Footage of road sign: MANOR PARK

|| Credit In: 10:01:27 || ||

Ш

BEN

(V.O)

Can anyone guess which one?

CUT TO:

Footage of houses in the distance as we zoom in.

BEN (V.O) It rhymes with

- ' * 5 (7) 5 \ 9 + \\\
. ' & 0 7) \$ \ 5 (\ - \ 3 3)

BEN

(V.O)

thou shall not thrill.

NEWS READER (THROUGH RADIO) (V.O)

CUT TO:

INT. PETER'S HOUSE. KITCHEN - MORNING

A mid-century house. It hasn't had its decor changed since the 1970s. The news plays on the RADIO as a MAN enters. PETER FARQUHAR. He wears his pyjamas and a silk dressing gown of which he is proud. Going to the sink he fills the kettle.

NEWS READER (THROUGH RADIO)

eighteenth of June. The news headlines this morning. Late night talks in Brussels have failed to produce an agreement on a new president for the European Commission. Supermarkets have accused the government

5#')7!)5\\9+\\\
\$&(3\\5\\99\\

NEWS READER (THROUGH RADIO)

tactics on the issue of salt

in food-

CUT TO:

EXT. PETER'S GARDEN - MORNING

PETER puts feed on his bird table. There is a sense that the birds are watching him expectantly.

He is a slight man, precise in his movements, careful not to drop any seed.

PETER stands in his beautifully kept garden. Shrubs and flowerbeds, the bright trumpets of climbers and honeysuckles.

CUT TO:

INT. PETER'S HOUSE. STAIRS - MORNING

The rest of the house is similar in its decor. It was decorated and furnished in the 1970s and nothing has changed.

PETER goes up the stairs lined with family portraits and photographs.
Carrying his tea and a radio.

CUT TO:

INT. PETER'S HOUSE. BATHROOM MORNING

PETER shaves carefully in the mirror. The radio plays music. Again, the bathroom has not been upgraded in years.

CUT TO:

INT. PETER'S HOUSE. BEDROOM - MORNING

PETTER opens his dresser and pulls out some tablets.





<u>EXT. PETER'S HOUSE -</u> NIGHT

Establishing shot.

CUT TO:

INT. PETER'S HOUSE. LIVING ROOM - NIGHT

The TV plays. PETER sits down with his tray and tucks into his dinner. The curtains to the street are open.

CUT TO:

INT. PETER'S HOUSE. BATHROOM / UPSTAIRS LANDING NIGHT

PETER is wearing pyjamas and his dressing gown. He cleans his teeth carefully in the mirror.

CUT TO:

INT. PETER'S HOUSE. STUDY - NIGHT

PETER closes the curtains and sits down in front of his PC. The only light comes from the PC screen and a lamp. The house is silent, outside the world is silent.

On the computer screen, lithe, healthy young men in a variety of attitudes, outside in forest and mountains and shoreline, inside, reclining, reading, staring moodily.

On ANDREW.
PETER laughs then-
CLOSE on PETER.
A long moment.
On PETER.
A beat.
The words hurt. From ANDREW.
CUT TO TO TO THE CONTROL OF THE CONT

INT. TRAIN - DAY

PETER looks out the

After a long beat we see MARTYN, his hair fluffy, his face clean-shaven and pink, his eyes downcast and uncertain.

MARTYN

This Lime Tree Bower, My Prison. Coleridge.

PETER

Yes. Thank you. No sound is dissonant which tells of life. No sound. Now today, we re gonna talk about why this is such a revolutionary and incendiary statement and how it could be said to characterise the Romantic Ideal.

A beat.

you.

PETER smiles encouragingly at the students.

CUT TO:

INT. LECTURE HALLS. STAIRCASE - DAY

BEN comes jogging lightly up the stairs. His backpack slung over one shoulder. He wears a grey vest, khaki shorts and what looks like rugby socks. The muscles and tendons flex and stretch easily in his legs.

CUT TO:

INT. UNIVERSITY OF BUCKINGHAM.
LECTURE ROOM - DAY

PETER continues his lecture.

Suddenly BEN enters. PETER looks up, the other STUDENTS look round. PETER) (O.S)

What had existed before the Romantics? Old, cramping forms of art with acceptable subjects for poetry, for painting, for architecture, for music but

Scene: 10:10:30

Scene:

10:10:19

now, here are the disruptors, the Romantics with their unappeasable yearning quest for the true source and meaning of what it means to be alive in this green, beautiful and terrible world.





PETER

Well, I'm a lay preacher at St. Mary's in Stowe.

You'd be very welcome there.

BEN

I'd love that. Thank you very much.

A long beat.

PETER

So you help with your girlfriend's son. That's

very thoughtful.

BEN

Ah he's such a great kid. And I like to help. I

like to take care.

PETER watches BEN, so impressed by him.

What about you, do you have a partner?

PETER

I never married.

BEN

I didn't mean that, I wondered if you had a man

to share your life with?

PETER starts a little. Stares at BEN, suddenly dry-mouthed. BEN just looks back, gentle, open.

PETER

I didn't think I was that obvious.

BEN

You're not.

PETER

Well t

A long moment.

BEN looks around the garden. PETER watches him.

PETER

A bit too peaceful sometimes. I used to take in about doing it again.

BEN

From PETER, curious.

CUT TO:

INT. PETER'S HOUSE. SPARE BEDROOM -DAY

MARTYN stands there, looking around the room. PETER is with him, smiling. He hands over a key ring with the house keys with some ceremony. MARTYN hands PETER one of those supermarket bags for bottles with shiny ribbon rosette.

PETER opens it and draws out a bottle of good single malt whisky. Jura silver star.

BEN enters, carrying MARTYN's belongings in laundry bags.

PETER exits, a spring in his step. BEN sits on the bed and tests it, bouncing.

MARTYN

This house. ike he hasn't done anything to

it since the fucking seventies.

BEN

Don't swear, Martyn.

A beat.

MARTYN Sorry.

BEN

You know what we gotta do?

On BEN.

MARTYN (O.O.V)

What?

BEN

We have got to get you a girlfriend.

He grins at MARTYN who smiles uncertainly back.

BEN leaves, we hear him heading downstairs. Stay with MARTYN. He surveys the room.

CUT TO:

INT. PETER'S HOUSE. LIVING ROOM -EVENING

On PETER as he puts a vinyl record on the record player. Late summer sun slanting in through the windows.

On MARTYN serving PETER food. BEN licks his finger and smiles at PETER.

JUMP CUT TO:

PETER pulls out the bottle of whiskey from MARTYN.

JUMP CUT TO:

A little later, PETER, MARTYN and BEN at the dinner table. PETER pours MARTYN and BEN a glass of the whisky.

They chink the tumblers of whiskey, PETER sips, BEN and MARTYN take deep gulps. They are all smiles, PETER is enjoying the quick conversation, the energy of youth. BEN pours again for himself and MARTYN. PETER puts his hand over his glass.

From PETER.

CUT TO:

INT. ST. MARY'S CHURCH. STOWE -DAY

Music continues over: A congregation. Sunday worship. The VICAR in the pulpit. In the congregation, PETER and BEN. PETER surreptitiously studies ip.a

INT. ST. MARY'S



CAMCORDER FOOTAGE of PETER pointing to one of the stain glass windows. BEN zooms in.

JUMP CUT TO:

PETER follows BEN to the next window.

JUMP CUT TO:

CAMCORDER FOOTAGE as BEN focuses on the window.

JUMP CUT TO:

BEN focuses the camera on PETER.

JUMP CUT TO:

og -4 (a)R e I₹ ande TEdesnR anR mg -4(n) -3t (e)eR t.

A moment. PETER and BEN hold looks. PETER

A beat. PETER looks away. BEN takes an envelope from his bag. Good quality paper and passes it to PETER.

I wrote you a poem.

PETER Oh! Right.

PETER starts to open the envelope but BEN stops him.

BEN

Oh no, will you read it at home? I couldn't bear it if you read it with me here and didn't like it.

Read it at home? Promise?

PFTFR Promise.

PETER tucks it away.

CUT TO:

INT. PETER'S HOUSE. STUDY - NIGHT

Scene: 10:22:20

Music In:

10:22:33

The lamp light glowing. PETER stares at the envelope from BEN. He opens it and reads BEN's poem.

PETER almost breathless as if he's reading a declaration of love. Impossible, surely? But... a declaration of love?

He takes his mobile and

PETER

texts.

(V.O) The poem is glorious. It sings, Ben. Your

words sing.

He sends the text.

JUMP CUT TO:

He takes the poem and places it very carefully, reverentially in his diary. His blood thrills with hope. He shines with such unbelievable hope.

Page 30

CUT TO:

EXT. DUNKERY BEACON - DAY

The long trail leading up to the beacon. Sun and wind racing over the short grass. PETER and BEN walk up, BEN striding ahead. When PETER stumbles BEN reaches a hand to him and PETER grasps it tightly.

A beat.





BEN is sitting on the edge of the bed, reading, he looks up with a smile.

PETER

Never had a double bed before. My entire life.

BEN

Are you telling me you're a virgin?

PETER

Barely even been kissed.

A long moment.

I've thought about this so much but now it's

A beat.

On PETER.

BEN walks towards PETER.

BEN starts to undress. PETER slowly takes off his dressing gown. BEN has undressed down to his pants and lies on the bed, waiting. PETER removes his glasses but he still hesitates. BEN holds his arm out to him. PETER gets onto the bed. On PETER as BEN places a hand on his back. BEN takes him in his arms and PETER puts his head on BEN's chest.

His hands on BEN's ribs, trembling at the feel of his skin. His legs twined with BEN's. He closes his eyes.

CUT TO:

INT. PETER'S HOUSE.
KITCHEN / DINING
ROOM / LIVING ROOM MORNING

BEN, wearing his pants, looks out of the window as he fills the kettle and puts in on. MARTYN sits at the table, shuffling cards. Hearing a dog bark BEN walks into the living room.

Through the window, we see ANN with her little DOG, setting out on their walk. BEN watches them.

CUT TO:

EXT. PETER'S HOUSE - MORNING

INT. PETER'S HOUSE. BEDROOM - MORNING

PETER's lays in bed, his hair is ruffled from sleep.
On BEN as he brings in a PETER (O.O.V) tray of tea and toast. He is delighted. A beat.

On BEN as he sets the tray down.

On PETER as BEN disappears into the adjoining dressing room. BEN starts dressing.

On BEN.

PETER smiles.
On PETER buttering his toast.



Ш In the day room, RESIDENTS are reading, or watching television, or staring out of the window, or doing the crossword. BEN walks across the room and sits down by an elderly resident, a WOMAN. He puts his BEN hand over hers. She Hello. My name is Ben. How are you today? staring away. He is so kind with his gentle smile. PETER (READING) (V.O) in a moment, in the twinkling of an eye. The last trump. For this trumpet will sound and the CUT TO: INT. ST. MARY'S Scene: CHURCH. STOWE -10:33:37 DAY Ш Ш A full congregation. The Music Out: VICAR. IAN and SUE are 10:33:39 watching PETER in the pulpit. On IAN and SUE (O.O.V)listening, nodding. Now this is how PETER is a good preacher. the Resurrection applies to us, if we believe in the Resurrection of Our Lord, Jesus Christ. Out on IAN and SUE. CUT TO: INT. PETER'S HOUSE. Scene: **DINING ROOM - DAY** 10:33:53 PETER, IAN and SUE at SUE the dinner table. A big This really is delicious, Peter. bowl of salad and a Music Out: lasagne. A bottle of wine. PETER Ben made it. 10:33:58 IAN frowns a little, that SUE name again. Oh, h gonna make some lucky girl a lovely husband.

PETER

Ben lives here now.

SUE

Did the other lad move out?

PETER

No, no Martyn's still here. And now, so is Ben. With me.

IAN

What do you mean, with you?

PETER

I mean, with me lan, I ve never hid the fact that I m homosexual. Ben and I are together.

A beat.

We are betrothed.

Silence. IAN and SUE stare.

He would ve been in church today, only he had to see his family but he still made us lunch because he's that sort of person.

More silence.

On IAN.

A beat as IAN stares at PETER.

IAN takes no notice.

SUE gets up and leaves to the kitchen, leaving a full glass of water. PETER gets up and heads into the garden. After a beat IAN gets up and follows him.

CUT TO:

EXT. PETER'S HOUSE.

GARDEN – DAY
CONTINUOUS

IAN walks over to PETER.

INT. PETER'S HOUSE. STUDY - MORNING

The printer whirs. Pages of type. PETER, at his desk in his dressing gown. BEN enters passing him a cup of tea as PETER holds up some printouts: A WIDE WIDE SEA.

BEN leaves.

MARTYN and another STUDENT get to their feet.

PETER is unsteady, his voice thick.

PETER is swaying back and forth.

MARTYN gently steers PETER into his chair. The STUDENTS watch silently, appalled and upset. MARTN leans in close to PETER.



BEN follows him out. PETER sits up and drinks his tea.

Music In: 10:41:55

CUT TO:

EXT. **PETER'S HOUSE** - NIGHT

CAMERA FOOTAGE: Establishing shot of PETERS house and back garden.

CUT TO:

<u>INT. PETER'S HOUSE.</u> <u>UPSTAIRS CORRIDOR -</u> <u>NIGHT</u>

PETER is hunched over, his hands gripping the wall as the house tilts and lurches around him. His legs tremble, he is desperate to get to the bathroom which seems so incredibly far away. There is the low distant drone of buzzing. PETER is frightened, despairing, his legs weak, the vertigo spiralling.

Ben? Are you here? Ben?

We can see the tremble in his hands as he clings to the banister.

PETER

Hello. Someone help me, please, please.

Mar- Martyn? Martyn are you there? Mar- Mar-

PETER get to the top of the stairs.

Help-help me. Erm, someone.

Suddenly PETER falls.

Argh!

CUT TO:

INT. PETER'S HOUSE. HALLWAY - NIGHT

PETER glasses lay at the foot of the stairs. We see his trembling feet. Music: CUT TO: 10:43:03 INT. HOSPITAL. Scene: **IMAGING CENTRE -**10:43:04 DAY An CT scanner. A frightened PETER lies on the scanner staring up, his breathing is ragged. He starts to move backwards into the scanner. He keeps his eyes open, watching the lights on the ceiling until the scanner closes over him and he shuts his eyes and tries to steady his breathing. CUT TO: INT. HOSPITAL. Scene: IMAGING CENTRE. 10:43:30 **CONTROL ROOM - DAY** In the control room, the TECHNICIANS watch the scan of PETER's brain, the images blooming and surging on the screens. **CUT BACK TO:** INT. HOSPITAL. Scene: **IMAGING CENTRE -**10:43:39 DAY Back to PETER in the scanner. CUT TO:

INT. PETER'S HOUSE. LIVING ROOM - DAY

PETER, IAN, SUE and BEN sit round the table. This is the first time that IAN and SUE have met BEN but it's overshadowed by PETER being ill. His face is badly bruised. On PETER.

PETER looks to BEN. BEN smiles at him.



MARTYN, looking smart, takes the books from a box and sets them on a table read for book signings.

CUT TO:

INT. STOWE SCHOOL.
CORRIDOR /
RECEPTION ROOM DAY

BEN

BEN makes his way to PETER.

PETER points to the ceiling as if seeing something. He starts to panic and cry out as he slips to the floor.

IAN towers over PETER, now lying on the floor. From PETER crying out.

CUT TO BLACK:

FADE UP TO:

INT. PETER'S HOUSE. BEDROOM - DAY

BEN is sitting at the foot of the bed with his back to PETER. Light playing on it from the sun coming through the curtains. PETER wakes.

BEN turns, there are

BEN

Martyn and I have cleared everything up. It was quite the job.

PETER

I'm so sorry, s- so sorry, I don't know what's happening to me. U tell Martyn that I'm so sorry-

BEN

Martyn's not here.

PETER

What, where, where is he, I, I- I don't understand?

BEN

He got a room in Liz's house. Martyn left last

On PETER.

PETER reaches his hand

But BEN quickly moves his hand away. He gets up and leaves.

PETER looks up at the cross above his bed.

CUT TO:

INT. PETER'S HOUSE. STUDY - DAY

PETER sits at his desk. He writes in his diary.

EXT. LAVENDER TREE CARE HOME - DAY

Establishing shot.

CUT TO:

INT. LAVENDER TREE CARE HOME. ROOM -DAY

PETER sits on a chair by the window. BEN

PETER in bed, the room striped with sun. He is hollow eyed and numb. A CARE WORKER enters with a mug of tea.

TER just lays there.

T TO:

T. LAVENDER TREE RE HOME. ROOM -GHT

e same, PETER awake ening to the sounds of home, the alarms, the outs, the cries...

gets out of bed and uts the door. He's ving with more tainty.

T TO:

T. <u>LAVENDER TREE</u> .RE HOME. ROOM CUT

INT. ANN'S HOUSE. HALLWAY - NIGHT



YULIA doesn't breathe. Looking towards the living room. She puts the hoover down shakily and goes forward.

In the living room, the lights are off. The tv is off. The curtains to the street are drawn. A thin slice of light shines in and in that light we see, PETER, sprawled awkwardly on the sofa. He is turned away from the tv, is facing the street window. It is very obvious that he is dead and has been so for some hours.

On the side table, there is a 3/4 empty bottle of Aberlour whiskey.

YULIA is frozen.

CUT TO:

<u>EXT. MANOR PARK -</u> DAY

Camcorder footage of

pull back and zoom in on

away.

CU (T)TjET EMC /P 472/Tf(T)

FIRST ASSISTANT CAMERA RICH TURNER

MANI BLAXTER PALIWALA

DUNCAN FOWLIE

SECOND ASSISTANT CAMERA CONNOR TRAVIS-HUNTER

VIVIEN GODDARD-STEPHENS

EVANGELINE DAVIES

CAMERA TRAINEES **OWEN EDWARDS**

> DIT GRIP

NABEEL MAHMOOD CONOR GILMOUR

BEN MOSELEY JACK METCALFE

B CAM GRIP GRIP TRAINEE CAMERON T.D. ARMSTRONG

GAFFER

BEST BOY **ELECTRICIANS**

GRANT ARMSTRONG

LEE MASTERS