

**HEAVENLY CREATURES**  
**Screenplay by FRANCES WALSH and PETER**  
**JACKSON**

PROLOGUE: Newsreel footage of Christchurch circa 1954.

EXT. VICTORIA PARK/BUSHY TRACK - LATE AFTERNOON

CAMERA CRASHES out of bush and races up a dark bushy track. CLOSE ON... two pairs of feet running up the track, slipping in the mud... desperate. WIDE SHOT... reveals TWO GIRLS running up the track, distraught. JULIET HULME: nearly 16 - tall, blond and willowy, and PAULINE RIEPER: 16 - dark-haired, shorter and stockier than Juliet. It is 1954. Both girls are dressed in overcoats on a chilly winter day. They slip and stumble on the dirt track that winds up the steep Victoria Park hillside. Thick vegetation and overhanging trees give the path a tunnel-like feeling.

CUT TO:

EXT. OCEANLINER'S DECK - DAY

BLACK & WHITE... Pauline and Juliet running... this time they are happy, in holiday clothing, weaving around OTHER PASSENGERS as they race along the deck of an oceanliner.

INTERCUT BETWEEN:

EXT. VICTORIA PARK/BUSHY TRACK - LATE AFTERNOON Pauline and Juliet desperately scrambling up the track. AND

EXT. OCEANLINER S DECK - DAY

BLACK & WHITE... Pauline and Juliet happily bounding along the ships deck. They push past a group of PASSENGERS. Juliet waves and calls out.

JULIET  
Mummy!

The PACE of the INTERCUTTING between TRACK and SHIP, COLOUR and BLACK & WHITE, increases in rhythm. Pauline and Juliet run up toward a MAN and WOMAN (HENRY and HILDA) on the deck.

JULIET  
Mummy!

PAULINE  
Mummy!

CAMERA RUSHES toward Hilda and Henry (not seen clearly) as they turn to greet the two girls:

CRASH CUT:

EXT. VICTORIA PARK/TEAROOMS - DAY

AGNES RITCHIE, proprietor of the tearooms at the top of Victoria Park, comes rushing down the steps toward CAMERA...

her face alarmed.

PAULINE (O.S.)  
(Panicked)  
It's Mummy!

Pauline and Juliet rush into CLOSE-UP... panting heavily. For the first time we realise their clothes, and Pauline's face, are splattered with blood.

PAULINE  
(Panicked)  
She's terribly hurt...

JULIET  
(Hysterical)  
Somebody's got to help us!

CUT TO:

SUPERTITLES ON BLACK:

"During 1953 and 1954 Pauline Yvonne Parker kept diaries recording her friendship with Juliet Marion Hulme. This is their story. All diary entries are in Pauline's own words."

INT. CHRISTCHURCH GIRLS' HIGH - FOYER - MORNING MUSIC: "Just a Closer Walk With Thee," sung by a HUNDRED SCHOOLGIRLS. The school crest "Sapienta et Veritas" embossed in the lino just inside the entrance. Lisle-stockinged schoolgirl legs carefully walk around the crest... TRACK along with the schoolgirl legs.

CUT TO:

EXT. SCHOOL BUILDING/CRANMER SQUARE - MORNING HYMN CONTINUES

OVER: TRACKING... with a row of schoolgirl legs, marching in a crocodile line across Cranmer Square. CRANE UP... to reveal CHRISTCHURCH GIRLS' HIGH. SUPER: "Christchurch Girls' High, 1952" CREDITS BEGIN... GROUPS OF GIRLS, in heavy, pleated, over-the-knee school uniforms, wearing hats, gloves and blazers, flock through the school grounds. MISS STEWART, the headmistress, stands by the rear entrance, scanning girls' uniforms as they enter.

EXT. RIEPERS' HOUSE/BACK GARDEN - MORNING

CLOSE ON... Pauline Rieper's legs as she tries to hitch up her baggy stockings. She hops over a fence and hurries toward the school, which backs onto the Riepers' garden. She carries a boy's-style school bag on her shoulder and walks with a slight limp.

EXT. CHRISTCHURCH STREETS - MORNING

TRACKING... LOW ANGLE with the Hulme car coming toward CAMERA.

INT. SCHOOL CORRIDOR - MORNING

TRACKING... with Pauline's striding feet down a crowded school corridor. CRANE UP... as she walks toward CAMERA. In contrast to the other girls, she is introspective and gruffly

acknowledges her classmates.

CUT TO

INT. SCHOOL ASSEMBLY HALL - MORNING

The ornate wooden ceiling of the assembly hall. TILT DOWN ... to a sea of schoolgirls singing the last verse of the hymn. Miss Stewart and the STAFF are standing on the stage, singing. LONG LENS into the crowd... Pauline is not participating in the hymn. Her eyes look about uninterestedly. ZOOM IN... on Miss Stewart glaring straight at CAMERA. Pauline mouths the last couple of words. The hymn finishes.

MISS STEWART

Sit!

Everybody sits.

EXT. CHRISTCHURCH GIRLS' HIGH/CRANMER SQUARE - MORNING

The Hulmes' car pulls up outside the school. CREDITS END WIDE SHOT... Juliet Hulme gets out of the car, followed by her father, HENRY. They walk into the school. CUT TO INT. SCHOOL FRENCH CLASS - MORNING Class 3A are in the midst of a French lesson. All the class have name cards hanging around their necks denoting their chosen "French name." MISS WALLER gestures at a screech of subjugated verbs scrawled on the blackboard.

MISS WALLER

The imperfect subjunctive, like the imperfect indicative, indicates action in the past. "II voulait qu'elle lui donnât de l'argent." Translate, somebody... quickly!

A SCHOOLGIRL - LAURA - blurts out from the front of the class.

LAURA

"He wanted her to give him some money."

MISS WALLER

(Angry)

Put your hand up! I will not have girls talking out of turn in my class!

The door opens and Miss Stewart brings Juliet into the room. The presence of the headmistress causes the class to stand up.

MISS STEWART

Good morning, gels.

CLASS

(In Unison)

Good morning, Miss Stewart.

The class sit.

MISS STEWART

Miss Waller... class... this is Juliet Hulme. Juliet is joining us from St. Margaret's, and prior to that she spent some time at Queenswood in the Hawkes Bay.

Juliet looks at Miss Stewart haughtily.

JULIET

I am actually from England, Miss Stewart.

MISS STEWART

Of course... Juliet's father is Dr. Hulme,  
the Rector of the University.

Miss Waller looks impressed. Pauline is quietly drawing horses  
at the back of the class.

MISS STEWART

Juliet's travelled all over the world, and  
I'm sure she'll be very eager to share her  
impressions of exotic lands across the seas  
with the gels of 3A. I'll leave you to it,  
Miss Waller. Juliet.

Miss Stewart leaves. Miss Waller smiles at Juliet.

MISS WALLER

You can sit over here, Juliet.

Miss Waller gestures to a desk at the front. She gives Juliet a  
cardboard name card.

MISS WALLER

We use French names in this class. You can  
choose your own.

Miss Waller returns to the blackboard and starts writing.

MISS WALLER

Now, irregular verbs in the present  
subjunctive. . . "qu'il vienne". . .

JULIET

Excuse me, Miss Waller... you've made a  
mistake.

Miss Waller turns to Juliet - who now has the name "Antoinette"  
hanging around her neck.

JULIET

"Je doutais qu'il vienne" is in fact the  
spoken subjunctive.

MISS WALLER

It is customary to stand when addressing a  
teacher... "Antoinette."

Juliet stands.

JULIET

You should have written "vint."

Miss Waller frowns, glances at the board, and hastily rubs out  
the offending word.

MISS WALLER

(Embarrassed mumble)  
Oh! I must have copied it incorrectly from

my notes.

Juliet stands again.

JULIET

You don't have to apologise, Miss Waller. I found it frightfully difficult myself... until I got the hang of it.

Miss Waller turns to Juliet, her face clouded with anger. The class looks terrified.

MISS WALLER

(Icily)

Thank you, Juliet. Open your text-book to page 17.

Pauline is smirking.

CUT TO:

INT. SCHOOL ART CLASS - DAY

The teacher, MRS. COLLINS, comes in, carrying a pile of paper and a box of paints. She starts to distribute them around the tables.

MRS. COLLINS

Right, I thought we'd do some life drawing today. Pair off into twos and decide who wants to model and who wants to draw.

The girls around Juliet turn to each other, seemingly eager not to be partnered with her. They pair off and Juliet is left alone.

MRS. COLLINS

Oh, Juliet. . . you haven't got a partner.

JULIET

That's all right, Mrs. Collins. I'm sure I can manage without one.

Mrs. Collins scans the class.

MRS. COLLINS

Pauline... are you with anybody?

Pauline shakes her head.

MRS. COLLINS

Good! You can come here and pair up with Juliet.

Pauline reluctantly comes up to Juliet's table. SERIES of SHOTS showing VARIOUS GIRLS sketching their partners. Most of the posing girls are seated in contrived positions with rigid grins on their faces. Mrs. Collins patrols the class, commenting to different girls.

MRS. COLLINS

You might want to change the colour, make it a bit darker... that's very nice, Joan.

PULL BACK. . . to reveal Pauline's "pose"... slumped in the chair, arms crossed, a sullen look on her face. She stares intently at Juliet, who is drawing furiously... but doesn't refer to Pauline at all.

MRS. COLLINS

Good heavens, Juliet! What on earth is this???

Mrs. Collins picks up Juliet's drawing. It features an armoured knight on horseback, fighting a dragon.

JULIET

St. George and the Dragon.

Mrs. Collins studies the detail in the drawing.

MRS. COLLINS

Where's Pauline?

JULIET

Oh, I haven't gotten around to drawing her yet. I was going to pop her on a rock, but I seem to have run out room.

Juliet glances at Pauline.

JULIET

Sorry! I don't know if you've noticed, Mrs. Collin but I've actually drawn St. George in the likeness of world's greatest tenor - Mario Lanza!

MRS. COLLINS

Yes, I know it's very clever, Juliet, but when I set you a topic, I expect you to follow it. Now put that down and start again!

Mrs. Collins moves on. Juliet looks up at Pauline rather grumpily. Pauline leans forward, an intense look on face...

PAULINE

(Whispers)

I think your drawing's fantastic!

CUT TO:

INT. RIEPERS' HOUSE/KITCHEN - EVENING

CLOSE-UP... a newspaper is unwrapped, revealing couple of fresh fish. HONORA RIEPER is standing at her sink bench. She is 43 years old. Dark hair, going gray. A middle-aged woman with a kind face. Her husband, HERBERT, has just arrived home and is taking off his coat, looking at the mail, etc. He is nearly 60... 15 years older than Honora. The Riepers' house is clean and tidy. They are a low middleclass family on a modest income.

HONORA

Oh!... Mackerel. We'll have them for lunch tomorrow.

Herbert comes up behind Honora, gives her a peck on cheek and puts his hand on her bum.

HERBERT

Let's have 'em now, while they're fresh,  
eh, Nora?

Honora playfully shoves his hand away.

HONORA

I'll think you'll find our Mr. Bayliss is  
not keen on seafood. I've got lamb chops in  
the 'frigerator.

Herbert sighs as Honora puts the frying pan on the stove. young student boarder, STEVE BAYLISS, appears in doorway, nervously clutching a record.

STEVE

Excuse me... would you mind if I put my  
long-playing record on?

HERBERT

You're partial to a nice bit of mackerel,  
aren't you, Steve?

STEVE

Well... actually, I'm not much of a fish  
man, Mr. Rieper.

Honora glances at his album.

HONORA

You have been splashing out!

STEVE

Oh!... I've got my board money...

Steve starts fishing in his pockets. At this moment... Pauline comes into the kitchen, through back door. She strides past Honora, Herbert and Steve.

PAULINE

(Brightly)  
Hello!

HONORA

Well? Tell us! How'd it go?

Pauline disappears into the lounge.

PAULINE (O.S.)

(Calling)  
Got an A, Mum!

Honora glows with pride. Steve is emptying his pockets on the bench. Honora pats Steve's hand.

HONORA

Don't worry about it now. We'll sort it out  
after dinner. You go put your record on.

HERBERT

Doris Day!

STEVE

I think she's very talented!

INT. RIEPERS'HOUSE/LOUNGE - EVENING

CLOSE-UP... gramophone needle drops onto a record. FAST PULL-BACK... from the speaker as the opening notes of "Be My Love" by Mario Lanza burst out. Records from the cabinet lie scattered on the floor. Pauline is clutching a Mario Lanza album. Steve backs toward the hallway door, holding his Doris Day album forlornly. Herbert chuckles at him through the kitchen doorway.

HERBERT

(Laughing)

Ya gotta be quick in this house, mate!

Pauline stares misty-eyed at the album cover. Herbert calls out.

HERBERT (O.S.)

(Tongue in cheek)

Hey! Isn't it that Irish singer... Murray O' Lanza?

PAULINE

(Annoyed)

He's Italian, Dad! The world's greatest tenor!

Mario Lanza starts singing... Herbert comes into the lounge, miming the song with a limp fish. He gesticulates a grand operatic fashion.

PAULINE

Stop it! You're spoiling it! Go away!

She pushes Herbert out of the room, into the kitchen.

CUT TO:

EXT. SCHOOL GROUNDS - DAY

It is the Phys Ed period and the 31 other girls of 3A are lying on their backs in the quad doing leg stretches to tinny music. MRS. ZWARTZ, the teacher, is patrolling the rows of flexing bodies.

MRS. ZWARTZ

Left, right... left, right... one and two and one and...

Pauline and Juliet are sidelined on a bench. Pauline is writing in a textbook. She notices Juliet glancing at her leg. Juliet moves closer.

JULIET

Can I have another look?

Pauline purses her lips and quickly pushes her left stocking down... She has a large ugly scar running up her left shin,

from ankle to knee.

JULIET  
That's so impressive!

Pauline does not look convinced.

JULIET  
(Conspiratorial)  
I've got scars... they're on my lungs.

Pauline looks surprised.

JULIET  
I was in bed for months during the war,  
ravaged by respiratory illness.

CUT TO:

INSERT: INT. ENGLISH HOSPITAL ROOM - NIGHT

Little 5-YEAR-OLD JULIET, alone in her hospital bed, coughing and looking miserable.

JULIET (V.O.)  
Mummy and Daddy sent me to the Bahamas to recuperate. I didn't see them for five years - but we're together now and Mummy's promised they'll never leave me again.

INSERT:

INT. HOSPITAL ROOM - NIGHT

PULL BACK from little 5-YEAR-OLD PAULINE. She is lying in bed with a younger HERBERT and HONORA standing over her, looking very concerned.

PAULINE (V.O.)  
I spent ages in hospital, too... with my leg. I had to have all these operations.

EXT. SCHOOL GROUNDS - DAY

PAULINE  
Osteomyelitus turns your bones to chalk. It took them two years to drain all the muck out.

Pauline looks despondently at her leg.

JULIET  
Cheer up! All the best people have bad chests and bone diseases! It's all frightfully romantic!

CUT TO:

EXT. COUNTRY ROAD - DAY

Pauline is furiously pedalling her bicycle along a country road.

EXT. ILAM/DRIVEWAY - DAY

LOW ANGLE... a tree-lined driveway. Pauline rides her bicycle up the drive. She pauses, wideeyed. PAN TO... ILAM - a large stately house, set amongst beautiful gardens... Pauline puts her bike on its stand. She pulls the Mario Lanza album out of her bicycle bag. Pauline is about to approach the house when she glances across the garden, and is transfixed by an enchanting sight: Juliet on a sunlit bridge that spans the Ilam stream. She is wearing a shredded chiffon dress, with a Christmas tinsel crown and a necklace made from tinfoil. Sunlight filters through the trees, lending Juliet a magical quality. She's casting flowers onto the water. Pauline stands transfixed. Juliet sees her and smiles.

JULIET

Hi, Paul!

SUDDENLY!... an 8-year-old boy - JONATHON HULME - comes charging out of the bushes and lays into Juliet with a wooden sword. He is dressed in a "prince's" costume.

JULIET

Owww!

Jonathon runs away. Juliet gives chase, yelling to Pauline.

JULIET

The evil Prince Runnymede is escaping! Get him, Paul!

Pauline joins in the chase after Jonathon, careening through garden and bushes. Juliet and Pauline lose sight of Jonathon. They pause in a clearing, catching their breath.

JULIET

The blighter's gone to ground!

JONATHON

Yaaaa!

Jonathon drops from a tree, onto Pauline, sending her sprawling. He whacks her on the bottom with his wooden sword.

JULIET

God! Jonty! Jonty - stop it! Go away! We're not playing anymore... go on, bugger off!

Jonathon pokes his tongue at Juliet, turns and runs away. Juliet offers her hand and pulls Pauline up. She pauses, a look of shock on her face... The Mario Lanza record lies broken on the ground. Pauline looks distraught.

JULIET

Oh, God... I'm so sorry!

PAULINE

(Upset)  
It doesn't matter.

JULIET

Of course it matters! It's Mario!

INT. ILAM/LOUNGE - DAY

CLOSE ON... HENRY HULME - a 44-year-old bespectacled academic. He is sniffing, with a disdainful look on his face. He pulls a packet of mouldy sandwiches his jacket pocket.

HENRY  
What on earth are these?

HILDA HULME, elegant, 36 years old, is setting down a tray of tea on a small table.

HILDA  
They're egg and salmon sandwiches... I gave them to you several days ago.

HENRY  
I thought I could smell sulphur.

HILDA  
God, Henry! You're hopeless! You can't be trusted with something as simple as lunch.

JULIET (O.S.)  
Mother!

Hilda looks up as Juliet bursts into the room from the garden, followed by Pauline. Hilda smiles at Pauline.

HILDA  
Hello...

JULIET  
Jonty broke Paul's record!

HILDA  
Oh, dear!

JULIET  
We must buy her another one!

Juliet drops to the floor, hauling records out of the radiogram cabinet. Pauline looks around, taking in the sumptuousness of her surroundings: ornate fireplace, paintings, antique furniture.

HILDA  
Would you like a cup of tea... Paul?

PAULINE  
No, thank you.

HILDA  
Well, Juliet's told us all about you. I hear you're fond of opera.

Before Pauline can reply, Juliet fans Mario Lanza albums across the floor.

JULIET  
Which one shall we play?

Pauline shrugs awkwardly. Henry looks up from his papers,

rather annoyed at this intrusion. Pauline notices a row of beautifully sculpted Plasticine horses adorning the mantelpiece. Juliet puts a record on the turntable.

HILDA

Juliet... your father's trying to study.

JULIET

Daddy can study while we're playing records!

HENRY

Why don't you go back outside, mmm? I'll be finished soon.

The record drops on the turntable. The arm swings across. Henry and Hilda glance at each other. Henry silently gathers up his papers and leaves the room. The needle drops and Mario Lanza's rendition of "The Donkey Serenade" booms into the room. SWIRLING CAMERA as Juliet takes Pauline's hand and whirls her around, leading her into...

INT. ILAM HALLWAY - DAY

... the hallway, laughing and singing. Pauline stares wideeyed as the wood paneling, carved sideboard and curved staircase flash past her eyes. "The Donkey Serenade" continues over a MUSICAL SEQUENCE:

EXT. SCHOOL PLAYGROUND - DAY

CAMERA RUSHES around a netball court as the class run about in the middle of a game. FAST TRACK IN toward Pauline and Juliet sitting on the sidelines, reading. Juliet laughs as Pauline reads to her from a Biggles book.

EXT. ILAM/GROUNDS - DAY

Pauline and Juliet cavorting around bushes and shrubs, arms outstretched, acting like dogfighting aeroplanes.

INT. ILAM/DINING ROOM - NIGHT

CAMERA MOVES around Hilda, Henry, Jonathon, Pauline and Juliet at the table, having an evening meal. They are all sipping soup. Silver glistens, crystal sparkles. Pauline watches Hilda out of the corner of her eye. She cocks her little finger in the same fashion as Hilda, and she spoons her soup up.

INT. ILAM/JULIET'S BEDROOM - DAY

Pauline and Juliet kneading and shaping Plasticine with their fingers... PULL BACK to reveal sculpted horses, knights and dragons on the table top.

EXT. ILAM GARDENS - DAY

Henry is showing TWO DISTINGUISHED GUESTS (a MAN and WOMAN) around the Ilam gardens, when Pauline and Juliet come bursting out of the bushes and run between them, dressed in medieval clothing. They vanish into the bushes again.

EXT. CINEMA/STREET - DAY

Pauline and Juliet rush out of the cinema in a state of high excitement... .. FAST TRACK as they bound down the street, pirouetting and dancing as they pass bewildered PEDESTRIANS.

CUT TO:

EXT. COUNTRY ROAD - DAY

FAST TRACK - CLOSE-UP... bicycle wheel spinning. Pauline and Juliet are pedalling their bicycles like mad down a narrow, tree-lined lane. The "Donkey Serenade" continues... They have a near-miss with an angrily tooting car. Pauline wobbles out of control!... She goes flying into a bush. "The Donkey Serenade" finishes abruptly in mid-verse. Pauline is lying on her back. Pauline's POV... looking straight up into treetops and blue sky. Juliet's face looms over, looking concerned.

JULIET

(Worried)

Paul? Oh, God! Paul... are you all right?

Pauline's eyes are shut. She speaks with great effort.

PAULINE

(Gasping)

I think I'm dying...

JULIET

(Upset)

Don't... please! Please, don't!

Dying breath escapes from Pauline's mouth... she goes limp. Juliet shrieks!

JULIET

(Crying)

Paul!!!

Juliet collapses over Pauline's body, crying. Pauline's eyes flick open! She sniffs and pulls a face.

PAULINE

Urrrgh! You've been eating onions.

Before Juliet has time to react, Pauline pushes her off, giggling maniacally. She leaps to her feet and attempts to run. Juliet grabs Pauline's cardigan, pulling her backwards.

JULIET

You toad!

Pauline sheds the cardigan and runs through the bushes, with Juliet in hot pursuit! RRRRIP!... Juliet tugs at Pauline's blouse and the buttons pop off. Pauline is laughing too hard to run anymore. She pulls off her skirt and waves it around her head as she dances around the bushes, singing "The Donkey Serenade."

PAULINE

(Singing)

"There's a light in her eye, Though she may try to hide it, She cannot deny, There's a

light in her eye."

Now Juliet is cracking up at the sight of Pauline spinning around in her underwear, shoes and socks. Pauline circles around and around Juliet, singing. Juliet hurriedly starts undressing down to her underwear. Juliet giggles and starts jumping up and down. Pauline suddenly breaks into a run and races through the bushes. Juliet follows. Both girls are screaming and hooting loudly. Pauline and Juliet burst out of the bushes and...

PAULINE & JULIET

(Singing)

"Her face is a dream, like an angel I  
saw..."

... into a field. They find themselves face to face with a FARMER, mending a fence. Without missing a beat, they continue singing...

PAULINE & JULIET

(Singing)

"But all that my darling can scream..."

... then break down into convulsive laughter. They turn and flee back into the bushes. ON THE SOUNDTRACK... Mario Lanza picks up "The Donkey Serenade" at the point that Pauline and Juliet stopped. The song builds to a rousing final chorus as... Pauline and Juliet collapse on the ground, rolling and tumbling in an embrace. As Mario sings the last exhilarating notes... CAMERA RISES UP VERTICALLY... up through the foliage... past the branches of a tree which abruptly BLOCK CAMERA.

CUT TO:

EXT. STREETS - NIGHT

The final "OLE!" from "The Donkey Serenade" resounds over a SHOT of Pauline cycling furiously through dark Christchurch streets.

EXT. ILAM - NIGHT

TRACKING... down the drive as the dark shape of the Ilam house looms ahead.

EXT. ILAM/SHRINE - NIGHT

A corner of the garden... Moonlight glistens off the slowmoving stream. Three candles illuminate a little shrine, nestled flower bed in a remote corner of the Ilam garden. Bricks have been stacked to form a miniature temple, decorated with flowers and tinsel. Pauline and Juliet are kneeling on the ground, clipping pictures from film magazines. Clipped-out photos lie scattered about. Pauline holds James Mason's photo.

PAULINE

(Enraptured)

I wish James would do a religious  
picture... he'd be perfect as Jesus!

JULIET

Daddy says the Bible's a load of bunkum!

Pauline reacts with a degree of shock.

PAULINE

But, we're all going to Heaven!

JULIET

I'm not! I'm going to the Fourth World!  
It's like Heaven, only better because there  
aren't any Christians.

Pauline giggles.

JULIET

It's an absolute Paradise of music, art and  
enjoyment.

Pauline is entranced. Juliet plucks up some photos.

JULIET

James will be there... and Mario! Only  
they'll be saints.

PAULINE

(Giggling)  
Saint Mario!

Juliet places Mario Lanza's photo in the shrine.

JULIET

To be known as He!

PAULINE

He...

Juliet places James Mason's photo in the shrine.

JULIET

Him.

PAULINE

Him...

Juliet picks up a photo of Mel Ferrer and places it in the  
shrine.

JULIET

This.

PAULINE

This...

Juliet places Jussi Bjoerling's photo in the shrine.

JULIET

That.

PAULINE

That...

Pauline places the last photo in the shrine... Orson Welles.

PAULINE

It.

Juliet screws her face up and throws the photo into the stream.

JULIET

Absolutely not! Orson Welles! The most hideous man alive!

Juliet dramatically sweeps her hand over the photos in the shrine and bows her head.

JULIET

We give praise to... the saints!

Candlelight flickers on Pauline's enraptured face. The crumpled photo of Orson Welles floats down the stream. With a sudden violent burst of sound, it is sucked into the weir.

CUT TO:

INT. RIEPERS' HOUSE/LOUNGE - CHRISTMAS DAY, 1952

CLOSE-UP... a Christmas present is torn open... followed by several more, in QUICK CUTS. Typical 1952 presents. A Christmas tree adorns the Riepers' lounge. Some simple streamers and ornaments decorate the room. SUPER: "Christmas, 1952" Honora, Herbert, WENDY and Pauline are sitting on the floor, amid presents and discarded wrapping paper, GRANDMA PARKER is sitting in a chair. Pauline unwraps her present... a diary. Her eyes light up. Herbert leans over.

HERBERT

Hope it's all right. It's from Whitcomb and Tombs...

Pauline opens the diary...

CUT TO:

INT: RIEPERS' HOUSE/PAULINE'S BEDROOM - DAY

CLOSE-UP of the Jan. 1st page. Pauline's pen starts to write...

PAULINE

(Diary V.O.)

I decided that my New Year's resolution is to be more lenient with others.

CUT TO:

INT: RIEPERS' HOUSE/DINING ROOM - DAY

The table is laid with plates of sausage rolls and sandwiches. Pauline is laying napkins out. Steve Bayliss wanders in.

STEVE

Pikelets! Yum!

PAULINE

(Appalled)

Aren't you going out?

STEVE

Not till two-thirty...

He reaches for a pikelet - Pauline pushes him away from the table.

PAULINE

This is a private function! Go away!

Steve retreats, hurt and confused. Honora brings in a plate of scones. The doorbell rings.

HONORA

Come on! Sausage rolls.

HERBERT (O.S.)

Come on through.

Honora and Pauline hurriedly work together, setting out plates and cutlery.

HERBERT

Look who I've found!

Honora whips off her pinny as Herbert leads Juliet into the dining room.

HONORA

Hello, Juliet.

JULIET

Hello, Mrs. Rieper... it's so nice to meet you.

Juliet shakes hands with Honora.

CUT TO:

LATER IN THE LUNCH:

Herbert, Honora, Pauline and Juliet are sitting at the table, in the middle of lunch.

JULIET

And so, in a blazing fury, Charles runs Lancelot Trelawney through with his sword... leaving Deborah free to accept Charles's proposal of marriage!

Honora and Herbert exchange a glance. Honora smiles at Juliet.

HONORA

I've heard your mother on 3YA. The Woman's Session has lots of lively debate.

JULIET

Well, actually, Mummy's left that programme now... she's far too busy with The Marriage Guidance Council.

HERBERT

They sound like a queer mob!

PAULINE

Dad!

HONORA

I wouldn't want my private business being discussed with a complete stranger!

JULIET

Oh, no... Mummy's awfully good at it.

INSERT SCENE:

INT. MARRIAGE GUIDANCE - DAY

SEVERAL QUICK SHOTS... of Hilda chatting to UNHAPPY COUPLES as Juliet's V.O. continues...

JULIET (V.O.)

She has deep discussions with unhappy couples and persuades them to have another go at it. In two years, she's only had four divorces. She should really be working for the U.N.!

WALTER PERRY is now sitting across the table from Hilda. He is ruggedly handsome, in his mid-40s

WALTER

My wife's blaming me... says it's all my fault.

HILDA

And how do you feel about that, Mr. Perry?

WALTER

Please... call me Bill. I don't know what went wrong. My wife feels...

HILDA

No... no... let's talk about your feelings... Bill.

The air is crackling with subtext.

JULIET (V.O.)

Mummy has a special technique called "Deep Therapy."

INT. RIEPERS' HOUSE/DINING ROOM - DAY (CONT.)

HERBERT

What's that?

JULIET

I'm not sure... but it's proving to be very popular!

Honora and Herbert exchange a glance. DING DONG!... doorbell rings. Honora gets up.

HONORA

Eat up, Yvonne.

She leaves the room. Juliet raises her eyebrows at Pauline, who

looks embarrassed.

PAULINE  
(Quietly)  
It's my middle name.

Herbert smiles at Juliet.

HERBERT  
Yvonne tells us you're good at making  
models.

JULIET  
I adore anything to do with the arts.

HERBERT  
We're pretty handy with model making, too,  
eh?

Pauline looks down, cheeks burning.

HERBERT  
I've never cottoned on to Plasticine like  
you girls, but I enjoy making things out of  
wood.

JULIET  
Are you a carpenter, Mr. Rieper? Herbert  
shakes his head.

HERBERT  
I work at Dennis Brothers Fish Supply.

Muffled voices from the hallway.

PAULINE  
He's the manager!

Honora leads a young man - JOHN - into the dining room.

HONORA (O.S.)  
This is the dining room...

She smiles at Juliet.

HONORA  
Do excuse us.

She leads John into the hallway.

HONORA (O.S.)  
Breakfast is between seven and nine... the  
bedroom's small, but it's very clean and  
comfortable.

Pauline scowls.

HERBERT  
This story of yours - maybe the school  
newspaper will print it when it's finished.

JULIET  
Actually, Mr. Rieper... it's a novel, and

we'll be sending it to New York. That's where all the big publishing houses are based.

HERBERT

(Laughs)

Is that a fact! You'd better put me name down for an advance copy!

Herbert chuckles. Pauline and Juliet look at each with knowing smiles.

PAULINE

(Diary V.O.)

We have decided how sad it is for other people that they cannot appreciate our genius...

CUT TO:

EXT. COUNTRY ROAD - DAY

TRACKING ALONG... past trees - with sunlight streaming through the branches. Pauline's V.O. continues...

PAULINE

(Diary V.O.)

... but we hope the book will help them to do so a little, though no one could fully appreciate us.

The Hulmes' car is driving along a narrow, winding road on the way to Port Levy.

EXT. WHARF - DAY

SUPER: "Port Levy, Easter 1953" Juliet, in her swimming costume, runs to the end of the jetty and teeters nervously on the edge. Pauline fearlessly barrels past her and jumps in. SERIES of BLACK & WHITE "HOLIDAY SNAPS": Girls splashing in the water; Jonathon with ice cream smeared over his face; Henry paddling with trousers and rolled up; Hilda on deck chair.

EXT. PORT LEVY BEACH - DAY

Pauline and Juliet are in the middle of building an elaborate sand castle. Juliet is working on a tower. LOW ANGLE... TRACKING IN TOWARD the castle gateway.

JULIET

Charles clutches his wounded shoulder as he gallops into the courtyard.

ANGLE... from inside tower as Pauline looks in through the window.

PAULINE

Deborah awaits his return in their private boudoir at the very top of the tower.

TRACKING from sand castle courtyard, up steps into tower.

JULIET

He smells her scent from 50 paces and urges  
his steed onward!

CAMERA rushes into... tower bedroom... PANS from Pauline's to  
Juliet's face, peering in through windows.

PAULINE  
He flings open the door and launches  
himself at the bed, ravishing her!

JULIET  
God, yes!

Juliet starts to giggle at a private thought.

JULIET  
(Giggling)  
I bet she gets up the duff on their first  
night together!

Pauline guffaws with delight. Jonathon is sitting nearby,  
digging a hole in the sand.

JONATHON  
What's "up the duff"?

JULIET  
Something you wouldn't understand.

Jonathon launches himself at Juliet, and they roll on the sand,  
grappling.

JONATHON  
Tell me! I'm almost 10!

JULIET  
You're eight and a half and incredibly  
stupid!

Pauline is laughing happily.

EXT. COTTAGE - DAY

Hilda sits on a deck chair in front of the cottage, brushing  
Pauline's hair. Henry is seated at a table, writing a letter.  
Juliet is lying on a towel, making notes in an exercise book.

JULIET  
Mummy... Pauline and I have decided the  
Charles and Deborah are going to have a  
baby. An heir to the throne of Borovnia.

HILDA  
What a splendid idea!

JULIET  
We're calling him Diello.

HILDA  
That's a good, dramatic name!

JULIET  
Paul thought it up.

Pauline beams.

HILDA  
Aren't you clever! There, all done.

Pauline stands. Juliet touches Pauline's hair. Hilda laughs.  
Henry is rifling through his briefcase.

HENRY  
Hilda! I can't find that letter from the  
High Commission. They want our passport  
numbers.

JULIET  
(Surprised)  
Are you going abroad, Daddy?

Hilda scowls at Henry.

HILDA  
Your father's attending a university  
conference in England, darling.

HENRY  
We'll only be away for a few weeks.

Juliet looks at Hilda, a trace of panic across her face.

JULIET  
(Worried)  
You're not going, are you, Mummy?

Hilda hesitates.

HILDA  
Well... I thought I might. It's a long time  
for your father and I to be apart.

JULIET  
But I should go, too!

HILDA  
Darling, you've got school. You've only  
just settled in.

JULIET  
But

Hilda suddenly stands.

HILDA  
Who's coming to the shops? I need some  
cigarettes.

Jonathon barrels out of the cottage.

JONATHON  
Me! I'm coming.

HILDA (O.S.)  
Put on your shoes, Jonathon!

CAMERA MOVES IN... to Juliet's distraught face.

EXT. PORT LEVY HILLSIDE - EARLY EVENING

Clouds swirling about the sky. A grassy hillside overlooking Port Levy bay. An island sits in the bay, bathed in the last rays of sunlight. Juliet is a tiny figure against the vast landscape. She runs blindly toward the edge of the hill. Pauline appears over the brow... the hillside is empty! She panics, running, calling out.

PAULINE  
(Worried)  
Julie! Julie!

Pauline finds Juliet curled up in a little ball. She is motionless. Pauline gently takes Juliet in her arms. Juliet is breathing heavily... she squeezes her eyes shut, concentrating hard - a look of desperation on her face.

JULIET  
Look, Paul!

Pauline looks about, but can see nothing but a scrubby hillside. She looks mystified.

PAULINE  
What?

JULIET  
It's so beautiful!

PAULINE  
What???

Golden light streams on Pauline and Juliet. Pauline look up as the clouds above them open. Juliet stands as if in trance. She offers her hand to Pauline.

JULIET  
Come with me.

Juliet pulls Pauline up and hugs her as they walk forward. The barren landscape around Pauline and Juliet morphs into a beautiful garden... the Fourth World!

EXT. FOURTH WORLD - DAY

Pauline and Juliet are amazed!... They stand, holding each other's hand tightly. The world around them take on a new form. The grass beneath their feet has become a well-kept lawn. They are surrounded by fountains and waterfalls. Unicorns graze on the hillside... gigantic butterflies hover in the air. Pauline and Juliet walk about in wonderment.

PAULINE  
(Diary V.O.)  
Today Juliet and I discovered the key to the Fourth World. We have had it in our possession for about six months, but we only realised it on the day of the Death of Christ. We saw a gateway through the clouds. Everything was full of peace and

bliss. We then realised we had the key...

CUT TO:

INT. HULMES' CAR/COUNTRYSIDE - DAY

As Pauline's V.O. continues... CAMERA TRACKS IN SLOWLY, past Henry and Hilda, to a SHOT of Pauline and Juliet sitting quietly, staring ahead, blissfully.

PAULINE

(Diary V.O.)

We have an extra part of our brain which can appreciate the Fourth World. Only about 10 people have it. On two days every year we may use the key and look into that beautiful world which we have been lucky enough to be allowed to know of...

EXT. COUNTRYSIDE - DAY

WIDE SHOT... the Hulmes' car, a small speck at the BOTTOM OF FRAME, winding over the hills. Above... billowing cumulus clouds fill the sky.

PAULINE

(Diary V.O.)

... on this Day of Finding the Key to the Way through the Clouds.

CUT TO:

INT. ILAM/JULIET'S BEDROOM - DAY

CLOSE-UP...Juliet's face twisted with pain. She gasps as if in labour. Short, harsh panting. Pauline look panic-stricken.

PAULINE

Push!... Breathe!... It's coming!... Oh, God!

PULL OUT... to reveal Juliet lying on her bed, in childbirth pose. Her pregnant stomach is pushing at the seams of her school dress. Juliet wails... Pauline pulls out a pillow from between Juliet's legs, her face a mixture of surprise and elation.

PAULINE

It's a boy! Deborah... we've got a son and heir!

Pauline hands Juliet the pillow. She cradles it in her arms.

JULIET

I shall call him Diello.

PAULINE

You're such an incredible woman.

JULIET

I couldn't have done it without you, Charles.

INT. SCHOOL/ENGLISH CLASS - DAY

"THE ROLE OF THE ROYAL FAMILY TODAY" - written on the blackboard. Mrs. Stevens is presiding over Form 4A. Juliet is standing at the front of the class, reading from an essay.

JULIET

... the Empress Deborah has the difficulty fending off her husband, who tries his way with her morning, noon and night...

The class titters... they clearly want to laugh but Stevens's glare deters them. Pauline sits at the back, smirking.

MRS. STEVENS

(Icy)  
Thank you, Juliet!

JULIET

... However, the Queen's biggest problem is her renegade child, Diello. He has proven to be an uncontrollable little brighter, who slaughters his nannies whenever the fancy takes him...

MRS. STEVENS

That's enough, Juliet!

Juliet stops and stands quietly. Mrs. Stevens rips the essay out of her hand and waves it under her nose.

MRS. STEVENS

I suppose this is your idea of a joke?

JULIET

No, Mrs. Stevens.

MRS. STEVENS

I suppose you think it's witty and clever to mock the Royal Family... to poke fun at the Empire, with this... rubbish!

Pauline leaps to her feet.

PAULINE

It's not rubbish!

MRS. STEVENS

Sit down, Pauline!

JULIET

I really don't understand why you are upset, Mrs. Steven. I merely wrote an essay on the Royal Family as requested.

Pauline points at the blackboard.

PAULINE

It doesn't say it has to be the Windsors!

MRS. STEVENS

(Yelling)  
Sit down!

Pauline sits down, looking victorious.

MRS. STEVENS  
(To Juliet)  
A girl like you should be setting an  
example! To your seat!

Juliet starts coughing. Mrs. Stevens's face darkens.

MRS. STEVENS  
Stop it, Juliet!

Juliet continues coughing. She sits heavily. Pauline snorts, trying not to laugh. Juliet slumps over her desk, coughing... globules of blood splatter her exercise book. Pauline's smile vanishes.

CUT TO:

INT. RIEPERS' HOUSE/HALLWAY - NIGHT

Pauline is standing in the hallway, holding the phone to her ear. She slowly lowers it, her face shocked.

PAULINE  
(Diary V.O.)  
Mrs. Hulme told me they had found out today  
that Juliet has tuberculosis on one lung.  
Poor Julietta. I nearly fainted when I  
heard. I had a terrible job not to cry.

CUT TO:

INT. RIEPERS' HOUSE/PAULINE'S SLEEPOUT - MORNING

Pauline is lying in her bed looking depressed. She writes her diary.

PAULINE  
(Diary V.O.)  
I spent a wretched night. It would be  
wonderful if I could get tuberculosis, too.

Honora comes in with a breakfast tray: bacon and eggs, tea and toast.

HONORA  
Come on, sit up.

PAULINE  
I'm not hungry.

HONORA  
You've got to eat, Yvonne. You hardly  
touched our dinner. I'm not having you  
falling ill.

PAULINE  
I just want to be on my own for a while.

Honora starts to cut up a slice of bacon and offers it to Pauline.

HONORA

You may have forgotten that you were once a very sick little girl, but I haven't!

Honora holds up a loaded fork. Pauline reluctantly takes it.

PAULINE

Do you think Juliet could stay here while her parents are away?

HONORA

Juliet's infectious... she'll be going to hospital.

PAULINE

But she'll have no one to look after her!

HONORA

Her parents won't be going overseas now... they'll have to cancel their trip. Don't worry about Juliet.

MATCH CUT TO:

INT. CASHMERE SANATORIUM/JULIET'S ROOM - DAY

The back of Hilda's head rises through SHOT, revealing Juliet lying in a hospital bed, looking weak. Hilda has just kissed her on the forehead. Juliet is upset.

HILDA

It's not too late to cancel our travel arrangements... if that's what you want?

Juliet tearfully shakes her head. Henry is standing at the foot of the bed, hands behind his back.

HENRY

I'm sure you'll like it here... it's very tranquil.

HILDA

I've spoken to the Matron, and she promises to take special care of you.

HENRY

And you can carry on with your studies while you convalesce.

Hilda touches Juliet's hand, and leans forward... a concerned look on her face.

HILDA

It's for the good of your health, darling.

Juliet looks at her mother, eyes filling with tears. Henry pats her feet.

HENRY

Cheer up, old thing... four months will fly by in no time.

CUT TO:

INT. SANATORIUM/CORRIDOR - DAY

Henry and Hilda walk up the corridor past sick patients in wheelchairs.

EXT. SANATORIUM - DAY

Juliet's POV through the window... as her parents' car disappears down the road.

INT. SANATORIUM/JULIET'S ROOM - DAY

Juliet watches them drive away, tears streaming down her face.

HONORA (V.O.)

Juliet won't be allowed visitors for at least a couple of months.

INT. RIEPERS' HOUSE/DINING ROOM - NIGHT

Pauline is unenthusiastically picking at her dinner.

HONORA

I've booked you in for a chest X-ray... just to be on the safe side.

Honora pops a couple more potatoes on Pauline's plate. Herbert glances at Pauline.

HERBERT

Thought I'd have a go at building the birdhouse on Saturday... anyone want to give me a hand?

Pauline remains silent.

HONORA

You used to love making things with Dad, Yvonne.

MOVE IN... on Pauline, who has not been listening.

PAULINE

(Diary V.O.)

This evening I had a brainwave: that Juliet and I should write to each other as Charles and Deborah.

INT. RIEPERS' HOUSE/PAULINE'S SLEEPOUT - NIGHT

Pauline is lying on her bed, furiously writing a letter.

PAULINE

(Diary V.O.)

I wrote a six-page letter as Charles and a two-page letter as Paul.

INT. SANATORIUM - DAY

Juliet lies on her bed, writing to Pauline.

PAULINE  
(Diary V.O.)  
She has entered into the spirit of the  
thing greatly!

As we listen to Juliet's V.O., we see SCENES of TB hospital  
life... the meals brought around... the dayroom... the DOCTORS.

JULIET  
(Letter V.O.)  
My dear Charles, I miss you and adore you  
in equal amounts and long for the day we  
will be reunited, but as I languish here,  
in this house of disease and decrepitude,  
my mind turns - with increasing  
frequency - to the problem of our son...

INT. SANATORIUM/JULIET'S ROOM - DAY

Juliet sits at a desk. sculpting and painting a Plasticine  
figure of Diello. As her V.O. continues... TRACK INTO a CLOSE-  
UP of Diello's fierce little face...

JULIET  
(Letter V.O.)  
Although only 10, Diello has thus far  
killed 57 people and shows no desire to  
stop... it worries me, Charles.

CUT TO:

INT. RIEPERS' HOUSE/KITCHEN, LOUNGE - DAY

CLOSE-UP of Pauline's hand, writing a letter to Juliet.

PAULINE  
(Letter V.O.)  
My dearest darling Deborah. Affairs of  
state continue to occupy my time.

Pauline washes a pile of dishes in the kitchen.

PAULINE  
(Letter V.O.)  
I have to report that the lower classes are  
terrifically dull.

Pauline is sitting in the lounge, looking very boring during a  
game of Lexicon with Herbert, John and a ROSS. Pauline is  
waiting for her turn, unaware that John is studying her from  
across the table. Her word PUTRID spelled out.

PAULINE  
(Letter V.O.)  
Only yesterday I was compelled to execute  
several peasants just to alleviate the  
boredom...

CUT TO:

INT. SCHOOL/ART CLASS - DAY

Pauline is hunched over a painting in the art class, daubing

great strokes of red paint onto a violent medieval carnage.

PAULINE  
(Letter V.O.)  
... Diello insisted on coming along... in fact, he made such a fuss that I had to let him yield the ax himself. Heads did roll! Not just the prisoners, but the royal guard, my valet and several unfortunate copped it as well...

IMAGES of Pauline's painting: people being run through with swords, heads coming off, etc.

CUT TO:

INT. SANATORIUM/DAYROOM - DAY

Juliet is sitting, writing in the sunny dayroom.

JULIET  
(Letter V.O.)  
Oh, Charles... I am despair enough to put Diello in the hands of the Cardinal, in hope that a good dose of religion will set the young chap on the right path.

REVEREND NORRIS  
Hello again...

Juliet peers up at a DOG-COLLARED VICAR. She eyes him coldly.

REVEREND NORRIS  
How are you getting along? It must be awfully hard being away from your school chums... I've got something here you might just like to have a look at.

He hands Juliet a leaflet featuring a thin, withered figure in a great deal of pain. "JESUS LOVES YOU" is printed across the top. Juliet's face hardens.

REVEREND NORRIS  
Unfortunately, modern medicine can only go so far in combatting an illness like TB. And that's why I'm here... because with the power of God, miracles can happen. The Lord has said that those who have faith will be saved! Reach out, Juliet! Reach out for Jesus!

During Reverend Norris's speech... CAMERA closes in to BIG CLOSE-UP of Juliet's face. Reverend Norris's voice fades away. . . SUDDENLY!!! A silhouetted figure rises up behind Reverend Norris... a lumpy hand closes around his throat!

REVEREND NORRIS  
Aaaaarghhh!!!

Diello - the Plasticine figurine, now life-size - drags Reverend Norris off his feet and across the room. Reverend Norris kicks and struggles as Diello hauls him through the doorway onto...

EXT. BOROVNIA CASTLE COURTYARD - DAY

. . . a scaffold in the town square of Borovnia. A medieval fantasy kingdom. NICHOLAS watches from a street corner. Reverend Norris is grabbed by two BURLY PLASTICINE GUARDS. They hold him down, his neck on a chopping block. Diello grabs a huge ax, swings it up above his head, and brings it crashing down onto... REVEREND NORRIS'S NECK!!!

CHOP TO:

INT. SANATORIUM/CORRIDOR - DAY

CRASH!... swing doors burst open. Pauline hurries into the hospital corridor. Honora follows behind her. Within sight of the dayroom, Pauline breaks into a run, nearly bowling a NURSE over.

HONORA  
Yvonne!

INT. SANATORIUM/DAY ROOM - DAY

Pauline rushes over to Juliet, who is seated by a window, knitting. They hug tightly.

JULIET  
I'm so happy to see you!

Honora hurries over.

HONORA  
It's best not to get too close. Juliet's still not a hundred percent. Hello, Juliet! We've bought you some fruit.

JULIET  
Thank you so much!

Juliet sits back in her chair. She holds Pauline's hand. Honora admires Juliet's knitting - a red cardigan.

HONORA  
That's coming along well!

JULIET  
(Pleased)  
I'm the Matron's favourite patient and she's shown me her special stitch!

PAULINE  
I love the colour!

Juliet smiles at Pauline.

JULIET  
It's for you.

Pauline squeezes Juliet's hand.

INT.JULIET'S ROOM - DAY

Honora is looking at some mail on a small table. Pauline is sitting at Juliet's bedside.

HONORA

Goodness me! What a lot of letters. Are your parents enjoying their trip? Oh... there's a couple of unopened ones, dear.

JULIET

(Sarcastically)  
I'm saving them for a rainy day.

Honora gives her a sympathetic look.

HONORA

I know it's hard for you being in here, but it is for the good of your health.

JULIET

(Bitterly)  
They sent me off to the Bahamas "for the good of my health." They sent me to the Bay of bloody Islands "for the good of my health."

Honora looks startled at the outburst.

JULIET

I'm sorry, Mrs. Rieper. I'm feeling quite fatigued.

HONORA

We don't want to tire you out, dear.

Honora stands and picks up her handbag. Pauline stands and Juliet grabs her hand.

JULIET

Can't you stay a bit longer, Paul?

Pauline looks at Honora.

HONORA

We've got a tram to catch, Yvonne.

Pauline hugs Juliet and reluctantly takes her leave.

CUT TO:

INT. RIEPERS' HOUSE/PAULINE'S SLEEPOUT - EVENING

CLOSE-UP... Plasticine figure of Nicholas. John's hand comes into SHOT and picks the model up. Pauline looks on anxiously... the face of Nicholas bears more than a passing resemblance to John, but he doesn't seem to notice.

JOHN

This is quite something... you're damn clever.

Pauline beams.

JOHN

So... Deborah is married to Charles, and this chap Nicholas... is her tennis instructor?

PAULINE

Yes, but there's nothing between them. Deborah would never go for a commoner. Nicholas has got his eye on Gina, an amazingly beautiful gypsy.

She gestures to a Plasticine GINA figure that is sitting on the shelf.

JOHN

Looks like you, Yvonne.

Pauline beams.

PAULINE

Juliet made it!

John smiles.

JOHN

This is really quite incredible. I bet you girls know the entire royal lineage for the last five centuries.

PAULINE

Oh, yes! It's all worked out!

John returns Nicholas to the shelf, placing him amidst whole family of beautifully sculpted Plasticine figures. Pauline self-consciously returns to her sculpting, aware that John is watching her keenly.

EXT. SANATORIUM/GARDEN - DAY

Pauline is sitting cross-legged at the foot of Juliet's bed.

PAULINE

(Whispers)  
You'll never guess what's happened!!

JULIET

What??

PAULINE

John has fallen in love with me!

JULIET

That idiot boarder?

Pauline beams.

JULIET

How do you know? Did he tell you?

PAULINE

Well... no. But it's so obvious.

Pauline giggles. Juliet turns away.

JULIET  
(Sullen)  
Is that why you haven't replied to my last  
letter?

Pauline's smile disappears.

PAULINE  
No, silly. I'm just teasing. He's only a  
stupid boy!

CUT TO:

INT. RIEPERS' HOUSE/PAULINE'S SLEEPOUT - NIGHT

Pauline is lying in bed asleep. Her door opens and John stands  
tentatively in the door way. He is wearing stripey pyjamas.

JOHN  
(Loud whisper)  
Yvonne!

Pauline sits up, groggily flicking on a bedside light.

PAULINE  
Whaddya want?

John puts his fingers to his lips to shush her.

JOHN  
(Whispers)  
I can't sleep... can I borrow a book?

PAULINE  
(Whispers)  
Shut the door.

John tiptoes across to the bookshelf He pulls a book out...  
"Girls' Own Annual 1951."

JOHN  
This looks interesting.

Pauline gives him a dubious look from her bed. John stands  
shivering, flicking through the annual.

JOHN  
These knitting patterns look damn  
complicated. Have you tried the tea cosy?

Pauline shakes her head and looks on as John continues to thumb  
awkwardly through the book, his shivers increasing. He glances  
at Pauline nervously.

JOHN  
It's damn cold, isn't it? Do you think I  
could hop into bed for a moment... just to  
warm up? My feet are like iceblocks.

PAULINE  
You should have worn your slippers.

JOHN

Come on, Yvonne, I'll catch me death!

Pauline rolls to one side.

PAULINE

Just for a minute.

John climbs into bed beside Pauline and pulls the blankets up around his chin.

CUT TO:

EXT. RIEPERS' HOUSE - NIGHT

Midnight at 31 Gloucester St. All the lights are off.

PAULINE

(Diary V.O.)

To think that so much could happen in so little time, caused by so few. A terrible tragedy has occurred...

INT. RIEPERS' HOUSE/PAULINE'S SLEEPOUT - NIGHT

Pauline is lying in bed. The lights are off.

PAULINE

(Theatrical voice)

"Now, gels... it isn't ooo, it's eee," and she goes... "eeeeee" as if someone is jabbing a pin into her! Silly old trout!

PULL OUT during Pauline's V.O.... to reveal John lying in bed beside her. He cuddles up to her.

JOHN

I love you, Yvonne.

Pauline continues, oblivious to his attentions.

PAULINE

And then in history, we've got this senile old bat, who goes...

(Squawky voice)

"And Charles the Second met Nell Gwynn aboard a boat and he was a prince and she was a pretty young thing and these things do happen..."

(Normal voice)

God! It's no wonder I don't excel in history!

JOHN

Do you love me as much as I love you?

PAULINE

Of course, my darling Nicholas.

John can't contain himself... he starts pressing himself against her body.

JOHN

(Panting)

My... my name's John.

Pauline lies on her back, not responding to his caresses.

PAULINE

I like Nicholas much better!

John climbs on top of Pauline.

JOHN

You can call me anything you like...

John fumbles around beneath the sheets.

PAULINE

What are you doing?

JOHN

Nothing...

SUDDENLY! The outside light flicks on. Sound of footsteps stamping down the path. THE DOOR OPENS!

PAULINE

Bloody hell!

John desperately tries to conceal himself beneath the bedcovers as... The light flicks on... Herbert stands in the doorway. He surveys the situation with a grim expression. John rolls out of bed and staggers toward the door fumbling with his pyjama cord.

HERBERT

Go to the house.

John scuttles out of the sleepout. Pauline lies still in bed, peering at her father.

HERBERT

(Upset)

You have broken my heart, Yvonne.

Herbert turns and leaves the room. Pauline stares at the ceiling.

PAULINE

(Diary V.O.)

I lay there mesmerised. It was just too frightful to believe...

CUT TO:

INT. RIEPERS' HOUSE/DINING ROOM - MORNING BREAKFAST...

A plate of Weetbix bangs down on the table in front of Pauline. Milk sloshes over the side of the bowl. Honora looks thunderous and stomps off.

PAULINE

(Diary V.O.)

When I got up I found Father had told Mother...

CAMERA PULLS BACK to reveal Steve, Ross, a new boarder, LAURIE,

and Herbert seated around the table. The boarders are clearly oblivious to the tense family vibes.

LAURIE

Coming to Lancaster Park on Saturday, Mr. Rieper?

Herbert shakes his head, sullenly. Wendy hurries into the room, grabs a piece of toast, pulling on a coat.

WENDY

Where's John? He said he'd walk with me.

Honora stands in the doorway.

HONORA

John's no longer staying here.

Wendy looks surprised.

LAURIE

Shot through, this morning... said his old Mum had taken sick.

INT. RIEPFERS' HOUSE/KITCHEN - MORNING

Pauline is washing dishes, up to her elbows in soapy water. Behind her Honora tidies up, glowering at her daughter.

PAULINE

(Diary V.O.)

I had a nasty foreboding feeling at first, but now I realise my crime was too frightful for an ordinary lecture.

HONORA

(Angry)

From now on, you're sleeping in the house, where we can keep an eye on you.

Pauline bangs a dish into the rack.

HONORA

(Angry)

If you think for one minute that your father and I will tolerate this sort of behaviour, you've got another thing coming! You're only 14!!! You're a child! What on earth's the matter with you, Yvonne? You know what can happen with boys... Don't you have any self-respect?

Honora sighs.

PAULINE

Can I go now?

Honora grabs Pauline by the shoulders.

HONORA

You think you're such a clever little madam! You had your father in tears last night!

Pauline flinches.

HONORA

My God, what a disgrace you are! You shame me, you shame the family. You're nothing but a cheap little tart!

PAULINE

Well, I guess I take after you then!

Honora whirls around and slaps Pauline on the cheek.

PAULINE

You ran off with Dad when you were only Nana Parker told me!

Honora steps back.

HONORA

(Softly)  
You're going to be late.

Pauline triumphantly walks past her mother. Honora barely reacts as Pauline hurries out. CUT TO: EXT. RIEPERS' HOUSE - NIGHT Midnight at 31 Gloucester St. All lights are off.

PAULINE

(Diary V.O.)  
I am terribly cut up. I miss Nicholas terrifically. Mother thinks I will have nothing more to do with him, but little she knows...

The front door quietly opens and Pauline sneaks out. Pauline pedals her bicycle furiously along dark streets.

EXT. BOARDING HOUSE - NIGHT

Pauline climbs up a fire escape. John comes out onto the balcony and hugs her.

PAULINE

(Diary V.O.)  
Nicholas was pleased that I was so early.

John and Pauline disappear into his room... WIDE SHOT of the house, as Pauline's V.O. continues...

PAULINE

(Diary V.O.)  
We sat around and talked for an hour and then went to bed. I declined the invitation at first, but he became very masterful and I had no option. I discovered that I had not lost my virginity on Thursday night. However, there is no doubt whatsoever that I have now...

CRASH CUT TO:

INT. BOARDING HOUSE/JOHN'S BEDROOM - NIGHT

Pauline is lying on the bed, with John thrusting away on top of her. John grunts and groans... Pauline remains unmoved and uninvolved.

DISSOLVE TO:

EXT. BOROVNIA - DAY

The noonday sun glows in the sky. Pauline opens her eyes... she is lying in a field of the most amazingly colourful flowers. She stands and looks around her with amazement. She smiles happily. On one side are fantasy cottages with crooked chimneys and thatched roofs... on the other tower the walls of Borovnia Castle. Music comes wafting out of the castle gates... Mario Lanza singing "Funiculi, Funicula." Pauline walks through the gates, beneath the portcullis, and into...

EXT. BOROVNIA CASTLE COURTYARD - DAY

. . . the courtyard. A fête is in progress. The courtyard is full of PLASTICINE PEOPLE, laughing and singing amidst stalls and sideshows. Pauline pushes her way through the crowd. A Plasticine finger taps her shoulder... she spins around and gasps!

PAULINE  
Charles!

The PLASTICINE KING smiles.

CHARLES  
(James Mason voice)  
Hello, Gina... great to see you here!

He turns away. Pauline scans the crowd. She gets a fleeting glimpse of the back of a ROBED WOMAN.

PAULINE  
(Calling)  
Deborah!

Deborah does not hear, and Pauline desperately pushes between Plasticine people to try and reach her. A blur of Plasticine faces slide past...

CRASH CUT TO:

INT. BOARDING HOUSE/JOHN'S BEDROOM

CLOSE-UP... John's sweaty face, still grunting furiously.

CRASH CUT TO:

EXT. BOROVNIA CASTLE COURTYARD - DAY

Pauline finds herself pulled into the arms of a fiercelooking PLASTICINE KNIGHT.

PAULINE  
(Breathless)  
Diello!

DIELLO

(Orson Welles voice)  
Careful, Gina. . . we almost lost you!

Diello suddenly steps back, draws his sword and expertly runs a passing PEASANT through. He sweeps his hat off and bows at Pauline.

DIELLO  
(Orson Welles voice)  
For you, my lady!

Pauline beams. Her eye is again caught by Deborah's Plasticine figure across the crowd... her back is still turned.

PAULINE  
Deborah!

Deborah slowly turns around... she has a human face - Juliet! Tears of joy trickle down Pauline's cheeks. Juliet is laughing and smiling, looking beautiful. Diello gently wipes Pauline's tears.

DIELLO  
(Orson Welles voice)  
You're crying, Gina... don't be sad.

Another Plasticine arm tugs at Pauline's shoulder... she turns and looks straight at the figure of... NICHOLAS!

NICHOLAS  
(John's voice)  
Yvonne!

QUICK CUTS... Nicholas's Plasticine face... John's face in the bedroom... Nicholas... John... Nicholas...

CRASH CUT TO:

INT. BOARDING HOUSE/JOHN'S ROOM - NIGHT

CLOSE-UP... John's face looming over Pauline.

JOHN  
Yvonne!

Pauline is lying on the bed beneath him. She looks at him with glazed eyes. She pushes John away and sits up in bed.

JOHN  
(Worried)  
I didn't hurt you, did I?

Pauline jumps out of bed and starts to dress.

PAULINE  
I've got to go home.

John jumps out of bed and wraps his arms around her.

JOHN  
I love you so much.

MOVE IN... on Pauline's emotionless face.

CUT TO:

INT. SANATORIUM/CORRIDOR - DAY

Pauline is hurrying down the sanatorium corridor... she breaks into a run.

INT. SANATORIUM/JULIET'S ROOM - DAY

Juliet is sitting by her bed, fully clothed. Her suitcases are packed and lie on the bed. Pauline runs into the room. Juliet stands and they embrace hugging each other tightly. Henry enters the room and frowns at the sight of the girls hugging. Juliet reaches out for Henry and pulls him into the embrace. He looks decidedly ill at ease as Pauline's black hair nuzzles against his neck.

EXT. STREETS - DAY

TRACKING BACK... as the Hulmes' car drives toward CAMERA. Pauline's V.O. starts, reading her poem "The Ones That I Worship":

PAULINE  
(Poem V.O.)  
There are living among two dutiful  
daughters.

INT. HULMES' CAR - DAY

Pauline and Juliet are sitting together in the back seat.

PAULINE  
(Poem V.O.)  
Of a man who possesses two beautiful  
daughters,

Henry adjusts the rearview mirror and catches sight of their clasped hands.

PAULINE  
(Poem V.O.)  
You cannot know nor yet try to guess,/The  
sweet soothingness of their caress,

Henry's steely gaze in the rearview mirror. The poem continues over a visual montage:

EXT. ILAM DRIVEWAY - DAY

The Hulmes' car pulls up outside Ilam.

PAULINE  
(Poem V.O.)  
The outstanding genius of this pair is  
understood by few,/They are so rare. . .

Hilda emerges out of the house. Juliet gives her a big hug.

JULIET  
Mummy!

HILDA  
Darling! Welcome home!

EXT. STREET - DAY

Pauline and Juliet sitting in a tram as it crawls along slowly. John is running alongside, waving and calling, trying to get Pauline's attention. He is clearly pleading with her, but to no avail.

JOHN  
Yvonne! Stop! I still love you!

PAULINE  
(Poem V.O.)  
Compared with these two, every man is a  
fool,/The world is most honoured that they  
should deign to rule,/And I worship the  
power of these lovely two,/ With that  
adoring love known to so few...

Pauline looks knowingly at Juliet, then down to John, hurrying along the street.

MATCH CUT TO:

EXT. BOROVNIA CASTLE GATES - DAY

The Plasticine figure of Nicholas, hurrying down the passage toward the castle gates. In an alcove beside the gate, the Plasticine figure of Diello is lurking in the shadows, dagger in hand. Beside him is the rope winch that operates the portcullis. Footsteps approach... Diello presses himself back into the corner... Nicholas walks briskly. As he nears the portcullis, he spies something twinkling on the ground. LOW ANGLE... Nicholas stops, looks down. Directly above him are the jagged teeth of the portcullis. He reaches down... for a silver ring, set with a small pink stone. It is lying on the ground, as if dropped by somebody. SUDDENLY! Diello slashes the rope with his dagger. Before Nicholas can react, the portcullis crashes down on him. His Plasticine body is crushed. Nicholas's twitching fingers release the brooch. It falls to the ground and breaks. The pink stone pops out of its setting, rolls down the path and comes to rest by Pauline's and Juliet's feet. Juliet picks up the pink stone. She holds it up and it twinkles in the sunlight.

PAULINE  
(Poem V.O.)  
'Tis indeed a miracle, one must feel, That  
two such heavenly creatures are real,

DISSOLVE TO:

INT. ILAM/BATH ROOM - NIGHT

CLOSE-UP... Pauline's face, staring intently ahead.

PAULINE  
(Poem V.O.)  
Hatred burning bright in the brown eyes  
with enemies for fuel,

CLOSE-UP... Juliet's face, staring intently ahead.

PAULINE  
(Poem V.O.)  
Icy scorn glitters in the gray eyes,  
contemptuous and cruel, Why are men such  
fools they will not realise,

PULL OUT... to show Pauline and Juliet lying in opposite ends  
of a hot, steaming bath, staring at each other.

PAULINE  
(Poem V.O.)  
The wisdom that is hidden behind those  
strange eyes.

INT. ILAM/JULIET'S BEDROOM - NIGHT

POEM CONTINUES AS... Pauline and Juliet... sleeping in each  
other's arms in bed.

PAULINE  
(Poem V.O.)  
And these wonderful people are you and I.

FAST TRACK IN... to the bedroom door. Henry is silently  
observing the two sleeping girls, his face stoney. Sound of a  
distant thunderclap...

CUT TO:

INT. RIEPERS'HOUSE/HALLWAY - NIGHT

Henry is standing on the Riepers' doorstep. Lightning flashes  
light up his face like something out of a gothic horror.

HENRY  
Mrs. Rieper... may I come in?

Honora is standing, holding the door open, looking rather  
surprised at the unexpected visitor.

HONORA  
(Surprised)  
Yes, of course.

INT. RIEPERS' HOUSE/LOUNGE - NIGHT

Henry and Honora are sitting in the lounge. Henry looking  
rather uncomfortable on the edge of a shabby armchair. Herbert  
is at a drinks cabinet unscrewing the top off a bottle.

HENRY  
Your daughter's... an imaginative and a  
spirited girl

HONORA  
If she's spending too much time at your  
house, you only need to say. All those  
nights she spends over - she's assured us  
that you don't mind...

HENRY

It's rather more complicated than that. Since Mrs. Hulme and I have returned home, Juliet has been behaving in a rather disturbed manner... surliness, short temper... general irritability -most uncharacteristic.

Herbert is pouring a drink.

HERBERT

Sure I can't tempt you to a nice sherry, Dr. Hulme?

HENRY

No, thank you. The thing is...

HONORA

Yvonne hasn't been herself, either. Locking herself away in her room... endlessly writing.

Herbert sits down next to Honora, glass of sherry in hand.

HENRY

My wife and I feel the friendship is... unhealthy.

HERBERT

No arguments there, Dr. Hulme! All that time inside working on those novels of theirs. They don't get fresh air or exercise!

Honora frowns at Henry.

HONORA

(Concerned)

I'm not sure what you mean, Dr. Hulme.

Henry pauses for a moment.

HENRY

Your daughter appears to have formed a rather... unwholesome attachment to Juliet.

HONORA

(Worried)

What's she done???

HENRY

She hasn't done anything... it's the intensity of the friendship that concerns me. I think we should avert trouble before it starts.

Henry hands a business card to Honora.

HENRY

Dr. Bennett is a very good friend. He's a general physician, but has some expertise in child psychology. If Pauline is indeed developing in a rather... er... wayward fashion, Dr. Bennett is the ideal man to

set her back on track.

CUT TO:

INT. DR. BENNETT'S SURGERY - DAY

Pauline is slouched in a chair, looking very sullen.

DR. BENNETT (O.S.)  
What about your studies... are you enjoying  
school?

DR. BENNETT is seated behind his desk. Pauline is silent. She  
looks at the ceiling. Honora is sitting next to Pauline.

DR. BENNETT  
Are you happy at home? Pauline is silent.

HONORA  
Answer Dr. Bennett, Yvonne.

Pauline remains silent.

HONORA  
(Annoyed)  
Yvonne!

DR. BENNETT  
Mrs. Rieper... perhaps you wouldn't mind  
waiting outside.

Honora leaves the room.

DR. BENNETT  
Do you like your mother?

Pauline hesitates for a moment.

PAULINE  
No.

DR. BENNETT  
And why is that?

PAULINE  
She nags me.

DR. BENNETT  
And that's why you like to stay with the  
Hulmes?

Pauline looks wary. She doesn't answer.

DR. BENNETT  
Or is it because you want to be with  
Juliet?

No answer.

DR. BENNETT  
Do you... like girls?

PAULINE

No.

DR. BENNETT  
Why not?

PAULINE  
They're silly.

DR. BENNETT  
But Juliet's not silly?

PAULINE  
(Emphatic)  
No!

DR. BENNETT  
Yvonne... there's nothing wrong with having  
a close friend, but sometimes things can  
get... too friendly. Such associations can  
lead to trouble. It isn't good to have just  
one friend... my wife and I have several  
friend and we enjoy seeing them on a  
regular basis, and it's all perfectly  
healthy. Perhaps you could think about  
spending time with... boys

Dr. Bennett stops in mid-sentence, a look of surprise face. He looks down at his chest... A red bloodstain is slowly spreading across his shirt. Dr. Bennett twitches slightly as the blade of a sword work its way out of his chest! Pauline's face lights up as... Diello rises up behind Dr. Bennett.

DIELLO  
(Orson Welles voice)  
Bloody fool!

CRASH CUT TO:

INT. DR. BENNETT'S WAITING ROOM - DAY

The surgery door opens and Pauline steps out, looking elated. Honora looks up from her chair. Dr. Bennett appears in the doorway behind Pauline. He casts a wary glance in her direction.

DR. BENNETT  
Mrs. Rieper...

Honora bustles in, and Dr. Bennett closes the door. Pauline sits down, folds her arms and stares blankly at a COUPLE OF SICK PATIENTS.

INT. DR. BENNETT'S SURGERY - DAY

CLOSE-UP... Dr. Bennett's mouth.

DR. BENNETT  
Homosexuality...

Honora looks horrified.

DR. BENNETT  
I agree, Mrs. Rieper, it's not a pleasant

word. But let us not panic unduly. This condition is often a passing phase with girls of Yvonne's age.

HONORA

But she's always been such a normal, happy child.

DR. BENNETT

It can strike at any time, and adolescents are particularly vulnerable.

HONORA

But what about the vomiting? She's lost a lot of weight...

Dr. Bennett shrugs.

DR. BENNETT

Physically, I can find nothing wrong. I've checked for TB and she's clear. I can only attribute her weight loss to her mental disorder.

HONORA

(Shocked)  
Oh...

DR. BENNETT

Look, Mrs. Rieper... try not to worry too much. Yvonne's young and strong, and she's got a loving family behind her. Chances are she'll grow out of it. If not... well, medical science is progressing in leaps and bounds. There could be a breakthrough at any time!

INT. RIEPERS' HOUSE/HALLWAY - NIGHT

SLOW TRACKING... down the hallway corridor. As the CAMERA passes doorways, we see the Riepers' family routine... Honora in the kitchen. Herbert wanders by and goes through the adjoining door into the lounge. He sits down and opens the paper. Wendy is attempting to t the fire. The family are chatting to each other, but we do not hear their conversation because... .. we are listening to Pauline's V.O.

PAULINE

(Diary V.O.)  
Mother woke me this morning and started lecturing me before I was properly awake, which I thought was somewhat unfair. She has brought up the worst possible threat now. She said that if my health did not prove I could never see the Hulmes again. The thought is too dreadful. Life would be unbearable without Deborah...

CAMERA CRANES UP... through the ceiling and into...

INT. RIEPERS' HOUSE/PAULINE'S BEDROOM - NIGHT

. . . Pauline's bedroom. The room is filled with the sad

strains of "E Lucevan le Stelle," an aria from Puccini's Tosca that is booming out from Pauline's portable record player. CAMERA CRANES UP past the foot of the bed to reveal Pauline lying on her back, looking very morose. TRACK IN TO her intense face as her V.O. continues...

PAULINE

(Diary V.O.)

I wish I could die. This is not an idle or temporary impulse. I have decided over the last two or three weeks that it would be the best thing that could happen together, and the thought of death is not fearsome.

CUT TO:

INT. RIEPERS' HOUSE/LOUNGE - CHRISTMAS DAY 1953

CLOSE-UP... a Christmas present is torn open... followed by several more, in quick cuts. Typical 1953 presents. Honora, Herbert, Wendy and Pauline are sitting on the floor, amidst presents and discarded wrapping paper. Grandma Parker is sitting in a chair. Herbert waves a pair of new socks around. The family laughing and talking. Pauline is not participating. She is leaning back, looking morose. Honora looks at her with concern.

HONORA

(Concerned)

Is it hurting, dear?

Pauline looks blank.

HONORA

Your leg... have you got pain?

Pauline shakes her head. She rips open a present... a new diary.

INT. RIEPERS' HOUSE/PAULINE'S BEDROOM - NIGHT

CLOSE-UP of the Jan. 1st page. Pauline's pen starts to write...

PAULINE

(Diary V.O.)

My New Year's resolution is a far more selfish one than last year, so there is more probability of my keeping it. It is to make my motto: "Eat, drink and be merry, for tomorrow you may be dead."

Pauline looks up from her diary as the CAMERA RUSHES IN toward her face.

INT. SCHOOL CORRIDOR - MORNING

TRACKING with Pauline as she walks down the corridor past classmates, head down, shoulders hunched.

EXT. CRANMER SQUARE/SCHOOL - DAY

A PHOTOGRAPHER is peering through his camera in Cranmer Square. The 33 girls of 4A are posing for their class photo. They are

giggling and joking. Pauline is perched in the top right corner and is sullen.

PHOTOGRAPHER  
Ready... smile!

Pauline bows her head. CLICK!

CUT TO:

THE BLACK & WHITE PHOTOGRAPH. PULL OUT from Pauline's bowed head to the full shot of the smiling class.

CUT TO:

INT. RIEPERS' HOUSE/PAULINE'S BEDROOM - DAY

Pauline strolls into her bedroom and drops her school bag down. She plucks out an opera record to play on her radiogram. Honora walks in, waving a letter.

HONORA  
This arrived today, Yvonne...

Pauline looks at her mother with distaste.

PAULINE  
My name is Gina!

HONORA  
It's a letter from the school... from Miss Stewart.

PAULINE  
What does old Stew want?

HONORA  
She says the standard of your work is slipping. At this rate she doesn't think you'll get School Certificate.

PAULINE  
Who cares!

HONORA  
I care... your father cares... we want you to have a good education.

PAULINE  
I'm educating myself!

HONORA  
You're failing English... you used to be top of the class

PAULINE  
I'm doing my own writing!

Honora snatches up an exercise book from a large pile.

HONORA  
These stories are not going to get you School Certificate! You don't seriously

think anyone's going to publish them?

PAULINE  
(Scornful)  
What do you know? You wouldn't know the first thing about writing. You're the most ignorant person I've ever met!

Honora is very angry.

HONORA  
You're rude... rude and insolent! I don't see why I should keep a horrid child like you at school a minute longer.

PAULINE  
(Shouting)  
I don't wanna be in bloody school!

HONORA  
(Shouting)  
All right! You go out there and get a job and you damn well pay your own way!

Honora storms out of the room and slams the door.

INT. DIGBY'S TYPING SCHOOL - DAY

OPEN ON... SIGN ON DOOR: "Digby's Commercial College" Pauline sits amongst rows of young ladies, typing. MISS DIGBY patrols the aisles. Pauline looks bored and morose as she stabs dejectedly at the keys.

INT. ILAM BATHROOM - NIGHT

Pauline and Juliet are lying in a steaming bath - facing each other from opposite ends. Pauline is very upset.

PAULINE  
I think I'm going crazy.

JULIET  
No, you're not, Gina - it's everybody else who is bonkers!

PAULINE  
Let's go overseas...

JULIET  
You mean travel by ourselves?

Pauline nods.

JULIET  
Where shall we go? Not the Bahamas; it's bloody awful!

A few moments of silence as the girls contemplate.

JULIET  
(Excited)  
Of course! It's so obvious!

CUT TO:

INT. ILAM/CORRIDOR - NIGHT

Henry is walking down the corridor in his dressing gown, carrying a glass of milk. He pauses as he overhears giggles and splashes coming from the bathroom. He puts his ear to the door...

JULIET (O.S.)

I know... I'll lean back and put my hair on my shoulders - then I'll look just like Veronica Lake!

Sound of a camera clicking.

PAULINE (O.S.)

Stay still or they'll be blurry...

JULIET (O.S.)

Hurry up! I'm freezing!

PAULINE (O.S.)

Just a couple more...

JULIET (O.S.)

I know, I'll lean forward and show more cleavage!

Henry frowns. Sounds of a camera clicking.

INT. ILAM/HILDA'S BEDROOM - NIGHT

Hilda is preparing for bed. Henry opens the door and enters.

HENRY

Those girls are up to something in the bathroom! I think they're taking photographs of each other!

HILDA

Just leave them alone, Henry.

HENRY

I'm prepared to tolerate that Rieper girl's presence but I will not stand for any... hanky-panky.

HILDA

I'm sure it's all perfectly innocent.

INT. ILAM/LOUNGE - NIGHT

TRACKING ALONG... a mantelpiece of knickknacks. Juliet's hand grabs three pieces. Pauline and Juliet hurry around the darkened lounge, lifting various bits of silver and china. They are dressed their nighties.

PAULINE

(Whispers)

I'm sure they'll notice things missing.

JULIET

(Whispers)  
They'll blame the bloody housekeeper. She  
nicks stuff all the times!

INT. ILAM/JULIET'S BEDROOM - NIGHT

Pauline and Juliet are lying in Juliet's bed, their booty  
spread around them.

JULIET  
This lot's got to be worth 50 quid!

PAULINE  
I can try my father's safe. I'm sure I can  
get the keys to his office.

JULIET  
That's great! We'll have the fare in no  
time!

RIEPERS' HOUSE - DAWN Sunrise over 31 Gloucester St.

INT. RIEPERS' HOUSE/KITCHEN/DINING ROOM/LAUNDRY - MORNING

SERIES OF VERY QUICK SHOTS... Pauline doing housework: sweeping  
floors, ironing, hanging washing, folding, dusting, cleaning  
bath...

PAULINE  
(Diary V.O.)  
I rose at 5:30 this morning and did  
housework before 8 o'clock, including  
taking Wendy her breakfast in bed. I feel  
very pleased with myself on the whole and  
also the future.

Pauline spins around and stares straight into the CAMERA.

PAULINE  
(Diary V.O.)  
We are so brilliantly clever.

ILAM GROUNDS - DAY WHACK! A tennis ball is hit by a racquet.  
Hilda and Walter Perry are playing mixed doubles on the court  
laid out in the Ilam grounds, behind the house. SUPER: "Two  
Weeks Later" It's a sunny, festive afternoon. Picnic blankets  
are laid out around the tennis court. Tables of food and  
colourful awnings have been erected around the lawn. Henry is  
chatting to some friends beside the tennis courts. Thirty cars  
are filling the drive in front of the house. People are  
wandering around, admiring the gardens. Dr. Bennett and his  
wife, PEARL, are strolling along the edge of the river.  
SUDDENLY... SPLASH!!!... Dr. Bennett and Pearl are drenched in  
a shower of water as a large rock lands in the river beside  
them.

CUT TO:

Pauline and Juliet in the bushes across the river from the  
Bennetts. Juliet is peering through the foliage. Pauline has  
just clearly hurled the rock.

JULIET

Direct hit! Gave his trousers a good soaking! Everyone will think he's peed himself!

They dissolve into giggles.

CUT BACK:

To the Bennetts... and some other GUESTS as they hear the sound of giggling and rustling leaves.

CUT TO:

Pauline and Juliet strolling through the thick undergrowth, eating bunches of grapes and drinking straight from a sherry decanter.

JULIET  
(Mouth full)  
Bloody Bill's sniffing around Mummy something chronic.

They pause by a tree, with a clear view across the river to Hilda and Walter playing tennis.

PAULINE  
I thought he was supposed to be terribly ill.

JULIET  
(Sarcastic)  
That was what we were led to believe...

INSERT SCENE:

INT. ILAM/DINING ROOM - NIGHT

Henry, Hilda, Jonathon and Juliet are having an evening meal.

HILDA  
Henry... I'm terribly worried about Bill Perry. He's just had a spell in hospital and has nowhere to convalesce.

HENRY  
No?

HILDA  
I've offered him the flat... he really shouldn't be left by himself... not in his condition.

Juliet is eating, quietly watching her parents.

JULIET (V.O.)  
I was looking forward to the ambulance arriving...

CUT TO:

EXT. ILAM DRIVEWAY - DAY

An ambulance is parked outside the house, light flashing.

Walter Perry is lifted out on a stretcher, looking terribly ill... croaking and gasping.

JULIET (V.O.)  
There's something desperately exciting  
about bodies on stretchers...  
(Regretfully)  
But it wasn't like that at all!

CUT TO:

SAME SCENE - BUT:

No ambulance or stretchers... Walter hops out of a cab, looking fit and healthy. Hilda steps out of the house, followed by Juliet.

HILDA  
Bill! I hope the trip didn't tire you.

WALTER  
Not in the least!  
(To Juliet)  
Hello!  
(Looks at house)  
What a splendid place!

INT. ILAM/WALTER'S FLAT - DAY

Hilda and Walter stroll into the flat.

HILDA  
It used to be the servants' quarters, but  
it's very comfortable.

WALTER  
Oh, corker!

Hilda and Walter wander into another room... Henry struggles through the front door carrying Walter's cases.

CUT TO:

EXT. ILAM GROUNDS - DAY (SCENE CONTINUES)

Pauline and Juliet are finishing their grapes as they watch Hilda and Walter on the tennis court.

JULIET  
Poor Mother was completely taken in.

PAULINE  
Do you think Bloody Bill's trying to get  
into her draws?

JULIET  
Too right... but he doesn't have a show!  
Nobody gets into Mother's draws except  
Daddy!

They watch as Henry scampers across the lawn after the tennis ball.

PAULINE  
(Quietly)  
Poor Father...

JULIET  
(Comforting)  
Don't worry, Gina! Mummy and Daddy love  
each other.

CUT TO:

INT. RIEPERS' MOUSE/BATHROOM NIGHT

Pauline is lying in the bath, writing in her exercise book. She turns the page and calls out.

PAULINE  
Just washing my hair now, Laurie. Won't be  
a moment.

INT. RIEPERS' HOUSE/CORRIDOR NIGHT

Laurie is seated outside the bathroom door. He is dressed in a bathrobe, and has a new change of clothes on his lap. Honora is walking past with an armful of washing.

HONORA  
Is she still in there?

INT. RIEPERS' HOUSE/BATHROOM NIGHT

There is knocking at the door...

HONORA (O.S.)  
Pauline... Come on, you've had enough time.

Pauline sighs.

INT. RIEPERS' HOUSE/CORRIDOR - NIGHT

Honora knocks harder.

PAULINE (O.S.)  
(Facetious)  
Yes, yes, yes!

HONORA  
(Angry)  
You open up this door right now!

Sound of Pauline getting out of the bathwater.

PAULINE (O.S.)  
(Angry)  
I'm bloody dressing as fast as I can, for  
God's sake!

HONORA  
(Angry)  
Open this door!

The door opens and Pauline strolls out, a towel around her. Honora starts berating her. However, we only hear Pauline's

V.O. as Honora follows her down the corridor.

PAULINE  
(Diary V.O.)  
Mother gave me a fearful along the usual  
strain.

Pauline pauses by her bedroom door as Honora continues talking to her. CLOSE UP... Honora talking to Pauline, soundlessly.

PAULINE  
(Diary V.O.)  
I rang Deborah immediately as I had to tell  
someone sympathetic how I loathed Mother.

EXT. ILAM HOUSE - NIGHT

Ilam at night. All the lights are off.

INT. ILAM/CORRIDOR NIGHT

CREEPING POV... down the CORRIDOR. TILT UP to reveal... Juliet, listening intently to coming from behind a bedroom door. SUPER: "23rd April 1954" Juliet's hand reaches for the door handle.

INT. ILAM/WALTER PERRY'S BEDROOM - NIGHT

The bedroom door flies open... Juliet quickly flicks on the light. ZIP PAN AROUND TO... Hilda and Walter sitting bolt upright in bed! A tray of tea sits on a bedside table.

JULIET  
The balloon has gone up!

HILDA  
What on Earth are you talking about? Mr.  
Perry is ill... I've brought him a cup of  
tea.

WALTER  
Would you like one, Juliet?

JULIET  
Don't try and fob me off! It's going to  
cost you a hundred pounds, or I'm blabbing  
to Daddy!

Hilda looks at Walter, appalled. She looks Juliet square in the eye.

HILDA  
Mr. Perry and I are in love, Juliet.

Juliet's eyes widen at this unexpected confession.

WALTER  
Hilda!

HILDA  
Your father knows about us. Until other  
arrangements can be made, we've decided to  
live as a threesome.

Juliet looks confused. Tears spring to her eyes.

JULIET

(Angry)

I don't care what you do! Pauline and I are going to Hollywood. They're desperately keen to sign us up. We're going to be film stars!

HILDA

What are you talking about?

JULIET

(Yelling)

It's all arranged... we don't need your bloody hundred pounds anyway, so stick it up your bottom!

Juliet turns and leaves, slamming the door. Hilda puts her head in her hands.

CUT TO:

EXT. STREET - MORNING

TRACKING BACK... Pauline is furiously cycling through rain and wind.

PAULINE

(Diary V.O.)

Deborah told me the stupendous news! I'm going out to Ilam as we have much to talk over.

INT. ILAM/HALLWAY - MORNING

Pauline pushes the front door open and steps inside. All is quiet in the house. Rain is pelting down outside.

PAULINE

(Calling out)

Hello?

No reply... Pauline goes up the stairs.

INT. ILAM/JULIET'S BEDROOM - MORNING

Pauline enters the bedroom... Juliet is lying in bed, looking pale and upset.

PAULINE

(Diary V.O.)

Deborah was still in bed when I arrived.

Pauline rushes over to the bed. Juliet grabs her and hugs tightly. WHIZ PAN AROUND and FAST TRACK IN TO... Henry standing in the doorway.

PAULINE

(Diary V.O.)

Dr. Hulme asked us to come into the lounge to have a talk with him.

INT. ILAM/HALLWAY - MORNING

Juliet is wrapped in a blanket. Pauline has an arm around her shoulders as they walk toward the lounge. Hilda walks past and Juliet glares hatefully at her.

INT. ILAM/LOUNGE - MORNING

TRACK IN... to a CLOSE-UP of Henry, sitting in a big leather chair.

HENRY

Your mother and I are getting divorced.

Juliet is in shock. She clutches Pauline's hand. MOVE IN... to CLOSE-UP of Pauline.

PAULINE

(Diary V.O.)

The shock is too great to have penetrated my mind. It is so incredible. Poor Father. Dr. Hulme was absolutely kind and understanding...

Pauline's V.O. continues over... A conversation between Henry and the two girls. The large lounge at Ilam is dark and cold. The mood is bleak.

PAULINE

(Diary V.O.)

He said we must tell him everything about our going to America. He was both hopegiving and depressing. We talked for a long time and Deborah and I were near tears by the time it was over.

INT. ILAM/HALLWAY - MORNING

Pauline's V.O. continues over... Henry ushers Pauline and Juliet out of the lounge. He walks Pauline toward the front door.

PAULINE

(Diary V.O.)

What is to be the future now? We may all be going to Italy and dozens of other places, or not all. We none of us know where we are and a good deal depends on chance.

EXT. ILAM/DRIVEWAY - MORNING

Pauline's V.O. continues over... Pauline rides her bicycle down the drive in the rain. Dr. Hulme is standing at the door, watching her go... a stoney expression on his face.

PAULINE

(Diary V.O.)

Dr. Hulme is the noblest and most wonderful person I have ever known of.

Henry shuts the door.

INT. RIEPERS' HOUSE/PAULINE'S BEDROOM - NIGHT

Pauline's V.O. continues over... Pauline is lying in bed, writing in her diary.

PAULINE  
(Diary V.O.)  
One thing Deborah and I are sticking to:  
through everything, we sink or swim  
together.

INT. ILAM/JULIET'S BEDROOM - NIGHT

Juliet is propped up in bed, looking sick and pale. Hilda is sitting by the side of the bed. Henry stands at the foot of the bed, hands behind his back.

HENRY  
Your mother and I have talked things over  
and we've made some decisions... I am  
resigning from the university and will be  
taking up a position back in England.

Juliet looks horrified.

JULIET  
(Vehemently)  
But Daddy, you can't just leave me with  
Mother!

Hilda looks hurt.

HILDA  
We thought it best that you accompany your  
father. . .

JULIET  
(Worried)  
Is Gina coming, too?

HENRY  
(Annoyed)  
Of course not!

JULIET  
(Angry)  
I'm not going to England without Gina!

Hilda and Henry exchange an awkward glance.

HILDA  
You're not going to England, darling.

Juliet looks confused.

HENRY  
I'm leaving you in South Africa with Auntie  
Ina.

Juliet starts to tremble.

HILDA  
That chest of yours isn't getting any  
better. The warmer climate is just what you

need...

HENRY

For the good of your health.

Juliet opens her mouth and screams.

CRASH CUT TO:

INT. RIEPERS' HOUSE/PAULINE'S BEDROOM - NIGHT

Pauline is crouched on her bed, hugging her knees. She stares intensely ahead.

PAULINE

(Intense)

The Hulmes will look after me. They want me to live with them!

HONORA

Don't be so ridiculous. You're our daughter, you belong here with us.

PAULINE

I belong with Deborah! We're going to South Africa!

HONORA

You're not going anywhere. You're 15 years old!!

PAULINE

(Intense)

You have to let me go!

Honora stands and walks toward the door.

HONORA

We'll talk about this when you've calmed down.

Honora pauses at the door. Pauline is slowly rocking on the bed, staring at the wall. CLOSE-UP... Pauline's face as we hear her diary V.O.:

PAULINE

(Diary V.O.)

I felt thoroughly depressed and even quite seriously considered committing suicide. Life seems so much not worth the living, death such an easy way out.

HONORA

Love, you can still write to each other.

Honora softly touches Pauline's cheek. Pauline winces, averting her face. MOVE IN... to EXTREME CLOSE-UP of Pauline's eyes.

PAULINE

(Diary V.O.)

Anger against Mother boiled up inside me as it is she who is one of the main obstacle in my path. Suddenly a means of ridding

myself of this obstacle occurred to me. If she were to die...

CUT TO:

INT. UNIVERSITY HALL - DAY

CLOSE-UP... a cloth is whipped away revealing a portrait of Henry painted by Rudi Gopez. Henry is on stage for the unveiling. He shakes hands with PROFESSOR 2. Hilda is sitting amongst various dignitaries on the stage. PROFESSOR 1 is at the podium. PROFESSOR 1 I can not begin to attempt to measure the inestimable value of Dr. Hulme's contributions to Canterbury College, both social and official. We wish both him and Mrs. Hulme all the best for the future. On sound of large audience clapping:

CUT TO:

INT. RIEPERS' HOUSE/HALLWAY - DAY

CLOSE ON... black & white newspaper photo of large audience in the hall. PULL OUT... to reveal newspaper story entitled "Canterbury College Bids Farewell to Rector Today." PULL OUT FURTHER... as the CAMERA rises vertically above Pauline. She is slumped on the hall floor, holding the phone to her ear. The newspaper lies open beside her.

JULIET (O.S.)

(Through phone)

Everything's going to be okay, Gina. Mr. Perry's promised to give me 50 pounds for my horse...

INT. ILAM/HALLWAY - DAY

Juliet is in the Ilam hallway, talking into the phone... Walter and Hilda are visible in the lounge beyond.

JULIET

(Hushed)

That's a hundred and twenty! It's another pounds and we've got the fare!

INTERCUT WITH:

INT. RIEPERS' HOUSE/HALLWAY - DAY

Pauline looks very upset.

PAULINE

(Upset)

It's no bloody good... I went to the passport office today. They won't give me one till I'm 20.

CUT between Pauline and Juliet...

JULIET

But that's not true! I've got one.

PAULINE

(Choked up)

I need my sodding parents' consent.

Tears well in Juliet's eyes.

JULIET

(Sobbing)

Don't cry, Gina... We're not going to be separated. They can't make us... they can't!

Hilda quietly looms up behind Juliet. She gently takes the phone out of Juliet's hand and puts it back on the receiver. Juliet struggles in Hilda's arms, pushing her mother away, screaming. Pauline stands holding the dead phone.

HONORA

Yvonne.

Pauline turns and faces her mother.

HONORA

Please don't be like this, love.

Pauline gives Honora a cursory glance and walks past her, up the stairs. Honora looks after her, a hurt expression on her face.

PAULINE

(Diary V.O.)

I did not tell Deborah of my plans for removing Mother. I have made no decision yet as the last fate I wish to meet is one in a borstal. I am trying to think of some way.

CUT TO:

EXT. RIEPERS' BACK GARDEN - DAY

THWACK!... An ax chops into a log, splitting it in two. Herbert is chopping firewood in the back garden. Honora approaches him.

HONORA

I've just had Hilda Hulme on the phone.

HERBERT

What now?

HONORA

She says Juliet's in a terrible state...

CUT TO:

INT. RIEPERS' HOUSE/LOUNGE - DAY

Honora and Herbert are sitting with Hilda in the lounge.

HILDA

She's uncontrollable. I've told her that Pauline is not going to South Africa, but she refuses to accept it.

Herbert and Honora exchange a glance.

HILDA

I expect you've heard the same from your own daughter.

Honora shakes her head.

HONORA

(Upset)

Yvonne hasn't spoken to me for nearly two weeks.

HILDA

Yes... well, it hasn't been an easy time for any of us, Mrs. Rieper.

HERBERT

She's cut us out of her life... it's been causing her mother and I a lot of worry.

HILDA

What I'm suggesting is that we let the girls spend these last three weeks together. We'd like Pauline to come and stay with Juliet, until she leaves.

HERBERT

Is that a good idea?

Herbert looks at Honora... tears are running down her cheeks. He stands and ushers Hilda toward the door.

HERBERT

Why don't I telephone you tonight, Mrs. Hulme?

HILDA

Yes, of course.

Herbert accompanies Hilda into the hallway. Honora breaks down into heavy sobs.

CUT TO:

INT. ILAM/HALLWAY - DAY

The front door swings open. Pauline is standing on the step, framed by the doorway, suitcase in hand. SUPER: "11th June 1954" Mario Lanza's "The Loveliest Night of the Year" begins and continues over the next few scenes. Pauline walks into the empty hallway... SUDDENLY! Juliet sweeps down the stairs in a rush of sparkling light. She is dressed in her mother's glittering ballgown. Juliet takes Pauline's hand, and together they sweep into...

INT. ILAM/LOUNGE - DAY

. . . the LOUNGE. Pauline's drab clothes transform into a ballgown as she passes through the doorway. The song soars as they waltz into the middle of the ballroom... Pauline spins... in a blur she sees decorations and faces all around. Pauline gasps as Diello takes her by the waist and waltzes around the room. Characters from Borovnia fill the room. Juliet dances

with Charles. A man in a dark suit turns around... MARIO! He launches into the second verse! Pauline laughs happily as she is swept around and around.

PAULINE  
(Diary V.O.)  
We realised why Deborah and I have such extraordinary telepathy and why people treat us and look at us the way they do. It is because we are MAD. We are both stark raving MAD!

They are no longer in the lounge - at some point the waltz has dissolved into...

EXT. BOROVNIA CASTLE COURTYARD - NIGHT

. . . the courtyard in Borovnia Castle. The crowds continue dancing to "The Loveliest Night of the Year." A doorway in the courtyard... Henry Hulme is lurking in the shadows, peering out. He is dressed like a jester with cap and bells. The CAMERA PUSHES IN... to a distorted FISHEYE SHOT of Henry. Pauline's V.O. continues, building in intensity...

PAULINE  
(Diary V.O.)  
Dr. Hulme is MAD, as MAD as a March hare!

At the conclusion of the song... TWO BURLY BOROVDNIAN EXECUTIONERS swing their axes down, chopping a couple of ropes. A huge banner unfurls down the side of the castle tower. In embroidered letters three stories tall is the word... MAD!

INT. CINEMA - NIGHT

BANG!... a gunshot! CLOSE ON... Pauline's face flinching at the sound, a flash of light. BANG!... CLOSE ON... Juliet flinching. Black & white image of Orson Welles shooting a pistol from The Third Man.

PAULINE  
(Diary V.O.)  
It was the first time I had ever seen It. Deborah had always told me how hideous he was!

Pauline and Juliet are sitting in the cinema, absorbed in the film.

PAULINE  
(Diary V.O.)  
It is appalling. He is dreadful. I have never in my life seen anything in the same category of hideousness... but I adore him!

CUT TO:

EXT. CHRISTCHURCH STREETS - NIGHT

Pauline and Juliet run along dark, damp, atmospheric streets. Orson Welles steps out of the shadowy alley into the light. He leers at them. The girls scream! They turn to run, but Orson looms out of another alley. Pauline and Juliet squeal and run

about. PASSERSBY observe their antics with some alarm.

INT. ILAM/HALLWAY - NIGHT

The front door bursts open. Pauline and Juliet run in, still in a state of high excitement. They charge up the stairs.

INT. ILAM/JULIET'S BEDROOM - NIGHT

Pauline and Juliet tumble into the bedroom, only to find Orson lurking behind the door! They scream and flee along the balcony only to be greeted by Orson at the other end! They run back into the bedroom and collapse onto the bed, screaming and giggling. PUSH IN... to Pauline's exalted face.

PAULINE

(Diary V.O.)

We talked for some time about It, getting ourselves more and more excited.

A huge shadow of a figure, dressed in hat and cape, rises on the bedroom wall behind the girls, threatening to engulf them. MUSIC SWELLS UP... Pauline comes down on top of Juliet, kissing her on the lips... Pauline's hands slipping Juliet's blouse off her shoulders.

PAULINE

(Diary V.O.)

We enacted how each saint would make love in bed.

Juliet heaves on the bed, Pauline leans over and... MORPHS into Orson Welles! CUT TO INT. BOROVNIA CASTLE - NIGHT Diello thrusts and grunts, as if making love. He steps back holding a bloody sword. A slain peasant drops at his feet. CLOSE-UP... Pauline moaning and thrashing. CLOSE-UP... Diello swinging from side to side as he hacks a peasant to pieces. INTERCUT WITH SHOTS of Pauline and Juliet intertwined with Orson and Diello. Pauline and Juliet sometimes change into their Plasticine counterparts, Deborah and Gina.

PAULINE

(Diary V.O.)

We spent a hectic night going through the saints. It was wonderful! Heavenly! Beautiful! And ours! We felt satisfied indeed. We have now learned the peace of the thing called Bliss, the joy of the thing called Sin.

INT. ILAM/BATHROOM - NIGHT

BATHWATER Pauline and Juliet are soaking in opposite ends of a steaming bathtub. A few moments silence. Juliet looks blankly at Pauline. A tear rolls down her cheek.

PAULINE

I'm coming with you.

JULIET

Yes...

PAULINE

I know what to do about mother.

Juliet's eyes narrow.

PAULINE

We don't want to go to too much trouble...  
some sort of accident.

A moment of silence.

PAULINE

People die every day.

CLOSE ON... Juliet's face. Silence.

SMASH CUT TO:

EXT. ILAM/GROUNDS - DAY

CLOSE ON... Pauline and Juliet clasping hands. PULL OUT... they are standing in the beautiful sunny gardens, holding hands. Both girls are dressed in pretty summer frocks.

PAULINE

(Diary V.O.)  
Our main idea for the day was to moider  
mother.

REVERSE ANGLE... Pauline and Juliet walk toward the house. Unicorns are grazing in the Ilam garden. Fairies dance in the air. Large dragonflies hover around the girls.

PAULINE

(Diary V.O.)  
This notion is not a new one but this time  
it is a definite plan which we intend to  
carry out. We have worked it out carefully  
and are both thrilled by the idea.  
Naturally we feel a trifle nervous, but the  
pleasure of anticipation is great.

EXT. ILAM GROUNDS - NIGHT

CLOSE-UP... James Mason's photo lands in a roaring fire and is immediately consumed by the flames. Photos of Mel Ferrer, Michael Rennie and Orson Welles follow. Pauline and Juliet are standing by a roaring fire in the Ilam grounds. They throw Mario records onto the flames. The black vinyl curls and melts. Their Plasticine figures are next. Globes of melted Plasticine drip amidst the burning debris. It is clearly a strange, ritualistic burning. Pauline and Juliet watch the fire, enraptured.

JULIET

Only the best people fight against all  
obstacles...

Juliet squeezes Pauline's hand.

JULIET

... in pursuit of happiness.

WIDE SHOT of the fire.

PAULINE  
(Diary V.O.)  
We both spent last night having a simply  
wonderful time in every possible way.

FADE TO BLACK

INT. RIEPERS' CAR/EXT. STREETS - DAY

FADE IN... CLOSE-UP of Pauline's face. SLOWLY PULL OUT... to  
reveal Honora and Herbert sitting in the front of the car. They  
are driving home.

PAULINE  
(Diary V.O.)  
I was picked up at 2:00 P.M. I have been  
very sweet and good. I have worked out a  
little more of our plan. Peculiarly enough  
I have no qualms of conscience.

INT. RIEPERS' HOUSE - DAY

Honora is bustling about the house, working. Every time she  
bends down, or leans over, Pauline is revealed behind her. She  
is helping, but the mood is one of a hunter closing in on its  
prey.

PAULINE  
(Diary V.O.)  
I rose late and helped Mother vigorously  
this morning. Deborah rang and we decided  
to use a rock in a stocking rather than a  
sandbag. We discussed the moider fully. I  
feel very keyed up as though I were  
planning a surprise party. Mother has  
fallen in with everything beautifully and  
the happy event is to take place tomorrow  
afternoon. So next time I write in this  
diary Mother will be dead. How odd - yet  
how pleasing.

DISSOLVE TO:

INT. ILAM/JULIET'S BALCONY - DAY

Juliet is singing a haunting aria. Tears are welling in her  
eyes. The aria continues over...

EXT. OCEANLINER'S DECK - DAY BLACK & WHITE...

Pauline and Juliet are happily bounding along the decks,  
pushing past OTHER PASSENGERS. They are wearing holiday  
clothes. We see a repeat of the same OCEANLINER SHOTS that  
opened the film. They run toward a MAN and a WOMAN.

JULIET  
Mummy!

PAULINE  
Mummy!

CAMERA MOVES toward... Henry and Hilda as they turn and happily

greet the two girls. Hilda kisses Juliet, then Pauline on the cheek. Henry and Hilda hug the girls and stand together as a tight group. MOVE IN ON... Pauline, looking radiantly happy. Pauline hugs Hilda tightly. Tears well in her eyes. She gazes at Juliet. Slowly their faces come together in profile, filling the screen. They kiss.

CUT TO:

INT. RIEPERS' HOUSE/PAULINE'S BEDROOM - MORNING

Pauline opens her eyes and sits up in bed.

INT. ILAM/JULIET'S BEDROOM - MORNING

Juliet opens her eyes and sits up in bed.

INT. RIEPERS' HOUSE/PAULINE'S BEDROOM - MORNING

CLOSE-UP... Pauline's bedside clock. . . 6:37 A.M. Pauline is sitting in bed, writing in her diary. CLOSE-UP... Pauline's pen writing: "The... Day... of... the... Happy... Event."

PAULINE

(Diary V.O.)

I am writing a little of this up on the morning before the death. I felt very excited and the night-before-Christmasish last night. I am about to rise.

CUT TO:

EXT. ILAM/GROUNDS - MORNING

LOW ANGLE... bricks, piled up beside the garage. Juliet takes one... weighs it in her hands, then takes a smaller half-brick.

HENRY (O.S.)

(Calling)

Juliet!

Juliet quickly wraps the brick in newspaper and puts it in her satchel.

CUT TO:

Henry standing by the car.

HENRY

Thought I'd lost you.

Juliet hurries from behind the garage. Hilda appears at the front door. She makes eye contact with Juliet and turns away. Juliet hesitates and then rushes over to her mother.

JULIET

Mummy!

HILDA

You've got roses in your cheeks... I haven't seen that in such a long time. Have a lovely time, darling.

JULIET

I will... I'm so looking forward to it!

Juliet gives Hilda a hug. Hilda smiles at her daughter.

HILDA

Bye.

Juliet beams, turns and skips toward the car. Henry arches an eyebrow and shrugs at Hilda. He starts the car up. CLOSE-UP... Henry's wristwatch... 10:33.

EXT. STREET - MORNING

TRACKING with Henry's black car as it cruises along.

INT. HULMES' CAR - MORNING

Juliet is sitting next to Henry... sunlight flickers on her face. She sits back smiling, eyes shut, looking radiantly happy.

EXT. STREET - MORNING

The black car glides to a halt outside some shops. Juliet hops out.

JULIET

Bye, Daddy... see you tonight.

CUT TO:

INT. RIEPERS' HOUSE/KITCHEN - MORNING

Honora is mixing up some pikelet batter. Pauline is buttering bread... a great pile.

HONORA

Whoa... there's enough there to feed an army!

The front door opens and Juliet comes into the kitchen.

JULIET

Hello!

HONORA

Hello, Juliet. Juliet take off her jacket.

HONORA

Oh - what a nice outfit!

JULIET

Thank you. I bought it especially, Mrs. Rieper.

MOVE IN... to clock... 11:05. Juliet puts her bags on the table. Her satchel drops with a clunk. Pauline's eyes flick to the satchel, then up to Juliet. Honora is bending down, pulling a tray of sausage rolls into the oven. Both girls look at Honora silently. Honora turns around and Juliet presents her with a brown paper bag.

JULIET

Fruit.

HONORA

Oh! I'll pop them in a bowl.

Honora picks up the satchel. Pauline and Juliet tense up... as Honora puts the satchel on a chair.

PAULINE

Let's go upstairs, Deborah. I wrote the last 10 pages of my opera last night.

JULIET

(Vacantly)  
All right, then.

Juliet follows Pauline out of the room. Pauline has to nip back and grab the satchel.

INT. RIEPERS' HOUSE/PAULINE'S BEDROOM - DAY

CLOSE-UP... The newspaper is unwrapped to reveal the halfbrick. Pauline is sitting on her bed looking at the brick. Juliet stands beside her. She tugs at her collar.

JULIET

Do you feel sweaty? I feel sweaty.

Pauline opens a draw and pulls out a stocking.

PAULINE

It's a three-act story with a tragic end.

JULIET

Your mother is a rather miserable woman... isn't she?

PAULINE

I thought for hours about whether Carmelita should accept Bernard's marriage proposal...

JULIET

I think she knows what's going to happen... she doesn't appear to bear us any grudge!

Pauline puts the brick in the stocking and ties a knot in the foot.

PAULINE

... but in the end I decided against it. I thought it would spoil all their fun.

Pauline puts the brick in her shoulder bag.

JULIET

(Bitterly)  
Affairs are much more exciting than marriages... as Mummy can testify!

They both laugh.

CUT TO:

INT. RIEPERS' HOUSE/DINING ROOM - DAY

Clock on wall... 12:16. Pauline and Juliet are laughing loudly. PULL OUT... across the table to reveal Honora, Herbert, Wendy, Pauline and Juliet in the middle of lunch. PAULINE It's true! He was spotted in the lingerie department, eh, Wendy? WENDY There's nothing wrong with Sir Edmund Hillary buying underwear for his wife. He was a very nice man! JULIET I bet it was thermal underwear! Pauline roars with laughter.

PAULINE

I bet he pitches a tent in the middle of their bedroom, and they have to pretend to be on some mountain!

HONORA

That's enough, Yvonne!

Juliet roars with laughter. The others don't laugh.

HERBERT

That man's a credit to the nation.

Pauline and Juliet dissolve into giggles.

HONORA

Right... who's going to help me clear away?

WENDY

I will, Mum... anything to get away from Laurel and Hardy!

INT. RIEPERS' HOUSE/KITCHEN - DAY

Pauline and Juliet are putting dishes away.

HERBERT

I'd better be getting back. Bye, love.

Herbert pulls his coat on. Honora gives him a peck cheek.

HONORA

Bye.

HERBERT

Have a nice outing, you lot.

PAULINE

Bye, Dad.

JULIET

Goodbye, Mr. Rieper.

Herbert wanders out. Honora turns to Pauline and Juliet.

HONORA

Well... I better make myself a bit more presentable.

CLOSE-UP... kitchen clock... 1:13.

INT. BUS - DAY

CLOSE-UP... clock on bus dashboard... 2:23. Honora is sitting at the back with Pauline and Juliet bus winds its way toward the Cashmere Hills.

EXT. BUS TERMINUS/VICTORIA PARK - DAY

Bus destination sign rushes up to CAMERA and stop... "Victoria Park." The doors open and Honora, Pauline and Juliet climb out. Pauline carries her shoulder bag. VICTORIA PARK... a very bushy, tree-clad hillside.

JULIET  
Isn't it beautiful!

PAULINE  
Let's go for a walk down here... come on, Mummy!

Honora spots a tea kiosk.

HONORA  
I'd like a cuppa tea first! Come on!

Honora heads toward the kiosk. Pauline hoists the bag back up on her shoulder.

CUT TO:

INT. TEA KIOSK - DAY

Tray of tea and scones covered in jam and cream. Pauline and Juliet are scoffing scones as Honora drains her cup of tea. Pauline notices Honora glancing at the last remaining scone.

PAULINE  
(Gently)  
You have it.

HONORA  
Oh, no. I'm watching my figure.

JULIET  
But you're not fat, Mrs. Rieper!

HONORA  
I put on a lot of weight over Christmas.

CLOSE-UP... clock on wall... 3:02. LOUD TICKING... Pauline pushes the plate to Honora.

PAULINE  
Go on, Mum, treat yourself.

Honora's will weakens. She picks up the scone and takes a big bite.

CUT TO:

EXT. VICTORIA PARK/BUSHY TRACK - DAY

Puccini's "Humming Chorus" plays over: Honora, Pauline and

Juliet walking down a narrow, bushy track. Pauline leads, with Honora behind her. Juliet lags further behind. They walk over a small bridge. Pauline glances back at Juliet. Juliet hesitates and then drops something on the path. Several yards beyond the bridge, Honora stops. She looks at her wristwatch... 3:17. The music ends.

HONORA

Yvonne, love, we should be going back... we don't want to miss the bus.

Honora turns around.

HONORA

Juliet... button up your coat, dear. You'll get a chill.

Juliet slowly starts to button her overcoat, as she turns around and walks back toward the bridge. Pauline is walking right behind Honora. She slips the bag off her shoulder. They walk on. Pauline stops... points at the ground.

PAULINE

Look, Mother!

Honora looks down at the ground in front of her. STEP-PRINTED SLOW MOTION SEQUENCE... MOVE IN... to a small pink stone lying on the ground. MOVE IN... to Honora's puzzled face. She starts to bend down. Juliet turns around. Pauline reaches into the shoulder bag. Honora's fingers reach the pink stone. Back of Honora's head. The brick emerges from the bag. Honora's hand picks up the pink stone. Pauline swings the brick down toward Honora's head. SOUND OF THE IMPACT... Honora's fingers release the pink stone. Honora falls to her knees... raising a hand to her head... starts to turn... LOW ANGLE... Pauline, hesitating... the reality of her actions have flooded in. She looks distraught, then, with renewed resolve, she suddenly swings the brick down toward CAMERA. SOUND OF IMPACT. INTERCUT WITH

EXT. WHARF/OCEANLINER - DAY

BLACK & WHITE... SHIP'S FUNNEL BELLOWS. Streamers float from ship to shore. Crowds frantically waving on the wharf as the liner prepares for departure. Pauline pushes desperately through the THRONG OF PEOPLE on the wharf, trying to reach the ship. She stumbles...

EXT. VICTORIA PARK/BUSHY TRACK - DAY

Honora falls to the ground... blood trickling down her face. She's panting heavily. Pauline swings the brick down again.

EXT. WHARF/OCEANLINER - DAY

BLACK & WHITE... SOUND OF IMPACT. Gangplank hauled up. Docking ropes thrown off. Pauline is frantic... she's going to miss the ship. She cries out...

EXT. VICTORIA PARK/BUSHY TRACK - DAY

Pauline swings the brick down. SOUND OF IMPACT. Honora's fingers scratch at the stoney ground. Juliet's feet are walking

toward CAMERA in b.g. TILT UP... Juliet looms over. HIGH ANGLE... Honora looking up at Juliet, her face imploring.

EXT. WHARF/OCEANLINER - DAY

BLACK & WHITE... Juliet, looking very upset. PULL OUT... she is leaning over the rail on the liner's deck. Pauline on the wharf, unable to reach the ship. She reaches out for Juliet. Juliet reaches out...

EXT. VICTORIA PARK/BUSHY TRACK - DAY

Juliet's hand... takes hold of the stocking. . . Pauline's hands grab Honora's neck and push her down, into the mud. Juliet swings the brick down.

EXT. WHARF/OCEANLINER - DAY

BLACK & WHITE... Pauline... screaming hysterically. Juliet on the liner... tears streaming down her face. WIDE SHOT... liner steams away from the dock. CLOSE-UP... Pauline, sobbing on the wharf. CLOSE-UP... Juliet, tearful. She slowly raises her hand and waves goodbye to Pauline.

JULIET  
(Whispers)  
I'm sorry.

PULL OUT... Henry and Hilda are standing on either side of Juliet. They both put a comforting arm around their distraught daughter's shoulders. CLOSE-UP... Pauline looking devastated. SLOWLY PULL OUT from Pauline's face... she stands alone, sobbing.

FADE TO BLACK

PAULINE (V.O.)

(Anguished) No! SONG FADES UP. . . Mario Lanza singing "You'll Never Walk Alone." A SERIES OF CARDS explains what happened subsequently: "In the hours following Honora's murder, a police search of the Rieper house unearthed Pauline's dairies. This resulted in her immediate arrest for the murder her mother." "Juliet was arrested and charged with murder the following day." "After Pauline's arrest it was discovered that Honora and Herbert Rieper had never married. Pauline was therefore charged under her mother's maiden name of Parker." "In August 1954, a plea of insanity was rejected by the jury in the Christchurch Supreme Court trial and Pauline Parker and Juliet Hulme were found guilty of murder." "Too young for the death penalty, they were sent to separate prisons to be 'Detained at Her Majesty's Pleasure.'" "Juliet was released in November 1959 and immediately left New Zealand to join her mother overseas." "Pauline was released two weeks later, but remain New Zealand on parole until 1965." "It was a condition of their release that they never again."

THE END

Heavenly Creatures

Release date: November 16, 1995 Directed by Peter Jackson  
Produced by Jim Booth Executive Producer: Hanno Huth Co-

Producer: Peter Jackson

A Miramax Films release of a Wingnut Films production  
coproduced with Fontana Film Productions GmbH in association  
with the New Zealand Film Commission.

PRINCIPAL CAST

Pauline Parker: Melanie Lynskey Juliet  
Hulme: Kate Winslet Honora Parker: Sarah  
Peirse Hilda Hulme: Diana Kent Henry Hulme:  
Clive Merrison Herbert Rieper: Simon  
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made by Peter Jackson and Fran Walsh, Senator Films, Eurofilm &  
Media Limited, Miramax Films.

The version of Heavenly Creatures published here is a final  
draft, completed in March 1993. The screenplay was 107 pages  
long.