

He's the only guy I've ever been with. And I'm the same for him.

TITLES

INT RAY'S BEDROOM DAY

The bed-side alarm rings, and the radio softly plays Blue Bayou. Ray's weary hand reaches out of bed to stop it ringing. It is 4 am. He hauls himself out of bed. Barbara is sound asleep beside him. He nudges her, and with reluctance, she wakes.

INT RAY'S BATHROOM DAY

Blue Bayou still plays. Ray groans as the blast of a cold shower shocks him into life. He vigorously dries himself and applies talc, deodorant, after-shave - though he hasn't shaved for a couple of days - slapping it all over rather too liberally. Barbara steps in behind him.

INT RAY'S KITCHEN DAY

Still Blue Bayou. Ray pours coffee straight out of the jar and adds hot water from the tap. Barbara walks slowly in and makes herself a proper cup of coffee. They drink it as they walk to the front door, leaving it in the hall. Ray has to wait for Barbara, but he waits very patiently.

EXT DAIRY DAY

Blue Bayou is still playing. Ray and Barbara load the milk float. They exchange pleasantries with their fellow roundsmen. They drive out to meet the day.

EXT DUAL CARRIAGEWAY DAY

Blue Bayou is still playing. Cars overtake them as Ray sings along to the radio. The Humber Bridge is the back-drop as he drives along the Humber, smiling down at the brown waters.

EXT HULL STREET DAY

Still Blue Bayou. Ray's cowboy hat offers little protection from the heavy rain. He approaches a front door where a woman in a dressing gown leans on the doorframe, holding her purse. Ray dances up the pathway and hands her a pint. He puts his hand out and she drops change into his palm. She cuddles the bottle to her bosom as she watches him dance away.

Barbara and Ray call from house to house, dropping off milk and collecting milk money. Blue Bayou still plays in the background.

There is a café where Ray chats with the proprietor. There is a dog he strokes.

END OF TITLES

BARBARA: (VO)

I'm training to design clothes. Three times a week I drive over to Beverley in the Capri to take my course. I only have about a month to go and then it's the big wide world.

CUSTOMER

Bit late, eh Ray!

RAY

Aye, soz - I was late singing last night.

BARBARA: (VO)

Actually, I'm 32, so I've been in the big wide world since I left school. But I'll have to start earning some money, that's what I mean. At the moment I'm a kept woman: Ray pays for everything, for which, obviously I am very grateful. The only money I earn for myself is on weekends when I help collect the milk money, i.e., now! It's nothing but pocket money, really but every little helps. Ray's been doing the milk since he left school. Everybody knows him and everybody likes him.

BARBARA (Antsy)

Ray, I need to make a stop

RAY

Let's see.

Ray looks along the street at the house-fronts

RAY

Mrs Taylor's a good 'n'.

We see Ray knocking on a front door. A moment chatting, then beckoning Barbara from the float. We see Ray chatting to Mrs Taylor outside a toilet door. We hear farting noises.

BARBARA (Voice off)

Scuse me!

Ray laughs.

BARBARA: (VO)

They're sure of him. And when Ray does anything, he throws himself into it. When he sings, he sings with all his heart. His Dad was a Trawlerman who went down on the GAUL so he knows everything there is to know about heartbreak. And he knows enough never to go out to sea. Not that many people round here go to sea anymore: there's no cod left.

Drive along the Humber

BARBARA: (VO)

Some people have dwindled away and done nothing.

Decrepit House

BARBARA: (VO)

Others have been left to find other ways to make a living, like doing the milk. Or singing.

EXT

RAY'S DRIVE

DAY

Ray parks the Capri and they climb out as the song comes to an end.

INT THE DYSON BEDROOM DAY

Barbara is sewing in a room in the Dyson home. On the wall behind her is a jacket. She is sewing the trousers to go with it. Ray walks in and tries the jacket on. He parades in front of the mirror. It is clear that he is no model, though also the jacket is clearly good.

RAY
Looking good, eh!

Barbara adjusts the front to hide the spare tyre.

BARBARA
Aye!

BARBARA: (VO)
Or in my case, designing clothes. But in any case, everyone's left to their own resources, their own creativity. To fend for themselves.

Ray admires himself for a second.

RAY
Are you right?

Barbara glances at her watch and gets ready to go.

BARBARA: (VO) (Upbeat)
There's few things I'd drop my work for. One's Ray singing, most times. Another's City.

EXT WALKING TO THE FOOTBALL DAY

Barbara and Ray are walking to Hull City's Football Ground. Barbara stops to look into a fancy dress shop.

BARBARA: (VO)
Hull is the biggest city in Britain never to have had a top division side. I kind of like that. We go to all the home matches but we rarely go away.

Barbara drops a piece of paper.

RAY
Barbara!

He points at the piece on the ground

BARBARA
Whoops.

She picks it up and puts it into the bin.

BARBARA

Anyway, how can you have a go at me when you did that?

Looking up there is graffiti sprayed on a railway bridge. It is old and worn now, but clearly it reads: RAY AND BARBARA FOREVER

BARBARA: (VO)

Ray's never left Yorkshire! Can you imagine that! Except when they changed the boundaries and we found ourselves living in Humberside, but for old sticklers like us, that doesn't count.

EXT INSIDE THE GROUND DAY

Barbara and Ray are watching the football with their friends, Dave, Oliver and Trevor. Ray is wearing a Hull City retro football strip, while all the others wear modern strips.

BARBARA: (VO)

It still amazes me to this day that Ray hasn't been anywhere but Yorkshire. He's convinced that everything you need's on your own doorstep, wherever you are. He's not naïve about other places: he's always looking through atlases and such, and if you ask him, for example, where Orbison's from:

RAY (To Trevor)

The small town of Vernon, West Texas, on the Old Chisholm Trail.

BARBARA: (VO)

See what I mean. Like I say, he's not dumb. But he'll defend the place to the death.

RAY

.....New York hasn't got *anything* Hull hasn't got!

OLIVER

Not this again.

RAY

Nothing Hull hasn't got!

DAVE

What about Central Park?

OLIVER

You're pandering to him.

RAY

Boothferry Park.

DAVE

Golden Gate Bridge.

RAY

That's San Francisco.

DAVE

Brooklyn Bridge?

RAY
Humber Bridge.

BARBARA
How come Hull aren't sponsored by the University
Anymore?

OLIVER
You're the one who dresses like a student.

BARBARA
I *am* a student!

RAY
She's got a young attitude

They nod, sagely.

DAVE
I know - what about the Statue of Liberty?

RAY
There's the Statue of Wilberforce down on White Friar
Gate. He abolished slavery and he was a Hull lad. I tell
you, Hull is the Land of the Free.

DAVE
We haven't got the Empire State Building.

RAY
And they haven't got the largest travelling fair in Western
Europe.

BARBARA
Though, what about the Museum of Modern Art. We
haven't got anything to compare with that.

RAY
Course we have: our Mike's bar, the Last Frontier.

EXT LAST FRONTIER NIGHT

Barbara and Ray push open saloon swinging doors and enter Mike's pub, the Last Frontier.

INT LAST FRONTIER NIGHT

The pub is decked out as a homage to Mike's favourite film genre, the Western. Severed Indian head with bullets through their foreheads form an archway into the body of the pub, which contains as its central feature a trailwagon over-turned with a pioneer family draped over it, all shot dead.

Around the walls, Indians circle, and every hour on the hour they wave their tomahawks and wail like banshees. Instead of pop videos, Westerns play on screens

in every corner of the bar. Over to one side there is a Bucking Bronco and over to the other there is a Shooting Gallery.

There are three smartly dressed Bruisers leaning on the bar.

BARBARA: (VO)

During the 80's, all those notorious dark and dingy pubs where respectable people feared to tread were refurbished by panicky brewers chasing after the money they thought accompanied young families. Out went the snug bar and in came the Beer Garden. But young couples with kids weren't as lucrative as they'd hoped. So in the 90's, the breweries went after the younger crowd, those with pay packets that didn't have to go toward nappies and who didn't have to fret about being back in time to run the babysitter home. City Centres took off again and the age of the theme pub was upon us. Irish bars, Vodka bars, 70's retro. Some were bad and some were awful. Ray's Brother, Mike, created the Last Frontier. The Theme Pub to Beat All Theme Pubs. He figured he loved the Westerns so why wouldn't everyone else. And he was right - the kids loved it, for a while. They soon got bored, as kids tend to do, and went elsewhere. And while the pub has never done bad enough to go under, Mike since has continued his quest for the bigger, better deal.

Mike stands and welcomes them.

MIKE DYSON is a Hull impresario heading toward middle-age who has a head full of ideas but very little quality control. He dresses like Richard Branson or Tony Blair when they are trying to show they are relaxed. His constant hand movements and his bewildering enthusiasm suggest his mind is working over-time but sometimes you think he ought to put his brain into gear before opening his mouth. Mike is a man going somewhere, but only his vast energy and infectious optimism would have any clue as to where.

MIKE

Well, if it isn't love's young dream.

BARBARA

New jumper, Mike?

MIKE

You've a sharp eye, Barbara.

BARBARA (VO)

It's hard not to love Mike. He's Hull's egalitarian entrepreneur, the communist of the chamber of commerce. His every word is a speech and his every speech is heart-felt and true. He's got so much imagination, but, the trouble is, he has absolutely no taste. Mind you, if you think this is bad, you should see his house.

Mike gestures toward his office.

MIKE

There's an associate of mine I want you to meet.

They walk through to the back room.

MIKE(as they walk)
How did City go on?

INT LAST FRONTIER OFFICE DAY

Mike shows them into the office of the Last Frontier. Spavin is sat with his wife and a young man.

MIKE
Mr Spavin would like a word.

SPAVIN (to Mike)
One second!

SPAVIN(to the people in the room)
The guy is, when it boils down to it, my Best Friend, but sometimes he won't say a word all day. We were walking up a street in Puerte de Polente and he hadn't spoken since we set out on this walk. Mind you with me around you've all on to get a word in edgeways. So halfway up this hill he says to me "you know the best thing about this Spanish sun." I said, "No, Musket, what's that?" He says " It dries all the dog shit out". And he's right. We saw 3 huge dog turds sat on the pavement and if you touched them they turned to dust and blew away. You don't get shit on your shoes in that country. But 3 miles we'd walked and he'd said nowt. All he'd done was formulate this theory about dog shit.

SPAVIN (to Ray)
Now then - Eddie Spavin. The Spavin Agency.

He shakes hands with them.

Barbara, lovely.

He kisses Barbara, sleazily.

BARBARA
Likewise.

RAY
Glad to meet you, Mr Spavin. What can I do for you?

SPAVIN
I've been to watch you a couple of times. I thought you were alright.

RAY
You were at the job I did at Hessle Con.

SPAVIN

Yep. Pete here is starting out. He needs road hardening and he needs to learn some stagecraft. I've not got time to take him round the clubs myself and break him in properly but I reckon you could show him the ropes. How to present himself, all that kind of stuff. I want you to toughen him up, make something of him.

BARBARA

Ray's always helping other acts out.

RAY

What does Pete... (to Pete) What do you do?

PETE

Err...

SPAVIN

He does a bit of Elvis. He sings. But he's going to develop into an all round entertainer. A Family Entertainer. That's where the money is.

BARBARA

Give us a number now, show us what you can do!

PETE

Now?

SPAVIN

Smart. You can see what you've got to do.

Ray looks at Pete, looking doe-eyed and bemused by it all. It's clear Ray isn't sure the lad's got it.

INT LAST FRONTIER WINGS DAY

A couple of regulars watch as Mike gets the stage ready. There are no lights, just a karaoke machine.

SPAVIN

Ray, come with me. We'll watch from out front.

Spavin's Wife goes with them.

MIKE

2 minutes while I sort the machine out.

Barbara is left at the side of the stage with Pete. She has a first good look at Pete now. He is petrified.

BARBARA

This is the worst bit. Once you get up there it'll all come natural...Pete what?

It takes a second for Pete to realise he has been asked a question.

PETE

Pete.... Cash. From Beverley.

BARBARA
I'm Barbara. I'm from Hull.

PETE
Hi

They glance at each other.

BARBARA
Ray used to get petrified like this but he's done it so many times now he doesn't even think about it.

Barbara looking at the fear in Pete's face.

BARBARA
You don't have to go on, you know. Tell them you don't want to do it.

Somehow the idea of quitting focuses Pete somewhat.

PETE
No, it's not that. I need to do this.

BARBARA
I can just shove you on, if you want.

Pete laughs. Another glance at each other.

PETE
It's not my real name, Cash.

BARBARA
Oh! What is?

INT LAST FRONTIER ONSTAGE DAY

MIKE
Now, Ladies and Gentlemen the moment you've all been waiting for. The debut of the future singing star from the Spavin Empire: Pete....er, PETE!

INT LAST FRONTIER WINGS DAY

BARBARA
Go on. Enjoy it!

INT LAST FRONTIER STAGE DAY

Pete sings: his voice is excellent, but he hides from the audience. He keeps his back turned and crouches, desperate not to be seen.

INT LAST FRONTIER AUDIENCE DAY

RAY

Why's he singing like that?

SPAVIN
Ah, but close your eyes!

Ray closes his eyes, nods kindly, then peaks through the slits of his eyes.

INT LAST FRONTIER WINGS DAY

MIKE
What do you make of this guy, eh? I thought he was a No-hoper at first but the lasses love him.

BARBARA
A second ago, he was comatosed!

MIKE
I saw him a fortnight ago in Spavin's office. He wouldn't look at us: he turned his back on us and sang at the wall. He needs some work but it's there: you can hear it.

BARBARA
What's the deal, Mike? What are you doing hanging round with a creep like Spavin for?

MIKE
Spavin's not so bad. He's a winner, that's for certain, but he's not as sleazy as they try and make out. He's...single-minded, that's the kind word for it. I'm not blind to him, his good points and the bad points. But in this business, you have to make deals with people you wouldn't associate with socially. There's worse than Spavin. Far worse. He's a faithful husband - I know that for a fact. He's a fair Father. And he's a winner!

BARBARA
But your business is nothing to do with his business.

MIKE
What is my business? I'm a business man. I do business. I run a theme pub. I have shares in a take-away. What's to stop me moving into the entertainment trade. Now there's an industry that needs some fair practice.

Barbara watches Mike watching Pete, smiling knowingly.

BARBARA
How's courting?

BARBARA: (VO)
Mike had a secret. Like all things with Mike, it wasn't very deep and not very dark. And it wasn't that secret, either: everyone knew it. Everyone except me.

MIKE
I don't know, Barbara. I don't seem to be able to get a break. (Pause) I'm thinking of going to a dating agency.

BARBARA

Give it a go. A lot of people are finding a partner that way these days.

Mike turns and looks at Barbara a little too long.

Training Pete Sequence

EXT BARBARA'S ART COLLEGE DAY

Barbara's Capri pulls up outside an old municipal school building that serves as the local art college.

INT BARBARA'S ART COLLEGE DAY

The inside of the building is no more exciting than the outside. The old school paraphernalia still clutter up the place. Blackboards and chalk. Big wall clocks. Sinks in every room. There is a large central Assembly Hall with several classrooms off from it. In a classroom, Barbara plays with the dummy that wears her Presentation clothes. There are a few extra inches on the clothes.

BARBARA

Are there fatter dummies than these? I can't tell where I'm supposed to be cutting to.

FREDA

Who're you going to get to model your clothes for you?

BARBARA

Ray's doing it. These clothes are beautifully cut to hide a lifetime's beer consumption. This is bespoke tailoring at it's finest.

FREDA

He's big, is he?

BARBARA

Big? He's got Love *and* Hate handles. He could be a model for High and Mighty. But, as he says, it's all paid for.

FREDA

Have you time for a drink?

BARBARA

I told Ray I'd get back.

FREDA

We're going out after the Presentations though - you *are* coming along to that, aren't you?

BARBARA
Yup, I think I deserve that little treat!

Barbara's Tutor comes looking. She is a woman 5 years younger than Barbara, funky and stern.

TUTOR
Bit big aren't they? You're putting all your energy into concealing weight.

BARBARA
We've just been talking about that.

TUTOR
Do yourself a favour, use someone skinny.

EXT THE CAPRI NIGHT

Barbara is driving the Capri with shopping in the passenger footwell. She pulls the end off a French Loaf and nibbles as she's stuck at the traffic lights. The garments are sat on the seat next to her. She runs her hand down them, wondering.

INT BARBARA'S STUDY DAY

Barbara is hard at work at the sewing machine with her End of Year Presentation clothes. Ray sees her working.

BARBARA
Come here, I need to measure you again.

Ray raises his arms while she measures him.

RAY
You need a break. Tomorrow, we're going off for the day.

BARBARA
Fine with me. Where we off? Bath?

RAY
I thought Scarborough.

BARBARA (Smiling)
That'll make a change!

EXT BARBARA'S DRIVEWAY DAY

Ray and Barbara are sat in the Capri outside their house

RAY
Quick inventory check. Crisps?

Barbara is chewing bubble gum. She dives into a bag with mention of each item of food and displays them proudly.

BARBARA
Crisps

RAY
Biscuits?

BARBARA
Biscuits

RAY
Sandwiches?

BARBARA
Beef and Pork.

RAY
That should see us there. Tape?

BARBARA
Gene Vincent. Race With the Devil.

RAY
Is that my after-shave?

BARBARA
Might be!

They both grin.

RAY
Wagon's Roll!

EXT SCARBOROUGH NIGHT

Scarborough is blowing a gale. The whole day is spent walking horizontally.

BARBARA:
(VO) I don't know how anyone can resist Scarborough. When the sun hits the castle mid-October. Me and my Mum and Dad used to holiday here every summer. I had my first kiss here: David Albright. And when I was 17, on a weekend here with Ray, this is where...you know! I can't visit Scarborough without being in love.

RAY
It's quiet!

BARBARA
It's October.

They shoot the entire day with a disposable camera

BARBARA
So what shall we do when we've got some more money coming in? And can we start with a new car?

RAY

People are clambering over themselves trying to buy that Capri. It's fashionable

BARBARA
What, we could have sold it?

RAY
I thought you liked it.

BARBARA
I do but it'd be nice to have something reliable. It'd be nice to have a proper holiday. In the sun!

RAY
Bournemouth hasn't got anything Scarborough hasn't got.

BARBARA
Somewhere warm. (She says a magic word) Flying.

RAY
Well, we'll have to have a look at it when the time comes.

BARBARA
God, you stick in the mud.

They both laugh.

Anyway, I'll start helping out with a few bills.

They spy an amusement arcade.

RAY
Fancy a quid in here?

They play the tuppenny slots.

BARBARA
When I'm working, can we step up to the 10p machines.

RAY
It's no more fun than the tupenny ones

They play air football.

RAY
We'll play for who buys fish and chips.

Ray wins.

RAY
A victory for common sense.

He runs around outside, pulling his shirt over his head. He runs around the beach, leaps onto a trampoline, which breaks. He appeals to Barbara to right his bad luck, but she is too busy laughing. Ray scribbles a quick note to the trampoline owner and

tries to prop it against the broken trampoline, but the wind catches it and it blows away across the beach. Ray chases it for miles but eventually gives up.

BARBARA
Litterbug.

Barbara and Ray go for fish and chips. They are at the front of the queue.

BARBARA
Lend me a tenner?

RAY
I knew it was a hollow victory.

They play hide and seek in the castle

BARBARA
Ray!

She nods with his head toward a large shrub.

RAY (smiling)
What?

Barbara nods again, smiling.

BARBARA
It's tradition.

RAY (Grinning)
But it's freezing. And I'm full. And I'm on!

He looks round and smiles and saunters behind the bush. Barbara looks round and follows him.

They emerge, minutes later, brushing themselves down, giggling.

BARBARA
Talking of wild and uninhibited, I'm off for a drink with the girls from college after we've done the presentation. Do you mind?

RAY
Why would I mind? I keep telling you you should get out.

INT DATING AGENCY DAY

Mike is sat at a desk in the Wedded Bliss Dating Agency. A woman is sat at the other side of the desk. It is obvious Mike is trying her patience.

MIKE
I'm being careful with this. I'm particular, you know what I mean. I know dating agencies attract people who are ...desperate. That's not me. I'm just too busy, that's all.

I've put Publican but I'm an Impresario really. I've got a team of people beneath me.

He hands the form over

MIKE
Have I filled the form in right?

INT LAST FRONTIER STAGE DAY

Barbara, Ray and Mike spend an afternoon coaxing Pete to come out of his shell. Spavin sits at the back, watching with his heavies.

BARBARA (to Ray, with Pete in earshot)
What's he doing here?

RAY
Looking after his investment.

Ray smiles at Pete.

RAY
His cash cow!

BARBARA
The guy gives me the creeps.

SPAVIN (shouting from back)
Don't mind me. I just came to watch.

Pete is on stage. They are having trouble. He still turns away. Ray gets up and shows him. They try dance routines like the Temptations. They try reciting monologues. They try a darkened stage, bringing the lights up gradually, but he still hides when the light's on him. When all other avenues are exhausted, Ray and Pete sit with a guitar and sing Elvis songs. It is a touching moment.

BARBARA (to Mike)
Just add a couple more stars and you've got a 50's revue.

MIKE
Ray, I've got a little project for you. Go out and find out who were the biggest singing stars in the fifties. Not the ones that are best remembered now, but the ones who were biggest at the time. Let's try for a bit of authenticity.

RAY
Britain or U.S.?

MIKE
Britain!

BARBARA
U.S.!

MIKE (thinks)
U.S.!

RAY

Other than Orbison and Elvis? For a start, Chuck Berry and Little Richard.

BARBARA

There aren't any black lads round here!

They look at her

MIKE

Could we black some lads up?

BARBARA

Don't even think about it.

As Pete is getting ready to go, Mike takes him to one side.

MIKE

If someone got a show together and built it round you, made you the centre of it all, would you be up for that?
As a side project?

PETE

With you?

MIKE

Yeah!

PETE (awkwardly)

I, er, I got to be going... Spavin's waiting for me

Pete crosses to Spavin in too much of a hurry. They have a quiet word and then leave.

MIKE

I can't understand why he won't go for it.

BARBARA

He's tied up with Spavin, Mike. You know that.

MIKE

He doesn't have a contract with Spavin. Nothing's signed.

RAY

What about you and Spavin - you made a deal.

MIKE

No written contract there either.

RAY

He doesn't need a contract: he has 3 big blokes who'll be round to call a visit. That's his contract!

MIKE

But I can't see why we can't all co-exist? Pete sings for me when I have work for him, sings for Spavin when he has work for him. Co-habit, as it were. Symbiotically.

EXT WORKING MENS CLUB NIGHT

Ray and Barbara approach a Working Men's club in a van.

BARBARA (VO)
That's Mike for you - can't understand why we all can't get along.

Pete is leaning on the wall of the Working Men's Club.

BARBARA
There's Pete.

She gets out while Ray parks.

BARBARA
Why didn't you go inside?

PETE
I didn't know if you had to be a member.

BARBARA
Did you think you had to be a Working Man? Don't worry - stick with me. I'm not a Working Man either.

BARBARA: (VO)
I don't know the last time you were in a Working Men's Club but in my experience they aren't as they used to be. In the nineties they updated, went upmarket, picked a look right out of the 80's, Laura Ashley everywhere. They started serving wine. They haven't updated since then but at least now they are mired in the 80's and not the 50's. Actually I think I'd prefer it the other way round. And the music, I have to be frank, alternates between sub-Black Lace 80's garbage and 50's golden oldies. And I once saw a comedian I thought was funny, but I was very drunk. But they are a good laugh. You play your bingo. You sing along. It's not the sort of place for media-savvy post-modernists who have to watch their every irony-laden step, but if you're prepared to leave that junk at the door, well, it is a top night out. Mind you, it's funny the times in this life you have to apologise that all you want is just to have a laugh.

PETE
I like the sparseness you use. The 808 sounds great, stark like that.

RAY
What do you mean, 808?

PETE
The drum machine. It's an 808.

RAY
Fair enough.

PETE
All the early hip hop b-boys used it. The Old Skool.

RAY
I just use it because it sounds good.

PETE
So did they.

They play Bingo. Pete wins. He points the winning line to Barbara, who tells him to shout house. He is shy about it.

PETE (Shy)
House!

BARBARA
You have to give it a bit of pasty: HOUSE!!!

CALLER
And we have a winner. Marjorie, do you want to check his card?

Pete grins like a little kid. He is presented with a tenner.

RAY
Talk about beginner's luck.

BARBARA
Money goes to money!

PETE
What are you reading?

It's a long time since Ray has been asked that question.

RAY
Nowt at the moment. I read a couple of books at school. I read "A Pair of Jesus Boots" and the "Goalkeepers Revenge and Other Stories". And the City Programme.

BARBARA
I used to read but I never have the time. It would be nice, when the course is done with, to sit down with a book again.

A country band does a version of "Boy Named Sue". They do a break in the middle, where they tell jokes. After the set, Ray has a nice word with them.

RAY
That was a treat.

BAND LEADER

Did you enjoy that? We started doing it because no one took us seriously, doing Johnny Cash with Yorkshire accents.

RAY

Why didn't you sing it in an American accent?

BAND LEADER

We can't.

RAY

Anyway, it goes down well.

BAND LEADER

Always the same though, isn't it. You've got an accent, you've got to play the fool.

BAND MEMBER

You always act the fool, anyway!

Ray goes on.

An older couple dance to Ray, very beautifully. A couple of over-weight girls jive together, before returning to their boyfriends. The next song is Ooby Dooby, and the lads leave the pool table to rock and roll dance.

BARBARA

So is this golden career of yours going to happen?

PETE

I don't see why not.

BARBARA

You've got everyone fighting over you. Mike was wondering the other day why you wouldn't sign with him.

PETE

What everyone has in mind for me, I don't want to do. I'm solo, like Dylan or Nick Drake, that's the intention. Simple songs with an emphasis on the lyrics. I'll play you some sometime.

BARBARA

So why don't you go with that?

PETE (he gets worked up)

The chances of getting signed and getting promoted properly are negligible. And you can't do it on your own. I've seen too many people fail - good, strong artists plodding around the folk circuit because they never believed in marketing, because they wanted to keep it pure. But I'm not so dumb that I want to be "uncommercial". I don't mind selling records because that frees you up to make other records. I have no objection to marketing - so long as you keep the music pure. I need business support for what I want to do and you don't get it by being a nobody. You have to make a name for yourself and then you're in a position to move on.

BARBARA
So it's a 5-year plan.

PETE (on his high horse)
And the reason I don't want to go with Mike is he's not big enough to get me to the position where I have enough clout to make my own decisions. I've no loyalty to (gestures) Mr Spavin - at least Mike seems human. Spavin's a sleaze-ball, but he has the finance to help me. Mike isn't big enough. That sounds selfish. But I don't apologise for that. No one else is going to look after my best interests! No one's going to mind exploiting me if it's going to make them money!

BARBARA (somewhat bombarded)
Fancy a boogie?

It is apparent they both have had dancing lessons and dance well together. Pete starts to dance further apart

BARBARA
What's the problem?

PETE
I'm ready for a drink.

While he walks away with his back to Barbara, he sorts out his erection, shyly.

BARBARA
Where did you learn to dance?

PETE
My Dad sent me to ballroom lessons.

BARBARA
What, recently?

PETE
No. When I was a kid.

BARBARA
What grades?

PETE
Bronze, Silver and Gold.

BARBARA
Me too. Do you still dance?

PETE
Naw. Do you?

BARBARA
Just did!

EXT

THE CAPRI

NIGHT

Ray drops everyone off.

RAY
(dropping off Dave) So long
(dropping off Trevor) So long
(dropping off Pete) So long, thanks for coming.
(dropping off Oliver) So long, lad.

EXT THE DYSON HOUSE NIGHT

Barbara and Ray finally get out of the car.

INT THE DYSON HOUSE NIGHT

It is one in the morning as Ray sets the alarm.

RAY
God, I'm knackered.

INT THE DYSON HOUSE DAY

The alarm goes off. Ray lies still.

BARBARA
Ray!

She punches him. He starts to sit up. He falls back down again.

INT THE DYSON HOUSE DAY

Ray sees the clock. He is an hour late.

RAY
Aw no!

He wakes himself using the shock tactics of earlier. He dashes out of the house.

INT DAIRY DAY

BOSS
Bloody hell, Ray. What time do you call this?

RAY
I'm not proud of myself.

BOSS
You're getting later and later. Even your devoted customers are complaining.

RAY
I'll have a word with them.

BOSS
It's not fair. We're trying to compete with every shop that's ever owned a fridge. Corner shops, petrol stations,

supermarkets, hypermarkets, even video shops. The company will be alright: it supplies all those shops. But the lad in the float, Ray - that's what's under threat. Our competitive edge is fresh milk, on your doorstep before you go to work. If we start turning up late, so people can't have their corn flakes before they leave the house or if they have to go to work before they have had their cup of tea, then they'll stop using us. We're out of work. Full stop.

The

job's delivering milk. On time! Remember that. As charming as you may be. On time!

INT LEEDS STUDENT DISTRICT DAY

Barbara and Ray get out of the Capri in Leeds.

BARBARA: (VO)

Every month when Ray gets paid, we head over to Leeds, clothes shopping. But with money being tight and all, we're down with the students. But, hey, we enjoy it.

They try on second hand clothes: Ray can't fit into anything. Ray is shown to owe any fashion chops he has to Barbara

BARBARA (VO)

Ray trusts me: he'll wear anything I suggest because he knows I won't make a fool of him. It's not that he has a closed mind. But sometimes you have to put an idea in his head. Once I dressed him up in make-up. He didn't mind but he was never going to go out of the house like that, and frankly I wouldn't want him to.

INT BARBARA'S BEDROOM NIGHT

We flashback to Ray stood on the bed bemused in make-up while Barbara falls about helplessly laughing.

INT SHOE SHOP DAY

RAY (to Assistant)
DM's, please. Size 12.

RAY (to Barbara)
We need to bring him out of his self. Make him grow a bit.

The assistant gives him a shoe box. Ray starts to try them on.

ASSISTANT (to Ray)
Do you want to try on a pair of fashion shoes?

BARBARA (to Ray)
You could have put on a decent pair of socks. Where did you learn to sing uninhibited?

RAY (to Assistant)

See, they're strong, sturdy shoes. They last for ages. They look good. Once they are broken in, which I admit might mean shedding a little bit of blood, they're yours, modelled to your own feet. You can have the resoled, so they last longer. New laces and they're as good as new.

RAY (to Barbara)
At the football

BARBARA (to Ray)
Well, there you go. It's good what you're doing for him.

Ray admires himself in the mirror.

RAY (laughs)
We both do our bit for him, eh!

RAY (to the assistant)
I'll take them!

BARBARA
How do you mean?

RAY (letting the assistant leave)
Poor little lad - you gave him an erection dancing with him yesterday.

BARBARA
I didn't!?

RAY
That's why he had to stop dancing with you. Didn't you see him adjusting himself?

She looks bemused. Ray starts laughing

EXT INSIDE THE GROUND DAY

Barbara, Ray, Pete and their friends are sat in the stands at Boothferry Park.

PETE
How come you reckoned I'd never been to a game before?

RAY
Call it a hunch. Now I presume you have a grasp of the basics.

BARBARA
And we'll have none of this arsey " 22 grown men chasing a bag of wind" nonsense. If you're going to slag the game off, at least be original.

PETE
Who's who?

BARBARA

Hull's in orange. Plymouth in Blue.

PETE

I'd figured that out. Is there anyone famous playing?

BARBARA

This is Hull we're on about. Our left back had a week with Leeds.

RAY

We've sat where we are because these Lads round us are the ones who sing. Down there where we normally sit, they don't sing. Up here, they do.

OLIVER

Somewhere in here you'll find the cock of the Boothferry Road end and his entourage.

RAY

I used to know who it was but like I say, we aren't from these parts anymore.

PETE

What's the cock?

RAY

Best fighter. I'd have thought you'd have known that.

OLIVER

Every school's got one.

PETE

Not ours.

RAY

Where was that then?

PETE

QEGS.

RAY

That explains a lot.

RAY

Wait for the singing to start, then we'll get going.

PETE (pensive)

If the cock has a go at me, you'll step in.

RAY

Most fights are like murders - they happen between friends. If you don't give someone a reason to fight you, you won't have a problem.

OLIVER

But if something's kicking off, stay out of it.

RAY

Yep, stay out of it. And watch out, the terraces can be cruel.

A moment of silence.

RAY

Remember when you were a kid and you went out and all you'd ever talk about was fighting.

OLIVER

"What would you do if some kid started on you while you were having a piss", "I'd piss on his leg then grab a chair...."

RAY

And all the time you'd be shit scared of someone starting on you. I don't remember a single incident that we didn't talk our way out of, eating a bit of humble pie and walking away to tell the tale. Except the times someone jumped you over a girl.

OLIVER

The only fights I ever saw were over girls.

DAVE

No, I've seen some. Some real nasty stuff. I looked for it. I was nasty. I'm not proud of myself and I've calmed down now.

PETE

What calmed you down?

DAVE

Love! And I got my head caved in one night. Really got a kicking. It was comeuppance. I felt better for it. So, love and getting arsoled.

BARBARA

The stick and the carrot.

The singing starts. Pete, when he gets into it, starts to smile, then starts to sing heartily.

EXT

HARBOUR

DAY

It is the Service in memory of the Lost Trawlermen, an annual event. Barbara, Ray and Pete are gathered with a group of people listening to a sermon.

VICAR

...will never be forgotten"

One by one, the crowd goes to the edge and throws a wreath into the Harbour. There is a lot of hand shaking and arm-touching.

BARBARA (VO)

As I said earlier, Ray lost his Father on the Gaul. It used to be there wasn't a family in Hull who didn't know someone who died at sea. It leaves them stranded, beached, not having a body to mourn, not having a grave to grieve at. So they have this day, Lost Trawlerman's Day, where everyone comes together to remember who they've lost and everyone can share in the loss. Just once a year. And it happened to be this week, and we happened to take Pete.

BARBARA

You alright?

RAY

I'll be fine.

Spavin, too, is there, which puzzles Barbara. Almost in a line, Barbara, Ray, Pete, then Spavin.

BARBARA (to Ray)

God, is that sleaze-bag following him around? He's like a dirty old man.

RAY

What do you reckon: do you think there is a casting couch thing going on?

BARBARA (leaning across to Pete, whispering)

If he lays a finger on you, scream!

Sandy, the organiser, makes an announcement.

SANDY

If anyone cares to join us, there's sandwiches and pies on at the Royal National Mission for Deep Sea Fishermen...ah, you all know the place!

They all walk toward their cars.

RAY

I didn't expect to see you here, Mr Spavin.

SPAVIN

I'm an ex-Trawlerman, like your Dad.

RAY

You knew my Dad?

SPAVIN

Yep, I knew your Dad.

INT

WORKING MENS CLUB

DAY

A congenial gathering, the same people who were at the Harbour. There is a general buzz. Someone pulls the cling film from the top of the sandwiches.

Ray introduces Pete around.

RAY
Sandy, Pete. Pete, Sandy.

SANDY
So this is the kid you're training up.

RAY
Aye.

Ray leaves them to talk.

SANDY
You'll be alright with Ray. He'll sort you out.

PETE
Yeah, he's nice. Him and Barbara.

(silence)

SANDY
Aye. Good.

They both nod.

SANDY
You're Spavin's lad, aren't you!

PETE (secretively)
Yep, but don't say it too loud: I'm not *proud* of it!

PETE
What are you reading?

SANDY
The Department of Trade's report on the sinking of the Gaul!

RAY
So they are nowhere nearer to finding out what happened?

SANDY
They reckon it would cost too much to find out.

BARBARA
You ought to do a benefit, start a fighting fund.

SANDY
There's already a fighting fund. You could make a contribution.

RAY (non-committal)
We could do that.

PETE

What are you reading?

MAN
Azimov, Vonnegut, Arthur C. Clarke.

PETE
What are you reading?

MAN2
I'm a thicky, me. I only ever read The Mail in the morning
and the Post of an evening.

PETE
What are you reading?

MAN3
Nowt

MAN4
Northanger Abbey for my O Level. Merchant of Venice.
Androcles and the Lion. 1984.

MAN5
I don't read much but I've got some poems you could go
through.

MAN6
The Sun

MAN7
What you got? Naw, I'm a film man, me. Brando - there's
your man.

MAN8
I'll read owt, me. I just finished one of our Sarah's
Catherine Cookson. Before that it was Tender is the
Night, The Executioner's Song, Harry Potter and the
Philosopher's Stone, Elvis the Final Years and a Reader's
Digest Condensed Account of the Herald of Free
Enterprise.

MAN9
I only read on holiday and then it's only crime novels.
James Ellroy and John Harvey.

Pete and Ray are in adjacent cubicles

PETE
God Ray that stinks

RAY
What do you think I came in here to do, write
sonnets?

PETE
The word "virulent" was invented for smells like that.

RAY

The words "Get Stuffed" were invented for times like this!

Voices at the latrine

MAN A

Room for a small one?

MAN B

Speak for yourself

Barbara and Pete

PETE

All I ever seem to ask them is what they are reading. They're all witty. It's (clicks his fingers three times) snap, snap, snap. Interesting set up, quick fire reply.

BARBARA

It's just banter.

PETE

I can't think on my feet like that.

BARBARA

Do you think they think those punch lines up on the spot? They've dropped those lines more times than you've had roast beef.

PETE

I'm a veggie

BARBARA

It's having confidence in your own environment.

BARBARA

You remind me of my Brother.

PETE

What do they call him?

BARBARA

OK, I haven't got a Brother. But if I had one, he'd be a lot like you.

Spavin approaches Ray.

SPAVIN

Now then!

RAY

Mr Spavin. Can I get you a drink?

SPAVIN

Always polite, Ray!

RAY (smiling)
I was brought up right!

SPAVIN
Aye you was. You're Father would have been proud of you.

RAY
Did you ever sail with him?

SPAVIN
I spent more time with him than I did with my wife.

Barbara, with Pete, sees Spavin talking with Ray. Mike overhears them.

BARBARA
What a creepy guy. I feel soiled every time he kisses me. Imagine being married to that. Imagine sleeping with him. Imagine having his children. God, the very thought....!

MIKE
He's an odd one, alright. The man's got blood on his hands. Did you know that? Killed a man who cheated with his wife. Did 3 years. He beat him up and punctured a lung. That's how I know he never cheated on his wife. There's a lesson there for us all!

Mike and Ray

MIKE
So why won't he sign for me?

RAY
He's not convinced you're set up right.

SANDY
Another pint Ray?

RAY
Another pint would be good.

BARBARA
Where's Pete gone?

RAY
Gone to fetch his girlfriend.

BARBARA
Oh...

RAY
What's up, did you think he was gay?

Ray is getting more and more drunk. Behind them, various groups of people sing songs: show songs, shanties etc. Pete turns up with Alice.

They play darts. Barbara wins.

BARBARA
Another victory for common sense. Who's next for shaving?

RAY
Play Pete.

OLIVER
4 arrows for the double: you're pissed Ray.

RAY
I play better when I'm drunk.

BARBARA
Well, I just beat you!

PETE
I've never played before.

OLIVER
You always beat him.

RAY
Give him two hundred start.

ALICE (to Barbara)
We have a lovely time. Sunday, we spent all day in bed.
Yes, it's lovely.

ALICE (to Ray)
Do the "Miaow"

RAY
What "Miaow?"

ALICE
The Pretty Woman "Miaow"

RAY
Miaow

MIKE (to no one in particular)
There'd be no need for Unions if everyone embraced equality!

ALICE (Giggling)
Do it again.

RAY
Miaow

ALICE
Oh, you're so funny!...Pete was saying he thinks you're fantastic. He never stops talking about you saying he thinks

you're fantastic. So I wanted to meet you to see for myself how fantastic you are. And it's true, you are. Fantastic.

BARBARA
Oh, we are!

ALICE
He needs some clothes: I'm going to make him a big white Elvis costume. With rhinestones. And a belt with a huge buckle.

BARBARA
I'll sort him out. Leave it to me, love.

ALICE
What are you reading?

BARBARA
Life's not in books, you know. Life's here and now. In you and me talking.

ALICE
I like reading!

BARBARA
It doesn't mean a lot to some people. It doesn't mean they are dumb.

ALICE
I know but.....

BARBARA: (VO)
People who read look down on people that don't. But sometimes, people read because they have no experience of their own. Especially young people. Like Alice.

EXT WALKING HOME NIGHT

BARBARA
Well, we don't like her, do we!

RAY
She seemed nervous around older people.

BARBARA
No, we're FANTASTIC!!!

INT BARBARA'S BEDROOM DAY

Ray is up late again.

RAY
Ah no!

EXT DAIRY DAY

BOSS

I'm not even going to say anything. But if it happens again, there'll be words.

EXT PETE'S HOUSE DAY

Barbara walks up a wide gravel drive to a big house. There is a gardener, pruning.

BARBARA

Pete Cash?

GARDENER

Oh, Pete! Yep, in that granny flat, love.

Barbara knocks on the granny flat door. After a minute, Pete answers, in his dressing gown.

PETE

I'm just up.

BARBARA

Up at the crack of midday, eh!

She fetches out her tape measure.

BARBARA

Ready for a measure?

They go in.

INT PETE'S FLAT DAY

Pete puts on Northern Sky, by Nick Drake.

BARBARA

Come on, let's get it over with it.

Pete doffs his dressing gown. He stands in just his boxers, with his arms out-stretched.

PETE

How do you want me?

PETE

Are you going to tell Ray you were in a flat with a practically naked man?

BARBARA

Are you going to tell your girlfriend you had an older woman fiddling round your groin? Ray's my Best Friend. I tell him everything.

BARBARA

This music's nice.

BARBARA

What are you doing for the rest of the day? Fancy going shopping.

PETE

I could go shopping!

Pete is trying to decide what to wear in front of his clothes rail. Barbara sits on a beanbag.

PETE

Even the word, "music", is somehow corny, like it's tainted by all those clowns with musical notation on their ties, or piano badges or strat broaches until you can't take it seriously, till you can't say the word without wincing. But deep down beneath it all there's a current of humanity, the best explanation of human emotion you could wish for. And when I sing, it's there, I feel it, but when I turn and look at the audience, it's something else, it's show business and it's fake and sickening.

BARBARA

I think it's more than that. I think it's shyness.

PETE (Pulling off his shirt and grabbing another)
What do you think of this shirt?

BARBARA

Have you ever modelled clothes?

She wanders round the flat looking at things.

BARBARA

This after-shave is nice.

She sees an open songbook and a guitar.

BARBARA

Play me one of your songs.

Pete does a mock Heartbreak Hotel.

BARBARA

You know what you are doing when you ham it up? you're enjoying yourself. You know: that's allowed. That's what people want to see.

PETE

No, what they want is communication. Entertainers enjoy themselves. Artists express themselves.

BARBARA

Well...can't you do both.

PETE

That's a compromise.

INT CLOTHES SHOP DAY

Barbara and Pete are clothes shopping. Pete is looking at a pair of sunglasses.

PETE
Do you think Ray could use these?

He looks round, shoves the sun-specs in his pocket. He starts whistling. Barbara is flabbergasted by his audacity. They walk out of the shop, then burst out laughing when they get outside.

INT CLOTHES SHOP DAY

Barbara tries on a dress: a younger style than she is used to.

BARBARA
Am I too old for this?

PETE
No, you're fine in it

After much thought, she puts it back.

BARBARA
It's too expensive, anyway.

BARBARA
So you're a veggie!

PETE
Meat's bad for you. Medically and Karmically. It increases your chances of cancer and of coming back as a dog. Do you want me to nick it for you?

BARBARA (Smiling, presuming he's joking)
No, you're right.

As they are leaving Pete checks the size.

EXT STREET DAY

BARBARA
You ought to have an Elvis to be going on with.

INT FANCY DRESS SHOP DAY

Pete is stood in a star formation. The assistant has a tape measure in her hand.

PETE
Come on then.

BARBARA
These are his measurements.

PETE
Spoil Sport.

INT FANCY DRESS SHOP DAY

Pete is stood in a star formation. This time he is in an Elvis costume.

PETE
I'll pay you for the outfit. The one you are making.

BARBARA (shakes her head)
I'll get the money back from Mike.

PETE
No, I insist. I'll pay

INT BARBARA' S CAR DAY

PETE
So what when you've finished?

BARBARA
Find someone who wants to employ me.

PETE
I thought you college kids went to India to find yourselves.

BARBARA
I'm a bit old for that. (Pause) It'd be nice to see the world.

They are waiting at traffic lights.

PETE
Come on then. Let's go. Throw some clothes in a travel bag and let's head off.

He looks at her. She looks at him, wondering. The lights change. She sets off.

INT DAIRY DAY

BOSS
I can't turn a blind eye much longer. You're taking the piss.

RAY
It's not every morning. It's only the mornings after I've been singing. Because I'm out late.

BOSS
Get some kip during the afternoon, then. Then if you're late back, you don't need as much sleep.

INT BARBARA'S DAD'S ALTERATION SERVICE DAY

The bell rings. Barbara and Pete enter a small dingy shop up a steep flight of stairs.

BARBARA
Just passing. Have you met Pete? He's My and Ray's Pet

Project.

DAD
Not the human gene experiments again. Hi Pete.

PETE
Is this yours?

DAD
I'm just keeping it warm till Barbara finishes her course.

BARBARA
Dad. Do you think Ray would be upset if I used Pete for the Presentation instead of himself?

DAD
No, not Ray. He's alright.

INT LASTFRONTIER DAY

Mike is talking to Barbara and Ray.

MIKE
I'm wanting a defining name for this organisation.
Something like "Virgin".....Vulva!

RAY (spluttering coffee)
What?

MIKE
You see, it causes a reaction. Nothing safe or sat on the fence about it. It's contentious and fun.

BARBARA
If you use that name, I'll never talk to you again.

MIKE
Too much, eh?

BARBARA
Call it after yourself. Mike Dyson.

RAY
Cavalcade of Stars.

MIKE
I couldn't do that. It's too vain by half. This is a team. A collective.

BARBARA
It's good marketing though. Performers might come and go, but the tour will endure. Pardon the rhyme.

MIKE
You don't think it's too self-centred?

BARBARA

If anyone's worried about it, tell them the "Vulva" line.
They'll soon change their minds.

MIKE

OK, have it your way, but I've already made up the slides.

INT

CONFERENCE ROOM

DAY

It is Mike's Conference Room. It is pink. Around the table are Ray, Barbara, Pete and the bar staff.

PETE

It's like being inside a vagina.

MIKE

OK fellas. Welcome to the Conference Room.

I expect you're wondering why I've asked you here...
Men, I have a dream. Long have I pursued it and today in this room it will come true.

Now you all have something in common - a love of the glory of the greats. When you are on stage, you *are* the greats. I want to let you be the greats everyday of the week, every week of the year. Boys, what I have in mind is a Cavalcade of Stars.....

A screen pops up. On it, the logo "VULVA".

MIKE

Ignore the logo - we've changed our minds since then.

He presses a button and on the screen images of Elvis, Roy Orbison, Jerry Lee Lewis, Buddy Holly etc are flashed.

...you guys, all set to woo the entertainment world with Vocal Heaven.

Imagine it, live on stage, Elvis, Orbison, Holly, Richards, Everyone's heroes in one show...

PETE (quietly, to Barbara)

Where are the others?

BARBARA (to Mike)

Where are you going to do about the other performers? Buddy Holly etc?

PETE

Auditions, here in this room!

MIKE

...touring the country and taking beautiful music wherever they travel, the finest voices in rock and roll coming to your town. Oh Boy, people will be queuing round the block for this

one. And we can make it happen, you can be the stable of Stars!

We have Barbara, to dress you up, to make you look the part.

Barbara's picture appears on the screen.

BARBARA

I wondered what I was doing here! I thought I was going to be the groupie!

MIKE

Barbara, don't demean yourself! Actually, that's something I haven't thought about.

He jots in a note-book.

Groupies!!!

BARBARA

Where did you get that photo from? It must be 10 years old.

MIKE

That holiday in Brid.

PETE

That's you at 20? You're prettier now than you were then.

I want no one half-hearted - it's all or nothing. But when you see the deal I'm prepared to cut you, you'll know it makes sense. This is a co-operative, a team effort. Equal shares for all, equal billing, straight down the middle, cutting the cake into equal quarters and making sure everyone gets the same. Yes, this is the Idol's of the Past, living in this perfect future. Thank you for listening.

They disassemble.

PETE

Ray - a present for you.

He gives him the shades he stole.

PETE (to Mike)

What are you reading?

RAY

What are you reading, Pete?

PETE

I thought you'd never ask!

INT

WATERSTONES, HULL

NIGHT

Pete takes Barbara and Ray to a reading by Pete's favourite writer.

The novelist stands at the front, reading.

BARBARA (VO)

It turns out Pete was a published writer, with two short stories to his name. A small press magazine had printed a tale of his about a disco dancer on the last bus home, and he's won a prize for a story documenting life in a public school. He wanted us to tag along when he went to see his favourite novelist reading at the City branch of Waterstones.

After the reading, the novelist signs his book

PETE (getting his book signed)

We've met before!

NOVELIST

Yeah, I remember. You were at that workshop I did at that crèche. You read a poem comparing shark fishing with horticulture. I read a short story by you in the North. Nice story.

RAY

Would you mind signing this book, please. And this one. And this one. And this. This is my first poetry reading.

NOVELIST

Glad you could make it.

RAY

I enjoyed it.

BARBARA

Do you make much money writing?

PETE

I don't need much. I get by.

BARBARA

Is Spavin paying you to sing?

PETE

Kind of. He helps me out.

EXT

CAPRI

NIGHT

Ray is driving. He is about to say something but stops.

INT

PIZZA HOUSE

NIGHT

Mike waits for his first date. An a shy woman walks in and sits with him.

MIKE

Please, sit down. Annette Selby, right? Annette? Call me Mike. So, safe journey here?

ANNETTE

Oh, yes. No problems.

MIKE

Good. Right. Let me tell you a little bit about myself and then you can fill me in on a few details. I'm Mike, as I said, 38, single, obviously. I'm from Hull, lived here all my life, follow the football team etc. I am an Entrepreneur by trade, but that takes in a lot of other areas. I run a pub - the Last Frontier: you've probably heard of it. Let me give you some free tickets for the bonfire night bash.

He passes her tickets.

MIKE

I own shares in a Take-away, "Your Plaice or Mine" - good food and an excellent name. My latest venture is the Michael Dyson Cavalcade of Stars, 50's Icon's Revue. I don't smoke while I do drink, though not excess. I eat all meats but I have no objection to vegetarians. I dress casually but smart - I always feel it should be like doing business with an old pair of shoes - that's one of my mottos. And I don't mind making money but that's not my reason for working. I work to build, to create, to make the world a better place. Right, what can you tell me about yourself?

ANNETTE

OK, well I'm 31. I've been married before.

MIKE (Making notes)

OK, let me stop you there. Why did you leave your last marriage?

ANNETTE (taken aback)

I didn't. It left me.

MIKE

OK, and what was the problem?

ANNETTE (shyly)

My Husband cheated on me. With my best friend.

MIKE (Writing)

Husband...cheated...! Right. What reasons did he give for cheating on you? Was he, say, bored? Or was it simply that he was a bastard?

ANNETTE (trying to say the right things)

He was a bastard. He...

MIKE (Writing)

Bastard....right! Did he become more of a bastard as the relationship went on or did he start out as a bastard and you thought you might be able to change him? Or, did

you feel that being married to a bastard was all you deserved?

ANNETTE

He started drinking when he lost his job. He was bored, hanging around the house while I was the one supporting us, though he never did anything around the house while I was at work....

MIKE (Writing)

Hard worker! That's good! Carry on!

ANNETTE

...and I'd have to do the housework when I got home. I suppose I nagged him about it and this just made it worse.

MIKE

Did you look at other solutions to the problem?

ANNETTE

Well I tried to talk to him but...

MIKE

Did the pair of you brainstorm, for example, to really get down to the heart of the problem, or indulge in games that might have helped you think outside the box?

ANNETTE

Well, we weren't talking to each other...

MIKE

Annual Appraisals? 360 degree feedback? TQM?

ANNETTE

Er, no...

MIKE

Management Retreats? Mission Statements? Paintball?

ANNETTE

No we couldn't afford!

There is a silence. Annette feels on the spot. Mike stares at her, trying to figure her out.

MIKE

OK! Could you give me your opinions on certain subjects? Where do you shop for clothes?

ANNETTE

C & A. Markses.

MIKE

1st hand?

ANNETTE

Er yes, I tend to buy *new* clothes.

MIKE

And do you ever design your own clothes?

ANNETTE

No

MIKE

Express your individuality?

ANNETTE

No.

MIKE

Do you play darts?

ANNETTE

No

MIKE

Pool?

ANNETTE

No. I've played once!

MIKE

Do you like older cars? Kitsch in general?

ANNETTE

I've an old Nova. My husband got the nice car.

MIKE

And why do you want to be in a new relationship?

ANNETTE

I'm...lonely. I want to share my life with someone. I miss the commitment and the friendship. The companionship.

Mike looks hard at her and then decides.

MIKE

Well, good luck with your search. It's been nice meeting you.

ANNETTE

Er, is that it?

MIKE

Yep. I have to get back to work!

INT BARBARA'S DAD'S HOUSE DAY

They are sitting down for Sunday lunch. Ray is carving.

BARBARA
No meat for me, Dad.

DAD
How come?

BARBARA
I've chosen not to eat meat.

RAY
Since when have you not been eating meat?

BARBARA
What's it matter when! You can't justify eating meat these days.

RAY
I'll remind you of that one dark intimate night.

BARBARA (to Pete)
So we know what you are reading now - what was your first single?

PETE
Bought or had given?

MIKE
My first single - bought or otherwise - was Crazy Horses by the Osmonds.

PETE
I've heard of the Osmonds.

MIKE
Heard of the Osmonds!

DAD
Silence is Golden.

BARBARA
Who's that by?

RAY and DAD
The Tremoloes.

PETE (to Barbara)
OK then, what was yours?

BARBARA
Kool for Katz, by Squeeze.

PETE
I've never figured out who would buy Squeeze records.

BARBARA
Well, now you know. You still haven't told us yet.

PETE
Bought, it was Wild World.

RAY
Jimmy Cliff?

PETE
Ace of Base, I'm ashamed to say.

RAY
How old were you?

PETE
15.

BARBARA
That's scary.

PETE
OK, Ray!

RAY
Bought, it was Orbison's greatest hits.

PETE
What about things you had given?

BARBARA
That doesn't count: it's not your decision.

DAD
She wants her "Tubby the Tuba" album stricken from the record.

RAY (he goes serious)
First given - I had Blue Bayou given. That was my first.

Dad brings the coffee in.

PETE
Black, please.

DAD
Do you want me to give you a hand altering those clothes for your Presentation down to Pete's size?

RAY
Aren't I doing it?

There is an awkward pause.

DAD
No, Pete's doing it.

BARBARA

Dad!

RAY
It's the first time I've heard of it.

There is a moment of tension before they all burst out laughing.

EXT BOOTHFERRY PARK NIGHT

Barbara and Ray are the only 2 of their friends at a night game. All their friends are away at Bonfires, this being Bonfire Night.

BARBARA
I got the film back from the developers.

RAY
What do you think of the Icon's idea?

BARBARA
How come you can't make a living in daylight hours?

RAY
It just seems like a great idea. All the Greats on one show.

BARBARA
But you haven't got an Elvis. And you haven't got anyone else for that matter. All you've got is an Orbison. Which is you. In the same boat as you always were.

RAY
Mike's talking about auditions. You don't think Pete will do the show.

BARBARA
He will do but only till Spavin comes calling. And he'll only stick with Spavin till he can get his own stuff off the ground. And his own stuff's good stuff.

RAY
When did you hear it?

BARBARA
Round his house. When I went to measure him.

RAY
So how is it?

BARBARA
Him and a guitar. Nice songs. Good lyrics.

RAY
What are they?

BARBARA
Love songs.

RAY

So where does that leave him with his Elvis?

BARBARA

If he kitsch's it up, it becomes funny. It's working on 2 levels then. It's still a lovely song. But also, it's that self-mocking, knowing wink that says I'm not such an arsehole that I think this is the high point of entertainment. To appreciate the naughtiness of the show. That's what he's trying to do.

RAY

But it's entertaining. And it doesn't have to be funny.

BARBARA

But they are supposed to be funny. Stars in their Eyes and what have you. Nobody watches thinking, Hmm that's a very good take off of Tony Bennett. They watch laughing thinking, who do they think they are.

RAY

They're all dead. Orbison. Presley. Holly. Otis Redding. Sam Cooke. You can't see them any more because they *aren't* any more. Even Fats Domino. He's not well enough to tour. So the only chance I have of enjoying the music of someone like that is to go and watch an impersonator.

BARBARA

He finds it embarrassing. He doesn't want to do cabaret - he wants to do his own stuff. That's where the self-expression is, where the fulfilment is. And it's where the money is, too. And it's not humiliating for him, like doing impressions.

RAY

I enjoy singing. I enjoy my job. What's up with that? (Pause) You know whatever *you* do, I'll support you. If you really hate it with your Dad, quit. He'll understand. But find something else first. Don't leave us short like we have been doing.

BARBARA

I really appreciate it.

RAY

There has to be sacrifices. We both know that, if you want something.

BARBARA (smiling)

You can't take a compliment, can you. (Pause) Sorry I didn't
let
you know about the modelling.

RAY

And it was going to be the start of a brilliant career.

RAY

To tell you the truth, I couldn't do it, anyway.

BARBARA
Eh?

RAY
I was going to have to sleep that afternoon.

BARBARA
You've left me feeling guilty about dumping you for Pete when all the time you were going to dump me? Right, you can go fetch coffee.

Ray stands to get the coffee.

BARBARA
Can I have mine black?

Ray looks at her

RAY
Aye, if that's how you want it.

When he gets back and she tries it, she scalds her lip.

After the game there are fireworks. To Gershwin. All Hull is lit up.

Barbara and Pete Sequence

INT BARBARA'S DAD'S SHOP NIGHT

Barbara and her Dad are sat together altering Barbara's presentation outfit.

DAD
This is nice. You and me.

BARBARA (carefully)
I don't see myself altering clothes for the rest of my life.

DAD
People need clothes altering: here we are now, altering clothes for you.

BARBARA
But as a career!

DAD
It's been my career.

BARBARA
I want to do something more creative. More myself.

DAD

Well, once you get here, we can figure out how to make things more creative.

BARBARA

Yep. OK.

INT BARBARA'S STUDY DAY

Ray wakes for the milk and finds Barbara is sat at the sewing machine working. It is the morning of the presentation.

RAY

Poor soul. Aren't you finished?

BARBARA

Oh, no. Dad's finishing the Presentation gear off. This is Pete's Elvis.

RAY

You've been up all night?

BARBARA

I couldn't sleep. And it's my period.

EXT BARBARA'S COLLEGE DAY

Pete and Barbara get out. Barbara has numerous garments in suit bags.

PETE

Bit of a dump, isn't it?

BARBARA

What did you expect, a Parisian catwalk?

INT BARBARA'S COLLEGE : INSIDE DAY

Barbara leads Pete into a classroom, where 2 boys are in a state of undress. Freda is dressing one of them.

BARBARA

Sorry boys. In here, Pete.

She sees Freda.

BARBARA (American accent)
Girlfriend!

FREDA (American Accent)
Girlfriend - how *you* doing!

Pete starts to put the clothes on.

BARBARA

Nervous?

FREDA

A little.

BARBARA

I always like exams. I think they are fun.

FREDA

You're a weird woman, Dyson. New model?

BARBARA

Drafted him in for the occasion.

FREDA

Makes sense! You still up for tonight?

BARBARA

Sure am! Can I still come for tea?

FREDA

Me Mam's cooked specially!

PETE (shouting across)

I seem to be having trouble.

He tugs at the trousers. She goes over and starts to help him. There is eye contact.

PETE

It's funny. I don't normally find it this difficult to get into women's trousers.

Barbara snaps out of her gaze.

BARBARA

I'll bet you don't.

PETE

A bit boring, aren't they?

Barbara raises her eye-brows, thinking cheeky monkey.

PETE

Do you want me to sashay for the Examiners?

BARBARA

You can wiggle your arse if you like: I do a nice bum, if I say so myself. Right. Here goes.

She slaps his bum as they leave the room.

PETE (grinning)

Sexist Pig.

INT

CLASSROOM WITH EXAMINERS

DAY

TUTOR

OK Barbara, if you would.

Pete does his walking, the second time with an exaggerated wiggle. Barbara stifles a giggle.

TUTOR
OK. Thank you.

INT ASSEMBLY HALL DAY

BARBARA
I owe you a beer.

PETE
It didn't last long. I didn't get the chance to camp it up.

BARBARA
I know. Three years work in 30 seconds.

PETE
Where are we going for this beer?

BARBARA
It'll have to be another day. Come to Ray's show at the Cottingham Lib.

PETE
The high life of a supermodel.

EXT BARBARA'S DRIVEWAY DAY

Ray gets home and throws all the discarded fireworks he's found into a bin.

INT ASSEMBLY HALL DAY

One of the girls approaches Barbara.

GIRL
Cor, Barbara. You're Ray's a bit of a dish, isn't he!
You kept that one quiet.

BARBARA
Who's that?

SARAH (indicating classroom)
Ray!!!

FREDA
That's not Ray. That's Pete. He is a bit of a looker.

SARAH
Does Ray know about him?

BARBARA (grinning)
Give over. He's helping me out. He's a friend.

SARAH

He wouldn't help you out unless he fancied you.

BARBARA
Does he heck fancy me!

But it has put the idea in her head.

Barbara's mobile rings. It is Ray.

RAY
How did you go on?

BARBARA
I was always going to pass. I don't know what I was worried about.

RAY
Enjoy yourself tonight. We'll have a little celebration later this week.

They hang up.

FREDA
He *is* cute.

BARBARA
But young. Younger than you, even.

FREDA
A bit of fluff, eh!

FREDA
You've got designs on him

BARBARA (looking uncomfortable)
That's a shit joke.

FREDA
Coming for a drink?

PETE
I can't....where are you going?

INT BARBARA'S STUDY DAY

Ray starts working out. He climbs under stairs and fetches out his weights.

INT FREDA'S HOUSE EVENING

Barbara goes with Freda to the house she shares with her Mother. They sit and read magazines.

BARBARA
So, what next?

FREDA
One place. London.

BARBARA
I guess you're right.

FREDA
Look!

There's an article in a magazine about working in London. Barbara sits and reads it. They are drinking heartily.

FREDA
Rip it out if you want it. I've read it so many times it's memorised.

INT FREDA'S HALLWAY EVENING

As they are getting ready to leave, Freda's Mother wants a word.

MUM
What time will you be back?

FREDA
I don't know, Mum. I'll probably be late.

MUM
I'll stop up. Have you a number for a taxi?

FREDA
Yes. I'll get it from the driver.

MUM
How will I get in touch with you?

FREDA
You don't have to.

MUM
I'll be in all evening. You only have to ring. Nice meeting you, Barbara. Come again.

BARBARA
Thanks for having us. Thanks for tea.

EXT STREET EVENING

Barbara and Freda get in the taxi.

BARBARA
It's sweet.

FREDA
I'm 23!

FREDA
Do you want a sweet?

BARBARA
No...what are they?

She takes one.

INT NIGHT CLUB NIGHT

FREDA
There's your model.

BARBARA
I didn't invite him!

FREDA
I did!

BARBARA
Pete! What are you doing here?

PETE
I was out with a couple of mates but I seem to have lost them.

BARBARA
Night off from the Girlfriend?

PETE
Ah, she wasn't for me. (smiles) You knew that.

BARBARA
I didn't really know her. She seemed shy around older people.

PETE
I don't think of you as "older people".

BARBARA
What do you do for a living?

PETE
Why do they call it "for a living". It knocks the life out of people. That's not a living, it's an existing.

BARBARA
I keep forgetting you're practically a teenager.

INT WORKING MEN'S CLUB NIGHT

Ray is performing to a very tiny audience.

INT NIGHT CLUB NIGHT

There is some serious dancing going on. Barbara watches the younger girls and copies them.

Pete and Barbara dance like Saturday Night Fever. Barbara is having her first serious belly laugh for a long time.

EXT NIGHT CLUB NIGHT

Ray is waiting for Barbara. When they come out: he is reading. Barbara walks past him and goes for a taxi

INT BARBARA'S KITCHEN NIGHT

A package is waiting for Barbara when she gets home. It is wrapped up in ribbon. Barbara reads the note. It says "Congratulations". She opens the present to find a coffee machine.

INT LAST FRONTIER DAY

Mike, Ray and Barbara are holding the Icon's Show auditions. A dreadful Lulu is on.

BARBARA
Dear me... What's that smell?

Ray, pleased his trick has worked, fetches out a bag of fresh coffee from under his chair.

RAY
For your machine.

BARBARA
Oh treasure! I haven't thanked you for the machine, yet, have I.

RAY
I figured if you were having your coffee black you needed some decent stuff to drink.

She kisses him on the cheek. But it's not as softly as we have previously seen.

INT STAGE NIGHT

The Everley Brothers are on stage.

BARBARA
They're good!

Ray waits with Mike. Don and Phil walk by.

DON
Fuck off.

PHIL
You missed the introduction, so you fuck off.

DON
You fuck off. You were flat.

PHIL

Fuck off. You blew it.

DON
You fucking did!

PHIL
Fuck off.

DON
No, *you* fuck off.

PHIL
No, *you* fuck off.

They disappear into the changing rooms.

BARBARA
And well spoken!

Buddy Holly comes on.

MIKE
Another good one!

RAY
Mike, I do believe you might pull this off!

INT CHINESE RESTAURANT NIGHT

Mike's second date.

MIKE
Let me tell you what I'm looking for. I'm looking for commitment in a loving relationship with someone I can have fun with. Someone who will support me growing as a person and business man, who will understand what I am trying to achieve, what I'm trying to be, and why. I want someone who plays pub games with the boys, who dresses with panache and her own sense of style and who's comfortable expressing her opinion but who has kindness written through her every word. Someone with a feel for the local and a grasp of the global and who is happy taking her place walking in the world. Is that woman you?

The poor woman looks baffled and can't raise a proper answer.

INT BARBARA'S BEDROOM DAY

Barbara and Ray are getting ready for Dave's wedding. Ray, dressed in a mourning suit, is ready and waiting.

BARBARA
What shall I wear?

RAY

I thought you bought that red dress for the occasion.

BARBARA
That's boring. I want something....glam.

RAY
You don't want to outshine the Bride, do you!

BARBARA
I'd have to wear a coal sack not to outshine that Bride.

RAY
I think they're happy.

BARBARA
He wouldn't dare not be happy. That's the hardest woman / ever saw. What are they doing, having a wedding in November?

RAY
Only time they could get in.

BARBARA
Because everyone else has the brains to get married in summer.

RAY
Miaow!

INT DAVE'S WEDDING DAY

Ray is Best Man. We see him at the front of the church alongside the Bride and Groom.

BARBARA (VO)
It was the wedding of Dave and Sophia. It's nice to go see friends get married when you know it's going to work. And as unorthodox as this pairing was, it was going to last. But frankly, I wasn't in the mood for it. We'd brought Pete along again, which practically speaking worked out well - Ray was best man and I was hardly going to see him all day.

Ray walks arm in arm with the Brides Mother down the aisle. So Pete offers his arm to Barbara

EXT OUTSIDE THE CHURCH DAY

During the photos, Ray, Pete and Barbara mingle. It is blowing a gale.

PETE
How does this compare with yours?

BARBARA
I wore white. Didn't deserve to, but no one was going to stop me.

RAY
Best day of my life. Without a doubt. Absolutely. Even
beats City going up.

INT WEDDING LINE DAY

As Barbara goes down the wedding line.

BARBARA
The rain held off for you.

BARBARA
The rain held off for you.

BARBARA
The rain held off for you.

BARBARA
The rain held off for you.

RAY
And whom might you be?

BARBARA
I'm the Best Man's Wife.

RAY
If you fancy sneaking off for a quick one when the Best
Man isn't looking....

BARBARA
Why you saucy man. What kind of a woman do you think
I am.

BARBARA (To the Bride)
You look fantastic.

Barbara and Ray glance at each other and give each other a smile. Pete is next to
shake hands with Ray.

RAY
Mr Presley!

PETE
Mr Orbison!

Pete approaches Dave

PETE
This is better than getting your head kicked in

DAVE
I feel like I *have* had my head kicked in. I haven't stopped all
week.

INT

AT THE BAR

NIGHT

PETE

If you don't enjoy your job, jack it in. Do something else.

BARBARA

Money, Pete

PETE

You don't need money to survive, it's a distraction

BARBARA

Well, you don't be bullied by Spavin. He's not your Dad, you know.

Ray dives across to Barbara.

BARBARA

Hello, stranger

RAY

Do us a favour, Barbara, get me a drink in. I'm parched.

BARBARA

Ray! I just saw you at the bar!

RAY

I was getting a round in for the Bride's family.

Later, overheard.

MAN D

This is where me Mam dropped me and this is where I'll die. It's good enough for me.

BARBARA

Ray! Come dance with me!

RAY

I've got to take the presents upstairs. I'll be down for the smooch.

But later, when the smooches are on, Ray is nowhere about. Barbara looks but can't find him.

BARBARA

Pete, do you fancy the last dance?

When she realises that Pete has a hard on, she seems to deliberately rub herself up against him this time.

DAVE

You did a good job

RAY

Honoured, lad.

RAY
I'm driving

BARBARA
Music sounds so much better on this stuff.

RAY
It sounds fine without it.

BARBARA
Ray, will you stop dancing like that!

RAY
I'm not doing anything those other lads aren't doing - I was watching them!

BARBARA
They can pull it off....Do you want a drink?

RAY
I'm driving

BARBARA
Why are you slumming it, doing Elvis impersonations?

PETE
It would be slumming it if I were impersonating Orbison!

KID3
The sooner I get out of Hull, the better. The place is a living death.

RAY
You're not from Hull, are you.

KID3
Thank fuck, no.

RAY
So why are you here?

KID3
Soon as I get my degree nothing's going to stop me leaving.

RAY
So what's up with Hull?

KID3
For starters, it's a whites-only! You don't see any black people. Every other City in Britain is learning to be multi-cultural and Hull is this paragon of the Empire.

RAY
I understand what you're trying to say. It's to do with

industry. In the mills, the Steel and what have you, there was jobs. When people were migrating to the UK from Asia or the West Indies, the shipping industry was in decline. There was the Cod War, Over-fishing. So the jobs were protected by the people who had them.

KID3

This is a colour bar you're sticking up for.

RAY

That may have been a bi-product of it but it was really just 1st come 1st served.

KID3

Jobs for the Boys. And if the Boys are White, you've got a colour bar, however much you defend it.

RAY

No, it was a way of life they were protecting.

KID3

It was racist, whichever way you look at it.

RAY

It was local people 1st.

KID3

Have you heard this. Local people 1st. There hasn't been a fascist in history who hasn't used the same sort of reasoning.

RAY

I'm not a fascist.

KID3

You sound like you are.

RAY

I'm saying you've only considered half the story.

KID3

I've heard this line of argument so many times, it's boring.

RAY

No, you're wrong.

KID3

And you're a fascist.

RAY

And you're a little Gobshite who doesn't know what he is talking about.

KID3

Are you getting aggressive with me?

RAY
Fuck off. Little cunt.

Ray storms off.

KID3
And another fascist shows off his true colours.

Ray is getting orange juice.

KID1
Ignore that lad. Everyone thinks he's a git. And he'd steal from his own Mother.

RAY
But why's he calling me a fascist?

KID1
Forget it. Do you want a beer?

RAY
I'm drinking. I mean, I'm driving.

KID1
So am I but it doesn't stop me. Come on. Live a little.

RAY
No. It's my livelihood.

PETE
Would you beg?

RAY
I'd beg for work.

INT CAPRI NIGHT

RAY
What kind of person goes round accusing other people of being a fascist? (Pause)

That isn't my after shave you are wearing!

BARBARA (Too slow)
I've been fragrance testing in Boots again.

INT BARBARA'S FRONT ROOM NIGHT

Home from the party, they have a cup of tea before going to bed. He starts frying up.

RAY
I'm starving.

He bobs bacon in a pan.

RAY

Do you want me to make you a coffee?

BARBARA

No, it's a bit...foul, that stuff. I'm grateful, but it's not very nice.

RAY

Are you feeling amorous?

BARBARA

It's my period

RAY

That's 2 periods in 2 weeks. (Pause) Do you want to confirm our vows?

BARBARA

I meant them when we were first said them, why do we have to confirm them now?

RAY

I just thought it would be nice, that's all. We still have to celebrate your exams.

BARBARA

God, that seems a long time ago.

Ray is eating the bacon sarnie which Barbara covets.

RAY

There's loads of good reasons to be a veggie, but you're just doing it to be trendy.

He wafts the smell of the sarnie in her direction.

RAY

Why all the younger gear? You had your own style before, now you seem to have to prove you're 18.

BARBARA

They're as cheap as second hand. You go down to ToSho and you can pick up some funky stuff for next to nothing.

RAY

What's ToSho?

BARBARA

Top Shop. And I'm earning now. That's my money.

RAY

But I need a van. You've seen me trying to get 6 people into the Capri.

BARBARA

Another scrap heap to be seen in.

RAY

There have to be sacrifices. We've always said that.

BARBARA

Do you know what that means, compromising. Settling for second best. I'm sick of it.

RAY

Is that what we are doing? Compromising? Because I thought we were building something. And having a good time while we've been doing it.

BARBARA: (VO)

Ever said something, that even before you said it, you wish you weren't going to say it? That was me, right then.

BARBARA

Where do we go? What do we do? We go watch a shitty side play football and we drink in crappy clubs, mend tatty old clothes that were naff in the first place. And it's how you like it, Ray. That's you, happy with shitty things around you. Working unsociable hours. Hanging round with people who haven't a past or a future between them.

RAY

Those are our friends.

BARBARA

Well...maybe I've out-grown our friends.

RAY

You're a stronger personality than you think you are. If you're not interested in something, you don't even try. If you are then it's full steam ahead.

Long pause.

BARBARA (trying to make light)

Pete was making disparaging comments about Orbison tonight. Said you were slumming it.

RAY (upset)

What did he say that for?

BARBARA

I think he was joking.

RAY

Even as a joke.

EXT

MILK ROUND

DAY

Ray, still in a bad mood, sees Mrs Taylor being pushed over in the street and having her handbag stolen. Ray leaps out and grabs the robber. It is Kid3, who called him a fascist.

RAY

It's funny how what goes around comes around. Thieving little bastard. Dig the New Breed, stealing from the weak. Let's see you steal from someone who can defend himself. Take my wallet. Take it. Take it. Come on, big man. Bid thief. Take it. It's there, look. It's looking at you in the face. There must be £150 in there - I've just been to the bank. Plus a couple of cards. Come on, lad, it's me! Mr Fascist! Come on, teach me a lesson about the evils of capitalism. Teach me the sins of materialism. Teach me what happens to people who have too much. Teach me like you wanted to teach Mrs Taylor, here. Greedy, Fat Cat, Oppressive, Mrs Taylor, the Old Lady with the Blood of the Workers on her Hands. Tell her what the moral high ground is all about. Big man. Thief. Coward. What do you want to do with him, Mrs Taylor.

MRS TAYLOR

Calm down, Ray. It's only my purse.

Ray pushes the thief away.

RAY

Go on with you. I ought to call the police.

Ray gets back in his van but after a while another sight greets him. He sees Pete wandering round in a daze.

RAY

What's up?

PETE

Oh, hi. Just...thinking.

RAY

How long have you been out?

PETE

Couldn't sleep.

RAY

Well, get in the van. It's too cold out here. It'll play havoc with your vocal chords.

PETE

I've been thinking. I don't think I want to sing tonight. I don't think it's right for me.

RAY

What's up. Cacking your pants?

PETE

It doesn't seem worth it.

RAY

Let's see if you say that when you come off stage. We all

crap ourselves. You get over it.

RAY

While you're here, make yourself useful. Grab 2 pints and drop them in that crate down by that porch.

Pete half way down the drive with the milk when he lets the bottles fall and smash.

PETE

Oh God. Sorry.

RAY

These things happen. Maybe you'd best sit in the van.

INT BARBARA'S DAD'S SHOP DAY

Barbara is sat reading magazines when her dad returns.

DAD

I'm back.

Barbara gets her arse in gear.

BARBARA

Hi. I wondered where you'd got to.

DAD

I've been touting for new business. I figured if there's 2 of us we'd need enough work to keep us both out of trouble. And I got this...

He has a big sign that says - "BARBARA DYSON AND DAD".

DAD

What do you think?

INT ELECTRICAL DISCOUNT STORE DAY

Ray is buying a microwave oven. Pete has come along with him. Ray has a bag of potatoes with him that splits. Pete picks one up.

RAY

I have to ask you though - what did you mean I was slumming it.

PETE

Why? Who said that?

RAY

You did.

PETE

Me? No, no what I said was was I prefer Presley. Blooming Barbara.

RAY (incensed)

Never mind Blooming Barbara: what's wrong with Orbison.

PETE (Being very careful)
Orbison's dated!

RAY
And that tawdry stunts Presley was pulling with the scarves and the jump suit has lasting cultural value? Karate Kicks for fuck's sake! Everyone knows he paid for those black belts. And his instructor ran off with Pricilla.

They look at microwaves.

PETE
What kind of argument is that? I'm not saying you have to have one and not the other. But Orbison is such a victim. It's always dark and dour and melodramatic. And not the least bit funny.

RAY
They're songs of son-of-a-bitching heart-break. There's nothing ironic about someone sleeping with your wife!

PETE
But there's kind of something funny about someone sleeping with someone else's.

RAY
Well, when Pricilla runs off with Presley's karate instructor, let's see him pull that one off with his tongue in his cheek.

They look further at microwaves.

RAY
Who did Presley say had the finest voice in the world?

PETE
But not....

RAY
Who did Presley say had the finest voice in the world?
Orbison. End of Story.

PETE
But that's not you, is it? When you get up on stage, it's not Orbison who's up there. It's...

RAY
I never said...

PETE
When you're up on stage, it's still Ray Dyson, Milkman to the Stars, pretending to be Orbison. You're riding someone else's coat tails, mate, and I'm worried that coattail might be mine.

RAY
Eh? I've created my own monster.

PETE
You haven't created bugger all, mate.

They each seem to have decided on their favourite microwaves.

RAY
It's this one.

PETE
No it's this one.

RAY
Come on then!

They put potatoes in each microwave and set them going. They strut around angrily while the microwave does it's business. Ping!

RAY
Look at that! Fluffy!

RAY
This is fucking fluffy! That'sshite!

SALESMAN
Can I help you?

RAY (coming to his senses)
Er, have you got any cheese?

They look at each other and laugh.

INT PETE'S FRIENDS PARTY NIGHT

Barbara and Ray sit alongside each other in silence. We hear 2 bouncers discussing another bouncer, who once worked for Spavin, who has gone down for beating a kid up.

BOUNCER1
He deserves to be in jail.

BOUNCER2
After the stuff the kid said to him, I'm not surprised he hit him. I'd have hit him.

BOUNCER1
But what I'm saying is, he deserves to be in jail. He's a danger.

BOUNCER2
But the kid swore at him.

BOUNCER1

He lost his rag.

BOUNCER2

The kid swore at him. He stole from him.

BOUNCER1

He lost his rag, he's a danger.

BOUNCER2

He stole from him. Apparently the kid took the first swing.

BOUNCER1

But if he hadn't have put the kid in the position in the first place none of this would have happened.

BOUNCER2

But what did he do? He took back what was his.

BOUNCER1

And then took him apart.

BOUNCER2

Of course he took him apart. Added to which he's paid to take people apart. Beating people up is part of his job description. That's not a particularly nice club he was working. Some of the kids down there are....you know, *they* deserve to be in jail

BOUNCER1

Aye it's funny how the roughest kids hang around the shittiest of holes. I mean, you can be hard and have standards too.

BOUNCER2

You won't get a cheaper pint of beer than that place.

RAY (to Barbara)

Bought you some more coffee!

Pete is about to go on. He seems to be comatosed again.

RAY

Try a couple of drinks before you go on

PETE

What good will that do - I'm pissed already. Been pissed since you picked me up this morning.

RAY

Keep it short, simple, natural. Keep it nice

Barbara takes over.

BARBARA

You don't get scared in front of your bedroom mirror?

Pete shakes his head.

BARBARA

When you used to stand in your living room and sing along with Top of the Pop, you didn't get scared then?

Pete shakes his head again.

BARBARA

The first song: what's the feel of the song? What's the emotions running through the song? What were you thinking when you wrote it?

PETE

I'd been let down.

BARBARA

OK. Does it mean a lot to you, this song?

PETE

It's my best song.

BARBARA

It's *all* about the song. You're just the one singing it. Whatever *you* do, it's all in the service of the song.

Pete nods, registering it.

BARBARA

Remember that. Now enjoy it.

Pete walks on to his chums cheering. After a second or two, Barbara realises that Ray is looking at her.

BARBARA

Well....got him up there.

Pete is winning on stage. He has lost his fear.

RAY

Now we might never get him off.

Pete is using Ray's drum machine: it sounds good

BARBARA (VO)

I didn't want Pete to do too well. I wanted him to become human, to know he wasn't perfect. I don't know what in God's name Pop Music has to do with real life, except, at that moment, everything.

Pete comes off ecstatic

PETE

I loved that! I loved it!

Barbara is brewing coffee getting ready for her interview when Mike shows up. He is antsy, nervous but determined. Barbara pours him a coffee.

BARBARA

Mike. Ray's not in. He's on the milk. Do you want a coffee?

MIKE

Are you going out?

BARBARA

Yup, but I'm ready. I'm just waiting for a lift. I've a job interview.

There's a pause

BARBARA

How's courting?

MIKE

I...it's not there, Barbara. When I meet these people, it's not there. They don't have what I'm looking for.

BARBARA

What *are* you looking for?

MIKE

I'm...

He turns and stares at Barbara, trying to get the words out, looking longingly at her. He gives up, the embarrassment getting to him.

MIKE

...looking for someone who understands.

But the message is clear and Barbara feels suddenly like a little girl in over her head.

BARBARA

I have to get ready. I have this interview.

MIKE

But you *are* ready.

BARBARA

I know but I need to be off.

She rubs his shoulder, like a friend. But she does not look at him.

BARBARA

You'll find someone.

MIKE (smiling sadly, passing her his coffee cup)

Will I?

He leaves.

EXT BARBARA'S DRIVEWAY DAY

Pete pulls up in the Merc. Barbara leaps in, glad to be with some sane.

EXT MERC DAY

PETE
Look at you. Glummost of the Glum.

Barbara shakes her head in disbelief.

PETE
Is Amalgamated Knitwear not your job of choice?

Barbara shakes her head again in exasperation.

PETE
Don't replace one crap job with another. What's the point of that?

BARBARA
This one's crap in different ways.

PETE
Sack it then. Don't bother.

BARBARA
You can't just not turn up.

PETE
Who can't?

Pete looks in the driving mirror and sweeps the car round a junction. We see a sign saying Scarborough.

BARBARA
I'm being kidnapped!

Pete cackles like a pirate.

Pete's "don't need money" spiel

EXT MERC DAY

Further down the road.

PETE
Stick a CD on.

BARBARA
What like?

Pete hands her a dance CD. She shoves it on and moves around to it, fiddling with the controls. She looks in the glove compartment, pulling down the mirrors and trying on shades that are lying around. She pushes her seat back. She is Lady Muck, and she's loving it. She waves like royalty at passers by.

They pass the Hispaniola

PETE
Arr Jim Lad!

EXT SCARBOROUGH SEA FRONT DAY

They park the Merc and walk into Town, giggling.

MONTAGE

We see them eating ice cream on the sea front.

They go to second hand shops, trying things on, having a laugh. Barbara succumbs to the younger fashions.

They have their photos taken in a photo booth, pulling outrageous poses.

They dine somewhere nice. Pete pays with his credit card.

They play crazy golf. They fool around, using the putter like a snooker cue, having a run up at the shot, making terrible shots that skew off into the road.

INT BARBARA'S LIVING ROOM DAY

Ray wakes after his afternoon sleep. He walks around the house, looking for Barbara. It is clear he is upset he cannot find her.

RAY
Barbara? Barbara?

He starts to get his gear together for the evening's show.

EXT MERC DAY

They are driving home.

BARBARA
That was the best of days. Nothing can spoil a day like that.

Barbara's mobile rings. It's Ray. Barbara's face drops.

EXT RAY IN THE VAN DAY

Ray is stuck in traffic.

RAY
How was the interview?

BARBARA
Er...I didn't get it.

RAY
But you said it was practically yours.

BARBARA

Well it wasn't. They're boring clothes anyway.

RAY

Hard lines.....I'm stuck in a right queue. It's down to one lane and as usual the clowns are piling up the fast lane and shoving in.

EXT

MERC

DAY

The Merc is zooming down the fast lane with the intention of pushing in. Barbara sees Ray and hides. Ray, though hasn't seen her.

RAY

Are you going straight there tonight? Where are you?

BARBARA

In a shop.

RAY

Sounds like you're moving

BARBARA

I'm on the escalator. I'm in Top Shop. Look, Ray, I'm going to straight home. You know: I'm disappointed.

Off the phone again.

BARBARA

Didn't you say you were doing this gig tonight?

PETE

If you're not going, neither am I.

Pete phones Ray.

PETE

I can't make it tonight. I'm not feeling well.

RAY

Everyone gets nervous.

PETE

No, I'm not ready and tonight I'm not able.

RAY

It's just nerves. Like the other night, you get over it soon as you step onto the stage.

PETE

It's more than that. I want to perform with a real band. It's not authentic Elvis to sing to a drum machine.

RAY

Authentic Elvis, man! You were the one who wanted to ham it up.

PETE
I'm not doing it. Sorry, I have to go.

Off the phone

BARBARA (VO)
I'm not sure why I didn't want to go see Ray...yes, I am.

PETE
I think we should go to mine.

BARBARA (With a trembling voice)
I'm being kidnapped. For the 2nd time. I ought to scream.

INT LIBERAL CLUB NIGHT

The Icon show is going well.

MIKE
Where's Elvis?

RAY
Poorly, apparently.

MIKE
It's funny he made it to his own gig! No Barbara?

RAY
Apparently not!

RAY (To Buddy Holly)
What kind of backing have you got?

SPAVIN (To Mike)
You should have negotiated before you set the thing up.

BUDDY (To Ray)
It's on mini disk.

DON (To Ray)
We haven't got any.

RAY (To all of them)
It was stupid of us, we ought to have got it sorted out.

MIKE (To Spavin)
You should have made sure your boy turned up before you tried to run the show!

PHIL (To Ray)
We can just do it with guitars.

DON (To Phil)

I told you we needed backing!

PHIL (To Ray)
Fuck off.

DON (To Phil)
What's the chords again?

PHIL (To Don)
I don't know: you were supposed to bring the book.

DON (To Phil)
I told you to bring it.

PHIL (To Don)
Fucking Dickhead!

SPAVIN (To Mike)
10% Gross, that's my final offer.

RAY (To Don and Phil)
Do you want me to help on guitar.

PHIL (To Ray)
Aye, go on then.

MIKE (To Spavin)
Nett! And that's the best you'll get from me.

Spavin, furious, nods and walks away.

RAY (To Mike)
Surprised you went for that!

MIKE
10% of nothing is nothing. We'll find ways to get him back.

Onstage with the Everleys, Ray has three strings bust in quick succession. Back off stage, he is furious.

RAY
Three flaming strings. That's unheard of.

MIKE
You've got spares though, haven't you?

RAY
10 years these have lasted me - I've never needed spares.

On stage, Ray boots up his drums machine. It is apparent that the beats aren't his.

RAY (To himself)
These aren't my bloody patterns. They've been wiped.

RAY (To audience)
Ladies and Gentlemen, sorry about the mess up.
It seems my drum machine and my guitar have packed
up on the same night. What I'll do is, one quick number,
acapella, then leave the way for someone better
equipped.

Ray starts to sing "Crying", unaccompanied.

INT PETE'S FLAT NIGHT

To the sound of Ray singing, Pete and Barbara enter the flat, with tension in the air.
Pete has bought himself a dartboard.

PETE
Fancy playing strip darts?

BARBARA (smiling)
I'll have a glass of wine, if you have any.

BARBARA (VO)
You can exaggerate things, things get carried away and like a
car crash it happens in slow motion but the impact is
something you can do nothing about. I was drunk and I was
driving or rather I wasn't drunk but I might as well have been
for all the control I had over my actions. If this had been a
skidpan I could have sat back and enjoyed it but this was real
life and someone was going to get hurt.

They dance to the acapella "Crying". As they touch for the first time, we flash across
to Ray on stage. He finishes the song, almost in tears.

BARBARA (To Pete)
I don't want to be the person who does this. My vows...mean
something. Because if I do it, I become a different person and
I
don't want to be that person.

They kiss, long soft and tender.

No: I became that person the day I met you.

On the table, the photo booth photos. Pete holds them up.

PETE
I wanted to kiss you like this.

They, almost subconsciously, hold poses that match the ones in the photos, very
tender, very gentle, very smooth.

PETE
And like this....

They take off their outer layer of clothing, very gently, very softly.

PETE

And like this....

They tumble onto the bed.

BARBARA (Very softly)
I just wanted your sex.

PETE (Equally as softly)
Whoops, there it goes.

BARBARA (Very gently)
There goes what?

PETE (Very gently)
My sex.

Pete doesn't have his underpants off yet but there is a wet stain on the front.

Barbara is completely thrown. She tries to keep her composure but she's upset. She got worked up for nothing. She was committed for nothing. She became a different person and wound up being disappointed.

There is a knocking on the door. Very Loud and very urgent. Silence and tension. Then more knocking.

RAY (through the letter box)
Pete! Peeete!!!

Pete pulls on his trousers.

BARBARA
Leave it. Don't go down.

PETE
He knows I'm home. My cars down there and this is where I said I was going to be. I'll sort it.

BARBARA
Pete, leave it....

But Pete is half way down the stairs, racing toward the door.

PETE (pretending to croak)
Hi Ray. How did it go? My voice has got worse since I got home.

RAY
You wiped my patterns, you tool. I couldn't sing.

PETE
Ah, I'm sorry man. Was Mike upset?

RAY
I was upset. That's the first time ever I haven't been able to perform. What were you playing at?

PETE

It was an honest mistake, man. I'm sorry. I can only apologise.

RAY

You're the one who's getting paid for this, not me.
Spavin's paying for you to make an effort, not to sit on
your arse whinging.

Ray sees Barbara's coat hanging up.

RAY

And tell Barbara I'm sorry she didn't get the job!

PETE

She left it here. The other day!

Ray looks at him. Then turns and leaves. Pete goes back in, smug, thinking he's smart.

PETE

It's OK, I've sorted it.

BARBARA

It's not OK, Pete. It's fucked up, big time.

PETE

Remember what they say - it's not what you do but what
you don't do that you regret. Just watch, it'll be fine.

Barbara laughs sadly and shrugs.

PETE

Look, I'll run you home. I'll have you home before Ray gets
back in that scrap heap of his. And you're in no fit state to
continue what we were doing.

Barbara looks at him, wondering if he has any grasp of what's going on.

EXT

MERC

NIGHT

Pete drops Barbara off near her home.

BARBARA

Drop me on the corner here.

PETE

It'll be OK. It'll be OK.

He tries to raise a smile from her.

BARBARA(Sarcastic)

Do you reckon?

PETE

Course I do. Go on.

Final Sequence

INT BARBARA'S HOUSE NIGHT

Ray is home. He is in his darts room. He throws. He walks. He throws. He walks. Intense. Barbara walks in and stands behind him.

RAY
I believe you. Before you say anything, I believe you.

Ray carries on playing darts.

RAY
Do you know the saying the Luddites used when they smashed up the looms? Enoch Taylor was the engineer who made the looms. He also made the hammers used to smash the looms apart. The shout was: "Enoch made them. Enoch shall break them"

BARBARA
You aren't a Luddite!

BARBARA
What are you going to do?

Ray carries on playing darts.

RAY
Let's talk about you.

BARBARA
No, let's not.

BARBARA: (VO)
Because what could I say?

She turns away. He throws 3 darts hard into the dart board, one after the other. Decided!

INT MIKE'S HOUSE DAY

Ray turns up on Mike's doorstep.

RAY
I'm putting together a benefit for the Trawlermen. Will you do the Publicity? Big time?

INT PETE'S HOUSE DAY

Ray turns up at Pete's door. Pete craps himself for a moment.

PETE

Ray - man to man. Nothing happened. I mean, man to man, I, Pete, love Barbara, though I want to reassure you that Barbara does not love me, Pete, and that nothing has happened.

RAY

Fine. I didn't come about that I've been thinking about your act, and I'm starting to think you are right. You should ham it up, make it kitsch. People will get the joke and also it's still the same great tunes. I've booked a rehearsal hall for this afternoon to rehearse the new band. Will you come?

PETE (Cocky and smooth)

Sure. I'll be there. You can rely on me.

INT MIKE'S HOUSE DAY

Mike has a list of people in front of him with phone numbers. There are a lot of ticks next to the names.

MIKE

Hi, This is Mike Dyson, from "Mike Dyson Entertainments". I'm ringing about a benefit for Hull Trawlermen, which you might like to come to....

He is obviously winning.

INT BOOTHFERRY PARK DAY

Barbara is at the football on her own. She is starting to wake up to what's going on. She bumps into Freda, who is with the away crowd

FREDA

I'm up to see my Brother: only way he'll see me is if I go to the game with him. I don't remember him being a football fan before it became fashionable!

BARBARA (thinking of herself)

How's London?

FREDA

Come down and see for yourself. You can always come down and stay with me. I couldn't guarantee you a job but there's plenty to go at.

INT REHEARSAL ROOM DAY

Ray is stood with the country band from the earlier gig when Pete walks in. Buddy Holly is running through a number.

RAY

Get yourself ready, Pete. Don't bother with the outfit - Keep it fresh for the show. Right, let's get cracking.

The band start on CC Rider.

RAY

Hold on. That sounds good but ham it up. Don't be afraid to push the boundary. Milk it a bit.

They try again. Pete this time is getting into it, making it very kitsch.

The band are laughing at his antics.

RAY

We could do with some scarves, which you can put round The necks of girls in the audience.

They move onto Burning Love. It's a good number, with Pete pulling out all the tongue-in-cheek stops.

RAY

That's great stuff. That's exactly what you should do.

PETE

I have to be off.

Ray walks him out with his arm over his shoulder.

RAY

That's good Pete. We know what we are doing! Nice one!

EXT

BOOTHFERRY PARK

DAY

Barbara is leaving the football. Pete is waiting for her, cruising alongside her in the Merc.

PETE

Barbara.

She walks on as if she hasn't heard him.

PETE

Barbara!!!

He parks up and runs after her. He puts his arms around her. She moves away.

PETE

How was Ray the other night?

BARBARA

He was calm.

PETE

I told you it would be OK, didn't I. I just met him. I had a spiel sorted. It worked a charm. I looked him in the eye and told him man to man that while I, Pete, love you, Barbara, she doesn't love me, Pete, and nothing happened. That it's OK. He said fine. Then we went through the songs for the Benefit. Guess what, he's agreed I should it up for the Elvis. I was going to do it anyway, but he really is the most level-headed person. Very fair. Very focussed. I wonder if the show's in the paper?

He sees a newsround bag with evening papers in. He takes one out.

BARBARA
Will you stop stealing!

PETE
You didn't turn down the dress I gave you.

BARBARA
Was that....?

PETE
Yep. Don't worry about it. And here's....the money for the costume.

Barbara's face lights up.

BARBARA
Nice one. So how come you could afford the costume but not the dress.

PETE
I couldn't afford either. I got my Dad to pay for it. He's the one who's going to benefit eventually.

Barbara opens the envelope.

BARBARA
I thought you were paying.

PETE
Where am I going to find that sort of money.

BARBARA
Pawn your house.

She sees the cheque is written out by Spavin.

BARBARA
Spavin?

PETE
Give over! You knew! Didn't you?

BARBARA
So the house. The car....

PETE
Why? What did you think?

BARBARA
Why didn't you bring him along?

They walk up under the railway bridge. Barbara raises her eyes up to read: RAY AND BARBARA FOREVER

INT BAND REHEARSAL DAY

RAY
Are you lads up for a joke?

BAND
We're always up for a joke.

RAY
It's just, I've got a new idea for Pete's act.

INT BARBARA'S LIVING ROOM DAY

There is much tension in the Dyson house-hold, veiled by politeness.

RAY
Are you coming along tonight?

BARBARA
I'd like to...I've got a lot to sort out.

RAY
I'd like you to be there.

BARBARA
We'll see.

RAY
I've got to pop to work. I'm.....

BARBARA
OK.

As soon as Ray leaves the room, she picks up the phone.

BARBARA
Freda. It's me. Have you still got the space in the house?

FREDA
Yup, it's a double room. You'd have to share a kitchen
between 4 and a bathroom between 2.

Barbara looks up to see Ray stood in the doorway, staring at her, looking grave.

RAY
Forgot my outfit.

He leaves.

INT DAIRY DAY

Ray visits his boss.

RAY
I heard you have to lay some people off.

BOSS (shakes his head)
I'm not looking forward to it. Even voluntary redundancy.

RAY
I can make your job a bit easier.

INT SPAVIN'S OFFICE DAY

Ray is with Spavin in his Office.

SPAVIN
This benefit: I want a part of it. I don't mean a cut, I mean I want to do something. To give generously. But I want something out of it. I want to be seen to be giving.

RAY
Publicity?

SPAVIN
Not as such...

Ray looks around the office. There are pictures of Spavin with British Pop Stars of the Sixties and Seventies. There's Tommy Steele. There's Frankie Vaughan. In all of the photos it looks like Spavin and the star are the best of friends.

RAY
Not as such.....!

SPAVIN
I should have been on that ship you're Dad went down on. I knew every single man jack on that ship. And I've mourned for them. Everything I've got I've had to fight for. I fought so my kid didn't have to. And now he doesn't know how to.

What's the last thing you remember about you're Father?

RAY
The night before he died, he won some money. He came home with an old gramophone - you remember that, don't you, what it was like to have your first record player. This was the early seventies, so it's not that long ago. But it's a lifetime in terms of what people expect. He had one record. A single. We'd never heard a song in our house like it - we had the wireless but that was always on World Service for the shipping - so to hear a singer, a real singer, in our living room - it was so beautiful it was heart-breaking. He woke me to hear it.

SPAVIN
The night before they sailed he came to watch me fight. Boxing, like! I won with a broken nose, 2 broken ribs and a swollen knuckle. 12 rounds on points. Toughest fight I ever had - I was pissing blood for weeks. So now you know what he did with his winnings.

Your Dad was a fighter. We had a couple of good scraps: with the gloves, you understand. I beat him every time but he came close. He didn't know how to beat me, while I knew how to beat him. He was such a hearty fighter, very honest. So I let him come on to me and then I picked him off. That's the key thing in a fight -you go for where your opponent is weak.

INT LOST TRAWLERMEN BENEFIT NIGHT

We are in the City Hall. Mike has worked wonders with the publicity. There are loads of reporters and even a television crew. The place is packed. Spavin is there to see the results of Pete's coaching. We never leave the wings - everything, including the stage, is seen from there.

BARBARA (VO)

And so I went. Partly because the way Ray asked me along suggested something was going to happen. And partly because, with everyone gathered together like that it seemed like a good place to say goodbye.

Ray bounds on stage.

RAY

Hi Ladies and Gentlemen and welcome to the show. Tonight, as you know we are raising money to look into the disappearance of the Gaul, so every penny you spend this evening will bring someone you know closer to finding peace of mind.

During Ray's speech, people are milling around back-stage. There is a fair amount of shaking hands. Pete struts around, throwing punches like a boxer, all with his tongue in his cheek.

RAY

We really have something special for you this evening. Closing the show we have the debut of a young Elvis Impersonator, Young Pete Cash. I've been working with this lad for a couple of months and his voice really is excellent. He looks a picture too and Ladies, I hear he's pretty hot in the sack.

Pete throws his arms up, like a boxer who has just been announced. Behind him, we see Barbara, bemused.

RAY

In the meantime, you're going to see the Everley Brothers you're going to see Buddy Holly, you're gonna see the might that is Johnny Cash. There'll be Roy Orbison, the Big O himself, right up there before your eyes. Then our glorious finale, the King, in all his splendour.

So give generously and give it up for....the Everleys!!!

The Everleys walk on stage to the introduction to "Wake Up Little Suzy". Ray exits to see Pete, dancing around, hyper.

RAY

How you feeling?

Pete holds out his hand to show he isn't trembling, then pulls a couple of Elvis Karate punches, tongue-in-cheek.

PETE
Like a Rock-a-hula Baby!

RAY
Grand!

Ray hears hiccuping behind him. As he turns he sees it's Buddy Holly.

RAY
(To Pete) Now that's ironic. (To Buddy) Come on, lad,
let's find you a glass of water.

On-stage, the Everley Brothers are finishing "Bye Bye Love"

EVERLEY'S
Goodbye my love, goodbye!

They stare into each other's eyes like they are lovers. They bow humbly to the audience and then exit the stage.

DON
You fucking tit. You missed a verse out.

PHIL
When?

DON
Cathy's Clown!

PHIL
Then how come we finished on time, tit head?

DON
You did the same verse twice!

PHIL
Fuck off! Did I fuck!

DON
You fuck off!

PHIL
No, you fuck off!

DON
No, you fuck off!

PHIL
No, you fuck off!

RAY (To Buddy Holly)

Ready, Buddy Boy? Straight on!

Buddy Holly runs on to "Everyday".

MIKE
Rocking up a storm, Ray, son.

RAY
The storm's still to come!

Buddy Holly is finishing Peggy Sue. When he finishes, the band carry on with a drum solo. Then the singer steps forward and they do "I walk the line".

PETE
This is a good band for this sort of stuff.

RAY
Yes, they're as tight as a bastard and they'll do anything you ask!

They band move into "Boy Named Sue". They go into the joke section in the middle. The audience laps it up.

MIKE
We've got a show here, Ray. A real fucking show.

RAY
Don't get too attached to it. It's for one night only.

MIKE
Spavin's going to be sick!!!

RAY
Damn right! He's on next!

Ray bounds on stage.

RAY
Superb. Now a word from our sponsor, Mr Stanley Spavin.

Spavin comes on and presents Ray a cheque. They shake hands.

RAY
Going well, eh! We're going to take it down a bit, now,
For the softer, love-lorn sounds of Mr Roy Orbison.

They go into Laia.

In the wings Barbara watches.

In the middle eight of Blue Bayou.

RAY
Take it down a bit, Boys.

The band quieten it down to a whisper, but the tension is there. Everyone is on the edge of their seats, listening.

RAY

Ladies and Gentlemen, it's almost ten years since I
married

Barbara, my wife, whom a lot of you know. Barbara, I always said there had to be sacrifices. I always knew there's feelings that we have to swallow to make our love work. Well, here tonight, I want to renew my vows to you, in front of these good people, our friends, to promise you I will be true, that I will always be there for you and I will always love you, come what may. And Barbara, I always said I would never let anything come between us, and I never will.

The band builds up again.

"I'm coming back some day, come what may, to Blue Bayou!"

The audience claps wildly, holding back a tear.

Ladies and Gentlemen, the Act to End All Acts, Beverley's finest, Elvis lives on in the form of PEEEEETE
CAAASHHHHHHHH!!!!!!!!!!!!

As Ray exits the stage the lights are dimmed and the opening bars of Also Sprach Zarathustra begin. A Technicolor light show starts. As the music builds, dry ice gives way to Pete.

In a white Elvis suit with cape and diamond studs, he salutes the audience - arms outspread with a huge grin. He is hamming it up big time.

The drummer strikes up the beat for C.C.Rider. Pete raises his hands to one side of the house, then with a karate kick, moves across the stage to salute the other side.

PETE

Oh, see C.C.Rider
Oh, see what you have done
You made me love you
But now your loving man has gone

He sings another verse, and the music stops.

The next song is "Can't help falling in love" but the band go into it at a break-neck pace. Instead of a beautiful ballad, Pete finds himself singing along to it full-tilt to the same beat as C.C.Rider. He looks over his shoulder quizzically at the band, but they seem oblivious to the problem. Pete begins to think it is his fault.

The next song is "Love Me" and Pete sings the introduction in C. However, when the band come in they are playing in F Sharp. The discord is comical. Pete searches round frantically for the right key, but when he brings in the middle eight the band have swapped keys again, back to C.

Pete is trying to do his scarf routine, pulling them from around his neck and presenting them to the audience, but the audience are too busy giggling.

When Pete bends to kiss the girls in the front row, they all pull back at the thought of him kissing them. During the next verse, Pete starts in C, having finally found the key the band are playing in, only to find them playing in F sharp again. The band are straight faced, while the audience are in fits.

Pete's final number is Burning Love, and Pete starts with karate kicking. It seems the band are playing too slow, but as Pete begins singing, the band speed up. By the end of the song, Pete cannot get the words out, the song is so quick. Pete tries a few kicks, but by this time the band has cracked up, the audience has gone daft with laughter. Pete leaves the stage in utter humiliation.

INT BACKSTAGE NIGHT

Pete runs off the stage to find Ray with his head in his hands. Everyone around is writhing around on the floor in fits of laughter.

RAY (Sadly)
Ladies and Gentlemen: Elvis has left the building

EXT HULL CITY STREET NIGHT

Pete walks with his coat pulled around him, his face a picture of utter misery.

INT LOST TRAWLERMAN'S NIGHT

Ray slumps at the side of the stage, hating what he has done. Barbara looks at Ray appalled, but also with something else on her face. Admiration.

Spavin approaches with his heavies.

RAY
Let's get it over with!

Ray starts to move outside and the heavies start to follow him. Spavin puts an arm out and stops them.

SPAVIN
Come on, let's go find what's left of my son, try something else.

As they move away, Barbara is framed. She is staring down at him.

BARBARA
That was a rotten trick.

RAY
He had it coming to him.

BARBARA
I know he did.

Barbara starts to leave and Ray tries to keep up, talking all the time.

RAY

I packed my job in today. I got myself made redundant. Because I know there's been some serious stuff bubbling below the surface of you for some time. And when it came to it, I wanted to be in a position to go with you, wherever you wanted to go, so long as you'd have me.

RAY

There's got to be sacrifices!

BARBARA

I don't know, Ray. Maybe I'm embarrassed that it ever got this far. Maybe it's just a symptom. But what I do know is, I have to move on. I have to see what else there is.

RAY

Just think about it, will you. That's all I can ask.

Ray stops and watches Barbara walking away. She walks. And she walks. And she walks. The credits roll, we follow her for minutes as she walks. And she walks.

And then she stops.