He has a nasty look deep in his eye
Do you think it's alright?

FRANK

I think it's alright
Yes, I think it's alright.

ACTION

MUSIC

"COUSIN KEVIN"

40. CONT.

COUSIN KEVIN

We're on our own cousin, all alone, cousin
Let's think of a game to play
Now the growups have all gone away.

You won't be much fun,
being blind, deaf and dumb,
But I've no one to play with today.
D'you know how to play hide and seek?
To find me it would take you a week.
But tied to that chair you won't go anywher.
There's a lot I can do to a freak.

41. INT. BATHROOM DAY

COUSIN KEVIN, now dressed as a Nazi Storm
Trooper-cum-Rocker, pushes TOMMY's head
beneath gushing taps into a bath of water.
TOMMY, still wrapped in his world of silent
darkness, does nothing; out of choice or out
of necessity - he is still bound to the chair -

ACTION

MUSIC

41. CONT.

it is impossible to say. This and all his subsequent sufferings, which are filmed in slow motion, have a strange dreamlike quality, as if TOMMY were transcending physical suffering and stinting al almost beatific state.

42. INT. GARDEN DAY

TOMMY, still tied to his chair, is lashed by the wind and the rain. The CAMERA pans round to reveal COUSIN KEVIN; dry and warm in the house, singing his mocking song at TOMMY through the open window. KEVIN is now dressed in the uniform of the Riot Police. Suddenly he produces a gun and fires a rubber bullet at TOMMY, knocking him over in the mud.

COUSIN KEVIN

What would you do if I shut you outside
To sit in the rain
And catch cold so you died?
I'm the school bully!
The classroom cheat,
The nastiest playfriend
You could ever meet.
I'll stick pins in your fingers
And tread on your feet.

ACTION

43. INT. DAY

COUSIN KEVIN, now dressed as a 'mercenary', drags TOMMY along by his hair to the top of the stairs and pushes him down.

TOMMY lands in slow motion at the foot of the stairs. A trickle of blood stains his hair and runs into his eye.

44. INT. ROOM DAY

COUSIN KEVIN dressed in his ordinary clothes once more, dries TOMMY off in front of the electric fire, roughly combs his hair, tidies him up.

MUSIC

COUSIN KEVIN

Maybe a cigarette burn on your arm
Would change your expression to one of alarm
I'll drag you around by a lock of your hair
Or give you a push at the top of the stairs.

I'm the school bully!
The classroom cheat.
The nastiest playfriend,
You ever could meet.
I'll put glass in your dinner
And spikes in your seat...

ACTION

44. CONT.

Tired of torturing TOMMY, COUSIN KEVIN idly flicks through his scrap book of atrocities. TOMMY stands quite still, looking at his reflections in the mirror. Yes, reflections; for out of these new experiences a new self has been born - a yellow self. It stands by the side of the reflection, staring straight out in the room at TOMMY.

The GROWNUPS burst in and everything goes black.

MUSIC

COUSIN KEVIN

We're on our own, cousin, all alone cousin
Let's think of a game to play
Now the grownups have all gone away.
You won't be much fun,
being blind, deaf and dumb,
But I've no one to play with today.

(THE "MIRROR THEME" APPEARS AGAIN;
THIS TIME A SECOND NOTE IS HEARD -
A PARTIAL, A FIFTH OF THE FIRST.)

ACTION

MUSIC

"DO YOU THINK IT'S ALRIGHT?" (ii)

45. INT. LIVING ROOM NIGHT

UNCLE ERNIE is a kinky lecher, always ready to have sex at the drop of a hat with the nearest thing available. He is equally ready to exploit anyone or anything to his own - even if it involves the family. At the moment he is sipping a glass of stout and drooling over a girly mag, totally ignoring and ignored by TOMMY, who stands with his back to him.

46. INT. HALLWAY NIGHT

FRANK & NORA are preparing to go out. As FRANK helps NORA on with her coat she expresses slight misgivings at leaving TOMMY alone with his unsavoury uncle.

NORA

Do you think it's alright
to leave the boy with Uncle Ernie?
Do you think it's alright?
He's had a few too many!
D'you think it's alright?

ACTION

46. CONT.

As usual FRANK allays her fears with a smile
and a kiss.

MUSIC

FRANK

I think it's alright,
Yes, I think it's alright.

"FIDDLE ABOUT"

47. INT. LIVING ROOM NIGHT

As the PARENTS appear at the door to wave
goodbye, UNCLE ERNIE deftly pockets the girly
mag and changes his expression of lechery to
one of innocent affability. But no sooner
have they gone then the lecherous leer appears
again as he turns his attention to TOMMY.
Picking up a small suitcase in one
takes hold of TOMMY with the other and leads
him from the room.

(THE MUSIC IS IMMENSELY THREATENING
AND HIGHLY COMICAL AT THE SAME TIME.
STRANGE, UNIDENTIFIABLE SOUNDS
PERMEATE THE BACKGROUND.)

ACT

48. INT. STAIRCASE NIGHT

UNCLE ERNIE, lugging the suitcase, pushes
TOMMIE before him up the stairs.

49. INT. TOMMY'S ROOM NIGHT

They enter the room and with trembling hands
UNCLE ERNIE undresses TOMMY and puts him to
bed. He undoes his battered suitcase and
fiddles about with the contents -- a large
variety of strange surgical appliances. He
then whips off his raincoat, revealing that
he is dressed only in collar and very long tie,
suspenders, holey stockings and trousers which
only go up as far as the knees.

MUSIC

UNCLE ERNIE

I'm your wicked Uncle Ernie
I'm glad you won't see or hear me
As I fiddle about
Fiddle about
Fiddle about...

Your mother left me here to mind you,
Now I'm doing what I want to,
Fiddling about
Fiddling about
Fiddle about!

ACTION

49. CONT.

With a final flex of his muscles he gets into
bed beside TOMMY and turns out the light.
The following verse of the song is sung in
darkness.

MUSIC

UNCLE ERNIE

Down with the bedclothes

Up with the nightshirt!

Fiddle about

Fiddle about

Fiddle about!

You won't shout as I fiddle about

Fiddle about

Fiddle about

Fiddle about!

Fiddle, fiddle, fiddle.

ACTION

MUSIC

49. CONT.

The door bell rings. UNCLE ERNIE flicks the light on and sits bolt upright, his suspender belt draped around his ears. He looks dead worried.

TOMMY's head protrudes from the other end of the bed. His face is blue and he is asleep. The bell rings again.

There follows a speeded up sequence - 4 f.p.s. as UNCLE ERNIE leaps out of bed in alarm, pulling TOMMY with him and dresses both himself and TOMMY with lightning speed.

(A SPEEDED UP VERSION OF THE TUNE MATCHES THE COMIC NATURE OF THE SEQUENCE.)

50. INT. HALLWAY NIGHT

UNCLE ERNIE appears, straightens his tie, smooths his hair and opens the door to admit NORA & FRANK. FRANK laughs as he sees his keys on the hall table and apologized to UNCLE ERNIE for troubling him.

(THE MUSIC SLOWS DOWN AS THE "UNCLE ERNIE" THEME BECOMES EXCESSIVELY WARM AND HUMAN.)

ACTION

MUSIC

"DO YOU THINK IT'S ALRIGHT?" (iii)

51. INT. LIVING ROOM NIGHT

NORA & FRANK barely notice TOMMY's presence as they enter with UNCLE ERNIE, get out the drinks and settle down for a nice game of cards. TOMMY, as usual, is gazing in the mirror. This time three reflections stare back at him, for now the red and yellow selves have been joined by the blue self. Slowly the 3 COLOURED FIGURES move towards each other and merge into a single, glowing white reflector, which is the sum total of TOMMY's harrowing experiences. His single illusory self is imbued with such power that it takes on a life of its own and, smiling at TOMMY, the REFLECTION turns on its heel, walks across the room, reflected in the mirror, and out of the door. TOMMY also turns away from the mirror, walks past the GROWNUPS and out of the door. They are so absorbed in their game that they never even notice him go.

NORA

Do you think it's alright,
Leaving Tommy by the mirror?
He seems to have sight,
Been staring half the night.
Do you think it's alright?

FRANK

I think it's alright
Yes, I think it's alright.

(THE ALRIGHTS' ECHO AWAY. TOMMY SEES
THE 3 REFLECTIONS STARING BACK AT HIM
AND WE HEAR THE THIRD PARTIAL - AS THE
THREE IMAGES BECOME ONE THE BUBBLING
NOTES JOIN AND MERGE CREATING A NEW
- SINGLE NOTE THAT
AND BEAUTIFULLY, LEADING HIM ON.)

ACTION

MUSIC

"SPARKS"

52. EXT. PARK NIGHT

TOMMY follows his REFLECTION past a monument for the fallen - the one we saw earlier in the film which included Captain Walker's name on its roll of honour - and on into the darkness.

53. NIGHT

A 20th century mechanical graveyard - mostly old washing machines and smashed cars. His REFLECTION now leads TOMMY through the twisted metal towards the tail section of a plane which sticks up through the rubble like a battered cross. Behind the cross the REFLECTION disappears and TOMMY is alone again - deaf, dumb and blind again, lost in a maze of rusting metal. He cuts himself on jagged tin, bruises himself against jutting steel and begins to panic.

(THE NOTE CONTINUES BUT FADES AS THE REFLECTION DISAPPEARS.)

ACTION

53. CONT.

There seems to be no way out - no entrance and no exit. Alarmed and exhausted he collapses against a washing machine for support. At least that is what he takes it for at first. Then, as his fingers take in the countours he gradually realizes what we have known all along - that the object supporting him is a pin-ball machine, shining brightly in the night - almost alive as it bathes the dead metal around it in dazzling colours. TOMMY's face lights up too. It is almost as if he had found a friend. Certainly it seems he has found his vocation at last, as instinctively he begins to play and the score mounts with lightning speed.

MUSIC

(THE GENTLE BUT FIRM ACCOUSTIC GUITAR CHORDS OF "PINBALL" BEGIN. AS TOMMY'S FACE LIGHTS UP, THE SINGLE GUITAR BECOMES SEVERAL WHICH FLOURISH FLAMENCO-LIKE ENCOURAGEMENT TO HIS EXPERT PLAYING.)

ACTION

53. CONT.

Suddenly the scrap heap is alive with flashing lights, whirring buzzers and clanging bells. A COUPLE of lovers necking in the back of an old sedan look on in amazement. FACES peer over the fence and gape. By the time a police car containing NORA, FRANK & UNCLE ERNIE arrives a large crowd, including PRESSMEN with flashing cameras, has collected around this strange phenomenon of the night like moths around a flame. FRANK is nonplussed by it all and NORA overjoyed to have found her son; while UNCLE ERNIE quickly overcomes his surprise and starts plotting how best to turn the situation to his own advantage. TOMMY is oblivious to everything and goes on happily playing the game. As his score reaches a billion the crowd goes wild.

MUSIC

(THE GUITARS CONTINUE WITHOUT THE ROUSING 'DA DA' CHORES, HOWEVER - AN INDETERMINATE MELODY LINE AND COUNTERPOINTS ROAM OVER THE SURFACE OF THE STRUMMING GUITARS. THEY BECOME MORE AND MORE WILD AS THE SCENE BECOMES MORE DEVELOPED.)

ACTION

"PIN BALL WIZARD"

54. INT. WOODLEY STADIUM NIGHT

A spotlight falls on two pin-tables and their PLAYERS standing in the centre of the vast arena. The place is packed by FANS who are giving the "CHAMP" a big hand as he brings his score to 10 billion and it is flashed on a giant screen at his end of the hall.

Acknowledging the applause he taps TOMMY on the shoulder and then launches into his song as TOMMY begins to play. THE WHO, including UNCLE ERNIE's twin brother on drums, accompany the number from a podium overlooking the centre of the arena. The action cuts between the cataclysmic flashing and crashing of TOMMY's machine, the CHAMP singing, THE WHO playing, the score repeating and the FANS applauding.

MUSIC

(AS THIS SEQUENCE OPENS THE 'DA DA' CHORDS STRIKE, OVER THE STRUMMING GUITARS - HUGE & EXCITING, BACKED BY A CHANTING AUDIENCE.)

THE CHAMP

Ever since I was a young boy,
I've played with the silver ball
From Soho down to Brighton
I must have played them all.

But I ain't seen nothin' like him
In any amusement hall...
That deaf, dumb and blind kid
Sure plays a mean pin ball!

ACTION

54. CONT.

MUSIC

THE CHAMP (cont.)

He stands like a statue
Becomes part of the machine
Feeling all the bumpers
Always playing clean.
He plays by intuition,
The digit counters fall
That deaf, dumb 'n blind kid
Sure plays a mean pin ball!

THE FANS

He's a pin ball wizard
There has to be a twist,
A pin ball wizard
S'get such a supple wrist.
So how do you think he does it?

THE CHAMP

I don't know!

ACTION

54. CONT.

As TOMMY's score board reads 10 billion and one, the FANS go crazy and some try to run into the arena only to be hauled back by the POLICE. The EX-CHAMP places his crown on TOMMY'S head and continues his song as TOMMY happily pushes his score higher and higher.

MUSIC

THE FANS

What makes him so good?

THE CHAMP

He ain't got no distractions,
Can't hear those buzzers and bells,
Don't see lights 'n flashin'
Plays by sense of smell.
Always list a replay
'n never tilts at all...
That deaf, dumb and blind kid
Sure plays a mean pin ball.

I thought I was
The Bally table king,
But I just handed
My pin ball crown to him.

ACTION

54. CONT.

As the EX-CHAMP reaches the end of his song .
TOMMY's score reaches one trillion and 11
the bulbs on the board 'blow'. The FANS go
wilder than ever. Now there is no holding
them. They leap into the arena, push the POLICE
aside, lift TOMMY onto his pin table and carry
them both in triumphial procession around the
arena. TOMMY looks like a king.

MUSIC

THE CHAMP

Even my usual table
He can beat my best,
His disciples lead him in
And he just does the rest.
He's got crazy flipper fingers
Never seen him fall...
That deaf, dumb and blind kid
Sure plays a mean pin ball.

THE FANS

He's a pin ball wizard
There has to be a twist
A pin ball wizard
S'got such a supple wrist.
Aaaaaaaaaaaaaaaaaahhhhhhhhhhhhhhh!

ACTION

55. INT. BOX OFFICE BACK ROOM DAY

UNCLE ERNIE joyfully counts the takings. The applause and cheering is music to his ears.

56. INT. FRANK'S OFFICE DAY

Floor to ceiling zebra-hid carpeting, two television sets tuned to different channels - "Match of the Day" and "The Big Match" which are both covering the pin ball championship of the world. TOMMY is still being carried around the arena amidst scenes of great jubilation. FRANK - now Mr. Big - cuts the typical imaginary tycoon figure...speaking on two phones at once, signing bills, approving lay outs, surrounded by his production team of gorgeous GIRLS. FRANK loves it.

MUSIC

(CHEERING AND APPLAUSE CONTINUE THROUGHOUT, BACKED BY RHYTHMICALLY EDITED PIN BALL SOUNDS, PHONES RINGING, CASH REGISTERS RINGING, TURNSTILES TURNING, GIRLS SINGING: EACH SOUND FOLLOWING ITS PREDECESSOR MORE RAPIDLY THAN THE FIRST, BECOMING MUSICAL AND FINALLY NEARLY, THOUGH NOT QUITE, MUSIC.)

ACTION

MUSIC

"TODAY IT RAINED CHAMPAGNE"

57. INT. NORA'S NEW LOUNGE DAY

White luxury everywhere - deep pile carpets, elegant furniture, sumptuous hangings, expensive paintings - all white. Even NORA's dress is white. As she smokes a cigarette in an ivory holder and watches TOMMY's triumph on her white television set she nervously fingers her diamond necklace while a SERVANT in white refills her champagne glass.

During the song T.V. commercials for consumer products, including washing powder, makeup, cigars, cornflakes and baked beans, interrupt TOMMY's programme. They act as a visual counterpoint to NORA's song.

(THE EXCITEMENT CUTS AND QUIET SMOOTHNESS PREVAILS - JUST THE MUSICAL TICKING OF A CLOCK, THE CLINK OF A CHAMPAGNE GLASS. THE LUSH STRINGS COMES IN GENTLY AND RESPECTFULLY...)

NORA

Today it rained champagne,
A son was born again
A genius unchained
A life of wealth and fame.

ACTION

57. CONT.

For a few seconds TOMMY's face flashes
onto the TV screen and although he does
not actually speak we seem to hear the
message he is trying to convey to his mother.

MUSIC

NORA (cont.)

Champagne flowing down just like rain.
Caviar breakfasts every day,
Merchant bankers and yachts at Cannes
Servants and cars and private sand.

TOMMY

See me, feel me, touch me, heal me.
See me, feel me, touch me, heal me.

NORA

They flock in thousands strong,
We'll just play along,
A million in reserve,
For our love a just deserve.

Francs and dollars and peacock's wings
Sequinned gowns and birds that sing
Private planes and fishing lakes
Bigger credit and bigger takes.

ACTION

57. CONT.

But all this new found gracious living cannot compensate for the guilt NORA feels for TOMMY's seemingly incurable condition - if anything, it aggravates her repressed anxiety, obviously bubbling away just beneath the surface and ready to erupt at any moment.

And TOMMY, staring seemingly straight at her with his unseeing eyes from the television screen, is the image that triggers off the explosion. Maybe his telepathic message has got through after all. Through NORA's drunken, dreamy haze TOMMY seems to grow and grow till his face fills the room. She covers her face in her hands.

MUSIC

NORA (cont.)

But what's it all worth
When my son is blind
He can't hear the music
Nor enjoy what I'm buying
His life is worthless
Affecting mine
This muck and filth
Rising, filling my mind...

TOMMY

See me, feel me, touch me, heal me.
See me, feel me, touch me, heal me.

ACTION

57. CONT.

When she takes them away again an appalling sight meets her eyes: baked beans, face creams, cigarette ends, washing powder and cornflakes pour out of the television set and come across the room towards her like an obscene stream of lava. From her cross-legged position on the floor NORA watches, mesmerized. The filthy stream reaches her bare toes peeping through her Dior sandals, seeps around her legs, her seat, then surrounds her and moves on.

Irrestistably she lies down in it, rolls over in it and writhes about in an almost sexual ecstasy. Then, slipping and sliding to her feet, she scoops up great handfuls of the stuff and hurls it around her, turning the furniture, the pictures and drapes into a filthy mass of dripping goo. Surveying the scene of desecration she laughs uncontrollably and sinks down into the mush again.

MUSIC

(AFTER THE LAST VERSE THE MUSIC ALSO CUTTING FROM OVER-DECADENT LUSHNESS. IT DETERIORATES AS THE FIVE PIANOS IN THIS SECTION OF THE SCORE ALL TRY TO PLAY DIFFERENT THEMES. ONE PLAYS RACHMANINOFF, ANOTHER LIBERACE, ANOTHER TCHAIKOVSKY'S PIANO CONCERTO. THE ORCHESTRA IS SOUNDING LIKE THE BAKING TO JAYNE MANSFIELD ARRIVING IN A WHITE CADILLAC OUTSIDE THE DORCESTER TO A BARRAGE OF NEWSMEN)

CHAOS!

ACTION

MUSIC

FRANK comes in the door and stares at her wonderingly. NORA throws her champagne glass at him. He ducks and it smashes against the door frame. FRANK, alarmed by NORA's frightening behaviour, watches her writhing hysterically on the floor.

The scene is now shown from his point of view - it looks completely undisturbed - exactly as we first saw it. The horror has all been in NORA's mind. TOMMY still smiles at her from the television screen.

(THE WRITHING MUSIC NOW GROWS CALM AND SUBSIDES INTO NORA'S GROANING SOBS.)

"THERE'S A DOCTOR"

58. INT. NORA'S NEW BEDROOM DAY

NORA is sitting up in bed reading a book, 'recovering' from her breakdown, though by the way she tucks into a box of chocolates one would be right in thinking she is all but cured.

ACTION

58. CONT.

Certainly her appetite is healthy enough.
But TOMMY is obviously still a worry to her;
she cannot keep her eyes off him for very
long and keeps glancing through the door into
the living room where she can see his reflection
staring at her from the full length mirror.
Suddenly FRANK hastens into the room, looking
flushed and excited. He cannot wait to blurt
out his good news.

MUSIC

(FROM THE TOTAL CHAOS OF THE PREVIOUS SCENE
THE SINGING SOUND OF A DISTANT NUMBER ONE
IS HEARD ANNOUNCED ON THE RADIO AS 'THIS
WEEK'S NUMBER ONE, BY THE WHO'...)

(THE MIRROR THEME IS MIXED IN HERE.
(SHE SHARPLY SWITCHES OFF THE RADIO AS
FRANK ENTERS.)

FRANK

There's a man I've found
Could bring us all joy!
There's a doctor I've found can cure the boy
A doctor I've found can cure the boy!
There's a man I've found could remove his
He lives in this town, let's see him tomorrow

NORA (happily)

Let's see him to tomorrow!

ACTION

MUSIC

"GO TO THE MIRROR"

59. INT. LABORATORY DAY

TOMMY'S head fills frame. His eyes, ears and vocal chords are attached to metal electrodes. As the CAMERA pulls back to see these in turn are attached to wires leading to a machine covered in dials and flickering needles. A DOCTOR notes down the readings on a medical report card, as NORA & FRANK stand anxiously by.

DOCTOR

He seems to be completely unreceptive.
The tests I gave him showed no sense at all
His eyes react to light, the dials detect.
He hears but cannot answer to your call.

TOMMY

See me, feel me, touch me, heal me.
See me, feel me, touch me, heal me.

ACTION

59. CONT.

Naturally it goes unheard, and anyway, his
PARENTS are giving all their attention to
the DOCTOR.

TOMMY reiterates his plea more plaintively
than ever.

But the DOCTOR & THE PARENTS are too
preoccupied with mechanical statistics
to hear...

MUSIC

DOCTOR

There is no chance, no untried
All hope lies with him and none with e
Imagine though the shock from isolation
When he suddenly can hear and speak and see

TOMMY

See me, feel me, touch me, heal me.
See me, feel me, touch me, heal me.

DOCTOR

His eyes can see
His ears can hear, his lips speak
All the time the needles flick and rock.
No machine can give the kind of stimulation
Needed to remove his inner block.

ACTION

59. CONT.

As the DOCTOR leaves them to examine TOMMY's eyes with a head mirror NORA & FRANK look on despondently. They are fast losing hope.

TOMMY gazes at his illusory self distorted in the DOCTOR's concave mirror. Beyond this there looms a vast shape and behind the shape hundreds of points of light which gradually turn into one big blinding glare.

NORA & FRANK little realize the excitement of his vision.

MUSIC

NORA & FRANK

I often wonder what it is he's feeling.
Has he ever heard a word I've said?
Look at him in the mirror dreaming
What is happening in his head?

TOMMY (from a long way off)

Listening to you I get the music
Gazing at you I get the beat
Following you I climb the mountain
I get excitement at your feet.
Right behind you I see the millions
On you I see the glory
From you I got opinions
From you I get the story.

NORA & FRANK

What is happening in his head?
I wish I knew, I wish I knew.

ACTION

MUSIC

59. CONT.

As NURSES release TOMMY from his scientific trappings the DOCTOR takes FRANK aside to finish explaining his diagnosis and to present the bill. NORA takes TOMMY's hand and dejectedly leads him out of the antiseptic, inhuman laboratory.

THE MUSIC TURNS INTO COMPUTER-LIKE CHORDS AND SINE-WAVE WAILINGS.)

"TOMMY CAN YOU HEAR ME?"

60. INT. HOSPITAL LIFT DAY

The lights on the indicator panel flash before his eyes but TOMMY does not blink. Nor does he blink as NORA grabs him by the shoulders and turns him towards her tear-stained face.

NORA

TOMMY can you see me?
Can I help to cheer you?
Oh Tommy, Tommy, Tommy...

ACTION

61. INT. ROLLS ROYCE DAY

Sitting beside TOMMY in the elegant intimacy of the new chauffeur driven car, NORA pulls herself together to try again.

All to no avail - TOMMY stares straight ahead at his face in the driving mirror. A faint glow plays around his reflection - almost like a halo.

"SMASH THE MIRROR"

62. INT. NORA'S NEW LOUNGE DAY

NORA & TOMMY sit facing each other. NORA is pouring tea. TOMMY gazes past her at the full-length mirror set into the wall.

MUSIC

NORA

Tommy can you hear me?
Can you feel me near you?
Oh Tommy, Tommy, Tommy...

("THE MIRROR THEME" IS HEARD AGAIN -
GROWING IN POWER AND POTENTIAL.)

NORA

You don't answer my call
With even a nod or a twitch
But you gaze at your own reflection!
You don't seem to see me
But I think you can see yourself
How can the mirror affect you?

ACTION

62. CONT.

NORA places a cup and saucer in TOMMY's hand. He stirs the tea but looks right through her at the mirror. She is growing more and more angry.

As TOMMY continues to ignore her, so her frustration, inadequacy and despair fuse with her exasperation.

Nothing, still nothing. Always nothing. Instinctively NORA feels that a sacrifice has to be made. And as shee feels totally responsible for TOMMY's pitiful state, the sacrifice must come from her. Matters must be brought to a head at last. Some debt must be paid and she is prepared to pay it with her life as she hurls herself with superhuman desperation at the mirror on the wall and TOMMY's all-powerful reflection.

MUSIC

NORA

Can you hear me?
Or do I surmise
That you fear me?
Can you feel my temper
RISE, RISE, RISE?...

Do you hear or fear or
Do I smash the mirror?
Do you hear or fear or
Do I smash the mirror?

(AFTER THE "MIRROR SONG" THE NOW-INCOMING IRRITATING "MIRROR THEME" IS HEARD. IT HAS OCCURRED SEVERAL TIMES PREVIOUSLY AND NOW HAS AN IMPUDENT, FULLY-FLEDGED SOUND OF ITS OWN. IT BUILDS AND BUILDS IN KEY WITH THE MOTHER'S LAST, FINAL COLLAPSE OF RESTRAINT AND EXPLODES AS THE MIRROR SMASHES.)

ACTION

MUSIC

62. CONT.

SMASH!

The mirror shatters in a vast, cacophonous explosion which seems to echo and reverberate around the entire Universe. Filmed in ultra-supersonic slow motion, the explosion as NORA hits the glass seems like the birth of a galaxy as the solid mirror flies into a million separate, shing splinters. Suddenly TOMMY's face becomes alive and animated, his eyes sparkle and his lips should the first words he has uttered for years. The reflection, the illusory self is dead and gone. TOMMY is now totally aware, totally free, totally in command of all his faculties. He can hear, he can speak, he can see.

TOMMY

I'm free!

ACTION

MUSIC

"I'M FREE"

63.

Mountains spin by.

Forest spin by.

Clouds whizz by.

The sun somersaults.

Cities gyrate.

The sea floats by as TOMMY gyrates with acrobatic, angelic joie de vivre in his helicopter. It's as if, having been blind and exiled from the world and the people of the world for so long, he wants to make up for lost time and experience everything at once, to show himself to everyone at once and share with them his new-found spiritual freedom.

TOMMY

I'm Free - I'm free

And freedom tastes of reality.

I'm Free - I'm free

An' I'm waiting for you to follow me.

If I told you that it takes

to reach the highest high,

You'd laugh and say,

"nothing's that simple"

But you've been told many times before

Messiahs pointed to the door

And no one had the guts

to leave the temple!

ACTION

63. CONT.

TOMMY flies over NORA's new home and waves to the family. NORA is happy for the first time in years, despite the scar on her face caused by the splintering glass of the mirror. FRANK too is a picture of contentment; at last his troubles seem to be over. UNCLE ERNIE also waves back at TOMMY. Behind his smile he is wondering how best to capitalize on the miracle. TOMMY swoops low over their head and flies off.

"MIRACLE CURE"

64. EXT. TRAFALGAR SQUARE DAY

TOMMY zooms overhead in his helicopter as NEWS VENDORS shout the latest headlines.

MUSIC

TOMMY

I'm Free - I'm free
And I'm waiting for you to follow me.
I'm Free - I'm free
And I'm waiting for you to follow me.

NORA, FRANK & ERNIE

How can we follow?
How can we follow?

NEWS VENDORS

Extra! Extra!
Read all about it
The Pin Ball Wizard in a miracle cure!
Extra, extra, read all about it.
EXTRA!

ACTION

MUSIC

"SENSATION"

65. EXT. SUBURBAN RAILWAY STATION DAY

TOMMY

Having surveyed the world from a distance
TOMMY comes closer. COMMUTERS waiting for
the early morning train have their shirts
blown up and their bowler hats blown off
as TOMMY swoops down on them. Many of the
younger ones laugh and try to follow him
as he flies off down the track.

YOu'll feel me coming
A new vibration
From afar you'll see me
I'm a sensation!
I'm a sensation!

66. EXT. COUNTRY LAKE DAY

TWO LOVERS kissing in a punt break away
as TOMMY sets the water dancing all around
them. They punt off after him as he sails
away over the treetops.

I overwhelm as I approach you
Make your lungs hold breath inside!
Lovers break caresses for me
Love enhanced when I've gone by.

ACTION

67. EXT. GROUNDS OF DEAF & DUMB SCHOOL DAY

The helicopter is ticking over in the background as TOMMY walks across a lawn followed by a group of DEAF MUTES all communicating with him in sign language, touching him, smiling and laughing at him.

68. EXT. WHEATFIELD DAY

TOMMY soars over the heads of the HARVESTORS.
He causes the wheat to dance, makes the FARMWORKERS dance and want to follow him.

MUSIC

TOMMY

They worship me and all I touch
Hazy-eyed they catch my glance
Pleasant shudders shake their senses
My warm momentum thrown their stance.

You'll feel me coming
A new vibration
From afar you'll see me
I'm a sensation!
I'm a sensation!

ACTION

69. EXT. ST. DAY

TOMMY walks among the BLIND who touch him,
follow him to the helicopter. It takes off.
They run after it, laughing, pointing.

70. EXT. MINE DAY

COALMINERS coming up off shift, blink in the
light and wave at TOMMY as he circles the pit
head and flies off behind a slag heap.

MUSIC

TOMMY

Soon you'll see me, can't you feel me?

I'm coming!

Send your troubles dancing,

I know the answer.

I'm coming

I'm coming...

I'm a sensation!

You'll feel me coming

A new vibration

From afar you'll see

I'm a sensation!

I'm a sensation!

ACTION

71. INT. HELICOPTER NIGHT

As TOMMY flies low over a city, searchlights illuminate the cockpit and coloured rockets celebrate his coming. The scene is reminiscent of CAPTAIN WALKER's wartime flight in his Wellington barber.

"SALLY SIMPSON"

73. EXT. SIMPSON HOUSE DAY

SALLY SIMPSON, a pretty teenager, pleads for permission to go to TOMMY's meeting but her implacable father, the REVEREND SIMPSON - a Church of England parson, complete with rolled up sleeves and dog collar - adamantly shakes his head and continues cleaning his blue Rolls Royce. SALLY bursts into tears and runs into the house.

MUSIC

TOMMY (cont.)

I leave a trail of rooted people,
Mesmorized by just the eight.
The few I touched now are disciples.
Love as One, I am the Light...
I am, the light...

THE WHO

Outside the house Mr. Simpson announced
That Sally couldn't go to the meeting.
He went on cleaning his blue Rolls Royce
And she ran inside weeping.

ACTION

75. INT. SALLY'S ROOM DAY

TOMMY's photograph is sprinkled with SALLY's tears. Next to it is a religious book with her father's picture on the cover. With a gesture of defiance she throws it on the fire.

SALLY's MOTHER, a cosy little lady, comes into the room, comforts her and leaves her still tearful but determined.

SALLY lies on her bed looking at the ceiling. It is covered with posters of TOMMY in a variety of religious poses and situations.

MUSIC

THE WHO

She got to her room and tears splashed the
of the new Messiah. picture

She picked up a book of her father's life
and threw it on the fire.

She knew from the start
Deep down in her heart
That she and Tommy were worlds apart.
But her mother said, never mind, your
Is to be what you'll be.

The theme of the sermon was 'Come Unto Me'
Love will find a way.
So Sally decided to ignore her dad,
and sneak out anyway!

ACTION

75. CONT.

SALLY puts on her makeup, does her hair, dresses, and with a final glance at TOMMY's picture, slips out the bedroom door.

74. INT. SIMPSON KITCHEN

SALLY tries to sneak out through the kitchen but is apprehended by her MOTHER who starts to lecture her. Suddenly SALLY makes a bolt for the back door and runs like hell down the garden path.

75. EXT. MISSION HALL NIGHT

SALLY fights her way towards the entrance through a host of struggling FANS.

MUSIC

THE WHO

She spent all afternoon getting ready
and decided she'd try to touch him
Maybe he'd see that she was free
and talk to her this Sunday.

She knew from the start
Deep down in her heart
That she and Tommy were worlds apart
But her mother said, never mind your part
is to be what you'll be.

She arrived at six and the place was swing-
ing
to gospel music by nine.

ACTION

76. INT. MISSION HALL NIGHT

SALLY sits in the front row crying and carrying on.

FRANK, dressed as a religious D.J. runs onto the stage and gets them going - just like the good old days at Bernie's Holiday Camp.

Behind him, on the altar are the WHO.

In the wings NORA gives TOMMY a kiss as he prepares to make his entrance. He smiles at her and walks out onto the stage. SALLY is nearly killed in the rush for the stage which is firmly regulated by the POLICE.

MUSIC

THE WHO

Group after group appeared on the stage and Sally just sat there crying.

She bit her nails looking pretty as a picture

right in the very front row.

And then a D.J. wearing a blazer with a bulge

ran on and said 'Here we go!!

The crowd went crazy

As Tommy hit the stage!

Little Sally got lost as the police pushed the crowd back in a rage!

ACTION

76. CONT.

TOMMY begins preaching and holds the crowd spellbound - all, that is save SALLY SIMPSON, who just has to touch her hero or die. With one bound she is up on the platform and running towards him - but before she can do more than lay a single finger on him she is apprehended and tossed off the stage by UNCLE ERNIE. This TOMMY does not see.

SALLY falls against a chair and gashes her cheek. Feet scuffle all around her and for a mement it looks as if she'll be trampled to death.

MUSIC

THE WHO

But soon the atmosphere was cooler
as TOMMY gave a lesson.
Sally just had to let him know she loved him
and leapt up on the rostrum!
She ran cross stage to the spotlit figure
and touched him on the face
Tommy whirled round as a uniformed man
threw her off the stage.

She knew from the start
Deep down in her heart
That she and Tommy were worlds apart,
But her mother said never mind, your part
Is to be what you'll be.

ACTION

76. CONT.

AMBULANCE MEN arrive and start to carry her out of the hall. The picture of TOMMY on the stage goes red as she reaches out to him with blood trickling into her eye.

His message delivered TOMMY blesses the DISCIPLES and leaves the stage, followed by FRANK & ERNIE. In the wings NORA embraces him, her eyes filled with tears of joy.

MUSIC

Her cheek hit a chair and blood trickled mingling with her tears.

Tommy carried on preaching
and his voice filled Sally's ear
She caught his eye, she had to try
But couldn't see through the lights.
Her face was gashed and the ambulance
had to carry her out that night.

The crowd went crazy
As Tommy left the stage!
Little Sally was lost for the price ~~of~~
And a gash across her face! Oooooohh

ACTION

77. INT. CHURCH DAY

The REVEREND SIMPSON is marrying his daughter SALLY to a pale-faced ROCK MUSICIAN. As she lifts her veil to kiss him a vicious car is revealed running down the left hand side of her face.

DISSOLVE

TOMMY's face, smiling

78. INT. CLUB NIGHT

The ROCK SINGER goes out to wild FANS. SALLY sits among them, impassively chewing gum. She is eight months pregnant.

MUSIC

THE WHO

Sixteen stitches put her right
and her Dad said,
'Don't say I didn't warn yer!
Sally got married to a rock musician
Who came from California.

Tommy always talks about the day
the disciples all went wild.
Sally still carries a scar on her cheek
To remind her of his smile.

She knows from the start
Deep down in her heart
That she and Tommy were worlds apart
But her mother said never mind, your part
Is to be what you'll be.

ACTION

MUSIC

"WELCOME"

79. EXT. NORA'S NEW HOUSE DAY

But for every seed that falls on stony ground
a new flower springs up on fertile ground.
And so a fresh new teenage GIRL's face fills
the screen, looking up in ecstasy.

TOMMY stands on a balcony over the front door
blessing his DISCIPLES as they enter the house.

TOMMY

Welcome to my house
Be one of the comfortable people
Come to this house
We're drinking all night
Never sleeping.

Milkman come in!
And you, baker,
Little old lady welcome
And you shoe maker.
Come to this house!
Into this house.

ACTION

80. EXT. FRONT DOOR DAY

FRANK & NORA, who have undergone a spiritual rebirth, greet the DISCIPLES at the door and usher them inside.

81. INT. NORA'S NEW LOUNGE DAY

This has been decorated like a shrine dedicated to all the religious deities of the world. As the people look admiringly in, UNCLE ERNIE locks up the valuables.

82. EXT. NORA'S NEW HOUSE DAY

DISCIPLES shin up the trellis onto TOMMY'S balcony and even slither and slide down the roof just to be near him, to touch him.

MUSIC

TOMMY

Come to this house
He is one of us.
Make this your house
Be one of us.

You can help
To collect some more in
Young and old people
Let's get them all in!
Come to this house!
Into this house.

ACTION

82. CONT.

Later many of them slip away again to do his bidding.

83. INT. NORA'S NEW LOUNGE DAY

Through the window droves of people can be seen coming up the garden path to the front door - rich, poor, young and old, black and white, NURSES, STRETCHER CASES, all sorts and conditions. TOMMY sings at the window then glances round towards the DISCIPLES, sitting on benches at table - eating, drinking, enjoying themselves as NORA & FRANK wait on them.

MUSIC

TOMMY (cont.)

Ask along that man who's wearing a
carnation

Bring every single person from Victoria
station

Go into that hospital

Bring nurses and patients.

Everybody go home and fetch their relations

ACTION

CONT.

UNCLE FRANK hovers nearby, worried by all this unproductive expenditure.

UNCLE ERNIE is forced back into the room by the CROWD pressing in from outside.

He glances curiously overhead.

TOMMY smiles, is unperturbed. His proposal starts UNCLE ERNIE's evil brain scheming again.

MUSIC

TOMMY & DISCIPLES

Come to this house
Be one of the comfortable people
Lovely bright home
Drinking all night never sleeping.

UNCLE ERNIE

Hold on Tom
There's more at the door
They'll come through the floor.

TOMMY

We need more room
Build an extension
A colourful palace
Spare no expense!

ACTION

84. EXT. GARDEN DAY

TOMMY stands at the end of a diving board a few inches above the water of the family's private pool. DISCIPLES dive in, fully dressed, and swim around looking adoringly up at him. He almost appears to be walking on the water.

TOMMY blesses the newly baptised DISCIPLES.

MUSIC

TOMMY

Come to this house

Be one of us

Make this your house

Be one of us

Come to this house

Come to this house....

Welcome!

Welcome!

ACTION

MUSIC

"DECEIVED"

85. EXT. BARRACKS DAY

The second hand of a wrist watch ticks towards
11 o'clock. CUT BACK to show a tough, 'die-hard'
SERGEANT MAJOR checking the time.

86. INT. COMMANDO COURSE DAY

Young RECRUITS stick bayonets in sandbags,
urged on by fanatic INSTRUCTORS.

87. INT. TYPING POOL DAY

Serried ranks of SECRETARIES typing away
FOR GRIM DEATH.

88. INT. BEAUTY PARLOUR DAY

YOUNG GIRLS applying face packs to wealthy
CLIENTS.

(HELD SINGLE PURE NOTE -
THE CHANGING SCENES - BECOMING MORE
AND MORE AN IRRITATING FOIL TO THE
OBVIOUS DRUDGERY AND MEANINGLESS
OF THESE PEOPLE'S LIVES. IMPERCEPTIVELY
THE SOUNDS OF TOMMY'S GLORIOUS ACH
MENTS ARE HEARD - COMPLETELY OUT OF
SYNC AND SEPARATED: THE OCCASIONAL
PIN BALL SOUND; A DISTANT CHEER;
A MIRROR SMASHING; SOMEONE DIVING
INTO A POOL, ETC.)

ACTION

MUSIC

89. INT. AMMUNITION FACTORY DAY

WORKERS assembling guns.

90. INT. AMMUNITION FACTORY BOARDROOM DAY

The CHAIRMAN & GOVERNORS studying armaments
output graph. Toasting their profits with
large tumblers of Scotch.

91. INT. BANK DAY

From behind his brs at the counter a young
BANK TELLER counts piles of banknotes.

92. EXT. DAY

TROOPS line the streets; OLD VETERANS
in wheelchairs watch GENERALS lay poppy
wreaths against the ugly monument.

ACTION

MUSIC

93. INT. BARRACKS DAY

At 11 o'clock precisely, the SERGEANT MAJOR drops his arm and the young GUN CREW fire the single shot that announces the start of the Remembrance Day one minute silence.

94. EXT. DAY

The entire PARADE freezes to attention.

(SILENCE.)

95. EXT. RAF MEMORIAL PARK DAY

The REVEREND SIMPSON (Sally Simpson's father) stands with head bowed as MOURNERS stand around the RAF memorial.

96. EXT. ARTILLERY MEMORIAL HYDE PARK CORNER DAY

YOUNG & OLD standing to attention in silence under the monolithic howitzers.

ACTION

MUSIC

97. EXT. ARMY COMMANDO COURSE DAY

TRAINEES with rifles and bayonets stand to attention near the hanging sandbags they were sticking a minut ago. The TWO DRILL INSTRUCTORS strain at the leash, ready to urge the man on the moment the silence is over.

98. INT. AMMUNITIONS FACTORY DAY

WORKERS standing to attention.

99. INT. BOARD ROOM DAY

Board of GOVERNORS standing to attention.

100. INT. BANK DAY

The young TELLER STANDING TO ATTENTION.

101. INT. BEAUTY PARLOR DAY

YOUNG GIRLS standing to attention while the rich WOMEN recline in their face packs.

ACTION

102. INT. TYPING POOL DAY

SECRETARIES standing to attention at their desks.

103. EXT. RAF MEMORIAL PARK DAY

Suddenly TOMMY's voice cuts through the silence - singing. THE REVEREND SIMPSON and most of the older generation are generally scandalized at this outrage but the YOUNGSTERS, once they get over their initial surprise, really begin to appreciate this unprecedented happening, and TOMMY's message really grabs their imagination.

TOMMY

I'M FREE - I'M FREE

Turn your backs on wars there's peace ahead

I'M FREE - I'M FREE

Time for change, forget the pointless death

TO ME - COME TO ME.

Walk beside me free of worldly fears.

WITH ME - BE WITH ME.

Leave behind false promises and tears.

ACTION

106. INT. AMMUNITIONS FACTORY DAY

The WORKERS begin to show interest as
TOMMY's voice comes over the ' '.

107. INT. BOARD ROOM DAY

The GOVERNORS show alarm as TOMMY's
voice comes over the TV showing the
parade.

108. INT. BANK DAY

A glimmer of a smile appears behind
the young TELLER'S horn-rimmed glasses.

MUSIC

TOMMY

I'M FREE - I'M FREE

Forget them all, the way is clear to see

I'M FREE - I'M FREE

I'm waiting, for you to follow me...

DECEIVED - ALL DECEIVED

The hypocrites and war lords turn to crawl

REPRIEVE - AT LAST REPRIEVE.

The wars you fight in only pay for more.

ACTION

109. INT. BEAUTY PARLOUR DAY

The young GIRLS' eyes light up.

110. INT. TYPING POOL DAY

The SECRETARIES exchange glances and begin to move about and whisper to each other, despite the SUPERVISOR'S domineering frown.

111. RAF MEMORIAL PARK DAY

Some of the younger and more enlightened people start moving off. The REVEREND SIMPSON would like to restrain them but feels bound to abide by the rules of State religion and remains stock still.

MUSIC

TOMMY

SENSATION. I'M A SENSATION

SENSATION. I'M A SENSATION

And I'm waiting for you to follow me.

BE FREE - COME TO ME

The men you mourn all stand among you now

BE FREE - BE WITH ME

They dance around the stone to which you bow

ACTION

112. EXT. COMMANDO COURSE DAY

Many of the younger RECRUITS throw down their rifles and bayonets and saunter off, leaving the INSTRUCTORS standing to attention, sweating with frustration.

113. EXT. DAY

As TOMMY's voice continues to fill the air the CAMERA tracks up to the back window of an inconspicuous van. Inside, UNCLE ERNIE is operating the tape machine transmitting TOMMY's song.

114. INT. DAY

The SERGEANT MAJOR's watch reads 11.01 but there is now no crew to fire the shot to announce the end of the silence - they are all walking off towards the voice. In a frenzy of exasperation he fires the gun himself.

MUSIC

TOMMY

I'M FREE - I'M FREE

Forget them all the way is clear to see

I'M FREE - I'M FREE

And I'm waiting for you to follow me.

I'M FREE - I'M FREE

You stand in tears your head all veiled in
black

I'M FREE - I'M FREE

Don't waste every lifetime looking back.

SENSATION. I'm a SENSATION

SENSATION. I'm a SENSATION

And I'm waiting for you to follow me.

ACTION

115. EXT. RAF MEMORIAL PARK DAY

BANG! Released from his prayers the REVEREND SIMPSON's temper lets fly as he aims a swipe with a big cruciform poppy wreath at a passing YOUTH. A PARK retaliates by putting a circular wreath of poppies over the REVEREND SIMPSON's head, thus effectively pinioning his arms.

"TOMMY'S HOLIDAY CAMP"

TOMMY's song comes to an end and from the same concealed speakers UNCLER ERNIE's voice takes over.

MUSIC

(AT THE GUN SHOT THE MUSIC STARTS UP AGAIN - IT IS A MINUTED OF VIOLENT AND COMICAL _ "I'M FREE" MIXED WITH "TOMMY'S HOLIDAY CAMP". EXPLOSIONS AND WAR SOUNDS.)

UNCLE ERNIE

Good morning, converts
That was your new Messiah
Calling out for you to come and follow him
So jump on the buses
Never mind the fares
Off you go to Tommy's

ACTION

116. EXT. BARRACKS DAY

The RECRUITS troop onto a "Tommy" bus.

117. EXT. MEMORIAL DAY

YOUNGSTERS jump onto a 'Tommy' bus.

118. INT. TYPING POOL DAY

The SECRETARIES leave their desks and typewriters and run excitedly out of the office, despite the protests of the SUPERVISOR.

119. INT. BEAUTY PARLOR DAY

Smiling GIRLS walk out on their rich CLIENTS, leaving them lying in their hardening face packs.

120. INT. BANK DAY

The young BANK TELLER leaves off counting his piles of notes and walks out from behind the bars.

MUSIC

(THE MUSIC CONTINUES - JOYFUL _
MARCHING - COMMUNISTICALLY RATHER
THAN MILITARTISTICALLY.)

ACTION

121. THE AMMUNITIONS FACTORY DAY

The WORKERS walk out of the gates and into the 'Tommy' buses as the WAR LORDS look out of their boardroom windows, impotent with rage.

122. EXT. TOMMY'S HOLIDAY CAMP DAY

Above the entrance to this ultra-modern camp is a giant size pin table picture of TOMMY with ears, eyes and mouth flashing and buzzing away beneath a sign reading 'WELCOME'. The 'Tommy' buses of Remembrance Day CONVERTS rear through the gates and up to Reception where UNCLE ERNIE, wearing a uniform of a vaguely ecclesiastical nature is waiting to greet them.

MUSIC

(THE MUSIC BUMPS AND GRINDS AS THE PEOPLE ARE SQUEEZED ONTO BUSES, TOKYO FASHION.)

UNCLE ERNIE

Good morning, converts!
I'm your Uncle Ernie
and I welcome you to Tommy's Holiday Camp
The camp with the difference,
never mind the weather
When you come to Tommy's
the holiday's forever.

ACTION

122. CONT

UNCLE ERNIE guies them into the Reception hall.

123. INT. RECEPTION HALL DAY

The converts file in, collect a tray and make their way along the serve yourself Tommy souvenir counter where most of the items have a sign above them reading 'COMPULSORY'. The 'conversion' kit includes Tommy T Shirts, Tommy mirrors, Tommy bonds, Tommy L.P.'s, Tommy stickers and Tommy posters, etc. UNCLE ERNIE sings cheerfully away as he rings up the takings on the till.

MUSIC

UNCLE ERNIE (cont.)

The camp with a difference.
never mind the weather
When you come to Tommy's
the holiday's forever
WELCOME!!!

(INCIDENTAL MUSIC CONTINUES - LIKE A VICTORIOUS ARMY SEQUENCE IN A JUST POST WAR U.S. MOVIE.)

UNCLE ERNIE

Get your Tommy T. Shirts and your stickers
and your Tommy mirrors to smash...
Don't rush - keep steady!
Have your money ready;
Buy your way to heaven
That comes to one pound seven
(spoken) Bless you, love.

ACTION

123. CONT.

He continues to ring up the profits as the
CONVERTS' kitting-out proceeds - many of
them seem surprised and disconcerted by
this unforeseen commercialism.

MUSIC

UNCLE ERNIE

Buy your shades and earplugs here
Keep in line, I've got a huge supply
Get your Tommy record
You can really hear him talk
Tommy posters and badges
Half a quid for the cork.

The camp with the difference
Never mind the weather
When you come to Tommy's
The holiday's forever.

ACTION

MUSIC

"WE'RE NOT GONNA TAKE IT"

124. INT. HALL OF CONTEMPLATION DAY

Total silence. TOMMY is singing a silent song to the deaf and dumb. He mouths the words and mimes sign language and they all imitate him. The effect is comic and mysitical - as if some strange, secret rite were being enacted.

Gradually a grumbling, distant chant creeps in to threaten the peace and tranquility, which finally is destroyed when the CONVERTS, dressed in their new gear, burst into the hall, shouting their discontent.

CONVERTS

These pricey deals don't touch us
Your freedom doesn't reach us
Enlightenment escapes us
Awareness doesn't shape us
How can all this trivia
Take us to the goal you reached?
We came here to be like you
Find the world you preached.

ACTION

124. CONT.

TOMMY is unperturbed by the threatening MOB.
He raises his hand for silence and as lights
come on behind him, revealing THE WHO, he
launches into the sermon.

The DISCIPLES are many and varied and all
disillusioned at not receiving enlightenment.
TOMMY picks three out of the crowd - a DRUNK
a POT SMOKER and a BANK CLERK, in order to
made his point.

MUSIC

TOMMY

Welcome to the camp
You should all know why we're here
My name is Tommy and I became aware this
year.

If you want to follow me
You've got to play pin ball
And put in your car plugs
Put on your shades
You know where to put the cork!
Hey you gettin' drunk
So sorry I've got you gassed.
Hey you smokin' mother nature
You missed the bus.
Hey old hung up mister normal
Don't try to gain my trust
Cause you ain't gonna follow me
Any of those ways
Although you think you must!

ACTION

124. CONT.

The CONVERTS have now reluctantly put on their dark glasses, applied their ear plugs and inserted their corks. Now UNCLE ERNIE, NORA & FRANK, joined by other ACOLYTES, guided the DISCIPLES to row upon row of pin table machines.

MUSIC

TOMMY

Now you can't hear me,
Your ears are truly sealed
You can't speak either.
Your math is filled
You can't see nothing
and pin ball completes the scend
Here come willing helpers
To guide you to
Your very own machine.

ACTION.

124. CONT.

Deprived of their faculties of sight, speech and hearing and condemned to play pin ball, the CONVERTS revolt. They are not prepared to pay such a high price for the fulfillment that comes with contemplation. They haven't the patience for one thing, and they don't want to pay for it either by feeding the machines with money. Gradually they spit out the corks, tear off the eye shades and throw away the ear plugs.

MUSIC

CONVERTS

(quiet but menacing)

We're not gonna take it.
We're not gonna take it.
We're not gonna take it.
Never did and never will,
We don't have to take it
Gonna break it!
Gonna shake it!
Let's forget it better still.

ACTION

124. CONT.

They feel the've been cheated, sold out, betrayed - they overturn the pin tables, small the glass and take the place apart. As they did before - in the 'Sally Simpson' number - they storm up on the state, not to touch the new Messiah reverently this time but to batter him. Not least in the forefront of the attack are the blind, who blame TOMMY for not restoring their sight as his was restored. Accordingly they belabour him with their white sticks.

NORA, FRANK & UNCLE ERNIE make off at the first sign of trouble, as do the group behind TOMMY. MISTER NORMAL 'puts the boot in'. the DRUNK breaks his bottle over TOMMY's head and the POT SMOKER sets fire to the whole place with his joint.

MUSIC

CONVERTS (shouting loud and frenzied)

We're not gonna take it!
We're not gonna take !
We're not gonna take it!
Never did and never will
Don't want no religion
And as far as we can tell
We ain't gonna take you
Never did and never will
We're not gonna take you!
We forsake you!
Gonna rape you!
Let's forget you better still.

ACTION

MUSIC

"SEE ME, FEEL ME"

124. CONT.

As the flames spread the DISCIPLES scamper, leaving TOMMY bruised and battered amidst the roaring flames. Painfully he drags himself from the building just before the roof collapses.

See me, feel me, touch me, heal me.
See me, feel me, touch me, heal me.

"REVERSE PROLOGUE"

125. EXT. HOLIDAY CAMP NIGHT

Behind TOMMY the buildings blaze - above his head, over the entrance, the pin table effigy of himself explodes in a shower of molten glass. It is all reminiscent of the burning, blitzed town which surrounded NORA & CAPTAIN WALKER at the beginning of the film

(THE SOUNDS OF WAR, FLAMES AND BATTLE ARE HEARD AGAIN MUSICALLY, AS THEY WERE HEARD NEAR THE BEGINNING OF THE FILM. IN FACT THE FINAL SOUND HERE BECOMES A REVERSE ORDER PROLOGUE, GETTING NEARER AND NEARER THE POSITIVE FIRST FLASH OF SOUND WE HEARD AT THE VERY OPENING OF THE FILM.)

ACTION

MUSIC

126. INT. MOUNTAIN POOL & WATERFALL NIGHT

Shooting stars fill the sky; their reflections seem to fall like silver rain as TOMMY walks through the wood towards the rock pool.

Painfully he lowers himself into the healing waters and bathes near the waterfual where his parents drank, swam and exchanged vows long ago. Emerging, he seems rejuvenated both mentally and physically. Looking through the trees he sees the mountain top and although still injured and suffering some pain he presses on towards the summit.

(WE HEAR THE 'LOVERS THEME', THE FATHER'S MILITARISTIC THEME. THE EXHILARATION BUILDING THEME PRECEDING "IT'S A BOY". IT FINALLY REACHES THE FLASH AND THE FINALE PROPER BEGINS...)

ACTION

MUSIC

"LISTENING TO YOU"

127. EXT. MOUNTAIN TOP DAWN

TOMMY

TOMMY drags himself the last few feet up to the mountain's very peak and signs his hymn of faith at the very place of his conception. But as in the dark past the sun was sinking on a world of death, doubt and uncertainty, now the sun begins to rise on a new day, a new hope, a new life.

The moisture in the early morning air halates and TOMMY's shadow seems to rise up before him - glowing in the golden morning light. It is a shadow we have seen before in TOMMY's mind - now we see it for the manifestation it is - an affirmation of Man's eternal divinity. TOMMY raises his arms as if to embrace the life giving sun.

Listening to you I got the music;
Gazing at you I get the heat;
Following you I climb the mountain;
I get excitement at your feet!
Oh right behind you I see the millions;
On you I see the glory.
From you I get opinions,
From you I get the story.

Listening to you I get the music;
Gazing at you I get the heat;
Following you I climb the mountain;
I get excitement at your feet!
Oh right behind you I see the millions;
On you I see the glory,
From you I get opinions,
From you I get the story.

ACTION

MUSIC

CHORUS

127. CONT.

The CAMERA zooms past TOMMY and into the sun.
The screen is filled with its flaming, orange
glow.

We shall all be saved
We shall all be saved!

THE END