

FIRST DRAFT B
Revised (ii)

WORKING CLASS HERO

by
Ray Connolly

(Previously titled Young Lennon)

(c)
Warner Brothers
135 Wardour Street
London, W1V 4AP

1 INT. CLUB BLACKPOOL NIGHT (1962) (MAIN TITLES)

A typical beat club in this northern seaside resort. The place is packed with working class KIDS, unfashionable but eager. On stage the BEATLES are performing. They are aggressive and confident. A group of FANS are squashed around the front of the stage, but there are no other signs that the BEATLES are anything more than a good local group. We observe JOHN *Lennon* closely as he plays and sings. (END MAIN TITLES)

As they play on we SUPERIMPOSE on the SCREEN: "Blackpool, 1962".

And then DISSOLVE to:

2 EXT. BEACH DAY (1946) (BLACK AND WHITE)

A kite made from newspaper flies high in the sky, falling and rearing. CUT TO:

3 INT. BOARDING HOUSE MORNING (1962)

JOHN's eyes open suddenly. He lies quite still in bed, remembering his dream. We see now that the room is a tip of guitar cases, stage suits, glasses, cigarette packets and clothes. There is also a half-empty whisky bottle. Quietly JOHN slips from the bed and begins to get dressed over his pyjamas. In an adjacent bed is the sleeping figure of PAUL McCARTNEY. As JOHN pulls on his overcoat PAUL opens his eyes, just in time to see JOHN leaving the room. PAUL pulls himself up in bed, and checks his watch.

4 EXT. BLACKPOOL FRONT MORNING (1962)

Early morning. We follow JOHN as he crosses the road and begins to walk along the promenade, looking down at the beach. Everywhere is quiet. A milk float pulled by a horse rattles past. JOHN stops by some steps which lead down to the beach and, leaning on the promenade railings, stares down at the sands. CUT TO:

5 EXT. BLACKPOOL BEACH DAY (1946) (BLACK AND WHITE)

A sunny day. A man in his mid-thirties, wearing an old naval greatcoat, is flying a home-made kite. He is FREDDY LENNON. At his side is a small boy of about five (JOHN). Scattered around them are the signs of a day on the beach: a sand castle, their shoes and socks, a deck-chair. They are happy together.

6 EXT. BLACKPOOL FRONT MORNING (1962)

JOHN stares at the empty beach, deep in thought. A LONG MOMENT. There is a football behind him. Into the SHOT comes PAUL. He moves alongside JOHN and taking out a packet of cigarettes, offers him one. JOHN lights his cigarette and inhales deeply. There is a PAUSE.

6 Continued

PAUL

Neil says it's about seven hours
to London from here. We'll have to
be off soon.

JOHN doesn't respond. There is a thoughtful silence.

JOHN

My dad brought me here when I was
about six.

(pause)

The ignoble Alf. Someone must have
told him that kids from broken homes
did better in life. He tried to break
me in half.

PAUL doesn't want to get drawn into JOHN's reflections. He
looks towards a cafe across the street.

PAUL

Fancy a cup of tea?

JOHN

(still reflecting)

He must have been a right bastard.

PAUL

(uncertain)

Yeah, well ... I'll tell them to keep
some warm for you.

PAUL wanders away across the promenade, while JOHN continues
to look out across the sands.

7 EXT. BLACKPOOL BEACH DAY (1962)

JOHN walks alone across the beach, reflecting. We PRECUE the
sound of FREDDY talking to him as a little boy.

8 EXT. BEACH BLACKPOOL (1946) (BLACK AND WHITE)

FREDDY passes the kite strings to JOHN.

FREDDY

Now hold tight ... that's it ... hold
on ... or it'll fly away.

JOHN

Like this?

FREDDY

That's right, like that.

FREDDY smiles and watches JOHN flying the kite.

8 Continued

FREDDY

Let out more string. That's it.
Careful now ...

FREDDY shows him. Together they watch the kite. Suddenly it breaks free and drifts away. FREDDY lets out a sigh of disappointment.

FREDDY

Oh dear...

But JOHN is not upset. He stands quite still watching the kite until it is out of sight.

PRE-CUE the SINGER from the following scene.

9 INT. PUB BLACKPOOL NIGHT (1946) (BLACK AND WHITE)

A smiling PUB SINGER stands on a chair singing *- He's singing?* When You're Smiling.

PUB SINGER

"When you're smiling
When you're smiling
The whole world smiles with you.
When you're laughing,
When you're laughing, etc."

Below him on a table is a pint of beer and a cap into which small donations have been tossed by the dowdy PEOPLE in the pub, a working class place of off-duty SERVICEMEN and their WOMEN and a smattering of more elderly LOCALS.

During the first few lines of the song we discover we are observing the SINGER through a partly-open door, outside of which stands JOHN.

10 EXT. PUB DOORWAY BLACKPOOL NIGHT. (1946) (BLACK AND WHITE)

JOHN waits lonely and waiflike at the door, peering in, eating from a bag of chips wrapped in newspapers, looking for FREDDY, mesmerised by the PUB SINGER. (The pub door is propped open with a chair).

11 INT. PUB BLACKPOOL NIGHT (1946) (BLACK AND WHITE)

As JOHN looks in we see FREDDY moving about the pub selling nylon stockings out of an old bag.

FREDDY

(smiling and charming)
Lovely quality. Come on. Quid a pair.

11 Continued

He moves around the pub, past the SINGER, to a COUPLE.

FREDDY

Do the lady a favour. Dupont.
Lovely quality. Pound a pair.

MALE CUSTOMER

Fifteen bob. No questions asked.

FREDDY

Fifteen shillings? There's women
selling themselves for these in
London.

MALE CUSTOMER

They're black market. Fifteen bob.

FREDDY is about to argue when he notices two POLICEMEN entering
an adjacent bar from a far door. He immediately gives in.

FREDDY

All right. God loves a trier. Fifteen
bob.

Keeping a wary eye on the POLICE he quickly passes the CUSTOMER
the stockings, who immediately gives them to the GIRL with
whom he is sitting. While she examines them FREDDY takes the
money and heads quickly out of the door to where JOHN is waiting.

12 EXT. PUB DOORWAY BLACKPOOL NIGHT (1946) (BLACK AND WHITE)

As FREDDY emerges he takes a chip out of JOHN's bag, leading
him quickly away from the pub, with an anxious glance over his
shoulder.

FREDDY

I don't know, John, love, everybody
wants something for nothing these
days. I blame the Americans.

They walk away down the street.

13 EXT. STREET BLACKPOOL NIGHT (1946) (BLACK AND WHITE)

A street behind the front. A row of white, terraced houses.
FREDDY and JOHN are walking home from the pub together.

We FADE UP FREDDY's monologue as they approach. It need only
be semi-audible.

FREDDY

... the trouble with England is
everyone's so stuck up. They wouldn't
give you a push off the side. It
won't be like that there.

13 Continued

He reaches into the paper bag and takes a chip, offering the final one to JOHN. He then rolls up the newspaper into a ball and tosses it carelessly into a garden. They have reached the place in which they are staying. As they are about to go up the path, an attractive young woman, wearing a coat and a headscarf, steps out of the shadows surprising them. She has obviously been waiting. She is JOHN'S MOTHER, JULIA. FREDDY's first reaction is that he is pleased to see her.

FREDDY

Hello, love ... you should have
let us know ...

JOHN looks shyly up at her. JULIA breaks in.

JULIA

I've come for him, Fred.

JOHN looks from his mother to his father.

14 INT. FREDDY'S BEDROOM NIGHT (1946) (BLACK AND WHITE)

We open as the interconnecting door between the sitting room and bedroom is opened and a light switched on. FREDDY guides JOHN in, turning on the radio and passing him a children's illustrated book.

FREDDY

Have a look at your book, John.
Your mum and me have something to
talk about.

JOHN looks back at JULIA standing in the adjoining sitting room. None of them have taken off their coats. FREDDY closes the door on him. Immediately the sound of a row begins between FREDDY and JULIA. At first JOHN does not take much notice of it. He climbs on to the bed and opens his book, a beautifully drawn picture book of Alice in Wonderland. On the inside cover is an inscription which we see momentarily - "To John, with love from Mimi". JOHN examines the inscription and the pictures slowly. The CAMERA lingers on the surrealistic illustrations.

Gradually the radio warms up and Bing Crosby's You Are My Sunshine begins to play, largely covering the developing row in the adjacent room, snatches of which we hear over the music.

FREDDY (OOV)

What d'you mean? You can't take him.
We're going to New Zealand.

14 Continued

JULIA (OOV)

Don't talk stupid. He's coming back to Liverpool. You were only supposed to have him for a day. Mimi's been out of her mind.

FREDDY (OOV)

Eh, I'm his father, you know. Not Mimi. I think I should have some say in what he does.

JOHN fiddles with the radio, getting a clearer signal and covering much of JULIA's next lines.

JULIA (OOV)

A fine father you are. Drunk ... in jail ... deserting your ship. He's coming back with me.

FREDDY (OOV)

(now much louder)

But he's not bloody with you, is he? That's the trouble. And God knows who is half the time.

JOHN is worried by the sound of his father shouting. Holding his book he climbs off the bed and, going to the adjoining door, he opens it.

15 INT. FREDDY'S SITTING ROOM NIGHT (1946) (BLACK AND WHITE)

FREDDY and JULIA are now both furious.

FREDDY

You're just a bloody trollop.

JULIA

What do you expect? You disappear for months on end ... John could have been dead for all you cared ...

JOHN stands in the doorway holding his book and listening. From the bedroom comes the sound of Bing Crosby, a counterpoint to the angry mood of the scene.

FREDDY

I've been worried sick about him.

JULIA suddenly becomes aware that JOHN has been watching.

JULIA

Come on, John. We're going.

15 Continued

FREDDY blocks the way.

FREDDY
No. Look, let's be reasonable.

JULIA
(to John)
Go and get your things ...

FREDDY
(breaking in)
We'll let John decide. It's
his life.

JOHN stares up at them.

JULIA
He's too young to decide. Come
on, John.

FREDDY
He's old enough.
(he turns back to John)
Who would you rather be with ...
your Mummy in Liverpool ... or do
you want to come with me to New
Zealand?

JOHN doesn't answer.

(after a pause)
You tell us. D'you want to go
home with your mummy, or stay with
me?

JOHN looks from one to the other. Finally he moves to FREDDY's
side.

JOHN
Stay with you.

JULIA
(dismayed)
John!

FREDDY
Are you sure now?

JOHN nods.

JULIA
Are you certain ... really certain?

15 Continued

JOHN pauses, and then nods again. FREDDY looks triumphantly at JULIA. She is too emotional to speak. She moves across to JOHN and hugs him briefly, kissing his forehead. Then she turns and goes out of the door. JOHN watches her go. FREDDY smiles in satisfaction.

16 EXT. STREET OUTSIDE FREDDY'S LODGINGS (1946) (BLACK AND WHITE)

JULIA opens the door and steps out. FREDDY and JOHN appear in the hall behind her, JOHN still holding his book. JULIA turns to JOHN.

JULIA
(emotional)
Be a good boy for your daddy.

With that she walks into the street and starts away from the house. JOHN stares after her. Tears are now running down his cheeks.

17 EXT. BLACKPOOL STREET NIGHT (1946) (BLACK AND WHITE)

JULIA walks down the street. Suddenly there is a scream and the scampering of feet.

JOHN
Mummy ... mummy ... don't leave
me ...

We push the volume of JOHN's screams up searingly high as JOHN races down the street after her. JULIA stops and turns. JOHN runs up to her sobbing uncontrollably, still clutching his book.

18 EXT. RAILWAY STATION LIVERPOOL NIGHT (1946) (BLACK AND WHITE)

The booming sound of a STATION ANNOUNCER and the hissing of steam trains covers all the sound. SERVICEMEN jostle with CIVILIANS as JULIA walks down the platform. A tear stained JOHN trots at her side, lost and bewildered, hanging on to her hand. At the gates at the end of the platform a handsome woman in her late thirties is waiting anxiously. She is JOHN's AUNT MIMI. As JULIA and JOHN go through the barrier past the TICKET COLLECTOR, MIMI rushes to JOHN and takes him in her arms. JULIA stands back as the CROWDS buffet them.

JULIA
(leaning down to John)
You're going back to live with
Auntie Mimi, John. I'll come and
visit you, ~~sometimes~~.

JOHN looks at JULIA, not really understanding. Then JULIA begins to back away through the crowds and out of his sight. MIMI takes JOHN's hand.

19 EXT. BLACKPOOL BEACH DAY (1962)

SHOT of JOHN staring at the beach.
We PRE-CUE MUSIC and CUT QUICKLY BACK TO:

20 EXT. RAILWAY STATION LIVERPOOL NIGHT (1946) (BLACK AND WHITE)

JOHN watches JULIA disappear in the crowds. He looks up at MIMI who begins to lead him through the crowds in another direction. We bring up the VOLUME of the MUSIC. It is the JOHN LENNON record of Working Class Hero. It opens with a mournful, threatening acoustic guitar. The last SHOT in this sequence shows JOHN being led slowly away from the CAMERA - a long "moment" which sets the pace and style for the following MONTAGE.

21 CHILDHOOD MONTAGE

JOHN's childhood between six and sixteen is shown in a series of "moments" to the accompaniment of the song Working Class Hero and beginning with the last shot of the last scene. The first three quarters of the "moments" are in black and white, but during the final few we imperceptibly and increasingly bleed colour back on to the screen, so that by the end of the montage we are back in full colour.

JOHN
(singing)

"As soon as you're born they make you feel small
By giving you no time instead of it all
Till the pain is so big you feel nothing at all.
A working class hero is something to be ..." etc.

Same Night:

a) MIMI and JOHN walk up the path to the front door of MIMI's suburban Liverpool home. ~~It is night.~~ She is holding JOHN's hand. The door is opened immediately by UNCLE GEORGE, a middle-aged man, who, relieved to see him home, ruffles JOHN's hair as he goes past. DISSOLVE TO:

Same Night:

b) UNCLE GEORGE and MIMI are putting JOHN to bed. JOHN is still traumatised by his earlier experience with his parents. While MIMI bustles in with a cup of cocoa UNCLE GEORGE opens JOHN's Alice in Wonderland book and begins to read. DISSOLVE TO:

c) Watched by a smiling UNCLE GEORGE and AUNT MIMI, JOHN plays in the garden with their dog SALLY. He is obviously now happy. UNCLE GEORGE takes a photograph with a Brownie camera. DISSOLVE TO:

d) JOHN sits on the arm of a chair while UNCLE GEORGE reads a strip cartoon to him from the Liverpool Echo. MIMI watches in the background. DISSOLVE TO:

e) JOHN, now aged about twelve, is watching a Salvation Army Band playing at the nearby Strawberry Fields Children's Home. JOHN stands close to UNCLE GEORGE. Behind them stands MIMI.

21 Continued

- f) JOHN sits up in bed reading "The Wind In The Willows". UNCLE GEORGE comes in to say good-night. He turns out the bedroom light. As soon as UNCLE GEORGE closes the door JOHN produces a torch from under the sheets and begins to read again. DISSOLVE TO:
- g) JOHN is walking home from school. BOYS flank him. He is a natural leader. He turns into the front path of MIMI's house. The other BOYS carry on down the road. JOHN notices that the front curtains are drawn. He goes around to the back. The door is open. MIMI and several older PEOPLE are there looking very unhappy. MIMI is wiping away tears. ~~There is~~ ~~DISSOLVE TO: NO UNCLE GEORGE. DISSOLVE TO:~~
- h) A funeral cortege pulls away from MIMI's house. ANGLE on the small bedroom above the front door. The curtains part and JOHN stares down, tears running down his cheeks. DISSOLVE TO:
- i) JOHN is in a fight in the school playground. He is obviously winning. DISSOLVE TO:
- j) JOHN is lying on the carpet at MIMI's house drawing a picture. He is now wearing glasses. MIMI watches fondly over his shoulder. DISSOLVE TO:
- k) MIMI, with a cat on her lap, is reading from an exercise book, watched by JOHN. On the book cover is the title "Sport, Speed and Illustrated. Edited and Illustrated by J.W. Lennon." JOHN is being congratulated and is very pleased with himself. JULIA enters and MIMI turns to give her the book to read. JOHN stares at JULIA, not knowing what to make of her. DISSOLVE TO:
- l) JOHN, now aged sixteen, is stretched out across the carpet writing. Alongside him we can see the title page of his exercise book "The Daily Howl". Poems and cartoons are spread out on the carpet.
- m) JOHN, wearing his school uniform, is standing up in class while a TEACHER demands that he answer an equation written on the blackboard. JOHN obviously says something silly and the other BOYS laugh. The TEACHER shakes his head in despair. JOHN grins. DISSOLVE TO:
- n) JOHN is listening to the radio, earnestly. A book has been pushed aside. MIMI asks him to turn the radio down, with an expression of amused distaste. JOHN does so but puts his ear right alongside the radio to hear better. DISSOLVE TO:
- o) JOHN is looking in a record shop window at the cover of Elvis Presley's first album. At the back of the window display some cheap guitars are hung from the wall. JOHN turns from Elvis to the guitars. DISSOLVE TO:

21 Continued

- p) MIMI is buying JOHN a guitar. The SALESMAN passes it to JOHN. MIMI tries an amused, long suffering smile. DISSOLVE TO:
- q) MIMI is reading. JOHN sits in a corner with JULIA trying to play his guitar. JULIA takes the guitar from him and demonstrates a chord. DISSOLVE TO:
- r) JOHN is practising in his bedroom. DISSOLVE TO:
- s) JOHN, now with two other BOYS (ROD and PETE) is rehearsing in the side porch of MIMI's house. ROD plays banjo. PETE has a washboard. DISSOLVE TO:
- t) JOHN and the embryonic QUARRY MEN are playing their first skiffle gig on the back of a truck at a Liverpool street fête. They are obviously not very good. DISSOLVE TO:
- u) Shots of adolescent BOYS on a cross-country run through Liverpool's Calderstones Park. We are by now in full COLOUR as we end the montage and the song Working Class Hero.

JOHN

"Yes, a working class hero is something to be.
If you want to be a hero well just follow me
If you want to be a hero well just follow me."

22 EXT. CALDERSTONES PARK LIVERPOOL DAY (1957)

As the straggle of ~~adolescent~~ SCHOOLBOYS trot forlornly by we SUPERIMPOSE "Liverpool, 1957" on the screen.

In ANOTHER SHOT we discover THREE BOYS crouched in a little circle as they light cigarettes. When they part we see that JOHN is in the middle of them, along with his friend PETE. He pushes a packet of ten Woodbines into his sock. The BOYS begin to walk nonchalantly after the running SCHOOLBOYS. We PICK UP their conversation as they approach.

PETE

Is it near Hilversum?

JOHN

Further on ... past all that frog-spawn and krautcrap ... five hundred meters ...

PETE

AFN Munich?

JOHN

Munich or Stuttgart or somewhere.
Ten till one. Night Ride ...
Straight from America every record ...

22 Continued

OTHER BOY
Night Ride. It sounds dirty,
doesn't it? Night Ride.

JOHN
(amused)
Well, yeah, if you like ...
"She was ~~only~~ a nightly ride ...
'Cause her fanny felt funny inside ..."

The other BOYS snigger. They walk on.

PETE
That fat kid in 5B said he got it
on the golf course last night. He
said she was insatiable.

JOHN
(pretend thick)
D'you mean girls like it, too?

They all smile, then notice an approaching P.E. TEACHER in
ex-army track suit jogging briskly after the runners.

P.E. TEACHER
(shouting)
Lennon!

The other TWO BOYS surreptitiously throw away their cigarettes.

Lennon!

Slowly JOHN looks around to see if the TEACHER might possibly
be calling him. He allows his cigarette to drop to the ground,
and casually slides his foot on to it.

P.E. TEACHER
(approaching)
Were you smoking, Lennon?

JOHN
No, sir.

P.E. TEACHER
Are you sure?

JOHN
Yes, sir.

The P.E. TEACHER knows JOHN is lying but cannot do anything
about it.

P.E. TEACHER
"No sir ... yes sir". You're a pest,
Lennon. You're all pests ... a
right gang of skivers. Get on with you.

22 Continued

JOHN covers a smirk. Lethargically he and his COMPANIONS begin to jog after the other BOYS. The P.E. TEACHER runs like he is in training for England, dapper and keen.

JOHN
(humming to himself
as he runs)
She was only a nightly ride,
'Cause her ...

P.E. TEACHER
Quiet, while you're running, Lennon.

The other BOYS snigger.

JOHN
(pleasantly facetious)
Sorry sir.
(a moment's pause)
Nice day to be out, isn't it, sir?
Very clement for this time of year.

Unsure whether or not JOHN is being funny the P.E. TEACHER glowers at him. His eyes fall on JOHN's ankles. The packet of cigarettes is poking from JOHN's sock. The P.E. TEACHER smiles to himself.

23 INT. SCHOOL SHOWERS DAY

In the steam-filled showers BOYS watch, while changing, as the P.E. TEACHER brandishes a cane as he lectures JOHN and his companions.

P.E. TEACHER
Dishonest, disruptive, disobedient,
lazy, insolent ... I despair of
characters like you. Come on ...
who's going to be first?

JOHN pushes PETE forward and the P.E. TEACHER begins to give him six of the best on his hands. The P.E. TEACHER has positioned himself so that he has his back to JOHN. Unseen by him JOHN leans forward and blows against the P.E. TEACHER's head as the caning continues, to the amusement of the watching BOYS. The P.E. TEACHER pauses between caning to flick the back of his hair. JOHN blows again. The P.E. TEACHER keeps flicking as though trying to swot a fly. Turning he sees JOHN and the BOYS laughing

P.E. TEACHER
Right, Lennon. I'll teach you
to laugh at me.

JOHN puts his hand out. The P.E. TEACHER brings his cane down hard on it.

23 Continued

P.E. TEACHER

I suppose you think that's funny
too, don't you?

JOHN

(determined not to show
that it is hurting)

Well, I've heard better ...

The P.E. TEACHER brings his cane down with a swish a second,
harder time. The BOYS watch. JOHN's face remains expressionless.

24 INT. SCHOOL GYMNASIUM DAY

Re d. Hy
JOHN sits in a corner with PETE and ROD rehearsing the skiffle
group. PETE has a washboard and a handful of thimbles, while
ROD plays banjo. JOHN is peering carefully at the frets on his
guitar as he plays. They are playing something like Maggie May,
very primitively. During a banjo instrumental break, JOHN
blows on his fingers, still swollen from the caning.

PETE

My fingers are so swollen I can
hardly get my thimbles on.

JOHN

Try playing with your nudger.
It might sound better.

The BOYS snigger.

25&26 DELETED

27 MIMI'S LIVING ROOM DAY

A radio audience explodes with laughter. It is a summer evening.
The Goon Show is on the radio. The scene playing is something
particularly funny and surrealistic. JOHN sits with a notebook,
scribbling and doodling, but mainly giggling at the show. MIMI
sits opposite him reading some Balzac, but occasionally looking
up to smile at some silliness. It is a close family scene in
this comfortable, very bookish suburban sitting room. (JOHN
is always very, very fond of MIMI.) The radio scene is between
Seegoon, Bloodnok and Eccles, with Eccles being particularly
goofy and stupid. As the end signature tune comes on JOHN
stands up and turns the radio down.

JOHN

Admit it, Mimi, you'd rather I
became Elvis than Eccles, wouldn't
you? Be honest now.

27 Continued

MIMI

I don't know that there's very much difference ... Eccles Goon, Elvis Goon ... They're all the same to me.

JOHN

(amused)

Elvis Goon ... not bad ... I could be Elvis Goon ... That'd do, wouldn't it?

MIMI

(long suffering)

No it wouldn't, John. It wouldn't do at all. You've got a brain. I want you to use it.

JOHN

I'm saving it, Mimi ... in a goldfish bowl ... in my bedroom ...

MIMI

(amused)

John ...

JOHN

I am ... I feed it on morsels of Shakespeare and tit-bits of Einstein ...

(taking her book from her)

Balzac's its favourite, though ...

(licking lips)

yummy ... particularly his giblets.

MIMI

(giggling, and snatching her book back)

Go on with you, you clown.

JOHN smiles fondly at her.

Haven't you got any ^{homework} ~~work~~ you should be doing? ~~Examinations~~
~~don't pass themselves, you know.~~

JOHN

(pretend disappointed in her)

Just like you, Mimi, to spoil a lovely evening.

27 Continued

JOHN goes out. MIMI returns to her book. After a moment comes the sound of guitar practise. MIMI looks up despairingly.

28 INT. PORCH EVENING

JOHN is standing in the side porch, leaning against the wall practising his guitar chords. We observe him for a few moments. Suddenly he is interrupted by a shadow at the door. He looks up. It is his mother, JULIA. She now looks (and behaves) more like an older sister than a mother.

JULIA
(smiling)
Hello ...

JOHN is very pleased to see her, almost shy, ^{as though} ~~like~~ he might be with an older girl he fancied.

How're the Quarry Men?

JOHN
Gritty ... rocky ... dirty.

MIMI has appeared behind him in the hall.

MIMI
He'll wear the wall out with his bottom if he leans against it much more.

JULIA smiles and produces a simple guitar songbook from out of her bag which she gives to him.

JULIA
This might help.

JOHN is delighted, but MIMI pretends aggravation.

MIMI
(to Julia)
That's right, you encourage him.
As if I haven't got enough trouble.

JULIA
(smiling to John)
It's good for him to want to play something.

MIMI
But not morning, noon and night,
Julia. He's obsessed!

28 Continued

MIMI and JULIA leave JOHN in the porch. He opens the Guitar Songbook, already oblivious to everything else. Now he begins to play again, studiously examining the book, which we see is open on That'll Be The Day.

29 EXT. MENLOVE AVENUE EVENING

JOHN is walking with JULIA to the bus stop.

JULIA

Mimi was saying you've got another poem in the school magazine ... she's very proud of you.

JOHN

(smiling and nodding)
They'll print anything nowadays.

JULIA

If you like writing p'raps you should be a reporter.

JOHN

Scoop Lennon of the Echo ... I cover the waterfront ... "Our man in new troublespot".

JULIA

More like our man in new spot of trouble.

JOHN cannot let a joke go by untopped. They go into a semi-routine.

JOHN

Or spot on our new man's trouble ...

JULIA

... and strife.

Slight PAUSE.

JOHN

Val Derma?

JULIA

What? I don't think I know her.

JOHN

No, well ... she's a brunette type blackhead. Not your sort really.

JULIA laughs.

29 Continued

JULIA
You're dafter than I am.

JOHN
Like mother, like son.

JULIA
I hope not.

They walk on.

JOHN
(shy to say it)
What about ... you know ... what
about, father and son? Am I like
him?

Slight PAUSE.

What was he like?

JULIA
(shaking her head, not
wanting to talk about
him)
He taught me to play the banjo, so
I suppose he can't have been all
bad.

JOHN wants to ask more questions, but JULIA neatly changes
the subject. They have stopped at the bus stop.

Listen, if the Quarry Men need
somewhere to practise, there's
always our house. The bathroom's
very echoey.

JOHN
(uncertain)
What about ...

JULIA
Bobby? Oh, he won't mind. He
won't mind at all.

30 INT. JULIA'S BATHROOM DAY

Four members of the QUARRY MEN and JULIA are crammed into a
tiny bathroom rehearsing. The acoustics have a slight echo.
JOHN is on guitar. JULIA plays banjo while PETE and COLIN
crowd in with a washboard and half a drum kit. (JULIA sits
on the toilet) JOHN is singing Rock Island Line. The music
is very primitive.

30 Continued

In the background eventually we notice the door handle being turned. It is locked. None of the QUARRY MEN notices. Then there is a knock on the door. The QUARRY MEN play on oblivious to it. At last comes a hammering on the door. The QUARRY MEN and JULIA stop and look towards the door. *Outside, we will discover, is JOHN DYKINS - known as BOBBY to JULIA. He is her lover.*

JULIA

(shouting)

What is it? What d'you want?

JOHN DYKINS (OOV)

~~(known as Bobby to Julia)~~

Have you people nearly finished in there? There's people bursting to go out here.

The QUARRY MEN look to JULIA.

JULIA

(shouting)

All right, ... ~~won't~~ be a minute.

(then quietly to the boys)

Just once more through.

She strikes her banjo and begins to play again. The QUARRY MEN follow her lead, ignoring the unfortunate DYKINS. We LAP OVER and MIX THROUGH the sound of JOHN singing Rock Island Line to:

31 INT. JULIA'S LIVING ROOM NIGHT

LONNIE DONEGAN is performing the record of Rock Island Line on a Saturday variety show on television. JOHN sits in front of the TV without his glasses staring short-sightedly at the screen. Behind him on a sofa sit Julia's two DAUGHTERS (aged about eight and six), while JULIA stands at the back of the room ironing a white shirt. Standing watching television and drinking a cup of tea is JOHN DYKINS, a nervous man in his early forties. He is wearing trousers and shoes and a vest as he waits for JULIA to finish his shirt.

JULIA's home is furnished in a showy, fifties, tasteless style - lots of colour and patterns, deep pile, nothing matching. The television is like a ~~large~~ altar in the corner.

DYKINS

(oblivious to John's concentration on the music) *and indicating HTV*

It's the biggest they make, you know. Not bad, eh? ...

31 Continued

JOHN doesn't know what he is supposed to say. At that moment DONEGAN goes into a guitar solo and the TV goes into C.U. on his hands. JOHN peers forward trying to see what chords are being played. DYKINS chooses this moment to start fiddling with the TV, walking in front of JOHN and retuning the contrast so that the picture goes. JOHN moves to one side trying to see around DYKINS, murmuring an anguished "No" as he does. Then JOHN waits irritated until DYKINS retunes.

DYKINS
(by way of an apology
seeing John's frustra-
tion)

... but very delicately tuned.

JULIA is aware of JOHN's frustration. She passes DYKINS his shirt.

JULIA
Come on, Bobby ... you'll have
everybody starving to death.

She holds out the shirt while he slips into it, then helps him button it up. LONNIE DONEGAN finishes his song, the TV audience applaud, and JOHN turns to watch JULIA and DYKINS. He catches an intimate little moment as she kisses DYKINS' forehead. DYKINS tucks his shirt tails into his trousers and pulls a bow tie over his head, while JULIA holds out a jacket. We see now that he is wearing a dress suit. (He is, in fact, a head waiter.)

DYKINS
Don't wait up love ...
(he turns to his
two daughters)
And you two, straight to bed ...
have you seen what time it is ...?

There are the usual grumpy complaints from the GIRLS. Noticing JOHN watching silently (left out) DYKINS pushes a hand into his pocket and produces five shillings which he puts by JOHN on the arm of the sofa.

DYKINS
Good night in tips last night ...
buy yourself some ciggies.

JOHN just looks at the money.

Well then ...

JULIA
(hurrying him along)
Bobby ...

31 Continued

He kisses her and shouting a "bye" hurries out.

JULIA
(to her daughters as
she turns off the TV)
And you two, you heard what your
father said ... come on ... up.

FIRST DAUGHTER
Will you read us a story ...?

JULIA
All right then ... just one ...

She shoos her two DAUGHTERS out as JOHN watches. When he is alone JOHN gets his guitar and tries out the chords to Rock Island Line again. After a few moments he stops and stares bleakly at the money. Finally he pockets it. On the mantelpiece are some photographs, one of which shows a family picture of JULIA, DYKINS and the TWO DAUGHTERS. JOHN gets up and examines it. On the inside cover of the folder is a printed sentimental message which reads "God Bless Our Family". JOHN stares unhappily at it. Then, replacing it, he sits down and tries again with his chords. We observe him sitting alone for a long moment.

32 INT. JULIA'S DAUGHTERS' BEDROOM NIGHT

Two single beds have been pushed together in this small bedroom. A low bedside light is on. JULIA has fallen asleep on the bed while reading a story to the two GIRLS, who are also asleep. The door opens, JOHN looks in. He sees JULIA asleep with the GIRLS. He watches them for some moments. They look so peaceful. He makes to leave, but stops at the door. Then he turns back and climbing on to the end of the bed curls up with them and closes his eyes.

33 INT. SCHOOL HALL DAY

An examination is in progress. BOYS are sitting in rows down the hall writing furiously, glancing at the clock at the front of the hall. Eventually we discover JOHN. His paper is only half-filled with writing, but he is in no hurry. While the other BOYS write JOHN is drawing. In V.O. we hear one of his poems.

JOHN (V.O.)
"I'm a moldy moldy man
I'm moldy thru and thru
I'm a moldy moldy man
You would not think it true.
I'm moldy till my eyeballs
I'm moldy till my toe
I will not dance I shyballs
I'm such a humble Joe."

33 Continued

An INVIGILATOR is standing in a corner of the hall by an open window. He is having a quiet smoke while watching the BOYS, making sure that the smoke goes out of the window. In C.U. we see that JOHN is drawing a gross caricature of the INVIGILATOR which shows him to have two heads and four hands - in the hands are several cigarettes, while both mouths puff away on two cigarettes each. Under the caricature JOHN has written "Mr. Nick O'Teen, the two-faced Irish Invigilator, begorrah sir."

As JOHN finishes drawing he becomes aware of a presence beside him. The INVIGILATOR is looking at the cartoon. JOHN smiles up at him. The INVIGILATOR shakes his head in mock despair, and confiscates the drawing. A bell goes signifying the end of the examination.

INVIGILATOR

Right. Will you finish the sentence you are writing ... those of you who are writing, and put down your pens.

JOHN grins, happy to play the fool.

34 INT. SCHOOL CORRIDOR DAY

As the BOYS file out of the examination, chattering excitedly about the examination, a boy from another class pushes through to JOHN. He is NIGEL WHALLEY, and acts as the Quarry Men's booking agent.

NIGEL WHALLEY

John ... John ... we've got a booking.

JOHN

What is it? Las Vegas or the Coke-And-Bananas?

NIGEL WHALLEY

Woolton Village Fête. We're on a float.

JOHN

~~(thrilled)~~

Really? We're almost famous!

While they have been talking the INVIGILATOR has been met by the HEADMASTER, to whom he hands the completed examination papers. On top of the pile is JOHN's caricature.

HEADMASTER

Lennon?

The INVIGILATOR nods staring after JOHN as he and NIGEL WHALLEY walk away down the corridor. The HEADMASTER looks at the caricature. Slowly a smile breaks across his face.

35&36 DELETED

37 EXT. WOOLTON VILLAGE LIVERPOOL DAY

The BAND OF THE CHESHIRE YEOMANRY lead a procession through the little village of Woolton. RESIDENTS crowd the narrow street, waving to CHILDREN on various floats - GIRL GUIDES, BOY SCOUTS, INFANTS and the Woolton Village ROSE QUEEN. Bringing up the rear is a coal merchant's lorry, on top of which sit the QUARRY MEN, already getting dirty from the coal dust. JOHN sits in the middle. A couple of GIRLS shout as they pass. JOHN exchanges smirks with PETE.

Finally we PICK UP TWO BOYS on bicycles watching the procession. One is IVAN VAUGHAN, an old friend of John's. The other is a younger, good looking BOY of fifteen in a light sports coat and dark narrow trousers and bicycle clips. As the truck passes IVAN indicates JOHN, who is now drinking a bottle of beer.

IVAN VAUGHAN

That's him ... the boozier.

The YOUNGER BOY says nothing, but watches the passing truck.

38 EXT. VILLAGE FETE FIELD DAY

A traditional English fête is being held in a field behind the church. There are donkey rides, hoopla games, shove ha'penny stalls, etc ...

- a) We pick up the action on the back of the truck as JOHN and the QUARRY MEN play the Del Vikings' Come Go With Me.
- b) IVAN and the YOUNGER BOY move to the front of the gathering crowd to watch more closely.
- c) In the refreshment area MIMI, her SISTER and a NEIGHBOUR are having tea.

NEIGHBOUR

Now there's something new for Woolton ... a skiffle group.

The NEIGHBOUR goes off leaving MIMI and her SISTER.

MIMI

Skiffle ... piffle, I call it.

- d) JOHN is making up the words to Come Go With Me.

JOHN

(singing)

"Come, little darling, come and go with me
Come, come, come,
To the penitentiary ..." etc..

38 Continued

- e) ANGLE ON the YOUNGER BOY amused that JOHN does not know the words. He looks particularly at the way the QUARRY MEN play their guitars.
- f) The QUARRY MEN finish the song. The CROWD applaud.

JOHN
Thank you ... thank you. Now
we'd like to do a Lonnie Donegan
song ... Cumberland Gap ...

The QUARRY MEN begin to sing Cumberland Gap.

- g) MIMI is intrigued. She and her SISTER walk across the field towards the sound of the music.
- h) On the truck JOHN sees her approaching. He immediately changes the words of the song to announce her arrival.

JOHN
(singing)
"Cumberland Gap, Cumberland Gap,
Fifteen miles on Cumberland Gap
Mimi's coming, Mimi's coming
Mimi's coming down the path ...
Cumberland Gap, Cumberland Gap" ... etc.

MIMI looks at him not knowing whether to be proud or angry. JOHN grins down at her.

- i) The YOUNGER BOY watches JOHN with fascination.

33 INT. CHURCH HALL DAY

The garden fête is over and the QUARRY MEN are eating jam tarts and drinking pop, their instruments scattered around. Throughout chairs are being stacked noisily at one end of the hall. We pick up the action as IVAN introduces the YOUNGER BOY.

IVAN
This is Paul, John. He's got a
guitar, too.

JOHN shows absolutely no interest in the YOUNGER BOY, who we now realise is PAUL MCCARTNEY.

JOHN
Oh yes? Anybody got a ciggy?

PAUL
(trying to make
conversation)
You were ~~pretty good~~ all right.

33 Continued

PETE

Thanks.

PAUL

(to Eric whose
guitar he picks up)

Can I have a look?

ERIC nods amiably. PAUL immediately strikes a full chord, followed by another. The QUARRY MEN notice, JOHN particularly.

ERIC

I think it's a bit out of tune.

PAUL nods, and immediately begins to retune the guitar.
(GRIFFITHS was also left handed)

We usually go round to this bloke ...

PAUL is concentrating, listening to the strings as he plucks and tightens them. It is now JOHN's turn to watch carefully.

PAUL

You can do it yourself, really ...
just start with A ...

He plucks and listens again, and then plays a couple more chords. JOHN watches, very impressed. Then PAUL goes into a simple rendition of Eddie Cochran's Twenty Flight Rock. PETE takes up the beat on his washboard. ROD looks fed up.

ROD

I can't stand all this rock stuff ...
It's bloody moronic.

JOHN ignores the comment, being now totally taken up with PAUL.

JOHN

What are you doing there with your
fingers ...?

PAUL

If you put your first finger across
the whole of the fourth fret and
play E, it becomes G sharp.

JOHN picks up his guitar, his enthusiasm fired by PAUL.

JOHN

Like what? ... Show me. I can't
tell with you being left handed.

There is a mirror on the wall. PAUL stands in front of it and demonstrates again.

33 Continued

PAUL

It's just the same but back to
front ... see ...

JOHN stares into the mirror watching PAUL. They are becoming
oblivious to the other BOYS.

JOHN

And what's that?

PAUL

C sharp. Just keep your finger
there and play A on the next one up.

He plays the chord a few times and then puts it together with
the other chords he knows. PETE tries to butt in.

PETE

We should be going soon, John.

JOHN dismisses him instantly.

JOHN

You go, I'll see you later.

(then to Paul)

What's that you're doing now ...?

PAUL

(demonstrating again)

D sharp.

JOHN again copies. The other QUARRY MEN are already left out.
PAUL and JOHN are now turning in to each other. PAUL knows
more, but JOHN has the authority. Together they begin to
play Twenty Flight Rock, and immediately we sense their mutual
joy at playing together and having found each other.

39 INT. JULIA'S KITCHEN DAY

JULIA is washing a doll in the kitchen wash-basin, while her
YOUNGER DAUGHTER waits.

JULIA

If he's so good what are you
hesitating for? You should grab
him before somebody else does.

As she is talking we discover JOHN sitting at the back of
the kitchen holding his guitar as he practises his chords.
JULIA now turns to her YOUNGER DAUGHTER and hands her the
doll.

39 Continued

JULIA

There she is. All nice and clean.
You go and put her to bed now, 'cause
it's bedtime.

The YOUNGER DAUGHTER takes the doll and JULIA turns back to
JOHN and his practising.

Try it with your little finger now.

JOHN tries the same chord two or three times.

JOHN

What if he wants to start taking
over ... be the leader?

JULIA

You aren't afraid of a little
competition, are you?

JOHN grins.

Besides, he'll be able to help you.
~~I've taught you everything I can~~
~~do.~~ Your dad only knew three chords.

JOHN

(after a wary PAUSE)

Don't you ever wonder what happened
to him ... my dad?

JULIA

Not really. I think I'm better
off not knowing. ~~I heard he~~ went
back to sea. ²

JOHN

Did you love him?

JULIA

(herself puzzled by
the question)

I don't know. There was a war on.
I suppose he made me laugh.

JOHN

Mimi says he was a layabout ... not
good enough for you.

JULIA

(smiling at the thought)

Yes well, Mimi would. It doesn't
take a saint to be good enough for me.

39 Continued

JOHN
 (after the slightest
 pause)
 What about ...?
 (he can't say the name)
 Do you love him?

JULIA
 (pretending amusement
 but wanting to change
 the subject)
 Hey now, what is this John Lennon?
 Eh? You sound like a jealous boy-
 friend, or something. Come on ...
practise, practise, or that Paul
 McArtrey won't want to play with you.

JOHN
 (laughing)
 McArtrey?

JULIA
 (laughing)
 Well, whatever his name is ...

40 INT. SCHOOL HALL NIGHT

PAUL sings into the microphone standing alongside JOHN on the small stage. Behind them are the other members of the QUARRY MEN, but now without PETE. JOHN and PAUL are wearing light coloured sports jackets and black bootleg ties. The other QUARRYMEN, have no jackets. Already the others look like second class members of JOHN and PAUL's band. They are performing a skiffle hit of the time - something like Freight Train.

We now reveal they are at a school dance, a bleak affair in which the GIRLS (imported from a local school) stand down one side of the hall and the BOYS down the other, with only a few very brave couples dancing on the floor. At the back of the hall stand several TEACHERS, keeping a close watch on the moral order. (Among them are the INVIGILATOR and the SPORTS MASTER.)

As JOHN and PAUL sing together it is clear that PAUL has sailed into prime position in JOHN's affections.

As the song ends JOHN bows low, to PAUL's amusement. There is a smattering of light applause and some jeers from classmates. Some TEACHERS exchange inaudible sarcastic comments.

JOHN
 Thank you so very much. You're
 too kind. Too kind.

40 Continued

The TEACHERS look pained by his facetiousness.

JOHN

And now we'd like to continue with
our version of Blue Suede Shoes ...

Behind him there is a deep groan from ROD, the banjo player.
All the QUARRY MEN are resentful of the new, strong bond JOHN
has for PAUL.

ROD

Oh bloody hell ...

While there are some guffaws on the dance floor JOHN and PAUL
turn to ROD.

We're supposed to be a skiffle
group. Not rock and roll. Rock
and roll's tripe. I keep telling
you ...

JOHN

(embarrassed in front
of the audience)

Yes, well, we're a rock-skiffle group,
aren't we?

ROD

No we're not. Rock groups don't
have banjos. They don't fit.

JOHN

(now aggravated)

All right! Suit yourself.

He turns away from him back to PAUL and begins to count the
band in. ROD is furious. He takes his banjo and clumsily
leaves the stage.

ROD

Right ... sod you, Lennon.

There is much amusement among the AUDIENCE. The TEACHERS peer
at the stage, trying to make out what's going on.

PAUL

(always professional)

Just ignore him ... come on ...

JOHN begins to sing. At the back of the hall the TEACHERS
watch stonily. At that moment the HEADMASTER enters and
moves among the TEACHERS as ROD storms out past them all.

40 Continued

HEADMASTER
Is that Lennon up there?

A TEACHER nods.

TEACHER
Unfortunately.

The HEADMASTER listens and smiles.

HEADMASTER
Oh, I don't know ... I don't think
he's too bad really. Not bad at
all.

On stage JOHN and PAUL laugh together as they play. We LAP
OVER the MUSIC on to the front of the following scene.

41 EXT. HOPE STREET LIVERPOOL DAY

WIDE SHOT of the open, cobbled Victorian streets of Liver-
pool 8, alongside the massive Gothic Anglican Cathedral. In
the corner of the frame we see JOHN, making his way to the
Art College.

42 INT. ART COLLEGE INTERVIEW ROOM DAY

We open on some Lennon caricatures and drawings of rock stars,
and then discover they are being examined by a LECTURER, the
PRINCIPAL of the Art College and ARTHUR BALLARD. (At the time
BALLARD was a big, strong, balding, ex-boxer in his mid forties,
the key teaching personality at Liverpool Art College.) JOHN,
wearing an old man's sports coat, sits facing them.

PRINCIPAL
You seem to be very keen on
cartoons ... but there isn't much
evidence of ... er ... more formal
work.

JOHN
That's why I want to come to art
college ... to get a wider grasp
of art.

PRINCIPAL
Well, yes, certainly, your caricatures
are ...
(examines one of a
beggar covered in warts)
... well, let's say they show an
original mind, wouldn't you say,
Ronald?

42 Continued

He passes the caricature to the LECTURER, a very straight and staid man who clearly has little regard for it.

LECTURER

You're very interested in warts ...

He pulls out another two similar drawings.

Is there any reason for this?

JOHN

Sorry?

The PRINCIPAL and BALLARD don't like the tone of the question.

LECTURER

Well, I mean, why warts?

JOHN senses the sympathies of the other two men, particularly BALLARD, whom we observe closely throughout this scene.

JOHN

I don't know. Why not warts?

When I'm a famous artist ...

(he suddenly sees a
joke and giggles)

... "wartist" ... sorry, well, I
mean, this might become known as
my wart period.

BALLARD is obviously amused by this off-the-wall student.

BALLARD

Is that what you want to become ...
a famous artist?

JOHN

(after a slight pause)

I want to be famous.

LECTURER

(sarcastically)

And have you any idea how you intend
to become famous ... by drawing warts?

JOHN

(quietly amused)

Well, you never know ... they might
catch on.

He begins to examine his hands as he talks. BALLARD is amused and laughs out loud. The PRINCIPAL picks up a letter from his desk. The LECTURER is puzzled and embarrassed.

42 Continued

PRINCIPAL

I'm sure you know we don't usually
accept students without at least
some academic qualifications ...
you failed in everything, I believe ...

JOHN looks awkward. The LECTURER looks smug.

... but we've had a very encouraging
letter from your headmaster.

(reads)

"He has been a trouble spot for many
years ... but I believe he is not
beyond redemption and could really
turn out a fairly responsible adult
who might go far."

The PRINCIPAL smiles. The LECTURER begins to look uneasy.

So, let's see how responsible you
can be, shall we? Term starts on
Tuesday. Nine-thirty.

The LECTURER looks appalled. JOHN is very cool.

JOHN

Thank you very much.

PRINCIPAL

You will, of course, be expected to
mend your ways ...

JOHN

(straight-faced)

I won't let you down.

43 EXT. HOPE STREET DAY

As JOHN leaves the art college smiling broadly a pretty GIRL
STUDENT (PAM) is entering.

PAM

Is this the right place for the
interviews?

JOHN

Straight up the stairs.

PAM

What sort of things do they ask
you?

43 Continued

JOHN

(airily)

The usual stuff ... what your dad
did in the war, how Liver Birds make
love. You'll be all right. Just
show 'em your knickers ... if
you're wearing any.

PAM smiles uncertainly and hurries inside. JOHN grins.
Suddenly he hears his name being called.

PAUL

John ... John ...

PAUL is running towards him, wearing his school uniform.

JOHN

What are you doing here?

PAUL

At school. I'm right next door.
See.

JOHN looks at the two adjacent buildings. The Institute
(PAUL's school) is right alongside the Art College.

JOHN

Well ... well. So close. That'll
be handy. What are you doing now?

PAUL

(uncertain)

I should get back ... I only
nipped out for some chewy ...

JOHN grins wickedly.

44 INT. PAUL'S HOME SITTING ROOM DAY

A small suburban villa. In the room is a three piece suite
and a piano, on top of which is a photograph of PAUL's mother,
who had died a couple of years earlier. There are also
photographs of PAUL, his brother MICHAEL and his FATHER.

JOHN and PAUL are bent over their guitars playing together. At
the beginning of the scene they are ending one song. JOHN then
prefaces another by beating out a rhythm on his guitar before
going into Peggy Sue.

JOHN

(singing his own lyrics)

"If you knew, Peggy Sue,
What I'd like to do to you.
Oh Peggy, Oh Peggy Sue.

44 Continued

JOHN (Cont)

I want to screw you, Peggy,
To screw you, Peggy Sue."

At first PAUL joins in the singing, but when he realises that JOHN has changed the lyrics he just plays and listens.

PAUL

Don't you ever sing the right
words to anything?

JOHN

I can never remember them. It
doesn't matter, though. They're
all soft.

(he begins to sing again)

"John and Paul, on a wall,
Feeling nearly ten feet tall ..."

PAUL

(interrupting)

D'you ever write anything?

JOHN

(uneasy)

Well ... you know, poems and little
stories ... jokes ... dirty jokes ...

PAUL

No, I mean songs.

JOHN

(not wanting to admit
that Paul is ahead of him
in this)

Well, yeah, a bit ... you know.

PAUL immediately begins to play a melody he has written, singing some lyrics to go with it ... something very simple perhaps. JOHN listens until PAUL makes a mistake.

JOHN

(flatly)

Yeah ... not bad for a Girl Guide.

As quickly as PAUL has started his song, he stops, and they go back to the song which started the scene. Now we see JOHN playing more aggressively than ever, determined not to be overshadowed by Paul's talent as a composer.

Suddenly the door opens unexpectedly. PAUL'S FATHER enters. His younger brother MICHAEL is behind him, just coming in from school.

44 Continued

PAUL

Oh, hello, dad. I, er, I got off early. This is John.

MR McCARTNEY looks at JOHN with deep misgivings.

MR McCARTNEY

Yes well, tea'll be ready in a few minutes.

JOHN stares at MR McCARTNEY unsmiling. MR McCARTNEY leaves the room.

PAUL

(by way of explanation)
Dad's had to do everything since Mum died.

(pause)

He wants me to be a teacher.

JOHN doesn't answer.

45 INT. JOHN'S BEDROOM NIGHT

JOHN sits on the edge of his bed wearing his pyjamas with his guitar in his hands, picking out a series of chords, and murmuring the words of a song to himself. (The song will eventually become Do You Want To Know A Secret?)

JOHN

(murmuring)

"Sitting by a wishing well ...
Do you promise not to tell ...
A secret and a spell ...
Let me whisper in your ear ...
... in your ear ... ear ... hear ... rear ...
Let me whisper in your rear ...
(he grimaces to himself,
then hits a chord on his
guitar)
I'm in love with you ..."

There is a banging on the wall from Mimi's room. JOHN puts his guitar down and smiles.

(shouting)

Goodnight, Mimi.

He turns out his bedside light.

46 INT. ART COLLEGE COMPOSITION ROOM DAY

ARTHUR BALLARD is addressing about twenty new STUDENTS.

46 Continued

As he talks we examine them. CYNTHIA POWELL, a mousey girl in a twin set wearing glasses, the girl JOHN met on the steps of the college (PAM), BILL HARRY, a boy from Liverpool, and a small boy we will discover to be STUART SUTCLIFFE. Lastly we discover JOHN. He is sitting quite separately from the others and looks quite different. While the art college dress style of the day was polo neck sweaters and duffle coats, JOHN has his hair greased back and is wearing tight black jeans and a black drape jacket. As BALLARD talks JOHN, who is not wearing his glasses, is doodling on a piece of paper. During the speech CYNTHIA looks nervously towards JOHN. He ignores her.

BALLARD

You are the luckiest generation.
 Twenty, thirty years ago you'd all
 have been out working ... if you
 were lucky enough to find work.
 Ten, five years ago, you boys would
 have been contemplating two years
 in the army ... fighting in a war
 somewhere. But you ... you were
 born at the right time ... the right
 time to grow up slowly. And what
 we do here, apart from hopefully
 teaching you the rudiments of
 composition and design ... is give
 you the chance to be yourselves ...
 to be individuals ...

STUART SUTCLIFFE, who throughout the film is nearly always to be seen wearing a long college scarf, looks sideways towards JOHN trying to see what he is doodling. In C.U. we see that JOHN has drawn a bottom with legs and arms but no head. Underneath he has written "Self Portrait of a Bum. J.W. Lennon, September, 1957". STUART smiles to himself.

BALLARD

As a college we believe in letting
 each student use his own initiative,
 so ...

PAM looks towards JOHN, she obviously fancies him. BALLARD's speech is LAPPED OVER.

47 EXT. PIER HEAD LIVERPOOL DAY

A group of STUDENTS wander around the Pier Head area, looking out across the Mersey. Among them are CYNTHIA, PAM, BILL HARRY and STUART SUTCLIFFE. On top of the huge Liver Building sit the two famous stone Liver Birds.

47 Continued

BALLARD (V.O.)
... you'll be sent out to visit
various places in the city and be
expected to come back with some-
thing interesting ...

PAM stares up at the Liver Birds. JOHN is close by. She
takes her opportunity.

PAM
How do Liver birds make love,
anyway?

JOHN looks up at the birds.

JOHN
It's difficult to explain, really.
I could show you, if you like.

PAM
(ready for this one)
No thanks. I thought they were
extinct, anyway, Liver birds.

JOHN
(now jokily aggressive)
If they're all like you it's no
wonder, is it?

PAM laughs and joins the other GIRLS. At that moment they
pass a midget newspaper vendor with his pile of Liverpool
Echoes.

(to the Vendor)
All right, Lofty!

PAM
(in a loud voice to
her companion)
He'd say anything to get attention,
that Lennon.

JOHN
(amused to Stuart)
She's right, you know, I would.

STUART
(looking admiringly at
Pam)
Great tits, too.

JOHN
Have I? I hadn't noticed.

48 INT. ANGLICAN CATHEDRAL DAY

The STUDENTS trail through the vast Liverpool Cathedral spreading out to look at all the altars. While some begin sketching and others examine the stained glass windows or brass rubbings JOHN and STUART watch the GIRLS.

FADE UP conversation as we find them:

STUART

They do research on it now.
Surveys and all that. This bloke
in America, Kinsey ... Doctor
Kinsey, he goes round asking women
about how often they get it and
how often they want it ... and
what they do with it ...

JOHN

He sounds like a bit of a dirty
doctor to me. We had one like him
round us once. He got struck off.

STUART

Well, anyway, this Kinsey fella
reckons half the men in America need
a map to find their way to it.

JOHN

Haven't they got any sense of
smell in America?

JOHN walks into a side chapel, where he discovers a piano, on which he strikes a note. It echoes around the cathedral. Other STUDENTS look up from their work, including CYNTHIA and PAM.

JOHN

It's like an echo chamber, isn't
it?

STUART

Can you play?

JOHN doesn't answer, but begins to play a very simple and rough version of the introduction of Little Richard's Lucille. The sound reverberates around the cathedral. More STUDENTS look up. In the far corner of the cathedral we see a VERGER laying out prayer books. He looks up, astonished, and then races up to JOHN.

VERGER

Have you no sense of where you are?
This is a cathedral ... God's
house ... How dare you play music
like that in here!

48 Continued

JOHN looks coolly at him.

JOHN

Doesn't God like Little Richard?

Amused STUDENTS exchange glances. PAM is very amused. CYNTHIA also now watches JOHN. As JOHN and STUART move away the VERGER closes the lid on the piano. Suddenly the cathedral bells begin to ring. JOHN immediately goes into a hunchback crouch, crossing his eyes and flapping his hands in front of him like a severely disabled Quasimodo. Some STUDENTS are amused as he staggers about, his face contorted, his leg dragging after him. One or two others find him unfunny, and unpleasant. They turn away. JOHN pursues them, aggravating them, demanding their attention.

49 INT. DANCE HALL AFTERNOON DAY

A Liverpool style tea dance is taking place. Around the perimeter of the floor sit various middle aged ladies and gentlemen, one or two rather extravagantly dressed, while on the floor an odd assortment of COUPLES dance a tango (women together, a PARSON and WIFE and a BUS DRIVER and BUS CONDUCTRESS included). At the far side of the hall we discover JULIA moving towards JOHN. She is dancing, he is simply waiting for her to reach him again. She is wearing a full latin skirt, that billows out as she spins. Her hair is in the style of Dorothy Lamour. The music playing is Hernando's Hideaway. JOHN stands laughing as she spins towards him.

JULIA

How's that for Carmen Miranda?

(she puts her arms
around him)

That's what I should have been ...
a film star ...

They dance together, JULIA leading, while JOHN looks awkward and clog footed, giggling at his mother's excesses.

Just walk it ... in time to the
music ...

(then singing)

"Just say, Hernando's Hideaway ...

JOHN has joined in the singing.

JOHN

(laughing as people
look at them)

"Olé!!!" You're mad you know.

JULIA

I hope so ... You try leading ...

49 Continued

JOHN tries hopelessly.

JULIA

Oh well ... Your father could dance ... they used to call us Ginger and Fred ... we went to the pictures for our honeymoon. I was always there. They used to let me in for nothing I was there so often ...

JOHN

Mimi thinks you daydream your life away ... me too.

JULIA

(smiling and changing the subject)
How's art college?

JOHN

Well, I suppose they can all draw better than I can.

JULIA

(nodding sympathetically)
Yes. But how many can draw like you? That's what's really important, isn't it?

JOHN shrugs, JULIA does a twirl and the little middle aged THREE PIECE BAND end the tango.

I know Mimi wants you to be better than anyone else, John, but I'll be happy if you're different from anybody else.

The BAND have begun to play You Are My Sunshine - the song JOHN heard when his MOTHER and FATHER broke up. JULIA immediately begins to waltz with him.

JULIA

Now here's one I haven't heard for a long time.

(sings some of the words)

"You make me happy when skies are grey ...

JOHN & JULIA

(singing together too loud)

"You'll never know dear, how much I love you
Please don't take my sunshine away."

49 Continued

They swivel around in a corner.

JULIA

P'raps you'd better let that Paul
McArtrey do the singing after all.

They laugh together.

50 EXT. DOCKS LIVERPOOL DAY

SEVERAL STUDENTS (including PAM, CYNTHIA and STUART) are sketching various aspects of the docks, the warehouses, the cranes and the river. JOHN wanders about, not knowing what to draw, looking at everybody else's work. PAM gives him a provocative little look when he looks over her shoulder. She is making herself very obvious. CYNTHIA, however, some distance away, glances up shyly at him and looks away quickly in case he sees her.

The other STUDENTS are putting quite a lot of effort into their pieces. At last JOHN decides to work. Positioning himself against a wall he begins to draw, very quickly. CYNTHIA watches him, surprised to see him working. But almost as soon as he has started JOHN has finished again. He folds up his sketching pad and wanders away. CYNTHIA watches him go, as does PAM.

51 INT. ARTHUR BALLARD'S COMPOSITION ROOM DAY

STUDENTS (including STUART SUTCLIFFE) are pinning their compositions on to the wall. Some are very elaborate, all show much effort. BALLARD is walking down the wall commenting on them. In the back of the SHOT we see an embarrassed JOHN, awkward about his piece. He pins it up. Still we don't see it. PAM and another GIRL STUDENT look at it and exchange puzzled glances.

WE CUT BACK to BALLARD as he comments on the other STUDENTS' work.

BALLARD

(looking at one -
guide dialogue)

Yes... I see ... what about your
perspective? Not bad ...

(moves on to next
exhibit)

Well, I understand what you're
trying to do, but p'raps you tried
to cram in a bit too much. What
d'you think? Eh?

51 Continued

He reaches JOHN's piece. It is absurdly simple, merely a line drawn down the centre of the page and a foot sticking out from it as though belonging to someone in a comic who is disappearing around a corner. Underneath he has written "Knocking-Off Time". BALLARD stares at it with surprise. The other STUDENTS and JOHN, wait for BALLARD's reaction, expecting anger. Slowly he begins to smile.

BALLARD

Yes ... yes ...

JOHN

It would work better with the
siren blowing.

The STUDENTS exchange glances. STUART SUTCLIFEE smiles in appreciation, as does BALLARD.

BALLARD

Yes, wouldn't it? Very nice ... ah
John, isn't it ...?

He moves on to the next piece, another elaborate, worthy effort. Some of the STUDENTS look again at John's picture as he moves away. We hear a catty comment from PAM:

PAM

He can't even draw a foot properly.

JOHN overhears her.

JOHN

You don't know what I can do.

He smiles at her. She looks again at his drawing. It has been signed John W. Lennon.

PAM

What does the "W" stand for anyway.
John W. Lennon?

JOHN

D'you really want to know?

She returns his smile.

PAM

Yes.

JOHN smiles at her.

JOHN

Are you sure?

51 Continued

PAM looks back confidently at him, and smiles again.

52 INT. BASEMENT ROOM NIGHT

A dark room. In one corner we discover JOHN and PAM lying together on some old sacks. PAM's skirt is up and her blouse undone. JOHN is asleep. We observe PAM as she lies alongside him. We can see now that it is dark outside and the only light comes from the street lamps shining in through the basement windows. PAM peers at her watch in the dark. Then she begins to hunt around for her panties shaking JOHN at the same time.

PAM

Hey, come on ... they'll be locking us in.

JOHN opens his eyes and pretends to yawn.

JOHN

Is it getting up time again?

PAM laughs as she pulls her pants back on.

PAM

You still didn't tell me, what does the "W" stand for?

JOHN

(quietly mortified)

Winston.

PAM

Winston?

JOHN

As in ~~Winston~~ Churchill. I was born in an air-raid, so my mother gave me a patriotic name.

PAM

It's nice ... Winston ...

JOHN

It's embarrassing.

Long PAUSE.

PAM

Do you love me?

JOHN

(as though he can't understand what she just said)

What?

PAM
Do you love me?

JOHN
(with total insincerity)
Well, yes ... 'course I love you.
I wouldn't be here with you if
I didn't love you, would I?

PAMELA hits his head with an old cushion she has been lying on.

PAM
Bastard.

JOHN laughs.

53 INT. YOUTH CLUB HALL NIGHT

JULIA is dancing exaggeratedly by herself, a true exhibitionist and eccentric. We then discover the QUARRY MEN on stage and watch them perform to a small, not very interested AUDIENCE of KIDS - many of whom - are watching JULIA in astonishment. On stage JOHN is singing lead while PAUL sings harmony, both using the same microphone. (Perhaps a Chuck Berry hit.) Behind them are the now severely depleted QUARRY MEN (PETE, ROD and NIGEL all having left). As they play we see again the private chemistry between JOHN and PAUL, while the drummer, COLIN, looks awkward with his little drum kit and ERIC, the guitarist, looks left out. In the wings is a young boy with a crew cut and pink shirt who is holding a guitar. We will discover later he is GEORGE HARRISON.

As they finish their set JULIA leads what little applause there is, standing on a chair and clapping her hands, while wearing glasses without any lenses in them. PAUL has been watching her.

PAUL
We've got a fan.

JOHN
That's my mother.

PAUL
(looking again at Julia)
It must run in the family.

JOHN's eyes fall on GEORGE, standing in the wings.

JOHN
And who's that?

PAUL
He's a kid from school. He can
play Raunchy.

53 Continued

JOHN looks dismissively at GEORGE (who at the time was only fourteen years old).

JOHN

I bet he can.

They are standing centre stage. There is no more applause. They suddenly look silly.

PAUL

Come on, we'd better get off before they mob us.

In embarrassed silence (not yet knowing how to make a dignified exit) they wander off the stage. Below them in the hall JULIA smiles fondly after JOHN.

54 INT. LIVERPOOL PUB NIGHT

A working class noisy place. JULIA pushes through carrying two half pints of black velvet (Guinness and cider).

JULIA

You'd better not let Mimi know I've been taking you in pubs ... leading you astray. She'll have a fit.

JOHN

She'd have a fit whatever I did.

JULIA

Don't be silly. She worships you, ~~you know that.~~ She's just afraid you'll throw your life away and turn out like your father -

(there's a reflective pause)

... your mother, too, I suppose.

JOHN

Have you? Have you thrown your life away?

JULIA just smiles at him.

JULIA

The Quarry Men are changing, aren't they?

JOHN

Dropping like flies ... we need a new drummer, really. Colin's useless, and he knows it.

54 Continued

JULIA

You were right about young McArtrey.
You're going to be terrific together.
~~Stars of the future.~~

JOHN

(really flattered)
D'you mean that ... really?

JULIA

(tenderly)
Of course I do ...

JOHN

'Cause everybody else seems to
think we're wasting our time ...

JULIA

(shaking her head)
Don't listen to them. Do what
you want to do.

JOHN

We just want to be Elvis, really.
Or Chuck Berry or Buddy Holly.

JULIA

What's wrong with being John
Lennon? That's who I'd want to
be if I were you.

JOHN smiles in slight embarrassment. From outside the pub comes the sound of an acoustic guitar. It breaks the intimate little moment.

55 EXT. PUB DOORWAY NIGHT

Surrounded by the remaining QUARRY MEN, GEORGE is giving an impromptu performance. He is obviously a better guitarist than any of the others, but looks very, very young. The pub door opens and JOHN steps out.

PAUL

He's good, isn't he?

JOHN

Young, too.

PAUL

But he'll get older, and better.
Come on, George, give us Raunchy.

55 Continued

Without changing his expression GEORGE goes straight into Raunchy, staring down at the frets on his guitar. JOHN and PAUL listen, both impressed. JOHN notices JULIA standing watching from inside the pub window. She and JOHN exchange smiles. We PAUSE a moment on her, and then MIX THROUGH the sound of Raunchy into the following scene.

56 INT. DANCE HALL LIVERPOOL EVENING (SUMMER 1958)

Three teenage GIRLS in stretch nylon trousers and tight sweaters are doing an amateurish, sexy, bump and grind dance routine to Raunchy at an amateur talent competition. A crowd of KIDS hang around. GEORGE, with a new electric guitar, wired into a microphone is standing alongside playing for them. The other QUARRY MEN (JOHN, PAUL and now only COLIN) wait at one side of the stage. At the other side of the stage sit the JUDGING PANEL - a local BEAUTY QUEEN, a CAR SALESMAN, a middle-aged DANCING INSTRUCTRESS and a TEACHER. A VICAR is both chairman of the JUDGING PANEL and M.C. (A sign reads West Derby Talent Contest, 1958.) As the GIRLS end their performance there is a jeery applause from the BOYS.

VICAR

(rather embarrassed)

Yes, thank you the Daisy Chains
from ... Bootle ...

(then hurrying on)

And next tonight we have ... ah ...
oh yes The Quarry Men ...

JOHN

(now assuming a position
centre stage and inter-
rupting)

Eh, girls, can we have our pudding
and pieman back, please? Come on
George we need that brand new
Futurama ... George Harrison,
everybody.

There is some applause as GEORGE turns away from the GIRLS.

And if Colin can keep up, we'd
like to do something Paul picked
up watching tele one night, and
I learned at my mother's knee.

Now GEORGE goes into the guitar intro to That'll Be The Day.
WE CUT LAPPING OVER the MUSIC.

57 EXT. MIMI'S HOUSE EVENING

We play the MUSIC right across the scene as JULIA says goodbye to MIMI at MIMI's door and walks away down the path and out on to the pavement where she turns and waves. MIMI waves back.

58 INT. DANCE HALL EVENING

We have CUT to the end of the song as the QUARRY MEN leave the stage to some spirited applause. Perhaps PAUL smiles sweetly at the BEAUTY QUEEN and DANCING INSTRUCTRESS.

VICAR

Thank you ... Woolton's Quarry Men.
And now will you all give a big
round of applause to Childe Harold
from Childwall.

An extremely small teenage BOY, in a large evening suit, goes to centre stage, lowers the microphone to his level and suddenly goes into an incredible full-volume operatic version of the Platters' My Prayer.

CHILDE HAROLD

(singing)

"When the twilight begins
And no song bird still lingers ..."

At the side of the stage JOHN and PAUL have to hide their giggles. Even the JUDGES are finding it difficult not to laugh at the over-dramatic, over-loud, over-intense, unintentional comedy of Childe Harold.

59 EXT. MENLOVE AVENUE EVENING

As JULIA walks along the road NIGEL WHALLEY, a neighbour, comes out of a nearby front garden and falls in alongside her.

JULIA

(friendly)

I thought you'd be out with John
tonight.

NIGEL

(smiling)

I don't think I'm a musician.
I'll probably see him later on.

JULIA

(smiling)

If you do ... I've got a joke
for him ... about the ladybird
and the goldfish ... have you
heard it?

NIGEL shakes his head.

Well, there was this psychic lady-
bird, and she was suffering from
an attack of shingles ...

60 INT. HALL NIGHT

The VICAR is collecting the votes. All the CONTESTANTS wait anxiously for him to read the results. JOHN and PAUL stand together.

PAUL

D'you know any good prayers?

JOHN

(putting on country
accent)

"Owl father, who tarts in heaven ..."

VICAR

And now comes the moment we've
all been waiting for ... In third
place, the juggling yodeller from
New Brighton - Barry Burkinshaw.

APPLAUSE.

Second ... Childe Harold ... well
done, Harold,

More APPLAUSE.

But this week's winners, by just
one vote are ... the Quarry Men ...

Much APPLAUSE. The QUARRY MEN are delighted. JOHN and PAUL raise their arms in triumph. CUT TO:

61 EXT. MENLOVE AVENUE EVENING

JULIA walks along the pavement with NIGEL finishing a funny story.

JULIA

... so the ladybird said to the
goldfish "Oh, I'm sorry, I thought
you said a goat ..."

They both laugh. At that moment JULIA turns and begins to cross the road.

(calling to Nigel)

When you see John tell him that
one from me, ~~Nigel~~. Good night.

JULIA crosses to the centre of the dual carriageway, slips between a gap in the dividing hedge, and begins to cross the other side of the road.

At that moment there is a full volume screeching of brakes. NIGEL WHALLEY turns just in time to see a car skid to a halt.

62 INT. DANCE HALL EVENING

The QUARRY MEN are now doing an encore, JOHN, PAUL and GEORGE enjoying their triumph. A POLICEMAN and a POLICE WOMAN enter the hall, and make their way down to the front, asking directions of the VICAR, who indicates the stage. The song ends to much cheering and fooling around by JOHN and PAUL. The POLICE push forward and try to catch JOHN's attention, while he mocks the audience.

JOHN

Thank you, thank you, you're too kind ...

Eventually he sees them and, still smiling, approaches the edge of the stage.

POLICEMAN

John Lennon?

JOHN

(still smiling and cocky)

Do you want my autograph?

63 INT. HOSPITAL CASUALTY DEPARTMENT NIGHT

A busy casualty ward. NURSES move about efficiently. PATIENTS wait with their various accidents and ailments. Against one drab wall sit MIMI, JOHN and DYKINS. They wait bleakly. The POLICE stand near. A DOCTOR approaches from a corridor looking at a card. There is a PAUSE.

DOCTOR

I'm afraid I have some very bad news for you.

DYKINS breaks down. MIMI stands up biting her lip and turns away. JOHN stares at the DOCTOR, bewildered.

64 INT. JOHN'S BEDROOM NIGHT

The room is very dimly lit. JOHN sits on the bed cradling his guitar across his knees. Tears stain his cheeks. We HOLD ON him for a long moment.

65 INT. ART COLLEGE ARTHUR BALLARD'S ROOM DAY

A WIDE SHOT of the room where several STUDENTS are working. BALLARD is standing by CYNTHIA's painting. PAM works alongside her. Our attention is drawn to the corner of the frame where an extremely large canvas is being painted by STUART SUTCLIFFE, who is now a James Dean lookalike, acting the part of the great artist. On the canvas is a good, aggressive, brightly coloured abstract. Because STUART is so small he is literally standing on tip toe and jumping to add detail to the top of the picture. ARTHUR BALLARD moves to look at it.

65 Continued

BALLARD

All right, all right, slow down,
lad ... we aren't in a race ...
Let's have a little less aggression
and a bit more thought, shall we,
Stuart?

As he is talking he becomes aware of something behind the canvas. It is a curled up figure, half hidden by a stack of canvases, JOHN sleeping off a lunchtime's drinking. BALLARD prods him gently with his foot. JOHN opens his eyes.

BALLARD

Feeling better now, are we? Had
a skinful?

JOHN pulls himself to his feet. There are tear stains on his cheeks. BALLARD notices. The OTHER STUDENTS, including CYNTHIA and PAM, are watching.

BALLARD

(turning to the other
students)

Get on with your work, all of you.
(then turning back to
John)

Are you all right?

JOHN nods.

Is there anything you'd like to
talk about?

JOHN shakes his head.

(putting a friendly arm
on his shoulders)

Good boy.

JOHN leaves the room watched by BALLARD and STUART. CYNTHIA watches shyly from behind her painting. PAM is more obvious.

BALLARD

(to Stuart)

Even tough guys love their mothers.

While PAM goes back to her work STUART and CYNTHIA look thoughtfully after JOHN.

66 EXT. LIVERPOOL CATHEDRAL GROUNDS DAY

JOHN and PAUL are sitting on a wall together in the cathedral grounds. There is a long moment before PAUL speaks.

66 Continued

PAUL

I know when my mum died I made some soft joke to our Mike. I dunno why. I couldn't imagine life without her. I didn't want to look a sissy, I suppose. I cried all night in bed. Mike did, too. I could hear him. I still miss her. We all do. It broke my dad.

LONG PAUSE.

JOHN

I used to hate her because she gave me away to Mimi. I thought she didn't love me enough. But then I got to know her and she was great. She didn't care what she did, or what anybody thought ...

(pause)

It's just not fair.

JOHN has become almost emotional. PAUL looks at him. He goes silent. Together they sit in silence reflecting upon their losses.

67 INT. ART COLLEGE CANTEEN DAY

JOHN, PAUL and GEORGE are sitting in a corner of the empty canteen after school performing the opening to a romantic ballad, which JOHN and PAUL now sing in close harmony, leaning over their guitars. It is the first time we have seen JOHN and PAUL sing really well together and gradually throughout the song about a half a dozen STUDENTS enter the canteen (along with BALLARD) and stay to listen. Among the STUDENTS we notice STUART and CYNTHIA, who has eyes only for JOHN. (PAM is not present). During the song JOHN looks several times in CYNTHIA's direction. As they finish the STUDENTS break into a spontaneous and warm applause. JOHN is surprised. He smiles wanly.

JOHN

(covering his unhappiness
with a music hall barker's
voice)

Thank you ... thank you, on behalf
of my two schoolboy friends from next
door ... And now for all of you with
gloom in your hair ...

JOHN assumes a Cockney comedian's voice and begins to sing the song he heard in the pub with his father all those years ago.

67 Continued

JOHN

"When you're smiling, when you're smiling
The whole world smiles with you."
Come on now, altogether ...
"When you're laughing, when you're laughing
The sun keeps shining through ..."

JOHN smiles bleakly, the comic putting on the brave face. We end the sequence on STUART and CYNTHIA watching him.

68 EXT. LIVERPOOL STREET NIGHT

A very rough area. TEDDY BOYS and GIRLS wait around the entrance to a tatty ballroom, scuffling, eating chips. A bus drives up and JOHN, PAUL and GEORGE alight carrying their guitars, looking around with trepidation.

PAUL

They eat you alive in here if they
don't like the act. They call it
the Bloodbaths.

JOHN

How can they not like the act?

PAUL grimaces at JOHN's hard man act as a BOUNCER opens the door to let them in ~~to the backroom.~~

69 INT. BACKSTAGE BLOODBATHS NIGHT

While GEORGE wires both his guitar and JOHN's to the microphone the MANAGER stands angrily over the three of them.

MANAGER

What d'you mean you've no drummer?
Whoever heard of a group without
a drummer?

(pulling out a hand
written letter)

It says here "Johnny and the
Moondogs - a four-man group in the
modern vein".

PAUL

(trying to explain)
Yes, well, we had ...

MANAGER

(not letting him in)
Either my eyes are going or you
think I'm a soft touch, because I
can only see three of you.

PAUL

We had a drummer when I wrote
the letter ...

JOHN

(insolent)

But he got eaten alive on the way
in.

MANAGER

(not understanding)

What?

JOHN

Yes, it's a tragic really, ~~isn't~~
~~is?~~ He was only eighteen.

MANAGER

Are you being funny, lad?

JOHN

Not as funny as you are.

The MANAGER is about to lose his temper when he sees an
advantage to himself, GEORGE working on the wiring.

MANAGER

(indicating George)

And what's this? I suppose this
means you've no amplifiers either,
have you?

(no answer)

All right. I'm halving your pay.

There are immediate protests.

PAUL

That isn't fair.

JOHN

Didn't they do sums at your school?

MANAGER

What?

JOHN

Four take away one ... that still
leaves three-quarters. Not half.
You can pay us three-quarters.

MANAGER

(amazed to have John
answering back)

I'm paying you half. If you don't
like it you can go somewhere else.

69 Continued

JOHN looks angrily at him.

70 INT. DANCE HALL (BLOODBATHS) STAGE NIGHT

JOHN is struggling through Do You Want To Know A Secret? against loud jeering and catcalls from the AUDIENCE who are angry at the poor quality of the sound. From the AUDIENCE come shouts of "Can't hear you", etc. PAUL and GEORGE look nervous but JOHN is becoming increasingly angry. Although JOHN's guitar is working, wired through the microphone, GEORGE's sound is very sporadic, while we can hardly hear PAUL's acoustic guitar at all. They are not helped by the absence of a drummer. At the side of the stage the MANAGER shakes his head as he sees the hard time they are getting. Just below the stage a couple of DRUNKEN LOUTS are being obnoxious, yelling out at JOHN lines like "Get off" "Bloody queers" etc. When JOHN approaches the front of the stage one of them tries to catch his ankle. JOHN responds by trying to kick him. PAUL and GEORGE watch worried. The LOUT makes as if to go after JOHN, but his companion holds him back. JOHN smirks as he sings.

71 INT. GENTS TOILET (BLOODBATHS) NIGHT

JOHN and GEORGE are peeing while PAUL combs his hair in a cracked mirror in this dirty washroom.

GEORGE

Next time I'll only wire one of us up. They couldn't hear me.

JOHN doesn't answer. He is still angry.

PAUL

There won't be any next time unless we get an amplifier or two.

As he is speaking, and partly covering his line, the TWO LOUTS enter the toilets. They see JOHN immediately, as he turns around fastening his fly.

FIRST LOUT

Eh, look who it isn't. Twatface himself.

Purposely the FIRST LOUT shoulders JOHN aside.

SECOND LOUT

Ah, leave him, Bernie. He isn't worth it.

FIRST LOUT

(not giving in)

You want to kick me now, lad? I'll kick your fucking brains in.

71 Continued

PAUL and GEORGE, together with the SECOND LOU want no trouble, but JOHN is already looking for a fight.

JOHN

At least I've got brains ... not
a thick moron like you.

PAUL and GEORGE try to get JOHN away.

PAUL

Come on.

But as they move JOHN towards the door the FIRST LOU sticks his foot out purposely catching JOHN's ankle so that he stumbles, and immediately follows up by pushing him against the door. JOHN goes berserk. Regaining his balance he lashes into the FIRST LOU, who, surprised, stumbles against a wash basin. JOHN piles into him with his fists. The FIRST LOU tries to come for JOHN, but in the rush forward he slips on the wet floor, his head crashing into a toilet cubicle. JOHN goes after him with his fists and feet, kicking wildly and violently. PAUL and GEORGE are scared. The SECOND LOU stays out of the way. As soon as they get a chance PAUL and GEORGE intervene to pull JOHN away leaving the SECOND LOU to go to the assistance of the FIRST LOU.

PAUL

Let's get out, before his pals
find out.

JOHN

(staring angrily at the
supine figure of the
first lou)

Next time, I'll fucking kill you.

PAUL and GEORGE are still pulling JOHN away when the MANAGER and BOUNCERS arrive. JOHN has tears of anger in his eyes.

72 EXT. PIER HEAD LIVERPOOL SAME NIGHT

JOHN and PAUL, still with their guitars, are standing by a mobile diner which is parked on some waste ground by the bus shelters. A charcoal brazier casts a warm glow on the night. In the background the proximity of the River Mersey is evident from the ship's hooters. A few SEAMEN, BUS DRIVERS and CONDUCTORS and LATE NIGHTERS wait nearby for buses. An ageing, unsuccessful TART stands desolate close by. She is wearing a woollen hat with a bob on top. The scene opens as PAUL gets two coffees in paper cups and gives one to JOHN.

JOHN

One drink and I want to take on
the world. I must've been mad.

72 Continued

PAUL

He thought you were. He's probably
still in Casualty.

(he smiles)

George looked terrified.

They go silent as they drink their coffee.

JOHN

(eventually)

When your mother died ... I mean,
I remember you telling me and I
thought "God, if that ever
happened to me I'd go crazy ..."
p'raps I am mad ...

PAUSE. He stops. There is nothing to be said. During their
silence the TART moves from one side of the diner to the
other. PAUL watches her.

PAUL

(indicating her)

Lonely life, isn't it?

JOHN nods. They watch her. PAUL is trying to steer JOHN
away from thoughts of his mother.

She must get terrible rheumatism
hanging 'round here all night ...

PAUSE. JOHN does not answer.

... and varicose veins ...

PAUSE.

... And piles ...

JOHN

Piles?

PAUL

(grinning)

Yes.

JOHN

No wonder no-one fancies her.

They watch her a little longer.

PAUL

How old d'you think she is?

72 Continued

JOHN
 (shaking his head)
 Too old.

JOHN suddenly has an idea and begins to take his guitar out of its case.

Hang on ...

He goes across to the TART.

Lend us your hat for a minute,
 will you, love?

Without waiting he takes the hat and, dropping it on to the ground, throws a couple of coins into it.

TART
 (trying to stop him)
 Eh, come here with that?

Smiling at her JOHN begins to play and sing Maggie May in the style of a street entertainer.

JOHN
 (singing)
 "Oh dirty Maggie May
 They have taken her away
 She'll never walk down Lime Street anymore" etc ...

PAUL quickly joins in banging his guitar case like a drum, lending his harmonies to the song. The TART, protesting at first, begins to laugh when she sees what they are doing. BUS CONDUCTORS, SEAMEN and LATE NIGHTERS chuckle to each other at the singing, one or two moving across and dropping coins into the hat. In between lines JOHN encourages the others.

JOHN
 Thank you, sir ... thank you
 sir ... support a dying industry ...
 God bless you madam.

We end the scene on a WIDE SHOT of JOHN and PAUL happily playing and singing together while the TART laughs and the ship hooters blow on the River Mersey.

73 INT. ART COLLEGE DAY

A view from a first floor window of the Art College which shows CYNTHIA (now with bleached blonde hair) walking towards the College unaware that she is being watched. As she approaches we hear JOHN and STUART in V.O.

73 Continued

STUART (V.O.)

What do we want an amplifier for?

JOHN (V.O.)

Everything ... public meetings,
debates, choir practise ... the
pantomime ...

STUART (V.O.)

Have you written it yet?

JOHN (V.O.)

Yes, well ... almost. If we had
an amplifier the audience might
be able to hear some of it.

(pause)

All right, isn't she?

We can now reveal that JOHN and STUART are sitting in a first
floor window seat at the front of the Art College watching
CYNTHIA. She is now below them, and entering the College.

STUART

Not bad.

(pause)

I'll have to put it to the
Entertainments Committee. They
might go for it.

JOHN

(adding encouragement)

Perhaps we could play at the odd
dance as well then.

STUART

I'll see what they say.

At that moment CYNTHIA appears at the turn in the stairs just
below and behind them. She is now aware of JOHN's attention
and looks away. STUART is amused.

JOHN

(in a sudden loud voice
to Stuart)

No vulgarity in front of Miss Powell
now, Stuart.

CYNTHIA, embarrassed, tries to play it super-cool. She walks
away down the corridor. JOHN and STUART watch her go.

STUART

She's not your type. She's nice.
She's from Hoylake.

73 Continued

JOHN
 (mock surprise)
 I'm nice. I'm from Woolton.

At that moment PAM goes past in a crowd of BOYS. She smiles at JOHN, trying to catch his attention. JOHN looks embarrassed. STUART gets down from the window seat.

STUART
 I'll let you know about the
 amplifier.

74 INT. CANTEEN DAY

The canteen has been arranged for a pantomime, with rows of chairs, a low stage at one end, and primitive lighting. The curtains are drawn over the windows. The place is packed. We OPEN ON the STUDENT AUDIENCE, showing CYNTHIA laughing uproariously. (The pantomime becomes a courting ritual between JOHN and CYNTHIA.) Then we CUT TO the reverse - the stage.

JOHN and another boy (BILL HARRY) are playing the UGLY SISTERS in Cinderella. (CINDERELLA is a West Indian girl with wild Afro hair.) JOHN is wearing a long nineteenth century dress, blouse, bonnet and shawl as well as his glasses and winkle-picker shoes. BILL is similarly dressed. They look terrible. The production is being hammed up absurdly, like an amateur Goon Show.

EMISSARY (BOY)
 "Hear ye, hear ye, hear ye, Prince Rembrandt
 El Greco has commanded that whomsoever this
 allegorical glass slipper shall fitteth ...
 shall become his allegorical queen-eth."

He produces an old Wellington boot, covered in what looks like cow dung.

1ST UGLY SISTER (BILL)
 (lispng)
 "Oh, that's nice. I've always wanted to
 be an allegorical queen-eth. Who's he,
 anyway?"

2ND UGLY SISTER (JOHN)
 "Constable Turner, a well known English
 landscape."

The AUDIENCE laugh. There are SHOTS of both PAM, surrounded by BOYS, and CYNTHIA. At the back of the stage CINDERELLA sweeps up with an old Ewbank, one leg in an iron, a crutch under one arm and a cushion pushed up the front of her dress.

74 Continued

CINDERELLA

"Oh woe is me, sweet Stagger Lee,
A purple pumpkin rider,
I conned El Grec,
Got a poke and a pec
And now I'm getting wider."

JOHN (as the 2ND UGLY SISTER) turns to address the AUDIENCE knowingly.

2ND UGLY SISTER (JOHN)

"Which is what happens,
When a slag or a scrubber
Doesn't insist on a lad
Using a rubber."

The AUDIENCE applaud, especially CYNTHIA, who is wearing glasses to watch the show. JOHN peers down at her, pleased at her response. PAM looks sideways towards CYNTHIA. On stage, while the UGLY SISTERS go to try on the Wellington boot, STUART comes on dressed all in black, but wearing sun glasses and carrying a white stick.

CINDERELLA

"Tis him, Prince Rembrandt El Greco.
I recognise his rod
The dirty sod."

PRINCE REMBRANDT EL GRECO (STUART)

"Confound this eternal night
My blindness mocks me
And my jeans are Titian tight.
Where is my Cinderella?
May she answer, may I hear her."

2ND UGLY SISTER (JOHN)

"You wouldn't need to holler
Or use a town crier
If we had a bloody amplifier."

C.U. on CYNTHIA watching JOHN.

"But do not fret,
Sweet Cynthiarella
From Hoylake-by-the-Sea.
Buy me a drink
(Mine's a gin and pink)
And I'll let you sit down on my knee."

JOHN grins wickedly. CYNTHIA applauds, although embarrassed as FRIENDS turn to look at her. PAM looks fed up.

75 INT. YE CRACKE BAR DAY

A celebration after the pantomime. All the CAST are present as are many STUDENTS and a few LECTURERS. Everyone is getting drunk. JOHN is drinking with the other UGLY SISTER (BILL HARRY) keeping his eyes on CYNTHIA, who is with a GIRL FRIEND. Both JOHN and CYNTHIA are wearing glasses. CYNTHIA notices him. He smiles at her and is just plucking up courage to approach when PAM moves herself between JOHN and CYNTHIA.

PAM

You were wonderful, John. You've got an enormous talent.

JOHN

(deadpan while keeping
his eyes over Pam's
shoulder on Cynthia)

Well don't tell everybody or they'll
all want to play with it.

He brushes her out of his way and moves on towards CYNTHIA.
PAM is obviously hurt. JOHN doesn't care.

D'you ah ... do you want to dance?

CYNTHIA freezes.

CYNTHIA

I can't. I'm engaged to a bloke
in Hoylake.

JOHN

I didn't ask you to marry me.

76 INT. YE CRACKE BACK ROOM DAY

A slow smoochy record is playing on a small record player. Two or three pairs of STUDENTS are slow dancing, one couple snogging eagerly. We discover JOHN and CYNTHIA in a corner dancing together. They turn to talk and their spectacles collide.

CYNTHIA

Oh sorry ...

JOHN

(smiling)

You don't think we're making spect-
acles of ourselves, do you?

They both laugh and take off their glasses. JOHN holds CYNTHIA tighter. She rests her head on his shoulder. At the door to the back room STUART looks in with BILL. STUART gives JOHN a thumbs up sign. We HOLD on JOHN and CYNTHIA for a long romantic MOMENT as they dance closely together. LAP OVER the MUSIC.

77 EXT. GAMBIER TERRACE DAY

As the MUSIC continues, JOHN and CYNTHIA walk along the terrace across from Liverpool Cathedral eating chips. They enter a house together.

78 INT. STUART'S FLAT DAY

The door opens from the landing to reveal a poor student's flat. The furniture is old. Some of it has been painted with broad black and white stripes. The walls and ceilings have been similarly painted. There are several canvasses stacked against one wall, and a canvas on an easel by the window. In the large Victorian fireplace is a coal fire. Scattered around the room are various wine and beer bottles, all empty. JOHN and CYNTHIA enter.

CYNTHIA

Are you sure Stu doesn't mind us
coming here?

JOHN shakes his head and closes the door after them. Crossing to the fireplace he screws up the newspaper his chips were in and throws it on the fire.

JOHN

He said we weren't to let the fire out.

CYNTHIA looks around the room in amazement. A dirty mattress serves as a bed by the fire. JOHN is extremely nervous.

I suppose this is Stu's idea of
avant guard ...

His eyes fall on a road sign leaning against one wall.

... or concept art ...

CYNTHIA goes across to him where he is stoking the fire on his knees. She kneels down alongside him and warms her hands.

CYNTHIA

I'm not sure I understand concept art.

JOHN

(dismissive)

No? Well, it keeps Stu happy.

There is a LONG PAUSE. They are both awkward.

CYNTHIA

I'm nervous ... being here with you.

JOHN

How d'you think I feel?

CYNTHIA smiles. Tentatively he kisses her. Slowly they fall back on to the mattress.

79 INT. STUART'S FLAT LOVEMAKING MONTAGE DAY TO EVENING

A series of JUMP CUTS showing JOHN and CYNTHIA in the various stages of making love, as their clothes come off and the day turns into evening.

80 INT. STUART'S FLAT EARLY EVENING

The fire has now died down. Outside the street lamps are on. It is a cold December evening. From across the street we can hear the sound of a carol service in the Cathedral. We discover JOHN and CYNTHIA on the mattress covered by a blanket, with their coats spread on top. There is a PAUSE before either of them speaks.

JOHN

Have you got a ciggy?

CYNTHIA

(groping around in her
coat pocket)

Last one.

She finds it, lights it and then passes it to JOHN. He takes a long draw, she expects him to give it back to her (to share it) but it doesn't occur to him. Something is on his mind.

JOHN

This fella in Hoylake that you're
engaged to ...

CYNTHIA

(breaking in)

I'm not. I just said that.

There is another PAUSE as JOHN digests this information. Something is still bothering him.

JOHN

(unable to hide his jealousy)
D'you do this with him?

CYNTHIA looks at him. We CUT before she can answer.

81 INT. ARTISTS' EQUIPMENT SHOP DAY

A SHOP OWNER is busy serving a CUSTOMER, totting up the value of a collection of goods. We now discover STUART (wearing his scarf, as usual) and JOHN (now looking increasingly Bohemian in a long, old man's tweed overcoat) at the back of the shop. At first we assume they are merely shopping, but as we watch them and listen to their conversation, we realise that they are shoplifting -

casually stuffing their pockets with paints, brushes, etc.

JOHN

What we really need's a drummer.

STUART

I see myself more as a guitarist, actually.

JOHN

(shaking his head)

We've already got three ~~bloody~~ guitars.

We'd sound like Manuel of the Mountains.

JOHN picks up a tube of paint. STUART notices.

STUART

That stuff's terrible. It's like glue.

Three shillings a tube, too. Bare faced robbery.

JOHN puts it back, and chooses another tube to steal.

JOHN

What about bass, then? We heed a bass player. It's only four strings, too. Easier to play. How much have you got?

STUART

Sixty quid.

JOHN

Perfect.

STUART

(uncertain)

Are you sure?

JOHN

Yeah! We'll teach you. There's nothing to it. Anyone can play.

He notices the SHOP-OWNER watching as he picks up two paint brushes and is about to stuff them inside his pocket. He goes across to the SHOP-OWNER, his pockets bulging with stolen paints.

JOHN

(to shop owner)

My friend here just sold his first picture. He's going to be a famous painter. You'll be glad you served him someday.

The SHOP OWNER looks at the paint brushes suspiciously.

SHOP OWNER

That'll be eight and sixpence.

JOHN

Eight and six? Don't students get discount here any more?

SHOP OWNER

(firmly)

Eight and six.

STUART just wants to get out of the shop with all their stolen goods. He edges towards the door. JOHN pays.

JOHN

(muttering to himself)

I don't know ... no wonder we're starving *in swifths*.
~~to death.~~

STUART and JOHN leave, watched suspiciously by the SHOP OWNER.

JOHN

(beginning a new train of thought)

Anyway, what about this amplifier you promised us?

STUART

It'll be there. Promise. Me too.

82 INT. NIGHT CLUB STAGE NIGHT

The curtains are drawn. We open on a brand new amplifier and speaker. Scrawled on the back of the speaker in chalk is a message: "Liverpool Art College. Do not take off premises." In front of the speaker stands STUART nervously plucking at his new bass, GEORGE is plugging into the amplifier, while PAUL and JOHN are tuning their guitars together.

PAUL

You'll be all right, Stu. You'll soon pick it up.

STUART looks uncertain. At that moment, a busty middle-aged blonde with a silver lame gown comes on stage. She is JANICE and is carrying several copies of sheet music which she quickly passes around.

JANICE

I usually perform to Khachaturian's Gypsy Fire Dance.

JOHN, GEORGE and PAUL stare at the music.

JOHN
(embarrassed)
Er ... we can't read music, Janice.

JANICE
(appalled)
What?

GEORGE
(helpfully)
I can play Raunchy ...

PAUL
... and Moonglow ...

JANICE
(appalled)
I can't perform to ... I thought
you were professionals.

PAUL
We are ... but we play by ear.

JOHN
We've got professional ears.

JANICE
(now getting cross)
I told Alan only pros ...
(shouting)
... Alan ...

PAUL
How does it go ... this Fire Dance thing?
We might know it.

STUART is looking more unnerved than ever. JOHN is amused.
There is no sign of ALAN.

JANICE
Well ...
(she begins to sing, hopelessly
flat and out of tune)
... de-da-de-da ...

PAUL and JOHN exchange quick looks. CUT TO:

83 INT. NIGHT CLUB PROPER NIGHT

We now see the stage from the AUDIENCE'S P.O.V. The curtain goes up to reveal the four musicians who tentatively begin to play an approximation of Khachaturian's Gypsy Fire Dance. Then JANICE comes on and goes into an elaborate stripper's routine. She very quickly looks troubled by her backing group. We CUT BACK TO:

While stripping JANICE turns to JOHN, PAUL, GEORGE and STUART, humming the Fire Dance melody to them, and adding desperate encouragements.

JANICE.

For heaven's sake, just listen ...
(she sings some more)

GEORGE now has tears rolling down his cheeks.

Keep to the tune ... I thought you said
you could play by ear ... bloody hell ...

JOHN and PAUL exchange amused glances. But as JANICE turns away to continue her strip they watch in fascination. STUART, meanwhile, struggles unhappily with his bass.

85 EXT. CEMETERY LIVERPOOL DAY

JOHN and CYNTHIA walk together through the cemetery. We overhear their conversation as they walk.

JOHN

Nothing affected me until Elvis. I mean, really affected me. It was like a light being turned on in my head. That's what I want to be. I know it's supposed to be music for morons, but I don't think there's any finer ambition.
(pause)

I'm too randy to go into the church, anyway.

They are passing two OLD LADIES and CYNTHIA squirms and giggles as JOHN surreptitiously slides his hand down the back of her skirt and strokes her bottom. A large stone angel over a grave seems to watch them disapprovingly. CYNTHIA indicates it, and JOHN pretends to put on a straight face.

JOHN

Sorry God, it was only a little feel.

CYNTHIA

(smiling as they walk on)
Do you believe in God?

JOHN

I don't even believe in the Mersey Tunnel.

There is a PAUSE while JOHN reconsiders the question.

I believe in Chuck Berry.

CYNTHIA

(quietly)

"He can play a guitar just like a-ringin'
a bell."

JOHN

(surprised and pleased that
she knows the line)

Very good.

(pause)

You can't play the drums, can you?

CYNTHIA laughs, but JOHN becomes serious. They have reached his mother's grave, with its new headstone. JOHN just stops in front of it, as though wanting to show CYNTHIA but not knowing what to say. CYNTHIA is unsure of how she should react. Suddenly JOHN leans down to an adjacent grave and, stealing a vase of new flowers, puts them on his MOTHER's grave. CYNTHIA is about to protest, but she stops herself. For once JOHN is not joking.

JOHN

~~(bleakly)~~

I don't even know what kind of flowers she liked.

CYNTHIA moves closer and pushes her arm through his.

86 EXT. RIVER MERSEY NIGHT

The Royal Iris ferry boat ploughs through the dark waters of the Mersey estuary, rock and roll music blaring through the night and all its lights ablaze as a riverboat shuffle takes place.

87 EXT. FERRY BOAT DECK NIGHT

PAUL and GEORGE are trying to teach STUART to play his bass. It is not easy. In the background we can hear another group playing. JOHN stands by the rails watching the lights from the shore and drinking from a bottle of beer. Various other YOUNG MEN and GIRLS lounge around the deck.

GEORGE

I'll nudge you for every change. It
goes G ... G ... C ... D ... Just watch
me.

A bearded man in a sweater in his late twenties approaches JOHN. He is ALAN WILLIAMS, local entrepreneur.

WILLIAMS

You're on next, after Faron's Flamingoes.
All right?

JOHN

Yeah... fine.

WILLIAMS
(looking at Stuart)
Can he play that thing?

JOHN
Yeah ... he's gonna be great ...

WILLIAMS
You know, if you lads had a drummer,
I could get you a lot of work.

JOHN
Well find us one, Al. You know everybody.

He empties his beer bottle and throws it overboard. His action catches the attention of some YOUTHS on a higher deck. One sees JOHN and then calls the others over. We cannot see them properly. During the rest of the scene they watch JOHN.

WILLIAMS
I'll ask around.

Then hearing the applause as the previous group finish their act:

Eh, come on, you're on ...

As JOHN and ALAN move away towards the large saloon PAUL claps STUART on the back.

PAUL
Honest, Stu... even John could play
a bass, it's so easy.

GEORGE laughs. JOHN hears and shouts back, laughing.

JOHN
That's right. Even dozey John.

As JOHN disappears we now see the YOUTHS. They include the LOUT JOHN beat up at the Bloodbaths. He watches JOHN disappear into the saloon.

88 INT. FERRY BOAT LARGE SALOON NIGHT

JOHN and PAUL are singing and playing together, laughing and having a great time. Behind them GEORGE plays and STUART, now wearing sun glasses, struggles unhappily. In the absence of a drummer, they are all beating time with their feet. Their song is a cover of an American hit. We should show them now to be improving steadily. A few GIRLS hang around the front of the stage, looking obvious, and JOHN, PAUL and GEORGE deliberately catch their eyes.

88 Continued

At the back of the saloon we see the LOU and his PALS watching. We also see ALAN WILLIAMS obviously enjoying their performance. The song finishes and immediately JOHN goes into a comedy routine of SLOW BOAT TO CHINA.

JOHN
(singing)
"I'd like to get you
On a slow boat to China ... etc."

The LOUS and PALS move out of the saloon.

89 EXT. LIVERPOOL DOCKS NIGHT

The Royal Iris has berthed and the FANS are disembarking.

90 EXT. FERRY DECK NIGHT

JOHN and STUART are queuing to disembark.

JOHN
I wanted to go to sea once. I tried
to get on as a steward *like my Dad.*

STUART
What happened?

JOHN
(smiling at the memory)
Mimi found out.

They step on to the ramp. PAUL and GEORGE are just ahead talking to a couple of GIRLS.

ANGLE on the end of the ramp, where the LOU and his PALS are now waiting. As JOHN approaches the LOUS slip into the shadows.

91 EXT. LIVERPOOL DOCKS NIGHT

PAUL, GEORGE, JOHN and STUART begin to walk up towards the Pier Head. It is a badly lit area. Suddenly they realise that the YOUTHS, including the LOU, are blocking their path. JOHN is the last to see them, almost bumping into the LOU who steps out of the shadows.

LOU
Eh, you ... twat face! Remember me?

STUART immediately starts to muscle in.

STUART
Who are you calling twat, eh?

JOHN and the OTHERS look around. The odds are heavily against them. Grabbing hold of STUART's arm he pulls him away.

JOHN
(calling out)
Run, you soft bugger.

PAUL and GEORGE break away and go in one direction, STUART and JOHN in another, closely pursued by the YOUTHS.

ANGLE on a TICKET COLLECTOR picking up a telephone to call the POLICE.

92 EXT. DOCKS AND WASTELAND NIGHT

A chase ensues around the docks, down dark entries, across waste land. At first JOHN is enjoying the chase, but as the LOUTS keep after them it gets serious. JOHN manages to outrun them, but STUART trips on some wasteland. The LOUTS close in on him. As STUART tries to rise he is kicked down. The boots begin to go in. JOHN sees all this and hurries to STUART's aid, raining blows on the attackers. As the fight continues we see a boot go into STUART's head and blood begin to pour from a wound. JOHN and STUART fight on. The sound of a police bell disturbs them, giving JOHN enough time to pull STUART up and make their escape.. Clutching their guitars they run off towards the Pier Head, blood streaming down STUART's face.

93 INT. STUART'S FLAT NIGHT

JOHN watches a little worried as STUART stands over the wash-basin dabbing his still bleeding head wound.

JOHN
It should have stopped by now, shouldn't it?

STUART
It nearly has. It's all right.
(pause)
Thanks for ... you know ... It looked like an early end to a promising career for a second.

JOHN
(smiling)
I couldn't just leave you. You have the bus fare home.

He examines his guitar.

STUART
(referring to the guitar)
Is it all right?

JOHN
It isn't bleeding.

STUART lies down on his mattress, holding a cloth to his head. JOHN puts his guitar down and, going to a corner tallboy (some of whose drawers are already missing) he proceeds to pull out one of the remaining drawers. He then empties the contents on to the floor and, putting his foot on one end, pulls it to pieces, feeding the pieces of wood on to the fire. Neither he nor STUART comment on this activity, as they continue their conversation.

JOHN

If they're right at College we should all have promising careers, one way or another. The only trouble is getting started.

STUART

You've already started. This is your apprenticeship ... what happened tonight ... writing with Paul ... everything. All the great artists were apprentices first.

JOHN

(derisive)

I'm not an artist. I'm a rock and roller.

STUART

Well, that's art, isn't it?

JOHN

You've been kicked in the head, Stu.

STUART

Bollocks. I mean it. It's art.

STUART dabs his head again with the cloth. JOHN looks up from the fire.

JOHN

P'raps you should have gone home to your mum ... seen a doctor ...

STUART

(shaking his head)

She'd have locked me in my room for the rest of the year and made me paint ...

(still reminiscing)

She did that, you know, when I was a kid ... locked me in for hours on end. She used to be a nun so I suppose it didn't seem so bad to her.

JOHN

(breaking in)

What?

STUART

(laughing)

It's true. It's a miracle I'm here really. She was in a Convent for years, but she didn't get on with the Mother Superior or God or something.

JOHN

(shaking his head)

No wonder you can't tell the difference between Bo Diddley and Van Gogh.

STUART

(smiling)

I bet Van Gogh knew more chords.

JOHN

(now becoming reflective)

My Mum was ... She was a bit of a tripe-hound really, I suppose ... But she was all right.

There is a LONG MOMENT of reflection. At last STUART takes the cloth away from his wound. It has stopped bleeding.

94 INT. WORKING MEN'S CLUB LIVERPOOL DAY

Auditions are taking place to find backing groups for the Larry Parnes stable of pop singers. (PARNES was a big London based manager of the time). He stands in a camel haired coat with ALAN WILLIAMS and four embryonic pop stars of the day, laméd suits, etc. Arranged in little islands around the hall are various GROUPS, all curiously watching PARNES and his little stable of stars, who walk about like favoured traders at an auction, arrogantly viewing the northern talent on display. All the best bands in Liverpool have turned up for the auditions.

We start the scene as JOHN arrives, pushing past the GROUPS to get a decent view of PARNES. Everyone is dressed up in their stage gear, smart, sleek suits and good equipment, apart from JOHN, PAUL, GEORGE and STUART who are wearing old black polo neck sweaters, black jeans and white tennis shoes. Their equipment, including the College amplifier, is old and cheap. They look very much the poor relations in this company. As the scene begins RORY STORME, blond and tanned, is performing. Behind him RINGO drums impassively.

Nodding his hellos to the other MUSICIANS JOHN reaches PAUL, STUART and GEORGE who are waiting in front of a set of drums. At the drums sits a man of about 35. He is THOMAS MOORE. PAUL and the OTHERS are all ready to perform.

PAUL

I thought you weren't going to make it. Have you met, Tommy?

(then introducing John to the drummer)

Thomas Moore ... This is John.

(to John)

Tom's a friend of Alan's.

JOHN looks at the drummer.

JOHN

Hello, Tommy, bring your pension book, did you?

TOMMY MOORE is not amused.

GEORGE

(embarrassed)

He's a great drummer.

JOHN

(quietly to Paul and George)

He's also a great age.

(then to Tommy)

Sorry, Tom, it's only my mouth talking.

At that moment, RORY STORME finishes performing and ALAN WILLIAMS makes his way across with LARRY PARNES.

ALAN WILLIAMS

(very polite)

Hello boys, can I introduce Mr Larry Parnes. These are Johnny and the Moo ...

JOHN

(breaking in)

The Silver Beetles.

ALAN WILLIAMS is surprised. PARNES nods a welcome.

ALAN WILLIAMS

Ah yes ... well, as I'm sure you know Mr Parnes manages all the best acts in the country - Billy Fury, Marty Wilde, Tommy Steele, Vince Eager ... Johnny Gentle ...

JOHN

(unable to resist a joke)

Albert Tornado.

94 Continued

ALAN WILLIAMS goes silent in surprise. PARNES raises an eyebrow. GEORGE tries to hide a nervous giggle. TOMMY MOORE is not amused.

LARRY PARNES
(turning away)
I'll wait over here, Alan.

ALAN WILLIAMS
(looking over his shoulder
and whispering as Parnes
moves away)
Less of the lip, Lennon. I got you a
drummer, didn't I? He's looking for
backing groups for that gang of wankers
he manages. So don't fuck about. This
is your big break. There's a tour of
Scotland in it if he likes you.
(then in a louder, more
refined voice for Parnes'
benefit)

All right, boys, when you're ready.

WILLIAMS goes to join PARNES, who is looking suspiciously at the SILVER BEETLES equipment. GEORGE quickly finishes the wiring and JOHN plugs his guitar into an amp. PAUL is ready, waiting and eager.

PAUL
All right ... okay? Right ...
(he counts them in)
One, two, three, four ...

The SILVER BEETLES go straight into one of their rock and roll covers. STUART turns away from PARNES, trying to conceal the fact that he can't play. TOMMY MOORE on drums is very good, but looks old enough to be the other BOYS' father. He is unamused as JOHN and PAUL try to zip things up by doing Chuck Berry's duck walk imitations. PARNES makes a note on a leather bound notepad. We CUT and LAP OVER the MUSIC.

95 EXT. SCOTTISH HIGHLANDS DAY

A magnificent scene in the Scottish Highlands. Into sight down a long road comes a new two-tone Ford Consul car, followed by an old Ford Commer van, on the side of which has been hastily written "JOHNNY GENTLE and the SILVER BEETLES". They look totally out of place in this beautiful setting. The MUSIC from the previous scene is LAPPED OVER.

96 INT. VAN DAY

TOMMY MOORE is driving. JOHN sits in the front. The others are crammed in the back with their instruments and a lot of

borrowed equipment.

JOHN
(eventually, turning to
Tommy)
Come on, Tommy, you've been on tour
before, tell us what it was like on the
Somme.

TOMMY just looks at him. There is a SILENCE.

PAUL
It beats school, anyway, even if my
dad ~~will~~ kill me.

97 EXT. SCOTTISH TOWN DAY

The Ford Consul and the van slow down outside a small dance hall. STUART is now driving, JOHN is still in the passenger seat. He looks at a poster outside the hall. It reads "ONE NIGHT ONLY - JOHNNY GENTLE AND THE SILVER BEETLES".

98 INT. VAN DAY

PAUL peers around STUART's neck to see the poster.

PAUL
Eh, look, we're in the big time.

JOHN
I think it sounds soft. "Silver
Beetles". What about Beatles ...
with an "A"? As in "beat"
(pause)
What d'you think, Tommy?

TOMMY
(who hasn't been listening)
What's that?

JOHN
Well, Tommy likes it. Well done, Tom.

JOHN is amusing himself. TOMMY is not amused. The Consul and the van accelerate forward. In his silly mood JOHN notices a couple of NUNS walking along the pavement.

JOHN
Look, Stu ... there's your mum.

STUART takes his eyes off the road just as the Ford Consul in front comes to a sudden stop and drives straight into the back of it. All the instruments and equipment are thrown forward in the back of the van.

PAUL
Bloody hell, Stu ...

There are other complaints from the others. Then GEORGE notices TOMMY.

GEORGE
Are you all right, Tommy?

They all look over their shoulders. TOMMY has been hit in the face by a flying guitar case. He is unconscious with blood running from his mouth.

JOHN
That's all we need. A dead drummer.

99 INT. HOSPITAL WARD NIGHT

Several beds along a wall. We follow a NURSE as she leads us to TOMMY. He has a broken nose, bruising around the eyes and has lost his two front teeth. He looks a mess.

NURSE
(bright Scottish accent)
And how are you now?

TOMMY looks at her unhappily.

You'll feel better after a good night's sleep.

As the NURSE moves down the ward VISITORS are coming to see the other PATIENTS, bringing flowers and fruit. TOMMY looks very sad and lonely. Suddenly the peace of the ward is disturbed by raucous Liverpool voices..

PAUL
There he is. Over there.

PAUL, JOHN, STUART and GEORGE descend on an unhappy TOMMY.

JOHN
(as though he is speaking
to a deaf old lady)
We brought you the grapes ... you know ...
grapes ...

TOMMY stares at him.

PAUL
Y'all right, Tommy? Are you better?

JOHN
You'd better be, 'cause you're playing tonight.

99 Continued

TOMMY

I can't play. I'm concussed. Look
at my teeth.

JOHN

You don't play with your teeth.
Come on. We can't be late, it's
unprofessional.

He starts pulling the covers off the bed. TOMMY is protesting.
The other BOYS aren't sure now. But JOHN has no doubts.

NURSE

(hurrying across)
What's going on. He can't leave
here. He isn't well.

JOHN

(flat and hard)
He can't stay here. We need him.

100 INT. SCOTTISH DANCE HALL STAGE NIGHT

JOHNNY GENTLE, a minor pop figure (no hits) of the time
is doing his best before an unexcited audience. Behind
him the SILVER BEETLES play a simple accompaniment. Most
of this scene is observed from behind GENTLE. TOMMY MOORE
is playing manfully on with his smashed face and STUART is
struggling valiantly. JOHN is very amused by TOMMY MOORE's
condition and keeps giggling to himself, especially when
TOMMY MOORE's stitches open and he begins to drip blood on
to the drums.

PAUL, meanwhile, cringes with every wrong note STUART plays.
JOHN notices, grins at PAUL, and going behind STUART unplugs
the bass guitar from the amplifier. STUART has no idea
what is happening. TOMMY MOORE watches all this in disgust.
JOHNNY GENTLE is unaware of anything.

101 INT. SCOTTISH DANCE HALL STAGE WINGS NIGHT

As they leave the stage to a muted applause JOHN grins at
TOMMY MOORE.

JOHN

Sorry, Tommy, but you do look funny.

Alongside a FLUNKY holds a mirror up while JOHNNY GENTLE
combs his hair, preening himself, oblivious to everything.
TOMMY MOORE looks at JOHN. He's had enough.

TOMMY

You know something, Lennon, you're fucking sick. You are. There's something wrong with you. I could have been getting good money this week in the bottle works instead of being up here with you swine. You're fucking sick.

For a moment the rest of the GROUP think JOHN is about to hit TOMMY. They look anxious. PAUL moves in to ease the tension.

PAUL

(leading them back on the stage)
Come on... professionals always do encores.

Miserably they follow.

102 EXT. SCOTTISH HIGHLANDS DAY

As the van follows the Ford Consul through more Highlands we lay on the TRACK the sound of PAUL and JOHN writing together, perhaps a very early version of This Boy. As they play and sing together in the back of the van they add suggestions of chord changes, etc. (This scene will have to be structured around whichever song is chosen)

103 INT. VAN DAY

JOHN and PAUL finish the song they are working on, while STUART drives and TOMMY and GEORGE sleep. PAUL scribbles the last couple of lines down in an exercise book.

PAUL

(satisfied)
Another Lennon and McCartney original.

JOHN plays a couple of chords and they begin to sing again.

104 EXT. SCOTTISH HIGHLANDS DAY

The singing continues as the van drives away.

105 INT. JACARANDA COFFEE BAR, ^{LIVERPOOL} DAY

STUART and JOHN are sitting at a corner table, empty coffee cups and plates in front of them, their coats slung over their chairs. An open notebook with some doodles and sketches lies open in front of JOHN. CYNTHIA is standing wearing her coat with a duffel bag over her shoulder, having obviously just arrived.

CYNTHIA

(to Stuart)
I don't know how he can be so calm.
They're going to kick him out of college.

105 Continued

JOHN grins, amused, but his eyes keep flitting to ALAN WILLIAMS who we now see down a corridor, speaking on a telephone. WILLIAMS' dialogue is not audible. CYNTHIA looks towards WILLIAMS, puzzled, and then returns to the attack.

CYNTHIA
They mean it, John.

JOHN
Well, you can't blame them really, can you? I think they've been very patient to put up with me this long, don't you, Stu?

STUART
Very patient, I'd say.

Both BOYS look again towards WILLIAMS. CYNTHIA is puzzled.

CYNTHIA
What will you do?

JOHN smiles at her, teasing.

JOHN
She's a proper little Alice in Wonderland today, isn't she?

CYNTHIA
John ... it isn't funny ...

At that moment PAUL hurries in.

PAUL
(to John and Stuart)
Any word?

JOHN shakes his head, embarrassed that PAUL should have alluded to something which CYNTHIA obviously doesn't know about. He indicates WILLIAMS. PAUL looks down the corridor.

JOHN
He's still talking.

CYNTHIA
(turning to Stuart)
Any word about what?

STUART smiles. In the corridor WILLIAMS puts the phone down and walks into the coffee bar. JOHN, STUART and PAUL wait.

PAUL
Well ... ?

WILLIAMS

(after a dramatic pause)
All right, you're going. Get
yourselves a drummer and you're on.

JOHN, PAUL and STUART cheer. PAUL playfully punches JOHN's
arm. There are ad-libbed cries of delight.

PAUL

Well done, Al.

CYNTHIA

(still confused)
What's going on ... where are you going?

JOHN grins.

JOHN

Hamburg.

CYNTHIA's face falls.

106 EXT. MIMI'S GARDEN DAY

*See -
log the
stages
for Mimi*
(MIMI) is hanging out the washing on the line. JOHN is trying
to talk her into the idea of Hamburg as the sheets billow in
the wind. STUART is with him.

MIMI

And what about Paul. I thought he
wanted to go to college. His father'll
never allow it.

JOHN

I think he ...

MIMI

(pushing him out of the way)
Or you Stuart? All that talent going
to waste ...

She bustles back into the kitchen. JOHN follows, exchanging
mortified glances with STUART, who also follows, embarrassed
to be there.

107 INT. MIMI'S KITCHEN DAY

JOHN is determined to convince her. STUART hangs back.

JOHN

Nothing's going to waste, Mimi. At
least we'll be earning good money
for once. A hundred quid a week.

MIMI

And doing what? What kind of a job is that? You'll be fit for nothing. No exams, no certificates ... no sense ...

JOHN

I don't need any bits of paper to tell me what I'm going to do.

MIMI

I'm only thinking of your welfare, John. You'll see one day. You'll see.
(turning to Stuart)
You too?

JOHN

I see now, Mimi, but it's my life.
(softening)
Shall we have a cup of tea?

The telephone in the hall rings. JOHN goes to answer it. MIMI shakes her head at STUART and puts on the kettle.

108 INT. MIMI'S HALL DAY

JOHN

(into phone)
Come on, don't mess around, what did he say?
(slight pause, then a smile of surprise)
Really!

JOHN gives the thumbs up to STUART. MIMI watches unhappily from the kitchen.

JOHN

(turning to Mimi)
Paul's dad thinks it's a great idea.

109 INT. PAUL'S HALL DAY

*Revised
Change*
Through the door into the sitting room we can see MR McCARTNEY sitting looking extremely miserable and worried. PAUL, all smiles, stands at the door with the telephone, GEORGE alongside him. PAUL's younger brother MICHAEL watches wide-eyed.

PAUL

(into phone)
... and did you know that Pete Best at the Casbah's got a brand new set of drums ...
(pause - then laughing)
... 'Course he can play ...

110 INT. STUART'S FLAT EVENING

JOHN and CYNTHIA lie on a mattress covered by a blanket. JOHN is on his front examining a large map of Europe. CYNTHIA, lies deeper in the shade. After a few moments, during which he measures the distance to Hamburg with his fingers against the scale, JOHN pushes the map away.

JOHN

I never thought Stu would want to go. Never. It will be a waste for him. He's got more talent than any of us.

(pause)

Write to me, Cyn. Write every day. Promise.

CYNTHIA comes closer to him, out of the shade. She is crying. We HOLD for a LONG MOMENT.

111 EXT. GROSSE FREIHEIT HAMBURG DAY

The Ford van makes a cautious way down this tawdry, neon-lit side-street in Hamburg's red light area. The pavements throng with PROSTITUTES, CLIENTS and PIMPS. The van comes to a halt outside an old theatre, now re-christened the Kaiserkeller - a beat club. One by one ALAN WILLIAMS and the BEATLES emerge from the van. Finally the new member, PETE BEST (a handsome boy in an old fashioned sense) climbs out of the van. They all look around in surprise at the area they are in. A couple of GIRLS (probably strippers) watch, amused by the BEATLES' innocent expressions.

STUART

(to Pete Best)

I bet you're glad you learned German now, Pete.

A dark, coiffeured, fancy-looking man trots down the steps beaming. He is the manager of the club, BRUNO KOSCHMIDER.

KOSCHMIDER

(in German)

Welcome to Hamburg.

112 INT. CLUB HAMBURG GROSSE FREIHEIT EVENING

A door swings open to reveal a tawdry dance hall. KOSCHMIDER leads the BEATLES and WILLIAMS inside.

KOSCHMIDER

Here you play. Seven until two. Seven hours. Weekends, seven to three. Fifteen minute break every hour.

The BEATLES exchange glances of total astonishment.

113 INT. BAMBI KINO EVENING

KOSCHMIDER hurries the BEATLES and WILLIAMS behind a cinema screen and up some steps to a tiny squalid room. A movie is in progress, the dialogue is in German and very loud.

KOSCHMIDER

And here you will stay.

The BEATLES view the room with dismay.

114 INT. CLUB HAMBURG NIGHT

The BEATLES are on stage performing one of their Chuck Berry covers. The club is very sparsely attended, mainly by bored off-duty BAR GIRLS drinking together. As the BEATLES play we see the GIRLS becoming increasingly interested. At the side of the stage ALAN WILLIAMS watches alongside KOSCHMIDER who is obviously pleased by the BEATLES' stage antics.

115 INT. GRETEL & ALPHONS BAR GROSSE FREIHEIT NIGHT

Three o'clock in the morning. We open on a sketch that STUART is drawing of the BEATLES and the GIRLS who are surrounding them. Everyone is drinking. In the background a juke box plays rock and roll.

PAUL

(to his girl - Greta)

We're called the Beatles ...
Beatles ...

GRETA

Peedles?

All the GIRLS laugh. A BOUNCER, also present, grins widely.

GEORGE

Beatles ... you know ...

He runs his hand across the bar like an insect.

INGRID

(George's girl)

Peedles ...

STUART quickly scribbles a black beetle in the corner of his sketching pad as explanation.

Again there is more laughter.

115 Continued

JOHN

We're not that bloody funny.

BOUNCER

In German "peedles" means ... "penis".
Little boys talk about their "peedle".

JOHN

(delighted)

P'raps we should have called ourselves
the Five Cocks or the Singing Dicks.

There is more laughter from some of the GIRLS who understand.
JOHN looks at the others.

JOHN

We'll be all right here, lads.

As he is speaking one of the GIRLS leans across the bar
and says something to the BAR-MAID. The BAR-MAID immediately
produces a jar containing some pills. The GIRL takes one
with her drink and puts some more in her purse, passing
some money across the bar. JOHN notices.

JOHN

Eh ... what's that?

BOUNCER

(laughing)

Slimming pills. They give you energy.
Keep you going all night.

The GIRL passes JOHN one.

JOHN

(smiling wickedly)

Oh really.

STUART laughs and tearing off his sketch gives it to a
GIRL who has been leaning over his shoulder. PRE-CUE JOHN'S
V.O. from the following scene.

116 INT. BAMBI KINO DRESSING ROOM EARLY MORNING

Clothes and bodies are strewn about the tiny, dirty room
where the BEATLES sleep, alongside their suitcases and
instruments. Half a dozen GIRLS are spread between the
five boys. Everyone appears to be sleeping. The CAMERA
discovers JOHN last. He is lying in his bunk with a very
pretty naked girl. She is asleep, but he is scribbling on
a writing pad which he rests on the pillow alongside his
sleeping girl. He is writing a letter to CYNTHIA.

JOHN (V.O.)

"My darling, darling, Cyn, I love you, I love you, I love you. Hamburg is an unbelievable place, but I think they're beginning to like us. I'm missing you more than you can believe. Thinking of the things we could be doing just gives me a throbber ..."

The GIRL stirs in her sleep, opens her eyes and smiles. Leaning across she kisses JOHN's body. He smiles and continues writing. LAP OVER V.O.

117 INT. PHOTOGRAPHIC BOOTH HAMBURG RAILWAY STATION DAY

As well as the V.O. we now hear the BEATLES performing one of their standard stage songs as we show a C.U. of JOHN, his face screwed up hideously in various poses as a light flashes and instant photos are taken of him.

JOHN (V.O.)

"... but if we keep thinking of each other it won't seem too long. Be good.

(pause)

Do you know what "peedle" means in German?

LAP OVER V.O. and MUSIC across beginning of following SCENE.

118 EXT. HAMBURG RAILWAY STATION DAY

The photographs drop from the slot. JOHN examines them happily, along with STUART who has been waiting for him. Then JOHN slips them into an envelope addressed to CYNTHIA and covered with teenage messages, like "SWALK". Turning, he drops it into a post box. JOHN and STUART walk away, passing a WAR VETERAN without legs sitting in a wheelchair begging for coins. JOHN drops a coin into the VETERAN's box.

JOHN

(looking at the Veteran)
Some fellas'll do anything to get out of the army.

They walk on. We bring up the VOLUME on the MUSIC.

119 INT. CLUB HAMBURG NIGHT

The BEATLES are on stage again singing the song heard in the last scene. The AUDIENCE is now much larger. A tray of beers is put at their feet. They are now very confident.

As they play JOHN and PAUL smile at GIRLS in the AUDIENCE and fool about. As they finish their song and take their bow, JOHN good naturedly berates the AUDIENCE.

JOHN

(giving the Nazi salute)

Sieg Heil. Heil Hitler. God Save
The Kaiser.

The AUDIENCE applaud and laugh. Among them we PICK UP a group of regular GROUPIES.

JOHN

For our next song you Kraut bastards
are gonna get ... one of ours ...

(pauses - then bursts
into song)

"I call your name
But you're not there"

He goes straight into I Call Your Name. We can now see that the BEATLES are getting better all the time, all except STUART. GEORGE and PAUL shake their heads in despair as he struggles to find the right notes. STUART notices and is embarrassed. When he turns away from them GEORGE deftly unplugs STUART's bass lead from the amplifier, without STUART knowing. PAUL grins. While they play a fight develops between a COUPLE OF SAILORS on the floor. The BEATLES watch from the stage, amused at the way the BOUNCERS sort it out, swinging truncheons and fists.

JOHN (V.O.)

"Dear Mimi, We are playing in a very
nice nightclub to very respectable
little Hamburgers. Our hotel is
excellent, the food is good and the
pay is fantastic"

The V.O. and MUSIC are both LAPPED OVER.

120 INT. BAMBI KINO DRESSING ROOM DAY

JOHN is finishing his letter to MIMI. STUART is painting in a corner. JOHN counts out twenty Deutschmarks and puts them in an envelope with his letter. STUART flicks paint at his board.

JOHN (V.O.)

"I hope you're looking after yourself.
Don't forget I love you, love, John."

STUART flicks paint at his board.

120 Continued

JOHN (V.O.) (Cont)

"P.S. Stuart says could you send him
a tuning fork ... and knife and spoon ..."

STUART looks up and smiles. The MUSIC is LAPPED OVER into
the following scene.

121 INT. MUSIC SHOP HAMBURG DAY

All five BEATLES are browsing around the shop looking at
the guitars and amplifiers. A SHOPKEEPER approaches.

PAUL

(in pidjin English/German)

Our artist friend here would like some
rubber strings for his bass.

SHOPKEEPER

(in German)

What?

STUART

(deeply embarrassed)

Oh, Christ ...

While the SHOPKEEPER is busy with PAUL and STUART, JOHN
slips a harmonica into his pocket.

GEORGE

Rubber strings ... so we no hear.

PETE

(laughing)

You could try elastic bands, Stu.

SHOPKEEPER

(in German)

What band? Elastic?

STUART

(leaving the shop embarrassed)

You're bastards, the lot of you.

JOHN

(nodding agreement as
he follows)

Yes, that's us ... bastards. Beatle
bastards.

122 EXT. HERBERT STRASSE DAY

As they leave the shop STUART is still upset and walks
ahead of JOHN and PAUL.

122 Continued

JOHN
(mock chiding)
Now see what you've done. You've
upset him.

PAUL
(long-suffering)
Stu might be a great artist. ...
but he's a lousy bass player. And
we're supposed to be professionals.

They are rounding a corner. STUART has stopped dead in front of them and is staring in astonishment. Before them is a very old fashioned street, in the windows of which sit a dazzling array of HOOKERS in various stages of undress.

JOHN
I've heard about window shopping ...

The BEATLES walk down the street. At every window HOOKERS smile and wave to them, calling out. The BEATLES are excited, even STUART. JOHN stands at one window making vulgar lip licking signals to a very PRETTY HOOKER, playing the clown for his friends. Even STUART has to laugh at his antics.

JOHN (V.O.)
Darling, darling Cyn, Hamburg gets
more extraordinary every day. We're
playing better than ever now and
getting really good, but the hours
are murder and the pay and conditions
terrible. Luckily we've found a
really cheap place to eat down by the
docks ...

123 EXT. HAMBURG DOCKS DAY

The BEATLES walk across the street from the docks and enter an old traditional style German building. By the door is a sign which reads British Seamen's Mission.

JOHN (V.O.)
It's the Seamen's Mission ... that's
Seamen's not Semen's, Miss dirty-minded
Powell, we all know what the semen's
mission is, don't we? Anyway, it must
be a bit like one of those gentlemen's
clubs in London, but for the lower
orders ... much lower, actually.

124 INT. SEAMEN'S MISSION HAMBURG DAY

SAILORS are snoozing, reading English newspapers and playing snooker. PETE, GEORGE and STUART have joined in.

JOHN (V.O.) (Cont)

I keep thinking I'm going to run into my dad here one day ... not that I'd recognise him if I did ... the bastard. I (sometimes) wonder what he looks like, though.

PAUL is at the piano with JOHN by his side. They are playing and singing a very early version of their song There 's a Place.

An OLD SAILOR ambles across to them:

SAILOR

You don't know You Are My Sunshine, do you, son?

PAUL

(smiling at being asked to play)

'Course I do.

PAUL immediately begins to play and sing it. The OLD SAILOR joins in:

PAUL AND OLD SAILOR

(singing)

"You are my sunshine, my only sunshine,
You make me happy when skies are grey ... etc"

JOHN has gone silent, remembering. He stares bleakly into space.

125 INT. CLUB HAMBURG NIGHT

We MIX the song You Are My Sunshine through to see it being performed by the BEATLES, PAUL singing lead. JOHN sits at the back of the stage on his amplifier, depressed and tired.

As PAUL finishes singing the AUDIENCE applaud, especially a very large, middle aged ENGLISH SAILOR, who thumps his glass on the table at the foot of the stage, bellowing for more. KOSCHMIDER comes to the side of the stage where JOHN is sitting.

KOSCHMIDER

Mak show, mak show ...

The other BEATLES look around. They are all obviously exhausted.

125 Continued

JOHN

Ah, fuck off.

ANGLE ON the ENGLISH SAILOR who bellows a laugh, banging his glass again, and calls over a WAITER.

PAUL

(making the peace)

Come on ... he's paying us.

(then to Koschmider

with a smile)

Right, Bruno ... good lad.

JOHN

For Christ's sake, why d'you always have to kow-tow to the bastard?

PAUL

Someone's got to keep the group together.

JOHN reluctantly sees the sense of what PAUL is saying. Sticking his hand into his pocket he pulls out a couple of pills, throws them into his mouth, washes then down with some beer and angrily grabs the microphone.

JOHN

(into microphone)

All right? Here's one especially for the Nazi bastard who's trying to work us all to death ... old habits die hard, eh Bruno?

KOSCHMIDER doesn't understand English well enough to know what is being said. He smiles.

JOHN

(singing)

"You ain't nothin' but a hound dog ..."

The BEATLES erupt into noise and motion - the AUDIENCE applaud warmly and KOSCHMIDER claps his hands happily. We now notice a couple of existentialist type STUDENTS, dressed in black leather suits in the audience. (We will discover later that they are ASTRID KIRCHHERR, a very pretty girl, and KLAUS VOORMAN) Nearby the ENGLISH SAILOR bellows some more, banging his glass on the table. As the BEATLES perform a tray of beers is put at their feet. The WAITER indicates they are the gift of the ENGLISH SAILOR. The BEATLES nod their thanks.

126 INT. SEX CLUB HAMBURG NIGHT

A rather mild (by Hamburg standards) sex show is taking place on a small cramped stage. The BEATLES sit with the ENGLISH SAILOR, helping him spend his money. They are all drunk, and their table is stacked with empty glasses. JOHN is in a very black mood.

ENGLISH SAILOR

(watching the show)

That's what I need ... something young and succulent. I bet you know a girl or two like that, don't you, lads?

PAUL

One or two, Maurice, one or two.

The ENGLISH SAILOR and the BEATLES watch the sex show until it finishes, then applaud weakly.

ENGLISH SAILOR

Natural blondes, that's what you get in Hamburg. Blonde pussy everywhere you look ...

(pause)

Well, not everywhere ... I think I need a leak.

He staggers as he gets up, signalling to the WAITER to get more drinks. Opening his wallet, he reveals a stack of notes, which he pulls out. With them comes a photograph of an attractive woman in her thirties and a little girl with plaits. It falls on to the table. JOHN picks it up and examines it.

ENGLISH SAILOR

Not bad, eh?

JOHN

Family man, are you, Maurice?

ENGLISH SAILOR

(laughing)

Only when I'm home ... which isn't often.

(calling to the Waiter)

Eh, Franz ...

He staggers away putting the photograph back in his wallet with the money.

GEORGE

The stupid bastard's loaded ...

PETE

And he's gonna piss it all away on booze and birds.

PAUL
(shaking his head)
Some clip joint or pro will get that
off him, no trouble.

There is SILENCE. JOHN is hatching an idea.

JOHN
He couldn't throw it away if he
didn't have it.

STUART looks at him.

STUART
You're pissed. He'd kill you.

JOHN
(shaking his head)
Five on to one. We needn't hurt
him. He deserves it, anyway.

STUART
(shaking his head)
You can count me out. I think you're
crazy.

GEORGE
And me.

PAUL shakes his head. JOHN turns to PETE.

127 EXT. HAMBURG BACK STREETS NIGHT

The ENGLISH SAILOR, JOHN and PETE walk down dark alleyways
and streets. The SAILOR now looks even drunker.

SAILOR
Malayan girls are the best. Like
little smooth animals, they are.
Perfect in every detail. But not
natural blondes, of course ...

JOHN and PETE are waiting for their moment. The ENGLISH
SAILOR trips and staggers. They look at each other, ready
to pounce. Suddenly a light comes on in an overhanging
house. They walk on.

SAILOR
Much further, is it?

128 EXT. WASTE GROUND HAMBURG NIGHT

They leave the road and walks across a bomb site.

128 Continued

JOHN

Just over here, Maurice.

ENGLISH SAILOR

I hope she's got a big arse. Something to get my teeth into. I like a big arse.

JOHN

Oh she has ... and her friend ... both of them. They go together.

ENGLISH SAILOR

Lovely. I won't forget this lads.

He stumbles again. JOHN seizes the moment.

JOHN

Now, Pete.

JOHN and PETE launch themselves at the SAILOR, JOHN trying to hold his arms while PETE tries to grab the wallet. But as they, too, are drunk, they are not very effective. With a roar the SAILOR realises what is happening and begins a counter attack, raining blows and kicks at JOHN and PETE. The SAILOR is far stronger than JOHN and PETE. As he attacks he lets out a stream of violent abuse. Pulling themselves away from the blows, JOHN and PETE scramble away to safety.

ENGLISH SAILOR

Come on, you rotten, thieving bastards. D'you want some more?

JOHN and PETE run away across the waste land. The ENGLISH SAILOR sits down in the rubble, lost, drunk and angry.

ENGLISH SAILOR

Bloody bastards.

129 INT. BAMBI KINO DRESSING ROOM DAY

PAUL and JOHN are sitting hunched up in their coats (trying to keep warm) with their guitars across the knees. They are writing and singing one of their early songs. After a few moments PAUL stops and writes the words down in a notebook.

PAUL

Shall we try it again?

JOHN nods and takes a Preludin from a container. PAUL taps his foot and counts them in and they continue with their work.

129 Continued

JOHN (V.O.)

"Darling Cyn, It's getting cold over here. There's a nip in the air, as the Americans said at Pearl Harbour. Never mind. I'll keep it wrapped up for you ... like a Frankfurter prezzy for when I get home. Though God knows when that will be because they keep extending our contract."

LAP OVER MUSIC and MIX THROUGH.

130 INT. CLUB HAMBURG NIGHT

ASTRID and KLAUS are sitting at the front of the club. ASTRID has a camera and is taking photographs, mostly of STUART. PAUL is now singing alone, with JOHN not on stage. Suddenly JOHN staggers on in his underpants, a lavatory seat around his neck. The AUDIENCE erupts into applause. The other BEATLES play on. ASTRID watches STUART, who keeps looking at her.

JOHN (V.O.)

"The last few nights we've had these weird existentialist types hanging around. They look like the S.S., but they're great, especially this photographer girl Astrid. She's very intellectual ..."

We LAP OVER THE MUSIC and VOICE OVER.

131 EXT. HAMBURG DOCKS DAY

In a series of shots the BEATLES are set against heavy equipment while ASTRID takes the photographs which were to become world famous. All the time she keeps up a patter of instructions. She very obviously fancies STUART. (Her dialogue will be to do with her photographs and will be written to suit the locations, half in German, half in English)

JOHN (V.O.)

"... and she's made a bee-line for Stu, which is nice because we've been lousy to him. I suppose I shouldn't have made him join, really. Glad to hear your mum's settling down all right in Canada. Hopefully she'll take root and turn into a maple tree."

132 INT. ASTRID'S BEDROOM DAY

ASTRID is taking photographs of the individual BEATLES against the black walls of her bedroom. While she is photographing STUART the other BEATLES are examining her room. (PETE is not present.)

JOHN
Black sheets ...

PAUL
(picking up her records)
Stravinsky.

JOHN
(looking at the books)
Marquis de Sade ...

PAUL
Isn't that dirty?

JOHN
(shaking his head)
Deep. Existentialists don't read
dirty books. Only thick heads like
you.

PAUL
Oh! A kid at school bought it
in Paris. He said it was depraved.

They both look at STUART who is now being photographed by
ASTRID. ASTRID and STUART smile at each other.

JOHN
Depraved? Really?
(he looks at Stuart)
And he can hardly play.

ASTRID turns to JOHN as STUART joins PAUL and GEORGE.

ASTRID
Now it's your turn.

JOHN sits down in front of her against the black wall, his
face half-lit by a lamp. ASTRID's English is very broken.

JOHN
Did Stuart tell you we always
fly Lufthansa when we go home?

ASTRID
(uncertain)
I didn't know you ever went home.

132 Continued

JOHN
(breaking in)
Yes, we find the Lufthansa pilots still
know the quickest way to Liverpool.

There is a moment of embarrassment before ASTRID realises
it is a joke. Then she smiles.

ASTRID
He told me not to be frightened of
you. Now keep very still ... there
isn't much light.

JOHN keeps very still. ASTRID smiles as she works. STUART
watches her.

133 INT. BAMBI KINO DRESSING ROOM DAY

Mid-morning in winter. PAUL sits on a box writing a letter
home. PETE and GEORGE are still sleeping. JOHN opens his
eyes. (All the BOYS are wearing overcoats to sleep in.)

PAUL
(seeing John is awake)
Do you know how to say "big time" in
German?

JOHN
What?

PAUL
(indicating a letter he
has been reading)
Our Mike wants to know what it's
like being in the big time. I
thought I'd broaden his education.

JOHN looks around the room.

JOHN
If this is the big time I'm a dwarf.
Say hello from Whistling Jock
McLennon, will you?
(pause)
Where's Stu?

PAUL
(shrugging)
Courting again, I suppose.

PAUL throws a letter across to JOHN.

133 Continued

JOHN

You can't blame him, can you?

JOHN looks at CYNTHIA's letter.

(looking up from the letter)

Funny, isn't it ... feeling homesick!

GEORGE has opened his eyes and is sitting up in bed.
He examines a glass of water on the floor by his mattress.

GEORGE

(quietly to himself)

Christ, it's frozen over.

134 EXT. DOCKS DAY

We PICK UP STUART walking alone towards the Seamen's Mission. He is wearing a new leather jacket without a collar and has his hair combed forward, a radical change of image. As he enters the Mission he checks his look in the reflection of the glass door.

135 INT. SEAMEN'S MISSION DAY

The usual scene of SEAMEN lazing away an afternoon ashore. PAUL sits at the piano playing something like Falling In Love Again. PETE and GEORGE are playing snooker and JOHN is curled up on a small sofa sewing a repair to his jeans.

GEORGE

(watching Pete shoot)

The trouble with Prellies is they make you so thirsty. I'm living on pills and booze.

PETE

And the other.

GEORGE

I'm dying of the other. I'm living on pills and booze ...

At that moment GEORGE notices STUART enter in his new jacket. He smiles in surprise.

GEORGE

Hey, Stu, why're you wearing your mum's coat?

Embarrassed, STUART carries on across to JOHN, who looks up with disdain.

135 Continued

JOHN

You look like a queer. What've you done to your hair, for God's sake?

STUART

Astrid cut it. Good, isn't it?

JOHN

Good on an arse bandit. You want to watch it here. They'll have you in the barrel.

STUART looks awkward.

STUART

John ...

(glances towards the others who are watching and listening with curiosity)

... have you got a minute?

JOHN stares at him.

136 EXT. HAMBURG BACK STREET DAY

JOHN and STUART emerge from the Seamen's Mission.

JOHN

This'd better be good, Sutcliffe ...

STUART

(breaking in)

I'm leaving, John! I'm going to live with Astrid. Her mum's giving me my own room where I can paint. And ...

(pauses, shy to say it)

We're getting engaged.

JOHN

(suspicious)

Is she up the shoot?

STUART

(shaking his head)

We're in love.

JOHN

You're insane.

STUART smiles. JOHN is flabbergasted.

I told you you were puddled when you said rock was art.

136 Continued

STUART

It is ... for you.

JOHN

(laughing affectionately)

Bollocks.

They laugh together.

137 INT. CLUB HAMBURG NIGHT

The BEATLES are now on stage without STUART. The place is packed, but the BEATLES are treating it as an engagement celebration. STUART is with ASTRID and KLAUS at the front of the club, along with other STUDENT FRIENDS. JOHN is singing a revised version of Fats Domino's I'm In Love Again.

JOHN

"Oh yes it's Stu and he's in love again.
Ain't had no living since you know when,
You know he loves you, ooh, ooh, ooh.
Astrid don't you let your love bite Stu."

The BEATLES are now successful and very, very confident.
The AUDIENCE love them. C.U. on STUART and ASTRID smiling.

JOHN (V.O.)

"To be honest, Cyn, I was relieved
when he told me. Seeing them together,
so romantic ... I don't blame him.
Anyway, things may be changing for us,
too. We've had a better offer from
another club here, if Bruno will let
us go ..."

138 INT. CLUB HAMBURG DAY

Mid-morning. The CLEANERS are at work. Chairs are stacked on tables. The BEATLES are arguing with BRUNO KOSCHMIDER, who speaks very little English.

KOSCHMIDER

Contract ... you obey ...

He waves a piece of paper in front of them and then speaks to his INTERPRETER.

INTERPRETER

Herr Koschmider says you are under
exclusive contract to him, and he will
not allow you to play anywhere else.

138 Continued

JOHN

Fuck this for a game of darts.
(then to the interpreter)
Translate that!

KOSCHMIDER speaks again.

INTERPRETER

And to remind you that he took a
considerable personal risk employing
you as you do not have work permits.

GEORGE looks uncomfortable.

PAUL

We took the risk, coming here in the
first place.

KOSCHMIDER speaks again.

INTERPRETER

One month's notice. You play here ...
then go ... or else.

JOHN

Sod that. We're going now.

Grandly the BEATLES walk out of the club.

139 INT. STRIP CLUB HAMBURG DAY

PAUL, GEORGE and PETE are in fits of laughter watching
a very tame strip show, in which JOHN has decided to take
part. He is on stage, dancing with the GIRLS, comically
miming taking off his clothes. As the other BEATLES laugh
they are interrupted by two burly POLICEMEN and a pretty
POLICEWOMAN.

POLICEWOMAN

George Harrison, which one is George
Harrison?

GEORGE turns. The POLICEWOMAN gives him some papers,
none of which he can understand.

PAUL

What's this? Ask her for a date,
George, you like uniforms.

POLICEWOMAN

He is a minor ... seventeen years old.
He must leave Germany immediately.

GEORGE is stunned. JOHN has left the stage to join them.

JOHN

What kind of chat-up's that?

A POLICEMAN steps forward, towering over JOHN.

POLICEMAN

And you, your papers all of
you ... papers ...

The BEATLES exchange nervous glances. This is trouble.
The POLICEMEN stand sternly over them.

140 EXT. MENLOVE AVENUE, WOOLTON NIGHT

A dark, deserted night. Gradually the lights of a taxi
come into sight. It slowly approaches MIMI's house and
rattles to a stop. JOHN staggers out with his amplifier,
suitcase and guitar, wearing a leather jacket and cowboy boots.

JOHN

(to the cabbie)

Can you hang on a sec.

He goes up the path and rings the front door bell. There is
no immediate answer. Picking up some pebbles he throws
them at the front bedroom window. After a moment a light
comes on. MIMI draws back the curtains and opens the window.

MIMI

What is it? Who is that?

JOHN

Mimi, could you lend me the money
to pay the taxi, please?

141 INT. MIMI'S KITCHEN NIGHT

MIMI has made JOHN something to eat which he is wolfing down.
MIMI is chastising him, although she is delighted to see him.

MIMI

That is very nice, John. Deported.
Very nice ...

JOHN

(amused)

I wasn't deported. Only George and
Paul and Pete were deported ...

MIMI

... turning up penniless like a
homeless refugee. What happened to
the hundred pounds a week?

JOHN

Just like you, Mimi, to go on about
a hundred pounds a week when you know
I'm tired.

(grins)

It's nice to see you again. Is there
any more tea?

MIMI pours him some tea, softening.

MIMI

You can get rid of those boots, too.
You're not going out of this house
in boots like ... Dodge City ...

JOHN smiles to himself. MIMI gets up to refill the teapot.
As she passes behind him her face breaks into a broad smile.

142 INT. CYNTHIA'S BED-SITTER LIVERPOOL DAY

A large dismal room which CYNTHIA has done her best to make
cosy, arty and festive. (Christmas cards etc.) We open on
a C.U. of her. She is lying in bed. Then we reveal JOHN
alongside - staring at the ceiling.

JOHN

(grinning)

I'd forgotten how nice sex is ...

(then comical)

You haven't been practising by yourself
have you?

CYNTHIA frowns and pretends disapproval. JOHN puts an arm
around her.

We'll have to make up for lost time.

He pulls her towards him She draws away.

CYNTHIA

(pretend groaning)

We already have.

She climbs out of bed, pulls on JOHN's old overcoat and
goes hunting for the cigarettes. JOHN watches, sipping coffee
from a mug.

JOHN

Stu hugged me when I left, you know.
He was almost emotional. I didn't
know what to do.

CYNTHIA

(hunting about)

I thought he'd be sent home, too.

142 Continued

JOHN
(shaking his head)
He's going to college there.
(slight pause)
Doesn't the landlord mind you entertaining
young men in your room?

CYNTHIA
I'm not entertaining you. I'm mothering
you.

JOHN
(grinning)
Funny mother.

CYNTHIA smiles and lights them a cigarette each.

CYNTHIA
I saw Ballard yesterday. He says he'll
put a word in if you need a reference
or anything?

JOHN
(puzzled)
What for?

CYNTHIA
Well ... a job ... or ...

JOHN
I've got a job, Cyn, I'm a Beatle.

CYNTHIA goes silent for a moment. JOHN reads her thoughts.

JOHN
(shaking his head)
It hasn't even begun.
(smiles and kisses her)
Happy Crimble, Little Thimble.

143 EXT. LITHERLAND TOWN HALL NIGHT (DECEMBER, 1960)

TEENAGERS are entering this suburban Liverpool Victorian building. From inside comes the sound of a group trying to sound like the Shadows, anaemic, instrumental English rock of the times. We notice some of the original Art College class, including CYNTHIA, entering with the local KIDS.

144 INT. TOWN HALL NIGHT

A huge Christmas dance is taking place. Alongside the stage is a large artificial Christmas tree with fairy lights.

144 Continued

On stage is a local guitar GROUP, all wearing neat Italian suits and short hair cuts.

145 INT. LITHERLAND TOWN HALL BACKSTAGE NIGHT

The BEATLES, in their leather gear, appear very anarchic and rough by comparison. JOHN is drinking beer out of a bottle as they wait to go on stage.

PAUL is holding STUART's bass and making little Shadows' type steps as he mimics the GROUP on stage. GEORGE is watching them.

GEORGE

Not much of a "makking show" going on there, is there?

They watch the GROUP from the wings while PAUL fiddles with the bass, which hurts his fingers.

PAUL

(grimacing)

Piano wires! No wonder Stu could never play this thing.

146 INT. LITHERLAND TOWN HALL NIGHT

The GROUP finish their act, the curtains close and a local Disc Jockey steps out on to the stage.

DISC JOCKEY

Thank you, thank you ...
Clive and the Five ...
If you want rock
You gotta make this dive.

CYNTHIA cranes her neck to look towards the wings.

147 INT. LITHERLAND BACK STAGE NIGHT

The BEATLES are setting up facing the closed curtains, JOHN at one microphone, PAUL and GEORGE at another. GEORGE takes one last swig from a beer bottle and passes it to PAUL, who takes a drink and then hides it behind the footlights.

148 INT. LITHERLAND TOWN HALL NIGHT

From CYNTHIA'S ANGLE:

DISC JOCKEY

But now without more ado, can I
introduce to you, direct from Hamburg,
Germany ... the fabulous Beatles.

Even before the curtains have gone up the BEATLES have launched themselves into the wildest rock sound anyone in Liverpool ever heard.

JOHN

(singing)

"Just let me have some of that rock and roll music
Any old way you choose it."

Then the curtains part to reveal four leather-clad, black polo neck sweatered, long-haired, rock Bohemians, making an incredibly loud sound. For a moment there is astonishment. And then like a tidal wave everyone on the dance floor moves to the foot of the stage, taking CYNTHIA, and the STUDENTS along in the stampede, knocking sideways the Christmas tree in the excitement.

On stage the BEATLES give it everything. As they see the reaction PAUL and GEORGE exchange smiles. JOHN peers down short-sightedly, looking for CYNTHIA. From this moment the BEATLES are stars in their own town.

JOHN (V.O.)

"Dear Stuart, or may I call you Jesus,
a most peculiar thing has happened.
They actually like us. They're wetting
themselves. You left us too soon, Stu.
Hamburg made us. With a hey, nonny-nonny,
love to you and yours from me and mind
how you go. John the Baptist.
P.S. Mary Queen of Scots was a nigger,
but only on Thursdays.

We CUT to PAUL singing lead on I Saw Her Standing There,
which is then LAPPED OVER the following scenes.

149 INT. CHANGING ROOM TOWN HALL SAME NIGHT

This scene is a series of snippets of conversation, during which I Saw Her Standing There runs on the TRACK. A door opens and CYNTHIA, the STUDENTS and several GIRL FANS flood into the room to find the BEATLES soaked in sweat and exhilaration. There are improvised congratulations from the STUDENTS. ("Fantastic", "Not bad for a gang of 'Quarry Men', etc.)

JOHN

(catching Cynthia's eye)

Well Powell, is it all over?

CYNTHIA smiles at him. JOHN gulps a bottle of whisky.

GIRL FAN

(to Paul)

Can I have your autograph?

PAUL

Can I have yours?

GIRLS crowd around JOHN, edging CYNTHIA further and further back. She is proud, but now slightly left out. A straight-looking STUDENT pushes forward between the FANS.

STUDENT

John, I'm from the Art College. The Students Union sent me to tell you we want our amplifier back.

JOHN is astonished and amused.

JOHN

(comical)

You can fuck off.

A YOUNG MAN pushes through to JOHN.

SECOND FAN

You speak very good English for a German group, don't you?

(LAP OVER the MUSIC)

150 EXT. LIVERPOOL STREET NIGHT (1961)

We bring up the level of the MUSIC as an old van drives down a dimly lit road. (LAP OVER MUSIC)

151 EXT. MATTHEW STREET LIVERPOOL NIGHT

The van draws up in this narrow city centre street. Steps lead down off the pavement into a former fruit warehouse, which is the Cavern Club. JOHN jumps down from the van and goes down the steps. The others begin to unload the van. (LAP OVER MUSIC)

152 INT. CAVERN CLUB (LATER)

We pick up PAUL singing I saw Her Standing There. The Cavern is packed with young FANS. At one end the BEATLES are appearing on a very low stage. They are bursting with confidence. As they finish the song the AUDIENCE applaud wildly. Among them we see CYNTHIA. ARTHUR BALLARD is alongside her, looking quite out of place, but enjoying himself immensely.

While PAUL reads out dedications JOHN produces a bag of chips from behind a speaker offering them to the GIRLS in the crowd, and GEORGE lights a cigarette. This is the BEATLES at their most raw.

PAUL
For Mary and Carol, and all the
girls in 4C at Seaforth Convent ..

JOHN
What about the nuns, I say ...

PAUL
Nun of that, there, 'ere ...

JOHN
(affecting madness)
The nuns, the nuns ...

PAUL
Here's another one that John and I
knocked off one day when we sagged
off from school.

The BEATLES go into Ask Me Why.

JOHN (V.O.)
"So, while you're over there, Stu,
painting krauts in crazy colours I'm
getting famous. Sorry to hear about
the headaches. Perhaps your crown
of thorns is too tight. Or what about
the truss? I'll write more tonight.
I've been baptising all day and I'm
shagged out. Love, Johnny B. Badde
(when he gets half a chance, which
isn't often with Cyn watching me
night and day.)"

The BEATLES continue to play. CYNTHIA watches proudly, but looks out of place among the young FANS. We LAP over the MUSIC.

153 INT. GRAPES PUB MATTHEW STREET LIVERPOOL DAY

We lower the MUSIC in the background as JOHN, PAUL and GEORGE sit with a stack (possibly a hundred copies) of the local pop

153 Continued

music newspaper, The Mersey Beat, filling in the readership pool for the "Best Group On Merseyside". JOHN and PAUL take it in turns to write the names while GEORGE cuts out the coupons and pushes them into envelopes. PETE is getting the drinks.

PAUL
Best group? Beatles. Harry Winstanly,
32, Prescott Road, Liverpool. Good
choice, Harry.

JOHN
What about Vivien Fuchs, Goa Road,
Bootle, I bet she goes for us.

GEORGE
Isn't this a bit dishonest?

PAUL
No. It's very dishonest.

JOHN
But everybody does it ... Olga Gettov,
Moscow Road, Ormskirk.

PAUL
The frigid Russian au pair?

End MUSIC. LAP over APPLAUSE and CHEERING.

154 INT. CAVERN DAY

We open with APPLAUSE at a lunchtime session. The place is packed solid. The BEATLES are standing at the back of the tiny stage while the DISC JOCKEY makes an announcement. Many of the FANS are eating sandwiches and chips for lunch.

DISC JOCKEY
So how about a big hand for the Mersey
Beat Poll Winners of 1961 ... the
Beatles.

The AUDIENCE applaud again. JOHN raises his hands to face the AUDIENCE, showing them a "big hand". CYNTHIA is standing with MR McCARTNEY and PAUL's younger brother MICHAEL. We notice CYNTHIA watching the GIRLS, who are trying to look pretty for the BEATLES.

PAUL
Thanks very much. We deserved it. Anyway,
enjoy your sarnies ...
(begins counting the others in)
... one, two, three four ...

154 Continued

The BEATLES begin to perform. Today they are particularly unkempt-looking and cavalier. PAUL sings as JOHN smokes a cigarette, only taking it out when he has to play his harmonica. GEORGE chews gum. PETE is, as always, serious.

155 EXT. MATTHEW STREET LIVERPOOL DAY

A smart very conservative looking young man in a suit and tie has stopped outside the Cavern. The noise floods out into the street. He gathers his confidence and goes down the steps. He is, we will discover, BRIAN EPSTEIN.

156 INT. CAVERN DAY

EPSTEIN enters at the back of the Cavern and is instantly astonished at the sight. Someone pushes against him, but offers no apology. He fights his way to the front of the club, much to the annoyance of the FANS. He cannot take his eyes off the BEATLES. He watches fascinated, his eyes on JOHN.

157 INT. CYNTHIA'S BED-SITTER DAY

CYNTHIA is sitting at her desk. She has been working (perhaps on her lettering). JOHN is sitting drawing a cartoon. PAUL is on the floor picking out chords on his guitar.

CYNTHIA

Do you want him to manage you?

JOHN

Nobody else wants to take us on.

PAUL

He says he can get us a recording contract in London.

CYNTHIA

How d'you know he isn't just messing you around?

PAUL

We don't. But he keeps coming back so he must like us. Four times this week.

JOHN

P'raps he's after our arses.

PAUL

All four?

JOHN

(mock explanation)
One by one.

157 Continued

PAUL
(mock understanding)
Ah!

CYNTHIA
Is he a ...?

JOHN
(cutting her off)
Smells like one.

PAUL
There was some gossip about a Mr X.

JOHN
(mock dramatic)
Not "Mr X". My God!
(slight pause, then
seriously)
I don't care if he's a Martian if he
gets us on to records.
(then to Paul)
He's all right, isn't he?

PAUL
Yeah, seems like a nice fella.

JOHN finishes his cartoon and shows them both. It is a drawing
of himself with CYNTHIA.

JOHN
What d'you think ... portrait of a
lonely man?

PAUL looks anxiously at CYNTHIA. JOHN senses he has been
needlessly cruel. He screws up the paper and begins again.

JOHN
Back to the drawing room.

CYNTHIA tries not to show the hurt.

158 INT. MIMI'S SITTING ROOM DAY

MIMI is cutting a fruit cake into slices. BRIAN EPSTEIN sits
facing her. Tea is being served on a silver tray. JOHN is
hanging about restlessly by the window.

MIMI
He could have done so much with himself.
He was as bright as a button as a little
boy. Now look at him.

158 Continued

EPSTEIN looks nervously at JOHN who is not at all put out by MIMI. He grins.

JOHN

(comically)

You tell him, Mimi. Coming here with his posh car and money. He's Jewish too, you know.

MIMI

(ignores him)

I wouldn't care if he'd completed his education. He was reading by the time he was four. Four. Complete books. It takes him all his time to read the Top Twenty these days.

JOHN laughs.

EPSTEIN

This is very nice fruit cake.

MIMI

(taking the compliment very sternly)

Hmm.

She begins to pour some more tea, realises the pot is empty and goes off towards the kitchen.

MIMI

It's all right for the others. They haven't got so much to throw away.

She leaves the room.

EPSTEIN

Is she always like this?

JOHN

Always. Don't worry. She loves good manners.

MIMI reappears.

MIMI

You do it, John ... if you can still remember how.

JOHN grins and goes off still amused.

MIMI

(confidentially)

I just don't want him ...

158 Continued

EPSTEIN

(breaking in)

Mrs Smith, believe me, whatever happens you've nothing to worry about. I'll always look after John. He's special.

159 INT. EPSTEIN'S OFFICE LIVERPOOL DAY

While the four BEATLES sign their contract EPSTEIN sits behind his desk politely, but firmly, laying down the new rules he expects them to follow.

EPSTEIN

There will, of course, have to be some changes. At the moment you're too disorganised. You'll have to be punctual in future, and there can be no more eating on stage, or smoking or shouting out to the audience, or swearing ... As for your appearance ...

LAPPED OVER.

160 INT. TAILORS LIVERPOOL DAY

The FOUR BEATLES are being measured for their first suits. GEORGE, PETE and PAUL are taking an interest, looking through brochures and sample books. JOHN is reading a very long letter from STUART.

EPSTEIN (V.O.)

... let me just say that I think it extremely unlikely that any prestigious venue would book you dressed as you are.

PAUL looks over JOHN's shoulder at STUART's letter.

PAUL

How's Stu?

JOHN

Odd. He says he's being driven crazy with headaches.

PAUL

Too much painting.

He shows JOHN a photograph of a male model in a suit.

What d'you think?

JOHN

The Dummies ... that's what they'll call us.

160 Continued

PAUL
(finding a more
acceptable model)
That doesn't look too bad. Velvet
collars.

JOHN stares scornfully at it then goes back to the letter.

161 INT. TAILOR'S SHOP FITTING ROOM DAY

JOHN is being measured for his suit. As the TAILOR takes his measurements he pulls grotesque faces at himself in the mirror.

JOHN (V.O.)
"Dear Jesus, you wouldn't believe what
Eppy's got us looking like ... the
price of fame and fortune ... I hope
the skull's stopped splitting and the
paints aren't dripping."

LAP OVER

162 INT. CYNTHIA'S BEDSITTER DAY

JOHN and CYNTHIA are in bed together. JOHN is sitting up writing a very long letter to STUART. CYNTHIA watches him.

JOHN (V.O. Cont)
"The good news is that we're coming back
to Hamburg. Star-billing. We'll be
there on the eleventh. I'll bring you
a bottle of Aspirins, if you like.
Anyway, love to Astrid, Rubber Johnny
and the Flaming Durex. P.S. Jackie
Kennedy has dandruff. True! P.P.S. Cyn
sends her love."

(turning to Cynthia who
is now looking over his shoulder)
You do, don't you?

CYNTHIA nods. She doesn't look very happy.

JOHN
Are you all right?

CYNTHIA
Yes ... I'm fine ...
(PAUSE)
Confused, I suppose.

JOHN
(putting on silly voice)
Ah ... Confuciused, a common ailment
in young ladies, I think.

162 Continued

CYNTHIA smiles.

CYNTHIA

I was watching some girls in the Cavern ... You know they wear their hair in curlers all day and then just before you come on they take them out and paint their faces and sort of parade in front of you. And you hardly even see them.

JOHN

And ...?

CYNTHIA

And then I suppose they go home and put their hair back in curlers for the next day ... I mean you've become the centre of their lives. It's ... eerie.

JOHN

(shrugs)

Not that eerie. No-one's ever heard of us outside Liverpool.

CYNTHIA

And Hamburg.

She kisses him. JOHN smiles and kisses her cheek, then her forehead, then her other cheek, pretending to be becoming increasingly excited. CYNTHIA giggles. The letter to STUART falls off the bed.

JOHN

I like doing it in the daylight.
It seems naughtier.

CYNTHIA

That's a very working class attitude.

JOHN

Well, I am, aren't I? Just a working class lad.

CYNTHIA

(ridiculing him)

You? Working class? If Mimi heard you say that she'd kill you.

JOHN

(embarrassed now)

Yeah, well, you know what I mean.

(he kisses her and
nuzzles closer)

Be good while I'm away. All right?
Or I'll kill you.

162 Continued

JOHN is serious.

CYNTHIA
You're very possessive.

JOHN
(flatly)
I know.

CYNTHIA kisses him.

163 EXT. HAMBURG AIRPORT DAY

ASTRID sits alone in a large waiting room. She looks pale and tired. On the intercom we hear a flight from Manchester being announced in German. She stands up and moves towards the gate.

164 INT. HAMBURG ARRIVAL HALL DAY

As the PASSENGERS queue with their passports JOHN is chatting to EPSTEIN who is now accompanying them.

JOHN
Just wait till you see the transvestites ...
you'll love them. Real tits, they've
got, some of them ... well, I think
they're real.
(then to Paul)
I hope Stu's lined up something nice
and dirty for me.

They are all in very good spirits, thrilled to be back, as they go through passport control.

165 INT. HAMBURG AIRPORT DAY

As the BEATLES come out of the arrival area carrying their bags the first person they see is ASTRID among the waiting PEOPLE. They wave and move towards her.

JOHN
(grinning happily)
Hello ...
(looking around)
Stu late again?

There is a long moment. ASTRID is fighting back tears.

ASTRID
Stu's dead, John.

The BEATLES stare at her. Those who have not heard and are still arriving go suddenly quiet on seeing her expression.

165 Continued

ASTRID
On the way to hospital. In the
ambulance. Yesterday.

Tears well up in the eyes of PAUL and GEORGE. JOHN stares in complete shock.

166 INT. SMALL BEDROOM HAMBURG NIGHT

JOHN sits on his bed alone. (A companion shot to that when his mother died). He does not cry.

167 EXT. BINNEN ALSTER HAMBURG DAY

JOHN and ASTRID are walking beside the lake in the centre of the town. ASTRID speaks haltingly, struggling with the English.

ASTRID
I think in England you call it
haemorrhage. Blood was leaking into
his brain. He would cry from the
headaches. But no-one knew what it
was. He talked about you a lot. He
was looking forward to seeing you.
(LONG PAUSE)
If there's anything you'd like to
have ... a painting, or ...

She stops.

JOHN
(after a silence)
His scarf. His old college scarf.
I'd like that.

168 INT. GRETEL AND ALPHONS BAR DAY

JOHN is extremely drunk. There are the usual BOUNCERS and off duty STRIP CLUB ARTISTS, as well as two other Liverpool musicians, RORY STORME, and a small, young man we will later discover to be RINGO. The juke box is playing an American rock and roll record. EPSTEIN sits with JOHN.

JOHN
(to the Barmaid)
Come on ... two more rum and cokes.
Big ones.

EPSTEIN
No ... I think we've had enough, John.

JOHN
You might. I haven't.

168 Continued

The BARMAID serves the drinks. At that moment a GERMAN PIMP drops a coin in the juke box - choosing a new record in the traditional oomp-pa-pa German style. JOHN gets to his feet drunkenly.

JOHN

Jesus Christ!! ... How d'you turn this bloody crap off.

He attempts to feel around the back of the juke box for the reject button.

PIMP (in German)

Hey, leave that alone.

JOHN

Fuck off.

He pushes the PIMP, who pushes him back against the juke box. JOHN immediately retaliates. Within seconds they are engaged in a furious fight, crashing against the juke box and rolling on the floor. Immediately a couple of burly WAITERS try to part them, with the help of RORY STORME and RINGO. The record is rejected in the fight.

EPSTEIN is embarrassed and upset, picking up broken glasses and bottles.

EPSTEIN

John, are you all right ...?

JOHN pushes off his kindly hand.

EPSTEIN

(apologising to the Bar Owner) .

I'm terribly sorry. I will of course pay for any breakages.

JOHN

Shut up, Brian. Just forget it.

EPSTEIN

(to the Bar Owner)

If you'll just let me know the damage ...

JOHN is infuriated. As EPSTEIN stammers his apologies JOHN picks up a glass of beer on the bar and pours it all over EPSTEIN's head.

JOHN

Now just shut up, for God's sake.

EPSTEIN is embarrassed and upset. JOHN storms out.

169 INT. STAR CLUB NIGHT

The Star Club is brand new, very glamorous and far bigger than anywhere the BEATLES have played before.

JOHN is singing one of the American songs the BEATLES put on one of their early albums, perhaps Mr Moonlight. JOHN sings it seriously. There is no fooling around. The large AUDIENCE is attentive. Sitting near the front are RORY, RINGO and EPSTEIN. As JOHN sings we notice ASTRID enter the club and move down the hall to EPSTEIN's table. When at last JOHN notices her, he gives a wan little look of recognition. There are no smiles.

JOHN (V.O.)

"No-one knows why he died, Cyn. Natural causes. But what's natural about a fella of Stu's age dying? His mum thinks it was because of that kicking he got in the docks that night. God knows, but he's not telling us."

LAP OVER THE V.O.

170 INT. SEAMEN'S MISSION DAY

PAUL is playing Mr Moonlight chords on the piano. JOHN is curled up on a sofa writing a letter home.

JOHN (V.O. Cont)

"I keep thinking he's going to come in with his soft James Dean sunglasses and pretend moody look. It's always the same. Just when I think things are going to be okay God kicks me in the teeth. Well sod him, I say. Sod him, sod him, sod him ..."

At that moment GEORGE enters with RINGO. RINGO crosses to PAUL. GEORGE approaches JOHN.

GEORGE

Pete's not well ... flu or something.
Ringo says he'll stand in if we want.

JOHN nods, disinterested.

JOHN

(casually)
Yeah ... Thanks, Ringo.

171 INT. STAR CLUB HAMBURG NIGHT

ANGLE on RINGO. We see this scene mainly from his POV, hearing the drums much louder than usual --- thus distancing JOHN and PAUL's singing. It is a usual appearance, but we are unaware

171 Continued

of the AUDIENCE. Only the fact that the four BEATLES have finally come together is important. The tone of the scene rises throughout the song - an early Lennon and McCartney number. At first the playing is without enthusiasm, but soon both PAUL and JOHN are turning to nod their appreciation to RINGO, while GEORGE smiles with evident pleasure. During an instrumental break JOHN and PAUL say something to each other, obviously complimentary of RINGO's drumming.

172 INT. SMALL BEDROOM HAMBURG DAY

A pretty GIRL is getting dressed. JOHN lies in bed watching her. The door opens. PAUL enters with an envelope. He doesn't even acknowledge the GIRL's presence.

PAUL
Telegram from Liverpool.

JOHN
(not interested and
watching the GIRL dress)
The saddest sight in the world ...
like watching Mimi put my toys away.

The GIRL pulls a sweater down over her bosom and fastens her jeans.

JOHN
(comical)
Nothing to play with now.

PAUL, meanwhile opens the telegram as GEORGE enters.

PAUL
(trying to be cool)
Well, well ...

JOHN
Eppy been shown the studio door again?

PAUL
(reading)
"Congratulations, boys. E.M.I.
request recording session. Please
rehearse new material. Brian."

GEORGE grabs the telegram. The GIRL calls a goodbye in German, smiling from the door, trying to be noticed. JOHN doesn't even look at her.

GEORGE
"E.M.I.?" E.M.I?!!

172 Continued

JOHN is too surprised to speak at first. PAUL and GEORGE slap each other on the arms in excitement, and GEORGE reads the telegram a second time.

JOHN
(quietly)
At last.

PAUL
We're off and running now.

GEORGE is showing the telegram to JOHN when PETE enters. The other three immediately freeze.

PETE
(unassuming)
Are you coming down to the Seamen's?

GEORGE
(awkward)
Ah ... in a bit, perhaps.

PETE
(seeing the telegram)
What's that ... news from the front?

JOHN
(struggling)
Oh it's ... nothing really ... just something from Mimi ...

PAUL, GEORGE and JOHN are shamefaced, trying to avoid PETE's eyes.

PETE
(unsuspecting)
Right well, I'll see you down there then.

He leaves, casting curious glances at the others. There is SILENCE.

JOHN
It was always the drummer, wasn't it?
Even with the Quarry Men.

PAUL
We have to be perfectionists if we're going to get anywhere.

JOHN
(after another short SILENCE)
Let's leave it to Brian.

172 Continued

The planned treachery has killed the excitement.

173 EXT. MATTHEW STREET LIVERPOOL DAY

About twenty FANS stand outside the Cavern, some holding scrappily drawn placards which read "PETE FOREVER---RINGO NEVER" and "PETE IS BEST". BRIAN EPSTEIN and JOHN leave the Cavern and push through the crowd to EPSTEIN's car. On the way EPSTEIN is severely jostled. JOHN signs an autograph. They climb into the car. FANS rap on EPSTEIN's window, but smile at JOHN.

174 INT. EPSTEIN'S CAR DAY

EPSTEIN
(steering carefully
between the Fans)
You've made me the most hated man
in Liverpool.

JOHN
(smiling)
Rather you than me. George got a
black eye.

175 EXT. LIVERPOOL STREETS DAY

EPSTEIN's car drives through the streets.

EPSTEIN (V.O.)
Everything's going perfectly. It
couldn't be better. All we need is that
one hit record.

176 INT. EPSTEIN'S CAR DAY

JOHN
(mocking him)
All we need? All we need?

EPSTEIN
You'll do it. I'm certain. EMI can't
wait to get behind you. And there's
radio and television ... everything
ready to go. We're almost there.
(slight PAUSE)
What about a quick drink somewhere?

JOHN looks at his watch.

JOHN
Better not. Cyn wants to talk about
something.

176 Continued

EPSTEIN
(disappointed)
Ah yes ... Cynthia. Very nice. She
has a lot to put up with, I think.

JOHN
(laughing)
Well if you don't tell her, I won't.

EPSTEIN shakes his head, smiling.

177 EXT. STREET OUTSIDE CYNTHIA'S BEDSITTER DAY

EPSTEIN's Ford Zodiac pulls to a halt by the side of the road.
JOHN climbs out.

178 INT. HOUSE DAY

JOHN runs up the stairs to CYNTHIA's room.
He has his own key and lets himself in.

179 INT. CYNTHIA'S ROOM DAY

CYNTHIA is sitting back-lit by the window as JOHN enters,
her face in shadow.

JOHN
(laughing)
I dunno, Brian's like a dog with two
tails these days. He's already talking
about Hollywood.

JOHN has reached CYNTHIA. She turns away from him.

JOHN
Cyn?

He sees now that she is crying.

Cyn? What's the matter?

CYNTHIA breaks into floods of tears.
Suddenly JOHN looks very worried.

180 INT. MIMI'S KITCHEN NIGHT

There has been a row between JOHN and MIMI. Both are exhausted
from it. MIMI sits at a table. JOHN leans sullenly against
the wall.

MIMI
You're too young, too young, both
of you. You're ruining your lives.
Your mother was the same. She wrecked
her life. And now you.

180 Continued

There is SILENCE.

MIMI

Don't expect me to come to any wedding.
I'm having nothing to do with it.

She is close to tears. There is a LONG SILENCE.

181 INT. COCKTAIL BAR NIGHT

JOHN sits with EPSTEIN in a corner table of a cocktail bar.

EPSTEIN

You certainly chose your moment.

JOHN

I didn't exactly choose it.

EPSTEIN

Sorry. You don't have to marry her,
you know.

JOHN

I might be a prick ... but I'm not
that big a prick.

EPSTEIN

Do you want to get married?

JOHN

Christ no.

He looks near to tears. EPSTEIN smiles sympathetically.

EPSTEIN

Don't worry. I'll arrange everything.
We won't let it get in the way.

JOHN looks at him.

It'll be all right. Trust me.

182 INT. REGISTRY OFFICE DAY

A road drill outside the building completely obscures all sound. JOHN and CYNTHIA, along with BRIAN EPSTEIN (as best man) and GEORGE and PAUL stand before the REGISTRAR as he reads the marriage ceremony. JOHN, PAUL and GEORGE are all in very straight suits, CYNTHIA'S BROTHER and his WIFE are the only other two guests. Not a word of the ceremony can be heard. It is a sad little scene, CYNTHIA trying to look her prettiest in a black and purple suit. All the boys look nervous.

183 INT. REECE'S RESTAURANT LIVERPOOL DAY

An old fashioned type of large lunch-serving, unlicensed restaurant. The THREE BEATLES, EPSTEIN and CYNTHIA sit around a table. The scene opens as EPSTEIN raises a glass of water.

EPSTEIN

Well, I think it only remains for me to toast the happy couple, and to apologise again for choosing an unlicensed restaurant for this ...

JOHN

(joking nervously)
Suspicious occasion.

PAUL

It'll be the first glass of water he's had in years.

EPSTEIN

(toasting)
The bride and groom.

PAUL and GEORGE raise their glass with him.

GEORGE

The Horse and Groom. Sorry Cyn, just a joke. My dad used to go drinking there.

Everyone laughs. EPSTEIN kisses CYNTHIA's cheek.

JOHN

Thanks Brian.

There is a SILENCE.

EPSTEIN

There is p'raps just one thing I ought to mention while we're all here.

(now awkward)

Pop fans are notoriously jealous as you know and any hint that a star might be married ... well, it can kill a career.

CYNTHIA watches, dreading what she knows is coming.

I honestly think it might be in everyone's interests if we kept this happy little ceremony a secret for the time being. We don't want to spoil things at this stage, do we?

183 Continued

JOHN

Oh yes, right, Brian.

GEORGE and PAUL echo agreement. CYNTHIA looks down at her plate.

184 INT. SMALL FLAT LIVERPOOL DAY

EPSTEIN has lent JOHN and CYNTHIA his own secret flat for their honeymoon. CYNTHIA is sitting on the floor, her back resting on a sofa, while JOHN lies with his head in her lap.

CYNTHIA

What d'you think Brian uses this place for?

JOHN

Knocking shop, I suppose. It's supposed to be his little secret hideaway.

CYNTHIA

So many secrets.

JOHN

It'll be different when we've made it. You'll be able to live wherever you want ... have whatever you want.

CYNTHIA

You're the only thing I want.

JOHN

Here I am.

CYNTHIA

For now, you're here ... yes, that's nice.

Pause.

You've never had any doubts, have you ... about the Beatles?

JOHN

(shaking his head)

No. I know how good we are. Nothing can stop us now. I won't let anything stop us.

CYNTHIA looks sad.

184 Continued

CYNTHIA

Will you be coming back before you
go down to London?

JOHN

(shaking his head)

There isn't time. We'll go straight
from Blackpool to the recording session.

CYNTHIA

(after a thoughtful silence)

Send me a postcard now and again.

JOHN looks at her.

185 INT. CLUB BLACKPOOL NIGHT

This is the same scene as the beginning of the movie.
The AUDIENCE are applauding. JOHN steps to the microphone.

JOHN

(mocking)

You're too kind. Too kind. For our
last number tonight we'd like to do a
song Paul wrote that we're going down
to London tomorrow to record. So if you
like it, and even if you don't, do us a
favour, will you ... buy it.

Grinning, he takes his harmonica from his pocket and goes
into the opening notes of Love Me Do. PAUL moves closer
to the microphone and begins to sing. We LAP OVER the
MUSIC.

186 EXT. BLACKPOOL BEACH DAY (1946) (BLACK AND WHITE)

JOHN (as a little boy) stands holding his kite, watching
it soaring in the sky. Love Me Do is on the TRACK. LAP OVER.

187 EXT. BLACKPOOL BEACH (1962) DAY

Love Me Do still plays on the TRACK. JOHN stares across
the sands, deep in his reflections. There is a shout from
the promenade. PAUL, GEORGE and RINGO are waving, urging
him to hurry. He smiles, waves and begins to run towards them.

188 INT. ABBEY ROAD RECORDING STUDIOS DAY

GEORGE MARTIN and an ENGINEER sit at a consol listening
to the BEATLES recording Love Me Do. BRIAN EPSTEIN stands
behind, beaming. Through the glass we can see the BEATLES
in the studio.

189 INT. STUDIO DAY

We observe the BEATLES separately as they play, ending on SHOTS of JOHN and PAUL grinning happily to each other, PAUL singing and JOHN playing his harmonica. The scene glows in confidence and certainty of success.

As they finish the song all four BEATLES look towards GEORGE MARTIN.

JOHN

(his voice echoing)

Well, what did you think of
that then?

He grins cheekily. We FREEZE and with his VOICE still echoing we CUT TO:

190 EXT. BLACKPOOL BEACH DAY 1946 (BLACK AND WHITE)

JOHN, aged five, plays alone on the beach building a sandcastle. He is completely self-contained, perfectly happy. After a few moments the BEATLES' song In My Life begins to play.

JOHN

(singing)

"There are places I'll remember
All my life, though some have changed
Some for ever not for better
Some have gone, and some remain.
All these places had their moments
With lovers and friends I still can recall
Some are dead and some are living
In my life, I've loved them all." etc.

And we run the END TITLES.

AUTHOR'S NOTE

As a performing band the Beatles had, by the time they began recording properly in 1962, a vast repertoire of songs. Many were covers of American records while others were compositions by the then rapidly developing song-writing talents of Lennon and McCartney. For this movie the author would like to suggest we use many of the terrific catalogue of Lennon and McCartney songs which appeared on the Beatles' first two or three albums and which might conceivably have been written at any time in the previous five years. In this way we can demonstrate the Beatles' body of work without resorting to songs which did not become hits until after the time our movie finishes, and which might possibly have been overworked during the past twenty five years.