

"GONE TO EARTH"

Written by

Michael Powell and Emeric Pressburger

Based on the novel by Mary Webb

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Selznick International Pictures, NY;
Vanguard Films Production, US;
Archers, England;
London Film Productions, London

Continuity Script, 1950

Gone to Earth (film)

Gone to Earth (1950) is a film by the British-based director-writer team of [Powell & Pressburger](#).

The film was based on the 1917 novel of the same name by author [Mary Webb](#) (a novel partly inspired by the *Diary of [Francis Kilvert](#)*). The novel was all but ignored when it first appeared, but became widely known in the 1930s, as the neo-romantic revival gathered pace, even inspiring an even more famous and wickedly funny parody, [Stella Gibbons's *Cold Comfort Farm*](#).



Story

Hazel Woodus ([Jennifer Jones](#)) is a child of nature in the [Shropshire](#) countryside in 1897. She loves and understands all the wild animals more than the people around her. Whenever she has problems she turns to the book of spells and charms left to her by her gypsy mother.

Local squire, Jack Reddin ([David Farrar](#)) sees Hazel and wants her. But she has already promised herself to the [Baptist](#) Minister, Edward Marston ([Cyril Cusack](#)). A struggle for her body and soul ensues.

Production

It was filmed on location, in [Technicolour](#), around [Much Wenlock](#) in [Shropshire, England](#). Many local people were recruited as extras.

A co-production with [David O. Selznick](#). Selznick flooded the production with memos, most of which were studiously ignored. Powell summed up the relationship this way, "We decided to go ahead with David O. (Selznick) the way hedgehogs make love: verrry carefully!"

Subsequent history

Although he had been involved throughout the filming, executive producer [David O. Selznick](#) disliked the finished film and took The Archers, Powell and Pressburger's production company, to court to get it changed. He lost the court case, but discovered that he did have the right to have the film changed for its American release. Consequently he had the film re-edited and some extra scenes shot in Hollywood to make the version known as *The Wild Heart* (1952). Selznick's changes are mainly adding: a prologue; scenes explaining things, often literally, by putting labels or inscriptions on them; more close-ups of Jennifer Jones. The most infamous of these are the scenes at the end when she is supposedly carrying a tame fox - in the additional scenes, Jones is carrying what is obviously a stuffed toy fox. He also deleted a few scenes that he felt weren't dramatic enough. Sadly some of these were major plot points so the story doesn't make as much sense as in the original film. In his autobiographies, Powell claimed that Selznick only left about 35 minutes of the original film. In fact, about two-thirds remains intact.

The original version was fully restored by the British Film Archive in 1985. A *New Statesman* review claimed the restored film to be "One of the great British regional films" and, according to Powell's cinematographer, [Christopher Challis](#), "one of the most beautiful films ever to be shot of the English countryside".^[1]

References

1. [^] [New Statesman review](#). Retrieved on [2006-10-29](#).

External links

- [Gone to Earth](#) at the [Internet Movie Database](#)
- [Gone to Earth](#) at the [British Film Institute's Screenonline](#). Full synopsis and film stills (and clips viewable from UK libraries).
- [Reviews and articles](#) at the [Powell & Pressburger Pages](#)
- [Location guide](#)

http://en.wikipedia.org/wiki/Powell_and_Pressburger

This screenplay is an OCR scan of the original *1950 Continuity Script*, some scenes are missing and a couple of pages are missing but it doesn't detract from the beautiful writing or the story... Scripts by Powel & Pressburger are extremely rare. The only other known scripts available of their work is THE LIFE AND DEATH OF COLONEL BLIMP, A MATTER OF LIFE AND DEATH (French language version) and this GONE TO EARTH screenplay based on the novel by Mary Webb. It is generally regarded by Powell & Presburger historians that Emeric Pressburger actually wrote the scripts even though he shared the credit with Michael Powell. Powell directed and shared the credit with Emeric.

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CHARACTERS

Hazel Woodus

Abel Woodus

Edward Marston

Jack Reddin

Andrew Vessons

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Archers, England;

London Film Productions, London

Continuity Script, 1950

| | | |
|----|--|--------------|
| 1 | DISTRIBUTED BY BRITISH LION FILM CORPORATION LIMITED | 1 |
| | | CUT TO: |
| 2 | LONDON FILM PRODUCTIONS LIMITED | 2 |
| | BIG BEN CHIMING | |
| | | CUT TO: |
| 3 | ALEXANDER KORDA DAVID O SELZNICK | 3 |
| | PRESENT | |
| | BIG BEN CHIMING | |
| | | DISSOLVE TO: |
| 4 | THE "ARCHER" TRADEMARK OF A TARGET | 4 |
| | - with an arrow striking the centre. then the names: MICHAEL POWELL EMERIC PRESSBURGER PRODUCTION Noise of arrow hitting target. | |
| | | DISSOLVE TO: |
| 5 | SHOT OF A FOX RUNNING INTO ITS HOLE | 5 |
| | SOUND OF THE HUNT | |
| | | CUT TO: |
| 6 | SHOT OF HOUNDS IN FULL CHASE | 6 |
| | HUNT YELLS & CALLS. | |
| | | CUT TO: |
| 7 | SHOT OF HOUNDS RUNNING TO THE FOX'S HOLE AND GATHERING ROUND IT. | 7 |
| | HUNT YELLS & CALLS. | |
| | | CUT TO: |
| 8 | C.U. HUNTSMAN GIVING CALL... | 8 |
| | "GONE TO EARTH"... | |
| | | CUT TO: |
| 9 | JENNIFER JONES DAVID FARRAR CYRIL CUSACK | 9 |
| | <u>MUSIC STARTS.</u> | |
| | | DISSOLVE TO: |
| 10 | IN "GONE TO EARTH" COLOUR BY TECHNICOLOR. | 10 |
| | <u>MUSIC.</u> | |
| | | DISSOLVE TO: |

- 11 SYBIL THORNDIKE ESMOND KNIGHT EDWARD CHAPMAN HUGH GRIFFITHS 11
 George Cole Frances Clare Bartlett Mullens Arthur Reynolds Gerald
 Lawson Beatrice Varley Valentine Dunn Raymond Rollett Richmond
 Nairne Owen Holder
 DISSOLVE TO:
- 12 PRODUCTION DESIGNED BY HEIN HECKROTH 12
 ART DIRECTOR: ARTHUR LAWSON
 ART DESIGNER: IVOR BEDDOES
 Process shots: W. Percy Day O.B.E.
 DISSOLVE TO:
- 13 PHOTOGRAPHED BY CHRISTOPHER CHALLIS 13
 CAMERA OPERATOR FREDERICK FRANCIS
 Chief Electrician: W.Wall
 Technical Advisor: Capt. C.W.R. Knight FZS
 DISSOLVE TO:
- 14 MUSIC COMPOSED & CONDUCTED BY BRIAN EASDALE WITH THE BOYD NEEL 14
 ORCHESTRA
 Sound recorded by: CHARLES POULTON RED LAW
 Western Electric Recording
 DISSOLVE TO:
- 15 ASSISTANT PRODUCER: GEORGE BUSBY 15
 ASSISTANT DIRECTOR: SYDNEY STREETER
 EDITOR: REGINALD MILLS
 DISSOLVE TO:
- 16 ADAPTED FROM THE NOVEL BY MARY WEBB 16
 Produced in Shropshire and on the Welsh Borders and in the
 British Lion Studios, Shepperton, near London.
 DISSOLVE TO:

17 WRITTEN, PRODUCED & DIRECTED BY MICHAEL POWELL & EMERIC PRESSBURGER 17

MUSIC STOPS

DISSOLVE TO:

18 PANNING SHOT... 18

of Stormy sky above a wintry landscape... we pan along to camera right - finishing on a group of rocks in foreground - outlined against the wintry sky.

MUSIC COMES UP.

MUSIC FADES OUT.

CUT TO:

WIND HOWLING

19 SHOT 19

Of broken twisted tree, with bare branches.

CUT TO:

WIND HOWLING

20 LOW HILLSIDE, 20

With fir trees which are leaning against the wind. We see a young girl run into picture from camera right - her hair blowing in the wind. She stops and looks around her.

CUT TO:

WIND HOWLING

21 ANOTHER ANGLE -- OF THE GIRL 21

-- standing alone in the field. A tree trunk in foreground, She is looking all ways - as if searching for something.

CUT TO:

22 L.S. OF BEAUTIFUL VALLEY - & LOW STONE SIGNPOST IS IN FOREGROUND 22

-- and on it the one word "Wales". We see a young fox come into picture from camera right - and pass immediately behind the stone and out of picture...

CUT TO:

WIND HOWLING

23 L.S. SKYLINE - WITH BARBED-WIRE FENCE BORDERING A FIELD. 23

A girl comes into picture from camera left on the skyline, and she runs along the top of the hill behind the barbed-wire... We PAN with her. She suddenly pauses and looks around. Gaunt bare trees in foreground.

CUT TO:

24 L.S. OF MEADOW LAND... 24
WIND HOWLING
with rolling country beyond. The fox runs into picture and across the meadows away from camera.
CUT TO:

25 L.S. SKYLINE... 25
WIND HOWLING
As above. The girl looking off camera right - she hurries along through the trees to camera right - silhouetted against the skyline.
CUT TO:

26 SHOT OF WOODED HILL... 26
WIND HOWLING
The fox is amongst the trees - outlined against the skyline. He suddenly barks - and turns and runs away to background.
BARK OF FOX
CUT TO:

27 L.S. GRASS HILL 27
HOWLING WIND
The girl is making her way down the hill to camera right - she hears a noise, and realises it is the fox... she stops, and looks away to camera left.
CUT TO:

28 C.S. FOX MAKING ITS WAY UP THE GRASSY SLOAP 28
... to camera right... it appears exhausted... it stops.
CUT TO:

29 M.S. GIRL - ON THE GRASSY SLOPE 29
-- coming down to camera.
CUT TO:

30 L.S. OF THE SLOPE... 30
With the girl making her way cautiously forward - towards camera, she crouches low and we see the fox waiting for her - she reaches it... She whispers to it - and then bends down and picks it up in her arms.

HAZEL

Foxy...

CUT TO:

31 M.S. OF THE GIRL HOLDING THE FOX IN HER ARMS 31
 -- trees behind her. Suddenly she hears a noise, and turns and
 looks camera right.
 WIND
 CUT TO:

32 STORMY SKY - TREE TOPS WAVING IN THE GALE. 32
 MUSIC NOW COMES UP WHICH TAKES THE FORM OF A FOX HUNT AND A
 HOWLING WIND... this is continued throughout the following
 scenes...
 CUT TO:

33 C.S. GIRL - HOLDING THE FOX... 33
 -- we see her expression of fear as she hears the phantom Hunt...
 she cuddles the fox closer to her, as if guarding it against
 the huntsmen and their vicious hounds. She quickly turns and
 runs out camera left.
 CUT TO:

34 KNARLED TREE TRUNK - WITH SHADOWS PASSING RAPIDLY ACROSS IT - 34
 MUSIC AS ABOVE - we hear the storm rising.
 CUT TO:

35 A HAPE IN THE LONG GRASS... 35
 -- it shrinks as the wind almost lays the grass flat.
 STORM RISING IN THE MUSIC.
 CUT TO:

36 MOUSE SCUTTLING INTO ITS HOLE IN A TREE BARK. 36
 Leaves blowing madly around.
 STORM RISING IN THE MUSIC.
 CUT TO:

37 PANNING SHOT - OF THE GIRL RUNNING ALONG A HIGH RIDGE... 37
 -- amongst the trees. She is clasping the fox to her. The wind
 and gale seem to be pursuing her.
 MUSIC - AND THE SOUND OF THE GALE
 CUT TO:

38 KNARLED OLD TREE AS BEFORE, WITH SHADOWS PASSING OVER IT. 38
 MUSIC WITH THE SOUND OF THE STORM.
 CUT TO:

39 A BROOD OF YOUNG CHICKS HURRYING TO A HEN. 39
 MUSIC WITH THE SOUND OF THE STORM.
 CUT TO:

40 LAMB WITH HER BABY HURRYING ALONG. 40
CUT TO:

41 L.S. OF THE GIRL 41
-- running down a hill... still clasping the fox to her. Rolling
country seen in the background.
MUSIC WITH THE SOUND OF STORM AND HUNT...
CUT TO:

42 KNARLED TREE TRUNK - SHADOWS CROSSING IT. 42
MUSIC WITH THE SOUND OF THE STORM AND HUNT...
CUT TO:

43 TREE TRUNK IN FOREGROUND - WITH TREE TOPS WAVING ABOVE AGAINST 43
STORMY SKY.
MUSIC AND SOUND OF THE STORM
CUT TO:

44 YOUNG CALF RUNNING ACROSS A MEADOW. 44
MUSIC WITH THE SOUND OF THE STROM.
CUT TO:

45 L.S. OF THE GIRL RUNNING DOWN A HILL TOWARDS THE VALLEY... 45
...Panning with her to camera left as she runs along the valley -
still clasping the fox to her.
MUSIC WITH THE SOUND OF THE STORM AND THE HUNT
CUT TO:

46 M.S. OF SMALL COTTAGE 46
-- nestling amongst the trees - the girl runs into picture from
camera right, carrying her fox. . she races towards the gate of
the cottage.
The wind is howling - and the trees are blowing.
MUSIC WITH THE SOUND OF THE STORM AND THE HUNT.
CUT TO:

47 WAVING TREE TOPS 47
-- against the sky.
MUSIC WITH THE SOUND OF THE STORM.
CUT TO:

48 STORMY SKY 48
MUSIC WITH THE SOUND OF THE STORM... working up to a terrific
pitch.
CUT TO:

49 M.S. OF THE GIRL 49

-- running towards the cottage - she reaches the doorway of same. Trees waving madly in the storm.

MUSIC WITH THE SOUND OF THE STORM, WORKING UP TO A CLIMAX.

CUT TO:

50 INT. COTTAGE 50

An old man in foreground, with the framework of a coffin he is making. Through the framework we can see the door beyond open and the girl with the fox dashes in, she moves rapidly to a table in foreground and throws down some flowers and then goes to the door and closes it against the wind. The old man turns and looks at her.

MUSIC WITH THE SOUND OF THE STORM IS HEARD MORE FAINT...

MUSIC AND STORM LOUDER AS DOOR IS OPENED...

MUSIC AND STORM QUIETER AS DOOR IS CLOSED...

CUT TO:

51 FLASH OF A HARP 51

-- standing in corner of room - there is a line of washing above it - and these wave to and fro as the draft from the door catches them.

MUSIC AND SOUND OF STORM MORE FAINTLY HEARD.

CUT TO:

52 M.S. OLD MAN 52

-- in the foreground, with the framework of the coffin in front of him. The girl can be seen behind the framework, she comes towards him. She is HAZEL... and is his daughter.

HAZEL
They're out tonight father... I heard
'em... Foxy heard 'em too...

She moves away to camera right, still holding the fox clasped to MUSIC FAINTLY HEARD. her.

CUT TO:

53 M.S. BY WINDOW... 53

MUSIC...

There is a window-ledge underneath it - and on this a raven. Hazel moves into picture to the window from c.l., and looks out.

CUT TO:

54 STORMY LANDSCAPE 54

MUSIC OF THE STORM.

CUT TO:

55 GATE SWINGING IN THE WIND... 55

There is a sign on it which reads:

"Abel Beeman, Harping at every occasion, Wreaths and coffins".

MUSIC OF THE STORM AND HUNT....

BANGING OF THE SWINGING GATE.

CUT TO:

56 C.S. HAZEL -- STILL HOLDING THE FOX IN HER ARMS. 56

She kneels down by a tub and takes out a rabbit which is in the tub, and puts this down on the ground - and then places the fox in the tub.

MUSIC HAS STOPPED NOW...

NOISE OF THE OLD MAN HAMMERING.

HAZEL

You little blessing, running away
like that.

CUT TO:

57 C.U. OF THE FOX'S FACE - LOOKING UP TOWARDS HAZEL. 57

NOISE OF THE OLD MAN HAMMERING.

CUT TO:

58 C.S. HAZEL -- LOOKING DOWN AT THE FOX'S HEAD WHICH SHE IS 58
HOLDING BETWEEN HER HANDS.

HAZEL

If you're lost, I'm lost...

CUT TO:

59 M.S. HAZEL - KNEELING DOWN BY THE TUB IN WHICH THE FOX IS 59
PLACED

-- she is holding the fox's head between her hands.

HAZEL

Sit you there, there's bones for
supper...

She stands up and moves away speaking as she does so...

HAZEL

I gotten some king cups...

CUT TO:

60 C.S. OLD MAN - HE IS TAKING A COVER FROM THE HARP. 60

-- and moves to a stool - there is a cat sitting on the stool - he knocks it off the stool.

HAZEL (O.S.)
...over by God's Little Mountain...

SOUND OF WATER BEING RUN FROM TAP.

CUT TO:

61 M.S. HAZEL 61

-- as she turns from the sink where she has been running water into a bowl in which she has placed her flowers. The interior of this cottage is very poor and poverty stricken, and it is little more than a hovel. There is a table near the sink - and this is very untidy. Hazel places the bowl on the table, and looking to camera left says:

HAZEL
Maybe the Black Meet's set for tonight
like it says here in my Mam's book.

She picks up a book and opens it.

CUT TO:

62 INSERT -- THE FRONT OF THE BOOK 62

--as she holds it in her hands - we see the words: EXERCISE BOOK SPELLS & CHARMS. This book belongs to Moray Woodus Hazel

`HUNT' MUSIC OVER THIS.

CUT TO:

63 INSERT -- OF THE FIRST PAGE OF THE BOOK 63

-- we see the following:

OLD SAMSON'S RIME.

If you hear the Death pack cry And wicked Squire go riding by
If you hear Black Huntsman's horn Sound betwixt the dusk and
dawn Don't you never turn your head Unless you want to drop
down DEAD.

`HUNT' MUSIC DIES DOWN DURING THE SHOT - AND THE BEAUTIFUL SWEET
NOTES OF THE HARP ARE HEARD.

CUT TO:

64 M.S. OLD MAN 64

-- sitting with his harp - right profile to camera - he is playing, HAZEL comes into picture from camera right in the background, holding the book in her hands and pouring over it as she reads again the warning. She moves to the cauldron which is in front of the fire and sits down beside it -

HARP MUSIC.

(CONTINUED)

64 CONTINUED: 64

HAZEL
I never looked back or I'd be dead by
now.

CUT TO:

65 C.U. ABEL... 65

-- (Old man) with the harp to his right shoulder, this is from the other side of him to above shot - showing the left of his face... he looks in Hazel's direction, camera right. He is still playing.

HARP MUSIC.

ABEL
But you're not dead I see.

CUT TO:

66 M.S. ABEL & HAZEL 66

-- he is in foreground - with the harp in front of him - his right profile to camera this time... and Hazel can be seen in the dark background sitting by the cauldron looking at the book - she is on camera right of Abel, and almost facing to camera. Abel is still playing. He looks towards her.

HARP MUSIC.

ABEL
No daughter of mine shall stuff her
head with them old...

As he is saying the last few words he stands up and moves one pace to her, and grabs hold of the book - she is taken by surprise...

CUT TO:

67 INSERT 67

-- of the fire... we see the book thrown on to the flames.

ABEL (O.S.)
...wives' tales.

Immediately Hazel's hand comes into picture and grabs the book from the flames before anything can happen to it.

CUT TO:

68 M.S. HAZEL & ABEL 68

-- she is on camera right of the fire and has just grabbed the book from the flames - Abel is near her - but with back to camera, on camera left - he is in a bent position having had to bend down to throw the book on the fire. Her hand is coming away from the flames with the book.

HAZEL
You old beast, you!

She rises quickly and moves away to camera right behind a wooden beam which goes down from the ceiling to the floor. Abel moves

(CONTINUED)

68 CONTINUED:

68

quickly after her, and they face each other with the beam between them - he with his back to camera.

CUT TO:

69 C.S. HAZEL AND ABEL

69

-- as they face each other with the beam between them. She has the book held high in her right hand. He has his back to camera and as he makes a grab for the book she raises her arm and he only manages to get hold of the sleeve of her dress which is torn in the struggle -

ABEL

If you dunna take needle and thread
to that dress o' yourn, you'll be
mother naked in a week.

HAZEL

It will na mend. Foxy'd like me to
get a new 'un...

He turns from her, his left profile to camera and walks out camera left - she is standing by the chimney of the fire - her right hand still holding the book...

HAZEL

...I'll go to Wenlock in the morning.

She puts the book on a ledge on top of chimney...

CUT TO:

70 M.S. ABEL & HAZEL

70

-- he has sat down again with his harp - right profile to camera - and Hazel sits down again on camera right in background by the fire near the cauldron. She takes a large wooden ladle and begins to stir the contents of the cauldron. Abel plays a few chords on the harp, then suddenly stands up again and moves a pace towards the cauldron and looks into it.

FEW CHORDS OF HARP.

ABEL

Stew's burnt again.

Hazel has picked up the frying pan and quickly pours some of the fat from it on the fire under the cauldron, the flames burst upwards right near his beard - he gives a yell and quickly moves back to the harp.

ABEL'S YELL

CUT TO:

71 C.S. HAZEL

71

- her face lit up by the glare from the flames. There is a triumphant look about her.

CUT TO:

72 C.U. ABEL 72
 -- as he looks towards her. Then he smiles at her cleverness...
 he starts to play the harp again.
 HARP NOTES.
 CUT TO:

73 C.S. HAZEL 73
 -- now there is a little sad far-away look on her face.
 HARP
 CUT TO:

74 C.U. ABEL 74
 -- as he looks towards her - and plays, then he stops, and gives
 the 'hunting' call.
 STOPS PLAYING HARP.
 "GONE TO EARTH... TALLY HO..."
 CUT TO:

75 C.S. HAZEL 75
 -- she looks startled, and looks away to c.r.
 CUT TO:

76 C.S. FOXY 76
 -- sitting in the tub... He doesn't like the call.
 CUT TO:

77 C.S. HAZEL 77
 -- looking towards her father again from the fox, a startled
 expression on her face. Then her face changes and we see she is
 annoyed.
 ABEL
 Gone to earth...
 HAZEL
 Stop yammering, Play "Harps In 'Eaven".
 CUT TO:

78 M.S. HAZEL AND ABEL 78
 -- ABEL in f.g. C.L., with right profile to camera, and harp in
 front of him - HAZEL in b.g. C.R., sitting by the cauldron. He
 grins at her.
 ABEL
 The Mountain Ash.
 He starts to play again - she takes the ladle from the soup and
 hangs it up on a beam, and then begins to hum to his playing.

(CONTINUED)

78 CONTINUED: 78
HARP MUSIC... HAZEL HUMMING.
CUT TO:

79 C.S. HAZEL 79
-- sitting by the fire - and resting her head by the beam..
And humming.
HARP MUSIC & HAZEL HUMMING.
CUT TO:

80 M.S. ABEL AND HAZEL 80
-- as before - he is playing, she is humming and half singing.
She stands up and moves over to camera right in direction of
the table - out of picture.
HARP MUSIC & HAZEL HUMMING & SINGING.
CUT TO:

81 M.S. BY WINDOW & SINK 81
-- HAZEL comes into picture from C.L. and moves to the table,
she is still singing - she sweeps the things at the end of the
table to the other end by just pushing them along with her arm
and takes a few things to the window by the sink. She stops
singing.
HARP MUSIC & HAZEL SINGING. THEN SHE STOPS SINGING.
CUT TO:

82 C.U. ABEL 82
Playing the harp... and adding a few words of his own.
HARP MUSIC AND ABEL SINGING.
CUT TO:

83 M.S. HAZEL 83
-- behind the table. Clearing the table, and taking up some
stockings and hanging them on a line above the table, her back
to the window - and facing camera. She begins to sing again.
Abel has stopped.
HARP MUSIC & HAZEL SINGING.
CUT TO:

84 C.S. CAT 84
-- as it sits by the fire washing its face.
HARP MUSIC & HAZEL SINGING.
CUT TO:

85 C.S. RABBIT 85
-- standing by the tub.

(CONTINUED)

15.

85 CONTINUED: 85
HARP MUSIC & HAZEL SINGING.
CUT TO:

86 C.S.RAVEN 86
-- sitting on the framework of the coffin.
HARP MUSIC & HAZEL SINGING.
CUT TO:

87 C.S. FOXY 87
-- in the Tub.
HARP MUSIC & HAZEL SINGING.
CUT TO:

88 M.S. HAZEL 88
-- standing behind the table - she has just finished putting
out the knives and forks, on one end of table - the other end
of which is cluttered up and very untidy.
HARP MUSIC AND HAZEL SINGING.
CUT TO:

89 ROW OF BEEHIVES 89
A row of hives on a shelf.
HARP MUSIC AND HAZEL SINGING.
CUT TO:

90 EXT. VALLEY 90
L.S. of the cottage nestling in the valley, smoke coming from
the chimney.
HARP MUSIC AND HAZEL SINGING which dies away as we...
DISSOLVE TO:

END OF REEL ONE.

91 INSERT 91
-- a plaque on the wall which reads: Erected in Honour of the
Diamond Jubilee of Her Majesty Queen Victoria By Her Grateful
Citizens of Much Wenlock
SOUND OF HORSES' HOOVES OVER THIS
CUT TO:

92 C.S. WORKMEN 92
-- a Mason is still working on the plaque and is making the
final touches to it - We see the words: June 20th 1897

(CONTINUED)

92 CONTINUED: 92

SOUND OF HORSES' HOOVES OVER THIS

CUT TO:

93 L.S. WENLOCK MARKET STREET 93

Great activity up and down the street - stalls at the kerbside - a policeman in the roadway on duty - carriages passing by.

SOUND OF HORSES' HOOVES OVER THIS - ALSO WHEELS OF THE CARRIAGES OVER THE ROAD. GENERAL NOISE.

CUT TO:

94 M.S. EXT. OF SHOP 94

Miscellaneous pieces of furniture are outside the shop - and a woman is standing on camera left of doorway -examining a piece of furniture. HAZEL is coming out on to the pavement from the shop - admiring the dress she has just bought and which she is wearing. She is carrying a large sunshade in her right hand, and has a shawl over her left arm. She moves to a mirror on C.R. of shop entrance, and pauses, admiring herself in the mirror. As she is about to move away - we hear...

GENERAL NOISES - SOUND OF HORSES' HOOVES.

SHOPKEEPER (O.S.)

Hey Missie...

She turns towards shop.

CUT TO:

| | | |
|----|------------------|----|
| | Page #17 missing | |
| 95 | SCENE - MISSING | 95 |
| 96 | SCENE - MISSING | 96 |
| 97 | SCENE - MISSING | 97 |
| 98 | SCENE - MISSING | 98 |
| | Page #17 missing | |

99 EXT. MARKET

99

M.S. of ALBERT behind his stall - he is trying to sell the 'new' margarine to a customer. In the b.g. can be seen various other stalls. Albert is on camera left of counter and Mr. James - the customer - camera right.

GENERAL NOISE FROM THE MARKET.

ALBERT

Margarine, Mr. James, is just as good as butter.

MR. JAMES

Butter's made of milk.

ALBERT

Ah! But where does the milk come from?
From a cow. What does a cow eat?

MR. JAMES

Buttercups, eh Albert?

At this moment we see HAZEL come into picture and take up her position on Mr. James' right -but the two men do not see her.

CUT TO:

100 M.C.U. ALBERT

100

-- looking to camera right - as he replies to Mr. James.

MARKET NOISES OVER THIS.

ALBERT

Vegetation. Now what...

At this moment he sees HAZEL - and his voice just dies away. His gaze moves just a little nearer to C.R. as she makes a movement (off).

CUT TO:

101 C.S. MR. JAMES & HAZEL

101

-- she is on his right and moves behind him to his left. As she does so, he is looking in Albert's direction and realises something has caught his attention - so he turns to his left and sees HAZEL.

MARKET NOISES OVER THIS.

CUT TO:

102 C.S. HAZEL

102

-- she stops - and looks in Albert's direction - camera left.

MARKET NOISES OVER THIS.

CUT TO:

103 M.C.U. ALBERT

103

-- as he stares towards her - taken aback by her attractiveness. Albert is her cousin.

(CONTINUED)

- 103 CONTINUED: 103
- ALBERT
I say, Hazel..!
- CUT TO:
- 104 C.S. HAZEL 104
- as she looks towards Albert.
- HAZEL
How do I look, Cousin Albert?
- CUT TO:
- 105 M.C.U. ALBERT 105
- still staring at her.
- ALBERT
Jam! My word, you're jam, Hazel.
- CUT TO:
- 106 M.C.S. HAZEL 106
- HAZEL
I'm going to tea with Auntie now. I'm
fair famished.
- She turns to go.
- CUT TO:
- 107 M.C.S. MR. JAMES & HAZEL 107
- he is looking towards her as she comes into picture behind
him - from C.R. and moves behind him to his right.
- ALBERT (O.S.)
I always take ten minutes at tea time.
- CUT TO:
- 108 M.C.U. ALBERT 108
- he is beginning to take his apron off.
- MARKET SOUNDS OVER THIS.
- ALBERT
Are you staying the night, Hazel?
There's a magic lantern show on
tonight.
- CUT TO:
- 109 M.C.S. HAZEL & MR. JAMES 109
- she is on his right, and looking towards Albert.

109 CONTINUED: 109

MARKET NOISES

HAZEL

Maybe your mother won't ask me to stay.

CUT TO:

110 M.S. STALL 110

-- Albert behind counter, facing camera -- Mr. James on camera side of counter, to C.R. but with back to camera -- ALBERT has his apron off and is holding it, and looking in direction of HAZEL, who would be standing on Mr. James' right but not seen in this shot.

MARKET SOUNDS

ALBERT

You leave that to me, Hazel.

He picks up a card from side of counter and places it on counter in front of Mr. James.

CUT TO:

111 INSERT 111

-- A C.U. of the card which reads: "Back in 1/2 hour" We see a hand come into picture and pick the card up.

CUT TO:

112 M.C.S. MR. JAMES & HAZEL 112

-- Mr. James is holding the card in his hand -- he looks at Hazel... who is standing on his right.

MARKET SOUNDS OVER THIS.

MR. JAMES

You were saying when you was interrupted, Albert...

He puts the card down.

CUT TO:

113 M.C.U. ALBERT 113

-- a little crestfallen... he now has his jacket half on.

MARKET SOUNDS

ALBERT

Sorry Mr. James. What was I saying?

CUT TO:

114 M.C.U. MR. JAMES 114

-- determined to hold Albert's attention.

(CONTINUED)

114 CONTINUED: 114

MR. JAMES
Vegetation.

CUT TO:

115 M.C.U. ALBERT 115

-- trying to concentrate.

ALBERT
Oh, vegetation -- yes. Margarine is
made from vegetation, like... like
butter.

CUT TO:

116 M.C.U. MR. JAMES 116

-- a little aggressively.

MR. JAMES
Made by machines -- not cows.

CUT TO:

117 M.C.U. ALBERT 117

-- still with his jacket only half on.

MARKET NOISES OVER THIS.

ALBERT
But just as good. Now let me explain...

CUT TO:

118 M.C.U. MR. JAMES 118

-- showing Albert that he cannot be convinced.

MR. JAMES
Butter doesn't need any explanation,
Albert. Good day.

He turns and walks away.

CUT TO:

119 M.C.U. ALBERT 119

-- realising he has lost a potential customer.

ALBERT
Good day Mr. James.

He watches him go.

CUT TO:

120 C.U. HAZEL 120

-- looking towards Albert.

CUT TO:

- 121 M.C.U. ALBERT 121
 -- he realises she is looking at him. He smiles and quickly puts his jacket on.
 CUT TO:
- 122 C.U. HAZEL 122
 MARKET SOUNDS.
 HAZEL
 I have never seen a magic lantern show, Albert.
 SOUNDS OF HORSES' HOOVES.
 CUT TO:
- 123 M.S. OF ALBERT'S STALL 123
 -- albert is behind the counter -- taking his hat down from the top of some barrels -- he moves round the far end of counter towards Hazel -- putting his hat on with left hand.
 MARKET SOUNDS.
 CUT TO:
- 124 M.C.S. HAZEL -- ALBERT 124
 -- he joins her -- coming in from camera left.
 ALBERT
 By gum, Hazel, you... you... you're butter..!
 He gazes at her with great admiration.
 MARKET NOISES END
 CUT TO:
- 125 INT. SCULLERY OF AUNT PROWDE'S HOUSE. M.C.S. 125
 -- on Aunt Prowde shooting over Hazel's right shoulder. Aunt Prowde is looking at her.
 AUNT
 It's disgraceful the way you look in that dress.
 CUT TO:
- 126 INT. SCULLERY. M.S. 126
 -- Aunt Prowde and Hazel. Aunt Prowde is at the sink -- washing up, she is on camera right -- and there is a pump by the sink. Hazel is on camera left -- standing behind a table, wiping up the tea things. There is a curtain behind Hazel and as Aunt Prowde speaks again this curtain pushed on one side and Albert enters --
 AUNT
 You look like an actress.

(CONTINUED)

- 126 CONTINUED: 126
- Albert looks at Hazel as he passes behind her -- on his way to the sink.
- Hazel has a little secret smile on her face.
- CUT TO:
- 127 M.C.U. HAZEL 127
- looking towards Aunt Prowde.
- HAZEL
Do I, Aunt Prowde?
- CUT TO:
- 128 C.S. AUNT & ALBERT 128
- who is standing behind her.
- AUNT
You do!
- She turns and looks at Albert and sees that he is staring at Hazel, that he cannot take his eyes off her. Aunt turns to Hazel again.
- AUNT
You quite draw men's eyes.
- CUT TO:
- 129 M.C.U. HAZEL 129
- very pleased to hear this.
- HAZEL
It's nice to draw men's eyes, isn't it Aunt Prowde?
- CUT TO:
- 130 M.C.S. ALBERT 130
- he laughs, and moves out camera left as his mother is looking down at the bowl in the sink. She looks up as her son moves away.
- CUT TO:
- 131 C.S. HAZEL -- ALBERT 131
- Hazel -- still wiping up. Albert comes into picture and moves behind her to stand on her right -- he whispers in her ear. She smiles -- and he turns to go out behind the curtain.
- AUNT (O.S.)
If you go on the way you're going you will get picked up my girl.
- HAZEL
I'd like to see anyone pick me up.
I'd kick.

(CONTINUED)

131 CONTINUED: 131

She puts down the plate she has been wiping up.

CUT TO:

132 M.S. AUNT PROWDE & HAZEL 132

-- Aunt at the sink --, washing up Hazel on camera left of her, behind a table putting down the plate she has been drying. She picks up a saucer to dry-- and Albert again comes through the curtain and moves to camera right in direction of his mother.

AUNT

I don't mean in that way. You take after your ma.

HAZEL

(proudly)
I be glad.

AUNT

You ought to be as glad to take after one parent as another, if you were dutiful. You mother was a gypsy...

CUT TO:

133 M.C.U. HAZEL 133

-- as she listens -- we see that her thoughts are far -- away.

AUNT (O.S.)

... first and last, not to hold nor to bind, It's unchristian to be born in a caravan as she was.

Hazel quickly replies.

HAZEL

She was as good a Christian as some folk.

CUT TO:

134 M.S. AUNT & ALBERT 134

-- she has finished washing up and is wiping out the bowl -- Albert is standing on camera right of her -- by the pump. She holds the bowl under the pump which he operates and the water flows into the bowl. She looks at him --

AUNT

Aren't you going back to the stall?

He looks at her for a moment as he stops pumping, and she then pours the water from the bowl down the sink. Albert moves out camera right.

CUT TO:

135 M.C.S. ALBERT 135

-- he moves into picture -- hat on -- and takes down his jacket from a "dress-maker's dummy" and starts to put it on, moving towards a door. He looks off camera left.

(CONTINUED)

135 CONTINUED:

135

ALBERT
Well, see you later Hazel.

CUT TO:

136 M.S. AUNT & HAZEL

136

-- the Aunt is now wiping the outside of the bowl, Hazel on camera left of her is still slowly wiping up.

AUNT
You won't see her later because Hazel must start now to be back before nightfall.

CUT TO:

137 C.S. ALBERT

137

-- his jacket half on.

ALBERT
But Hazel's stopping the night, mother surely.

CUT TO:

138 M.C.U. HAZEL

138

-- as she listens to the conversation between mother and son.

AUNT
Hazel must go back to her father. We're short of room as it is.

ALBERT (O.S.)
She can have my room.

AUNT (O.S.)
Hazel canna have your room. It's not suitable.

CUT TO:

139 PANNING SHOT ALL THREE

139

-- open on M.S. Albert -- standing by the door -- his jacket half on -- looking off to camera left.

ALBERT
Let her share yours then.

His mother moves into picture from camera left -- and passes him and hangs a towel on a line -- her back to camera, then she turns so that she is on Albert's left as she speaks.

AUNT
Little I thought, when your dear father died, that before three years had passed you'd be so forgetful of my comfort as to suggest such a thing. As long as I live my room's mine...

We PAN with her as she moves across the scullery over to Hazel -- she is pretending to cry now and is wiping her eyes as she continues...

(CONTINUED)

139 CONTINUED:

139

AUNT

When I'm gone -- the sooner the better
for you, no doubt -- you can put her
in my room -- and yourself too! Oh
dear!

She suddenly realises what she has said -- and covers her
mouth... But this is too much for Hazel -- who turns on her in
a fury.

HAZEL

That he never will!

She storms forward towards the curtain -- and pauses by it to
fling at them...

HAZEL

I'll keep myself to myself.

She goes out through the curtain, leaving the aunt standing
there, rather helplessly.

DISSOLVE TO:

140 EXT. COUNTRY ROAD. NIGHT

140

L.S. of a lonely country lane at night -- it is pouring with
rain -- and we see Hazel walking down the lane away from camera --
she is holding her umbrella up over her head, but carrying her
shoes in her hand. There are high hedges on either side of the
narrow lane -- and it is very eerie.

MUSIC COMES UP...

CUT TO:

141 C.U. HAZEL'S FACE

141

-- as she holds the umbrella up over her head... She is walking
to camera, and we TRACK BACK as she approaches. She has her
shawl over her head and we can see that she is absolutely
terrified, and keeps giving little scared glances to either
side -- we TRACK BACK and away from her until we hold her in
M.C.S. Suddenly her gaze seems to rivet on something. She stops.

CUT TO:

142 C.U. BRANCHES OF A TREE

142

-- there is a small nest in the branches -- and we see a quick
movement from an owl in the nest.

CUT TO:

143 C.U. HAZEL

143

-- her terrified expression. She is frozen to the spot.

MUSIC SOUND OF HORSE'S HOOVES.

CUT TO:

144 L.S. LANE 144

-- shooting down the lane -- with Hazel in full shot -- her back to camera -- suddenly she begins to run rapidly -- away from camera.

HORSES' HOOVES COMING NEARER.

CUT TO:

145 EXT. LANE 145

Reverse angle -- shooting down the lane between the high hedges as Hazel, absolutely terrified, comes running down the lane to camera -- she has her umbrella held over her head. . she comes right up to C.U. to camera and suddenly gives a terrified scream.

HORSES' HOOVES

SCREAM

MUSIC STOPS...

CUT TO:

146 L.S. LANE 146

-- Hazel, in L.S. running to camera and screaming... there is a horse and trap immediately behind her -- and suddenly she falls down on the ground to camera right of the horse, which is pulled up almost on top of her, by the driver... It is as if she had been almost knocked down, actually she has stumbled.

HORSES' HOOVES

SCREAMS

SCREAMING STOPS

CUT TO:

147 M.C.U. DRIVER 147

-- as he pulls on the reins, pulling up the horse. He looks down to camera right.

HORSES' HOOVES STOP.

CUT TO:

148 ROADWAY, M.S. HAZEL 148

-- Hazel lying on the ground -- almost face downwards -- her parcel, umbrella, and shoes lying around her. She slowly sits up.

REDDIN (O.S.)
What the devil are you doing down there?

She looks up to camera left, and then at her foot which is blistered.

(CONTINUED)

148 CONTINUED: 148

HAZEL
 She wouldn't let me bide the night.
 And me foot's blistered in a balloon.

CUT TO:

149 M.C.U. REDDIN 149

-- holding the reins -- as he looks down towards Hazel -- camera right. He is beginning to realise how lovely she is despite her bedraggled look. It is still raining.

HAZEL (O.S.)
 And there's blood on me new dress.

CUT TO:

150 M.S. HAZEL 150

-- half sitting up -- looking up at him --she realises he is staring at her.

CUT TO:

151 M.S. FROM BACK OF TRAP 151

-- shooting from the back of the trap -- with Reddin sitting up on same, holding the reins, camera right -- and Hazel sitting in the roadway -- to camera left and near the horse's head... She scrambles to her feet and picks up the things which have fallen near her -- and then she moves to camera right, past the horse and out of picture. Reddin watching her in silence.

CUT TO:

152 M.C.U. JACK REDDIN 152

-- now looking down to camera left for her -- he is very interested.

REDDIN
 What's your name?

CUT TO:

153 M.C.U. HAZEL 153

-- putting the umbrella up over her head -- she has just picked it up... and is very sulky.

HAZEL
 'Azel.

REDDIN (O.S.)
 Hazel what?

HAZEL
 Just 'Azel.

CUT TO:

154 M.C.U. JACK REDDIN 154

-- looking down at her. He is a little cross at her reply.

(CONTINUED)

154 CONTINUED:

154

REDDIN

Well, mine's Reddin. Jack Reddin. And why you're so dark about yours I don't know.

CUT TO:

155 M.C.U. HAZEL

155

-- looking up at him a little insolently.

REDDIN (O.S.)

But get up, anyway.

She suddenly smiles -- and changes her whole expression, all her fear and anger gone.

CUT TO:

156 M.S. FROM BACK OF TRAP

156

-- Reddin sitting on his seat, back to camera -- Hazel standing by the horse's head, but to camera right, holding up her umbrella over her head. She comes round behind the trap and so to the other side, camera left where she reaches the step of the trap. She holds out her right hand to Reddin who takes it in his left -- ready to give her a help up.

CUT TO:

157 REVERSE SHOT ON TO THE TRAP

157

M.S. on to the front of the trap -- as Reddin sits camera left -- holding out his left hand and taking her right hand in his. He helps her up and she takes her seat beside him on his left. He tucks the rug over her knees.

HAZEL

Your arm pulling me in like the Sunday school take of Jesus Christ and Peter on the wild sea -- me being Peter.

He looks at her to see if she is joking -- but realises that she is serious. He tugs the reins. The horse begins to move forward...

REDDIN

Get up there...

HORSES' HOOVES.

DISSOLVE TO:

158 INSERT -- A SIGNPOST SHOWING THE WORD "UNDERN"

158

HORSES' HOOVES.

CUT TO:

159 M.S. CLOSED DOORS

159

Shooting on to some closed double doors of a house. It is very dark. We see these doors open and an old man can be seen standing in a dimly lighted hall beyond the doors.

HORSES' HOOVES. HORSE STOPS.

(CONTINUED)

159 CONTINUED:

159

REDDIN (O.S.)

Vessons!

He comes forward on to the steps -- looking very weird in the dim light.

CUT TO:

160 M.S. DRIVE OUTSIDE THE HOUSE

160

-- the trap can vaguely be seen in the darkness -- the back of it to camera, the horse facing towards the open front doors which are in the b.g. with Vessons standing on the steps -- his back to the dimly lighted hall... The trap is to the camera right and we see the dim figure of Hazel jump down from the trap and move to camera left a little as the old man steps down on to the drive and comes forward to the horse's head -- Hazel moves away from the trap and the old man -- going towards the house -- and as she does so, Reddin jumps down from the trap and moves to Vessons -- and stands on camera left of him by the horse's head. Hazel enters the house as Reddin speaks to Vessons.

REDDIN

The young lady lost her way.

VESSONS

(knowing Reddin)

You'll find it forra, I make no doubt.

REDDIN

(ignoring this)

Get the brood mares in. They should have been in this hour.

He follows Hazel in the house -- Vessons takes the horse's leading rein and begins to move across the drive.

CUT TO:

END OF REEL TWO.

161 INT. `UNDERN'... GREAT HALL

161

Hazel M.S. back to camera, pushes open a door in front of her -- and beyond can be seen the Great hall -- there is a great fire burning on the hearth in the b.g.-- Hazel goes through the doorway and into the room -- and walks half way down same towards the fire -- and then pauses, looking around her -- she is carrying her umbrella, shoes and parcel --and she stands there, rubbing her cold, wet foot on the back of her leg.

CUT TO:

162 M.S. HAZEL

162

-- REVERSE SHOT -- shooting from the angle of the fireplace. Hazel looking around her -- favouring her look to camera right. She turns and looks towards camera, and suddenly stiffens at something she sees on the ground.

CUT TO:

- 163 A LOVELY DOG OF THE HOUND TYPE 163
 -- lying on the hearthrug in front of the fire. He is looking at her, he gets up and moves forward.
- CUT TO:
- 164 M.C.U. HAZEL 164
 -- looking down towards the dog very suspiciously.
- CUT TO:
- 165 C.U. DOG 165
 -- it is looking up towards Hazel -- and begins to growl.
- CUT TO:
- 166 M.C.U. HAZEL 166
 -- looking down at the dog -- loathing and suspicion in her look.
- CUT TO:
- 167 M.S. HAZEL AND JACK REDDIN. M.S. HAZEL 167
 -- facing camera looking down in direction of the dog - Jack Reddin in b.g. coming in through the doorway -- wiping the dampness from his face -- he gives a casual look towards the dog as he makes his way to a sideboard on the wall near the door -- camera right.

REDDIN

Hi! Rambler!

He reaches the cupboard and Hazel, without taking her gaze from the dog, says:

HAZEL

I cannot bear hound dogs. Nasty snabbing things.

Jack has taken a bottle from the sideboard -- he comes forward to the table which is just on camera right of Hazel -- he stands beside her and looks down at the dog.

REDDIN

What's the matter with you?

CUT TO:

- 168 C.S. DOG 168
 -- standing before the fire -- looking suspiciously at Hazel.

REDDIN (O.S.)

Lie down you fool, you've seen a girl before.

CUT TO:

169 M.S. HAZEL AND REDDIN 169

-- standing together -- Reddin turns to the table and pours himself out a drink. Hazel still looking at the dog, comes a few paces to camera.

HAZEL
You hunts poor foxes.

REDDIN
So he ought...

He turns to chair by table, glass in left hand.

CUT TO:

170 C.S. JACK REDDIN 170

-- he sits in the chair -- glass in right hand.

REDDIN
... vermin.

He laughs.

CUT TO:

171 M.S. HAZEL AND REDDIN 171

-- Hazel is in f.g. C.L. back to camera looking at Reddin -- sitting in chair, facing her, glass in his right hand --

HAZEL
You look like a hound dog when you laugh.

She turns to camera, and looks down in direction of dog... we see the loathing for the creature in her glance.

HAZEL
You...

CUT TO:

172 C.S. DOG 172

-- standing in front of the fire -- looking towards her.

HAZEL (O.S.)
Keep away from my foxy.

The dog almost with tail between his legs, moves away to an open door, and goes out of the room.

CUT TO:

173 C.S. JACK REDDIN 173

-- sitting in the chair -- drink in right hand -- looking at her.

REDDIN
Who's Foxy?

CUT TO:

- 174 M.C.S. HAZEL 174
 -- her back to camera, looking in the direction the dog has gone -- She turns to camera, and looks very lovely and wild in the dim light. She looks camera left for Jack.
- HAZEL
 My little small cub as I took and reared.
- CUT TO:
- 175 C.S. JACK REDDIN 175
 -- sitting in the chair -- looking camera right.
- REDDIN
 You reared her, did you?
- CUT TO:
- 176 M.C.S. HAZEL 176
 -- looking at him.
- HAZEL
 Ah. She lost her mam...
- We see Jack stand up into picture and move slightly towards her -- his back to camera.
- HAZEL
 ...I'm her mam now.
- She looks a little suspiciously at him.
- CUT TO:
- 177 M.S. HAZEL AND JACK 177
 -- Hazel on camera right, back to camera, watching Jack, camera left -- facing her -- as he comes forward to her... he holds out his hands and takes her bundles from her.
- CUT TO:
- 178 C.U. HAZEL 178
 -- her face dimly lit by the candle-light -- making her seem unreal and gypsy-like. She turns and looks off to camera right.
- CUT TO:
- 179 M.S. PICTURE ON WALL 179
 -- a large picture on the wall, of a lovely woman -- in a beautiful gown.
- CUT TO:
- 180 C.U. HAZEL 180
 -- as she stares at the picture. She moves out camera right.
- CUT TO:

181 M.S. PICTURE...

181

-- Hazel, back to camera moves into picture from camera left and goes up to the picture -- and stands gazing at it. Jack comes in from camera right, and moves up to her, standing on her right, also back to camera. Both now gazing at the picture. turns to her...

REDDIN

Do you like that picture -- or is it
the dress you like?

We TRACK BACK a little as he moves away from her to a large chest which is on the ground in front of the picture -- he moves behind it and turns so that his back is to the picture, with the chest now in front of him -- Hazel still in f.g. with back to camera, watching him. He takes up a candlestick and holds it above his head as he bends down to the chest and lifts the lid.

CUT TO:

182 INSERT -- THE CHEST WITH THE LID UP, SHOWING THAT IT IS FULL OF BEAUTIFUL CLOTHES.

182

CUT TO:

183 C.U. HAZEL -- GAZING DOWN AT THE CLOTHES

183

-- smiling, as she sees all the beautiful things.

CUT TO:

184 M.S. JACK AND HAZEL

184

-- Jack standing behind the chest -- holding up the candlestick -- he is facing camera, Hazel is on camera left -- looking at the chest -- her back to camera. Jack comes to front of chest and takes out a pile of dresses which Hazel takes from him and drops to the ground at her feet. She then kneels down amongst the silks and satins as Jack takes more and more from the chest and drops all around her. So that the floor is covered with a mass of beautiful colours and Hazel is in the midst of them. Jack puts the candlestick down and moves round behind her to stand on her right -- he bends down and picks up a dress which he holds in front of her, having to lean over her to do so... his arms across her shoulders.

REDDIN

If you stayed at Undern, you could
wear a new dress for every day of the
week.

HAZEL

If ifs and Anns were beans and bacon,
there's few'd go with empty bellies.

He straightens up and pulls the dress away from her with his left hand, and taking it in his arms, turns and walks over to the portrait. She turns and watches him. He closes the lid of the chest -- and then looks up at the picture -- he turns and throws the dress over to Hazel.

REDDIN

Put it on. I'll see how Vesson's
getting on with the supper.

(CONTINUED)

184 CONTINUED: 184

He moves over to a door near the picture -- and opens it...

SOUND OF VESSONS SINGING.

CUT TO:

185 SMALL HALL OUTSIDE GREAT HALL 185

Jack coming through doorway into the small hall. He closes the door behind him and comes down the two steps into the small hall -- he pauses looking to camera, then turns and looks back over his shoulder towards the closed door -- we see that a sudden thought has come into his mind, he turns to his right and walks across the hall to camera left and out of picture through the opening.

CUT TO:

186 C.S. 186

-- Vessons. Peeping round the corner of a doorway -- in Jack's direction. He draws back.

HE STOPS SINGING.

CUT TO:

187 INT. GREAT HALL 187

M.S. Hazel standing by the door through which Jack has just gone. She feels safe now that she is alone and comes forward to the pile of dresses lying on the floor. She kneels down amongst them and begins to undo her own dress.

CUT TO:

188 EXT. TERRACE OUTSIDE WINDOW 188

M.S. Jack as he comes into picture from camera right and we PAN with him to camera left, Over to some large windows of the Great Hall. Hazel can be seen in the b.G. Of the hall, dimly lit by the candles, she is standing in her petticoat, and holding the dress. Jack stands by the window with his face pressed against it, watching.

CUT TO:

189 INT. GREAT HALL 189

M.S. Hazel holding the dress. She stands up on a chair and holds the dress in front of her -- looking in a mirror to admire herself and see how the dress looks.

CUT TO:

190 EXT. WINDOW 190

C.S. Jack as he gazes through the window at her, realising how lovely she looks.

CUT TO:

191 INT. GREAT HALL 191

M.S. Hazel holding the dress in front of her. She lowers the straps of her petticoat, the better to admire the dress and the looks of it on her bare shoulders.

CUT TO:

192 EXT. WINDOW 192

C.S. Jack at the window -- watching her. He speaks quietly to himself.

REDDIN
She'll do.

CUT TO:

193 EXT. CORNER OF HOUSE WALL 193

M.S. Vessons is standing by the corner of the wall, watching Jack.

VESSONS
How do you know you'll...

CUT TO:

194 EXT. WINDOW 194

M.S. Jack at window. He quickly turns in direction of the voice.

VESSONS (O.S.)
... do yourself?

CUT TO:

195 INT. GREAT HALL 195

M.S. Hazel holding the dress up in front of her. She quickly steps down from the chair and moves away as she hears Jack speaking (off)

REDDIN (O.S.)
I can't stand your manner much longer Vessons.

CUT TO:

196 EXT. CORNER OF WALL. GARDEN 196

Vessons standing there, looking in Jack's direction.

VESSONS
Give me notice then.

Jack comes into picture from camera left --

REDDIN
Get back to your kitchen.

He passes behind Vessons and out of picture, going into house.

(CONTINUED)

196 CONTINUED: 196

VESSONS
Never shall it be said that a poor...

CUT TO:

197 INT. PASSAGE FROM GARDEN 197

Jack coming in from the garden -- Vessons following him in -- brandishing a soup ladle.

VESSONS
... unprotected female found no friend
in Andrew Vessons.

JACK is walking to camera, cross at being disturbed as he watched Hazel.

REDDIN
Oh, shut up.

He walks out camera RIGHT.

CUT TO:

198 INT. HALL OUTSIDE GREAT HALL 198

Jack walks into picture from camera left -- and makes his way to doorway in b.g. that leads into Great Hall. Vessons follows him --

VESSONS
Bringing a girl to Undern to ruin
her...

Vessons does not follow Jack who is going to doorway, but walks toward camera -- still wildly waving the soup ladle in the air.

VESSONS
... poor innocent little creature.

CUT TO:

199 SMALL HALL 199

-- C.M.S. Vessons, back to camera moving away from camera towards kitchen --

SOUND OF HAZEL SINGING.

CUT TO:

200 C.S. JACK... SMALL HALL 200

-- standing near the door that leads into the Great Hall -- he turns to camera as he listens.

CUT TO:

201 INT. SMALL HALL 201

M.S. Vessons -- back to camera -- moving towards door leading into kitchen -- he stops in his tracks and turns toward camera to look towards Jack.

(CONTINUED)

201 CONTINUED: 201
HAZEL STILL SINGING.
CUT TO:

202 INT. SMALL HALL 202
C.S. Jack with back to doorway leading into Great Hall... he bursts out laughing, and then turns away to the closed door behind him.
JACK LAUGHS
CUT TO:

203 INT. SMALL HALL 203
M.S. Vessons. He scowls as he looks in Jack's direction -- and then turns away from camera and begins to move away to kitchen door.
CUT TO:

204 INT. KITCHEN 204
M.S. Hazel standing by table in centre of room -- holding a cat in her arms. A door on camera right opens and Vessons enters still brandishing his spoon -- he pauses and looks towards her.
HAZEL SINGING.
CUT TO:

205 INT. KITCHEN 205
M.C.S. Hazel -- holding the cat in her arms.
HAZEL HUMMING.
CUT TO:

206 INT. KITCHEN 206
M.C.S. Vessons -- standing by the closed door, looking at her.
CUT TO:

207 INT. KITCHEN 207
M.S. Hazel in centre of kitchen -- holding the cat in her arms. Vessons near the closed door. He makes a movement towards her, but she comes forward and round to the front of the table -- and sits on it -- favouring her look to camera left -- and Vessons quickly goes over to the stove in b.g. and noisily begins to throw things around, letting her see that he is displeased with her being there. We see the door open and Jack enters, and steps into the room --he is carrying the dress which we have seen Hazel trying on... at the moment she is back in her own dress.
Hazel stops, just to reply and then continues again.

REDDIN
Who taught you to sing?

HAZEL
Fayther...

(CONTINUED)

207 CONTINUED: 207

He comes down to her to stand on camera right of her.

Vessons is standing very still listening in background; be sure you check the part we need.

REDDIN
Who's your father?

CUT TO:

208 INT. KITCHEN 208

C.U. Hazel -- singing. Still holding the cat closely to her. She does not reply.

CUT TO:

209 INT. KITCHEN 209

M.S. Jack -- standing looking at her.

HER SINGING OVER THIS.

CUT TO:

210 INT. KITCHEN 210

M.C.S. Vessons -- standing listening to her -- and looking in her direction.

CUT TO:

211 INT. KITCHEN 211

M.S. of all three... Vessons in b.g. -- Hazel sitting on front of table -- and Jack standing off to camera right, almost back to camera. Suddenly she stops singing and looks towards Jack.

HAZEL
Fayther's wonderful with the music.
He wins money prizes and plays at
Chapel meetings up on God's Little
Mountain.

CUT TO:

212 INT. KITCHEN 212

M.C.S. Vessons at the stove. He angrily throws a log of wood on it.

VESSONS
Supper's burnt!

CUT TO:

213 INT. KITCHEN 213

M.S. Jack.

REDDIN
Burnt?

CUT TO:

214 INT. KITCHEN 214
M.C.S. Vessons.
VESSONS
Ah! To a cinder!
CUT TO:

215 INT. KITCHEN 215
M.S. Jack.
REDDIN
Just how did you do that you fool?
CUT TO:

216 INT. KITCHEN 216
This rankles with Vessons.
VESSONS
Hearkening to the lady teaching me
how to sing.
CUT TO:

217 INT. KITCHEN 217
M.S. Jack.
REDDIN
Get out into the stable and stay there.
CUT TO:

218 INT. KITCHEN 218
M.C.S. Vessons - looks towards Jack - and then slowly begins to
move away from the stove.
CUT TO:

219 INT. KITCHEN 219
M.S. of all three - Vessons in b.g. - coming down to f.g. to
pass between Hazel who is still sitting on table holding the
cat - and Jack, standing to camera right, almost back to camera.
Vessons passes between them and out of camera left - Hazel does
not like to see him go for it means she is alone with Jack.
HAZEL
Couldna he stay in the house?
CUT TO:

220 INT. KITCHEN 220
M.C.U. Jack - looking towards her.
REDDIN
No!
CUT TO:

221 INT. KITCHEN 221

M.S. Jack and Hazel - both looking at each other. Hazel sitting on table, holding the cat. Jack with back to camera on camera right. He moves over to a chair near the table where he has left the dress, and picks it up. Hazel lets the cat go - and he throws the dress over to her - it falls on the table beside her.

REDDIN
Put it on.

HAZEL
I'd rather not.

He moves over to her and stands on her left.

CUT TO:

222 INT. KITCHEN 222

C.S. of the two.

REDDIN
Put it on my lady.

She makes a movement away from him.

CUT TO:

223 INT. KITCHEN 223

M.S. Jack and Hazel. Hazel gets off the table, and moves away down to end of table.

HAZEL
I binna your lady.

As she speaks she lays her hand on the table and he quickly moves to position near her and places his on top of hers - they are facing each other across the table. He quickly moves round the end of table to her - but she runs to other end of it.

CUT TO:

224 M.C.U. HAZEL 224

-- her terrified expression as she realises he is after her - and she faces him across the table.

CUT TO:

225 M.C.U. JACK'S FACE 225

-- as he looks towards her.

CUT TO:

226 M.C.U. 226

-- Hazel She looks at him -, and then away as a hounded animal might do - she makes a move to camera right.

CUT TO:

227 INT.KITCHEN

227

M.C.U. Jack - as he watches her, like a cat watches a mouse - then he makes a move to camera left.

CUT TO:

228 INT. KITCHEN

228

M.S. Jack and Hazel - facing each other across the table - he is on camera left and she is on camera right. She moves quickly away from him down to far end of table - away from camera, but he moves forward to camera end of table and round front end and follows her down her side of table to far end - she quickly jumps on to the table - but he is as quick and jumps up also, he grabs her arm - and pulls her to him - there is a struggle in which things are knocked off the table - But he is too strong for her - he holds her despite her struggles and kisses her - finally however, she thrusts him from her and manages to jump off the table and runs out of picture - he staggers back a little - but regains his balance, and stands there, watching her go - and he laughs.

FALLING CROCKERY.

JACK LAUGHING.

CUT TO:

229 EXT. STABLEYARD

229

Vessons in f.g. - back to camera, bending down... the door in b.g. opens and Hazel runs out - breathless, and the door closes after her - she calls.

HAZEL

Old feller. Where be ye?

He suddenly stands up - and the suddenness of it makes her jump - for she had not seen him.

VESSONS

What? After the old 'un now?

HAZEL

I willna stay along of im!

The door behind her opens - and Jack stands on the threshold - he cannot see into the yard for it is dark - but he is well lighted - from the light in the kitchen beyond him. Hazel quickly moves to position behind the old man - and both bend down. Jack steps forward into the yard. The door behind him closes.

REDDIN

(calling)

Hazel!

(he listens)

Alright, sulk. It doesn't hurt me.

He turns and goes back to the closed door, still not seeing the other two. He opens the door and pauses and says:

REDDIN

I never ran after a woman in my life.

(CONTINUED)

229 CONTINUED: 229

He enters the kitchen and closes the door.

CUT TO:

230 C.S. VESSONS AND HAZEL 230

-- facing camera - she is slightly behind him, both looking off to camera left. He lifts a bone to his mouth - and before he eats it, says:

VESSONS
Hungry?

HAZEL
Ah!

He hands her the bone.

VESSONS
You can have my room above the table
for the night.

There's a key to it.

He moves out camera right

She lifts the bone and begins to eat it.

DISSOLVE TO:

231 INT. VESSONS' ROOM 231

This is actually the Harness room - but he has his bed in it. C.S. Vessons making the final adjustment to the oil lamp - he moves away.

CUT TO:

232 L.S. HARNESS ROOM 232

Hazel - in foreground - eating meat from the bone he has given her. Vessons in background, coming down to a small bed which is centre of the room.

VESSONS
Here you be.

Hazel yawns. We see Vessons taking some harness off his bed - she turns and moves up to the bed and sits down on the end of it.

CUT TO:

233 M.C.S. HAZEL & VESSONS 233

-- she is sitting on end of the bed, camera left - watching Vessons who is bending down over the bed, making it comfortable - his back to camera on camera right.

HAZEL
Where will you sleep, Mr. Vessons?

(CONTINUED)

233 CONTINUED: 233

VESSONS
Never you mind. No woman shall ever
tell Andrew Vessons where to sleep.

CUT TO:

234 M.S. HARNESS ROOM 234

Vessons moving away from the bed - Hazel still sitting on end
of it.

VESSONS
I'll wake you at daybreak - wi' a mug
of beer.

He looks towards her.

CUT TO:

235 INT. HARNESS ROOM 235

C.S. Hazel - sitting on end of bed - she is very sleepy.

VESSONS (O.S.)
I brew it myself.

HAZEL
If you dunna mind, I'd rayther tea.

CUT TO:

236 M.S. VESSONS 236

-- looking towards her.

VESSONS
Tay... laws... how furiously do the
women rage after tay...

But he looks kindly towards her.

CUT TO:

237 C.S. HAZEL 237

-- sitting on end of the bed.

VESSONS (O.S.)
Tay it shall be.

Hazel cannot keep awake any longer - she lays down on the bed.

CUT TO:

END OF REEL THREE.

238 INT. HARNESS ROOM 238

M.S. Vessons as he quietly moves across the room - and then
pauses, and looks back to camera left.

CUT TO:

239 C.U. HAZEL 239
 -- as she lies on the bed - just showing her face - she is lying on her left cheek - but is not yet asleep.

CUT TO:

240 M.S. VESSONS 240
 -- he quietly tiptoes over to the lamp - and turns it down.

CUT TO:

241 C.U. HAZEL 241
 -- as before - her eyes begin to close.

CUT TO:

242 EXT. MEADOWLAND 242
 A large meadow - with the gate open - we see a L.S. of Vessons standing by the open gate - a horse trots into picture and through the open gate into the meadow - this horse is followed by a few more - who gallop as they enter the field... Vessons is smiling as he watches them, then after the last one, he closes the gate...

VESSONS
 Come on... Come on Mary Ellen...

HORSES' HOOVES.

CUT TO:

243 M.C.S. VESSONS 243
 -- standing on the other side of the gate he has just closed - he is leaning on it watching the horses in the meadow... looking camera right for them. He is smiling... Suddenly a bell begins to toll the hour of 5... he turns on the first chime and looks off camera left.

BELL TOLLS ONCE.

CUT TO:

244 L.S. CORNER OF THE MANOR HOUSE 244
 -- Hazel is standing a little way from it looking up at the house, she is on camera right - house camera left...

BELL TOLLS FOUR TIMES.

There is a sundial a little way from her - nearer to camera - she turns and begins to walk to it.

CUT TO:

245 M.C.S. HAZEL 245
 -- as she reaches the sundial and bends over it to read it - then turns and looks away to camera left again for the house.

(CONTINUED)

245 CONTINUED: 245

MUSIC COMES UP...

CUT TO:

246 M.S. BALCONY FIRST FLOOR 246

-- there is a room on the balcony - the door of which is open...
... but no sign of life... ... apparently this is Reddin's room.

MUSIC...

CUT TO:

247 M.C.S. HAZEL 247

-- looking up in direction of the balcony. Her boots are hanging
round her neck. She moves out camera left.

MUSIC...

CUT TO:

248 L.S. HAZEL 248

-- as she moves away from the sundial and towards the house.

MUSIC...

CUT TO:

249 STABLE YARD 249

A horse and trap are in foreground in the yard - just beyond it
can be seen an archway through which Andrew is coming and making
his way to the trap... Hazel is behind him - walking more
slowly... Andrew moves to the front of the trap, camera left -
while Hazel is still walking across the yard. He takes up the
reins and then speaks to her as she reaches his left side -
actually they are behind the trap - and only the rear of the
horse can be seen.

MUSIC DIES AWAY...

FOOTSTEPS ON COBBLES.

COCKS CROWING.

VESSONS

Where do you live?

Hazel does not reply.

VESSONS

You needn't be scared to tell me. I'm
six and sixty.

Hazel makes a move towards the rear of the trap.

HAZEL

You'll not tell 'im?

He follows her.

VESSONS

'I'm!

(CONTINUED)

249 CONTINUED:

249

We can hear by his tone that he dispises Reddin. Hazel reaches the back of the trap and climbs in... Vessons has reached it also.

VESSONS

Wild horses shanna drag it from me...

He gets in the trap and closes the door of same.

VESSONS

... nor yet blood 'orses, nor 'unters,
nor cart 'roses...

Hazel has sat down - Vessons moves to her right and faces the horse, but adjusts his seat. He has reins in both hands, ready to move off... .. nor Suffolk punches.

HAZEL

I lives at the Callow.

VESSONS

The Callow? That lost and forgotten
place t'other side of God's Little
Mountain?

He taps the horse and the trap begins to move C.L. we TRACK with it as it does so... holding Vessons and Hazel in M.S.

HAZEL

It inna lost and forgotten. We've got
Bees.

VESSONS

So've I got bees.

We STOP TRACKING - but PAN with the trap as it goes away from camera - so that we are now holding on their backs as Vessons drives the trap from the stableyard towards the house.

HAZEL

And a music.

VESSONS

Music? What's a music? You canna eat
it.

CUT TO:

250 EXT. SIDE OF HOUSE

250

Shooting towards the pony and trap as it comes towards camera - by the side of house which is on C.L. Of it.

HAZEL

My dad makes coffins.

VESSONS

Does 'e now?

We PAN with the trap as it reaches the corner of the house...

VESSONS

(pointing with whip)
But you anna got a swan made out of
yew tree!

(CONTINUED)

250 CONTINUED: 250

The trap is moving away from the house to C.L. and in background at the far end of the house can be seen the cutout of a swan on top of a large yew bush... the trap goes out of picture C.L. the house is now C.R.

VESSONS (O.S.)
Ah! Well, I 'ave. Twenty years I've
been a clipping it...

CUT TO:

251 C.S. OF THE SWAN 251

-- showing the fact that indeed it has no beak...

VESSONS (O.S.)
Only the beak is missing!

CUT TO:

252 L.S. DRIVE 252

-- the trap just going through the gates of the drive, in L.S. away from camera, and out down the path beyond.

HORSES' HOOVES & WHEELS.

CUT TO:

253 M.S. TRAP 253

-- shooting on to the back of the trap - with Vessons driving - Hazel sitting on his left - she is looking back Over her right shoulder in direction of the house... Trap driving away from camera.

HORSES' HOOVES & WHEELS.

HAZEL
Never tell 'im where I live.

CUT TO:

254 L.S. TRAP 254

Coming towards camera, it turns off the road to camera left - to cross the fields.

VESSONS
Never in your life.

CUT TO:

255 C.U. VESSONS 255

VESSONS
A missus at Undern. Never will I!

CUT TO:

256 L.S. TRAP 256

- the trap as it is driven to HORSES' HOOVES. camera left along the lane.

FADE OUT:

(CONTINUED)

- 256 CONTINUED: 256
- FADE IN:
- MUSIC COMES UP... OF BRASS BAND.
- 257 INSERT -- A POSTER SHOWING: 257
- The Deacons and Elders Invite you to a Chapel Social on God's Little Mountain next Sunday afternoon from 3.30 - 5.30. ALL ARE WELCOME.
- There will be: Singing Entertainment Refreshments The Host will be our new Minister.
- REV. EDWARD MARSTON.
- CUT TO:
- 258 L.S. OF THE FETE 258
- this is being held in the Hollow... bunting is tied to the trees and people are moving around in little groups... the Brass Band is playing. The camera PANS slowly past the little groups and on to camera right until it reaches the Manse - a fresh looking house belonging to the Chapel. It stands in its own grounds.
- BRASS BAND.
- CUT TO:
- 259 C.S. EDWARD 259
- the Rev. Edward Marston - the new Minister - He is studying his notes.
- MRS. MARSTON (O.S.)
Edward.
- EDWARD
Yes, Mother?
- CUT TO:
- 260 M.C.S. MRS.MARSTON & MR.JAMES 260
- Mrs.Marston, Edward's Mother, is sitting on a bench - with Mr.James.
- MRS.MARSTON
You told me a lady singer was coming.
- CUT TO:
- 261 C.S. EDWARD 261
- as he looks towards his Mother, camera left.
- EDWARD
Oh yes. Her father accompanies her on the harp. A Mr. & Miss. Woodus.
- He turns and looks away camera right.
- BRASS BAND STILL HEARD.
- CUT TO:

- 262 M.L.S. ABEL & HAZEL 262
- shooting on to a hillside - with rolling country behind. We see Abel, his harp slung on his back come into picture from camera right - making his way across the hillside... he has an old-high crown hat on and a worn cut-away coat... he pauses, and looks back in the direction he has come from.
- ABEL
Hazel... come on, girl...
- He continues again - crossing to C.L. and as he goes out of picture we see Hazel come into picture from C.R. she is not hurrying and seems quite happy with life. She is wearing a faded dress and flower-bedecked bonnet... She starts to hurry - and then follows her father out of picture C.L.
- BRASS BAND FAINTLY HEARD.
- CUT TO:
- 263 M.S. ABEL & HAZEL 263
- shooting down the hill - on to Abel who is making his way steadily down. Ahead of him is the derrick above an old pit shaft of a disused mine. Hazel is following behind him. Away down the valley can be seen the fete in progress.
- BRASS BAND FAINTLY HEARD.
- CUT TO:
- 264 CLOSER SHOT OF ABEL & HAZEL 264
- shooting on their backs - Hazel closest to camera - Abel a few yards ahead of her. Hazel suddenly stops... And listens for a moment and then runs quickly down towards Abel, she ducks down under his harp as she passes him on his right and runs ahead of him.
- MUSIC FROM BRASS BAND FAINTLY HEARD.
- CUT TO:
- 265 LONGER SHOT AS BEFORE 265
- now Hazel is ahead of her father - running down towards the derrick above the pit shaft. Abel realises there is danger and calls after her.
- ABEL
Take care!
- MUSIC CHANGES FROM THE BRASS BAND TO ORCHESTRAL MUSIC... URGENT MUSIC... WARNING MUSIC.
- CUT TO:
- 266 M.L.S. HAZEL & ABEL 266
- shooting uphill towards them as Hazel comes running down to camera. Part of the framework of the Derrick is in foreground - Suddenly as Hazel reaches this, she stumbles and almost falls, Abel is now running after her - to stop her falling.

(CONTINUED)

266 CONTINUED: 266

MUSIC...

CUT TO:

267 EDGE OF THE PITSHAFT 267

-- C.S. Hazel and Abel - as she almost sways on the brink of the shaft - Abel behind her grabbing her to hold her from going over to certain death.

MUSIC...

CUT TO:

268 C.S. MOUTH OF PITSHAFT 268

-- the gaping opening of the pitshaft into which Hazel would have fallen.

MUSIC...

CUT TO:

269 EDGE OF PITSHAFT 269

-- C.S. Abel - and Hazel - she is in a kneeling position, just having managed to escape from falling into the shaft. Abel is standing on her right, they are both looking down at the shaft - he kicks a piece of loose pole down into the shaft.

MUSIC...

CUT TO:

270 SHOOTING UP FROM HALFWAY POSITION IN THE PIT SHAFT 270

Shooting up from half way down the pitshaft... showing the tiny figures at the top outlined against the sky as they look down into the shaft. The stick that Abel has kicked is hurtling its way down to camera - banging on the sides as it comes down... it reaches a bend in the shaft and we pan with it, then see it disappearing away from camera right down the shaft, deep, deep down, into the pitch darkness.

MUSIC...

SOUND OF THE STICK BANGING ON THE SIDES OF THE SHAFT.

CUT TO:

271 C.U. HAZEL 271

-- she is staring down into the shaft realising what would have happened had she gone down.

MUSIC CHANGES FROM THE THREATENING SINISTER ORCHESTRA MUSIC... TO THE BLARING BRASS BAND MUSIC AGAIN NOW THAT THE DANGER IS OVER.

She is frightened - and awed by her escape.

ABEL (O.S.)

Awhile since, afore you were born, a cow and her calf fell down that there place, hundreds of feet.

(CONTINUED)

271 CONTINUED:

271

HAZEL
Did they save 'em?

ABEL (O.S.)
Laws no, they was all of a jelly.

Hazel is overcome, and throws herself face downwards on the earth.

HAZEL
I canna bear it... It's a fear some place...

CUT TO:

272 C.S. ABEL

272

-- staring down at her in amazement.

BRASS BAND HEARD.

ABEL
Laws, now what's the matter with the girl?

CUT TO:

273 C.S. HAZEL

273

-- as she lies face downwards on the ground... she half sits up...

BRASS BAND HEARD.

HAZEL
Naught, only it came e're me that I'll die...

She begins to stand.

CUT TO:

274 C.S. HAZEL...

274

-- standing up into picture...

HAZEL
... as well as others.

ABEL (O.S.)
You only just found that out?

BRASS BAND HEARD.

CUT TO:

275 C.S. ABEL & HAZEL

275

-- he is looking at her - as she stands on his left - her head resting against a beam.

ABEL
What a queen of fools you be.

(CONTINUED)

- 275 CONTINUED: 275
- BRASS BAND HEARD.
- CUT TO:
- 276 C.S. HAZEL 276
- her face worried and sad - suddenly she realises she can hear the brass band...
- HAZEL
It seems that the world's a big spring trap and us in it.
- BRASS BAND HEARD.
- HAZEL
Hark... to the music...
- Her face is all smiles now - and she suddenly darts out of picture.
- CUT TO:
- 277 M.S. HAZEL 277
- she runs away from camera, away down the hill, through some trees.
- BRASS BAND HEARD.
- CUT TO:
- 278 C.S. ABEL 278
- looking off, after her - he is perplexed at her sudden change from being so dreadfully distraught to happy and smiling. He cannot keep up with her rapid changes of temperament. He shakes his head.
- BRASS BAND HEARD.
- ABEL
You're too nesh. That's what you be... nesh.
- CUT TO:
- 279 M.S. BAND 279
- it is in full blast - the conductor working full pressure...
- BRASS BAND PLAYING.
- CUT TO:
- 280 L.S. OF ENTRANCE TO FETE GROUNDS BRASS BAND PLAYING. 280
- The road leading down to the fete grounds - at the gate entrance sits a man taking tickets... and down the road to the gate can be seen Abel with Hazel on his left - they are walking down to the entrance, over which hangs a banner showing the words: "STRONG IN THE LORD". One of the Church Elders walks into picture from the f.g. and makes his way down to the gate to greet Abel and Hazel. As Abel reaches the gate the ticket man stands up...

(CONTINUED)

280 CONTINUED:

280

ABEL

Pass in.

The Elder reaches them - and raises his hat...

ELDER

Glad to see you... and you Miss Woodus -

Abel and Hazel enter through gateway... and the Elder walks on Hazel's left - her father on her right.

ELDER

Fine day... We were afraid you weren't coming.

Hazel is her smiling confident self again, and strides along between the two men... They are now walking towards camera.

CUT TO:

281 C.S. CORNET PLAYER

281

-- the Cornet Player in the band - he is playing but his attention is all on Hazel... as he looks off camera right in her direction.

BRASS BAND PLAYING.

CUT TO:

282 M.S. FULL BAND

282

-- the conductor facing the band - who are playing full blast. Then he, too, turns and looks in her direction.

BRASS BAND PLAYING.

CUT TO:

283 M.S. HAZEL, ABEL & THE ELDER

283

-- as they come towards camera - Hazel, smiling, full of confidence, realising that people are looking at her.

BRASS BAND PLAYING.

CUT TO:

284 C.S. MR. JAMES

284

-- he, also, looks in her direction. He turns to Edward...

MR. JAMES

Minister, there's Abel Woodus...

CUT TO:

285 C.S. EDWARD

285

-- as he turns and looks in their direction.

BRASS BAND HEARD.

(CONTINUED)

285 CONTINUED: 285

MR. JAMES (O.S.)
... and his girl now.

CUT TO:

286 L.S. OF ABEL, HAZEL & ELDER 286

-- as they make their way along the path towards the main part of the fete... to camera left.

BRASS BAND STOPS PLAYING.

CUT TO:

287 C.S. EDWARD 287

-- as he looks thoughtfully away.

LAUGHTER & CHATTER OVER THIS THEN WE HEAR SOME HARP NOTES.

CUT TO:

288 C.S. ABEL... 288

-- running his fingers over his harp strings... he stops - and looks off camera left - saying.

HARP NOTES...

ABEL
'Arps in `Eaven"

CUT TO:

289 M.S. ABEL & HAZEL 289

-- shooting up a little on to Abel who is sitting by his harp on the brow of a hillock... Hazel comes to him from other side of hillock and stands on camera left of him - facing camera, they are outlined against the sky. He begins to play - and then she begins to sing, quite simply with no fuss.

HARP NOTES.

HAZEL
(singing)
'Arps in `Eaven', played for you,
Played for Christ with his eyes so
blue...

CUT TO:

290 C.S. ABEL 290

-- playing his harp.

MUSIC OF THE HARP.

HAZEL (O.S.)
Played for Peter and for Paul...

CUT TO:

- 291 C.S. CORNET PLAYER 291
 -- as he listens transfixed... he cannot take his eyes from Hazel.
 HARP MUSIC.
 HAZEL (O.S.)
 (singing)
 But never played for me at all.
 CUT TO:
- 292 C.S. EDWARD 292
 -- as he listens - it is difficult to know what he is thinking... but we realise he too is interested in Hazel.
 HARP MUSIC.
 HAZEL (O.S.)
 (singing)
 'Arps in `Eaven, made of glass,
 CUT TO:
- 293 C.S. HAZEL 293
 -- as she sings.
 HARP MUSIC.
 HAZEL
 Greener than the rainy grass. Played for Peter and for Paul...
 CUT TO:
- 294 C.S. MRS.MARSTON & EDWARD 294
 -- he is now sitting beside her on her left - as they both listen.
 HARP MUSIC.
 HAZEL (O.S.)
 (singing)
 But never played for me at all!
 CUT TO:
- 295 C.U. VILLAGER 295
 -- as she listens...
 HARP ONLY.
 CUT TO:
- 296 C.U. OLD MAN 296
 -- listening...
 HARP ONLY.
 CUT TO:

- 297 C.U. OLD LADY 297
 -- listening...
 HARP MUSIC.
 HAZEL
 (singing again)
 'Raps in `Eaven...
 CUT TO:
- 298 C.S. TWO LADIES HARP MUSIC. 298
 HAZEL (O.S.)
 (singing)
 ... play high ...
 CUT TO:
- 299 C.U. OLD MAN HARP MUSIC. 299
 HAZEL (O.S.)
 (singing)
 ... play low.
 CUT TO:
- 300 B.C.U. HAZEL 300
 -- as she sings.
 HARP MUSIC.
 HAZEL
 In the cold, rainy wind I go To find...
 CUT TO:
- 301 C.U. ABEL 301
 -- as he plays...
 HARP MUSIC.
 HAZEL (O.S.)
 (singing)
 ... my harp
 ABEL
 (cutting in)
 Keep time girl.
 CUT TO:
- 302 C.U. HAZEL 302
 -- singing.
 HARP MUSIC.
 HAZEL
 ... as green as spring - my splintered
 'arp without a string.
 CUT TO:

303 C.U. EDWARD 303
 -- intrigued.
 HARP ONLY. it stops as we...

CUT TO:

304 L.S. LONELY ROAD THROUGH THE MOUNTAINS 304
 We see an old man sitting by the roadway - chipping stones -
 and riding towards him is Roddin on his horse... He rides up to
 the old man and speaks to him as the old man stands up...
 HORSES' HOOVES.

REDDIN
 Is this your regular beat my man?

CUT TO:

305 C.S. OLD MAN 305
 OLD MAN
 Been here twenty-six years come
 Martinmas.

CUT TO:

306 C.S. REDDING ON HIS HORSE 306
 -- looking down at the old man.

REDDIN
 Know a chap round here who plays the
 fiddle well?

OLD MAN
 Many.

REDDIN
 With a pretty daughter? Skinny- Black
 hair?

CUT TO:

307 C.S. OLD MAN 307
 -- trying to remember.

OLD MAN
 Can't say as I call one to mind.

CUT TO:

308 C.S. REDDIN 308
 -- impatiently he turns his horse and rides away.

CUT TO:

309 C.S. OLD MAN 309
 -- looking off after him - wonderingly.

(CONTINUED)

- 309 CONTINUED: 309
- HORSES' HOOVES.
- CUT TO:
- 310 M.S. REDDIN 310
- riding away from the old man - but coming towards camera, the old man is in b.g. watching him. Reddin rides up to camera, and then passes camera, and we PAN with him to camera LEFT as he rides away down the ribbon of the road - away in the distance to a V.L.S.
- HORSES' HOOVES.
- END OF REEL 4.
- 311 THE VILLAGE FETE 311
- M.S. Hazel and the Cornet Player who is beside her - both of them seated on the ground. He offers her the plate of tartlets. She takes another one. She is already holding a glass of cider in her other hand. Behind them the children can be seen dancing round the maupole.
- MUSIC of D'ye Ken John Peel heard faintly throughout the Fete Sequence.
- Laughter and chatter from the people.
- CUT TO:
- 312 M.L.S. 312
- a group of people standing before a buffet table, and a large tea urn, but the cake plates are empty. CAMERA PANS along the buffet L-R and Mr. James is discovered standing waiting to be served. Martha is at the tea urn. Her back to camera. Village people in the background also standing at the buffet. Children dancing round the maypole in the background.
- MR.JAMES
- All the years I've been to dos I've
had tartlets - and tartlets I'll 'ave.
I've paid the same as the others.
- CUT TO:
- 313 INSERT -- A DRAWER WITH A PLATE OF TARTLETS IN IT. WE SEE 313
MARTHA'S HAND CLOSING THE DRAWER SHUTTING THEM AWAY.
- MUSIC - LAUGHTER - CHATTER.
- MARTHA
- (over)
- But they are all gone Mr. James.
- CUT TO:
- 314 C.U. MR. JAMES 314
- he is very disgruntled.
- MUSIC - LAUGHTER - CHATTER.

(CONTINUED)

314 CONTINUED: 314

MR. JAMES
I've 'ad no finger in emptying of
them.

CUT TO:

315 M.S. HAZEL & CORNET PLAYER 315

-- they are seated on the grass and look up reacting to the
sound of Edward's voice.

EDWARD
(over)
I thought you sang beautifully Miss
Woodus...

Camera PANS UP with them as they get to their feet and Edward
is revealed standing in front of them.

EDWARD
... very beautifully.

CUT TO:

316 C.S. HAZEL 316

-- she looks at him and smiles.

MUSIC - LAUGHTER - CHATTER.

CUT TO:

317 C.S. CORNET PLAYER 317

-- he looks C.L. in Edward's direction. He holds out the plate.

MUSIC - LAUGHTER - CHATTER.

PLAYER
'Ave a tartlet, Minister...

CUT TO:

318 C.S. EDWARD 318

-- he is looking in Hazel's direction. He turns and looks C.R.
for the Cornet Player, and almost absent-mindedly holds out his
hand and takes a tartlet, then he turns away from camera and
gazes away as if lost in thought.

CUT TO:

| | | |
|-----|---------|-----|
| 319 | OMITTED | 319 |
| 320 | OMITTED | 320 |
| 321 | OMITTED | 321 |
| 322 | OMITTED | 322 |
| 323 | OMITTED | 323 |
| 324 | OMITTED | 324 |

319 to 324 DELETED - Sequence omitted from original script.

| | | |
|-----|-----------------|-----|
| 325 | SCENE - MISSING | 325 |
| 326 | SCENE - MISSING | 326 |
| 327 | SCENE - MISSING | 327 |
| 328 | SCENE - MISSING | 328 |
| 329 | SCENE - MISSING | 329 |
| 330 | SCENE - MISSING | 330 |

Page #62 Missing.

EDWARD
What does class matter?

CUT TO:

331 C.S. MRS. MARSTON LAUGHTER & CHATTER. 331

MRS. MARSTON
Whether it is mistaken kindness, dear
or a silly flirtation, it can only do
you harm with the congregation.

CUT TO:

332 M.S. EDWARD & MRS. MARSTON 332

-- he is standing facing her as before. Mrs. Marston looks away
in direction of the villagers - and then speaks again, as he
picks up his hat.

LAUGHTER & CHATTER.

EDWARD
(almost inaudibly)
Bother the congregation.

MRS. MARSTON
People are waiting for you to say
Grace, dear.

He looks at her and then turns to move away.

CUT TO:

333 L.S. OF THE FETE 333

-- the villagers are all grouped together on the green - and
Mrs. Marston is sitting on the seat - back to camera, in f.g. -
Edward is just leaving her and walking away towards the group
of villagers. We hear the voice of one of the Elders of the
people.

LAUGHTER & CHATTER.

ELDER
Sisters and Brethren...

THE LAUGHTER & CHATTER DIES AWAY.

CUT TO:

334 M.S. VILLAGERS 334

-- with the 'Elder' of the villagers standing near them - taking
off his hat as the Minister, with back to camera approaches the
group who are facing camera and waiting for him.

SILENCE EXCEPT FOR THE SOUND OF THE BIRDS.

ELDER
Silence for Grace...

As Edward speaks to them - they listen -

(CONTINUED)

334 CONTINUED:

334

EDWARD

For what we have received may the
Lord make us truly thankful.

ALL

Amen.

CUT TO:

335 C.U. MR. JAMES

335

Hat just raised from his head.

MR. JAMES

I have not received tartlets...

(putting hat on)

I am not thankful.

FADE OUT:

FADE IN:

336 L.S. CALLOW

336

-- the cottage nestling in the valley - we see two small figures
down in the hollow making their way from the cottage, they are
struggling along carrying a large object.

CHURCH BELLS TOLLING. THROUGHOUT THIS FOLLOWING SEQUENCE.

CUT TO:

337 M.C.S. HAZEL AND ABEL

337

-- Hazel is coming towards a gate in foreground - and Abel is
behind her - we see that between them they are carrying a
coffin... The gate in foreground has the sign on that we have
previously seen: ABEL WOODUS Beeman - Harping at every occasion.
WREATHS COFFINS Hazel, her arms behind her carrying her end of
the coffin, reaches the gate first - and struggles through it -
Abel just managing to get outside it when there is a sudden
terrific noise of chickens screeching. Abel pulls up sharply.

CHICKENS SCREECHING.

ABEL

That little vixen again!

He drops his end of the coffin and quickly turns to the gate -
and as he does so Hazel drops her end and turns and follows him
to the gate...

CUT TO:

338 PANNING SHOT. HAZEL & ABEL

338

-- REVERSE ANGLE - from the path, shooting to the other side of
the gate as Abel comes rushing through - closely followed by
Hazel. He runs to camera, and out camera right as Hazel is
following up to camera, we PAN to camera right with her and
then Abel is brought into picture again as he runs away up the
path towards the henhouse... With Hazel closely following him -
they run away from camera...

(CONTINUED)

338 CONTINUED:

338

ABEL
 Just you wait till I get my 'ands
 round that neck o' yours...

TERRIFIC SCREECHING FROM THE HENS.

CUT TO:

339 C.S. HENHOUSE

339

-- shooting across the henhouse through the wire netting - there is pandemonium inside with the hens - they are screeching, and flying up and down - feathers flying everywhere... Abel almost throws himself down into picture as he opens the door and practically crawls inside the house - he is seen through the wire netting. He disappears out of picture as Hazel bends down into view - she is trying to get hold of her fox before her father can lay his hands on it - and we can see she is terribly worried.

TERRIFIC NOISE FROM THE CHICKENS.

ABEL
 Come here, you...

HAZEL
 Foxy...

CUT TO:

340 C.U. ABEL

340

-- seen through the wire netting of the henhouse - feathers flying up into his face - and then a chicken jumps up in front of him - All the while a terrific din is going on as he tries to get hold of the fox. In the struggle his hat is knocked off his head.

TERRIBLE NOISE FROM THE CHICKENS.

EXCLAMATIONS FROM ABEL.

CUT TO:

341 M.C.S. ABEL & HAZEL

341

-- both practically in the chicken house trying to get hold of the fox - Hazel is on Abel's left - the chickens are struggling and jumping up and down - feathers flying - and a terrible noise going on. Abel manages to get hold of the fox - and he staggers back out of the hen house holding the fox in his right hand.

ABEL
 Come here, you...

TERRIBLE NOISE FROM THE CHICKENS.

CUT TO:

342 M.S. ABEL & HAZEL

342

-- standing up by the henhouse - Abel has the fox in his right hand - Hazel is on his left - trying to get hold of the fox - but he holds it away from her.

GREAT NOISE FROM THE CHICKENS.

(CONTINUED)

342 CONTINUED:

342

ABEL

Next time it's the pond and a stone
round her neck.

He moves to the end of the henhouse - and she moves after him,
behind him - and moves to his right side - still trying to get
the fox from him.

HAZEL

You dursn't!

ABEL

We'll see if I durst.

He holds the fox up high above his head - it struggles to get
away - its legs dangling...

ABEL

You...

CUT TO:

343 C.S. ABEL & HAZEL

343

-- she grabs the fox from him and cuddles it to her - caressing
its head. He turns and moves out C.R.

NOISE FROM THE CHICKENS.

HAZEL

There... there... Foxy... She's
lonesome...

CUT TO:

344 M.S. HAZEL & ABEL

344

-- Abel is just putting his hat on - which he has retrieved
from the henhouse - Hazel, holding the fox in her arms moves to
him.

HAZEL

I mun take 'er along wi' us.

ABEL

I thought so.

He turns and walks away.

CUT TO:

345 M.L.S.ABEL & HAZEL

345

-- Abel is now walking down the path away from the henhouse
towards camera - Hazel is following carrying the fox... We PAN
a little to camera left with Abel and he speaks as he begins to
move away from camera...

NOISE FROM THE CHICKENS DYING DOWN JUST A LITTLE.

ABEL

Now would a terrier do that - a well
trained terrier? I says 'e would not...

He moves out of picture as Hazel now comes into foreground
following him - and passes from right to left -

(CONTINUED)

345 CONTINUED:

345

HAZEL

But she'm a fox.

We PAN with her - and then beyond her, making his way down to the gate can be seen Abel -

ABEL

Fox or terrier, I make the laws. And what goes against me gets drowned.

He has reached the gate and is opening it to go through - Hazel is following, her back now to camera.

CUT TO:

346 REVERSE ANGLE HAZEL & ABEL

346

-- shooting from the other side of the gate, Abel has opened it - and Hazel is passing him and coming through towards the front end of the coffin which is lying on the ground.

HAZEL

But it inna all for you.

Abel is bending down over his end of the coffin - he looks up, startled at her remark.

ABEL

Ah?

Hazel sits down on her end of the coffin, cuddling the fox to her.

HAZEL

The world wanna made in seven days only for Abel Woodus.

For a moment Abel is too astounded to speak, he is surprised at her wisdom - then he lifts lid of coffin.

ABEL

Put her in coffin.

Hazel gets up and moves back to him and between them they put the Fox in the coffin and push the lid back into position. We PAN with Hazel as she comes to the front of coffin and see her bend down, her back to the coffin, as she lifts it up, behind her, she straightens up and then as she moves forward to camera left she goes out of picture and Abel is brought into picture as he follows, carrying his end of the coffin...

CHURCH BELLS OVER ALL THIS SEQUENCE AND BIRDS.

CUT TO:

347 L.S. TO C.S. PANNING

347

-- in L.S. we see Hazel and Abel. carrying the coffin between them - making their way down an incline from their garden gate, then making a slight turn and coming towards camera along a path on the side of the little hill. We see that Hazel is rather pleased with herself... and Abel notices it also... he speaks as they make their way to camera alongside the hill...

(CONTINUED)

347 CONTINUED:

347

ABEL

You've come back vert pert from Wenlock. Very pert you are. You're too uppish. It's time you was married. If anyone would be fool enough to ask you.

HAZEL

Maybe there's many as would. Maybe I'll marry a fine gentleman... It's be worth it to get away from the Callow.

Hazel is in C.S. now - having come right up to camera.

She turns away from camera making her way further down the hill - we hear Abel reply but he is not yet in picture -

ABEL

The house couldn'a be more dirty than it is.

She replies to him - turning to look back in his direction over her right shoulder - but still walking on - away from camera.

HAZEL

I swear I'll wed the first as comes... the very first.

By now Abel has come into picture carrying his end of coffin, and they both walk on down the hill away from camera

CHURCH BELLS & BIRDS STILL HEARD.

CUT TO:

348 M.C.S. HAZEL & ABEL

348

-- as they come to camera - Abel in background carrying the end of the coffin - Hazel in foreground.

ABEL

What'll you swear by?

CUT TO:

349 C.S. ABEL

349

-- looking towards her, and looking a little artful.

ABEL

Will you swear by God's Little Mountain?

CUT TO:

350 C.U. HAZEL

350

-- Not quite sure of herself now - knowing that if she swears by God's Little Mountain she will have to abide by it... she looks off towards the mountain...

ABEL (O.S.)

Ah. I thought you'd think different about that.

(CONTINUED)

350 CONTINUED:

350

This taunts her - and we see a sudden decision in her face - all the time she has had her back to Abel - so he cannot see her face at all... For a second she looks haunted and then defiantly she says.

CHURCH BELLS & BIRDS.

HAZEL

I swear!

MUSIC COMES UP - AND THE CHURCH BELLS DIE AWAY.

CUT TO:

351 LONG PANNING SHOT

351

MUSIC COMING UP TO A CRESCENDO... As we PAN around the mountain.

CAMERA PANS around God's Little Mountain, rather gaunt in the evening light - and then outlined we see the figure of Reddin ride into picture from camera right - and pause, looking around, his figure dark against the background of sky -

Looking rather foreboding and menacing. Then he turns and rides out again camera right.

DISSOLVE TO... MUSIC DYING DOWN ON THE DISSOLVE

352 INT. THE HUNTER'S ARMS

352

C.S. Counter of the Inn... A barrel of beer can be seen standing on the counter - and the hands of the barman can be seen taking two mugs from the other side of the counter - we are SHOOTING from the CUSTOMER'S SIDE. We see Abel's HAND come into PICTURE from camera RIGHT and go down on the counter...

MUSIC VERY FAINTLY HEARD.

ABEL

Two pints of rough.

CUT TO:

353 INSERT -- ABEL'S HAND ON COUNTER

353

-- it goes out of picture and we see that he has put down a silver piece on the counter.

MUSIC FAINTLY HEARD.

CUT TO:

354 C.S. COUNTER...

354

-- The money lying on the counter - just beyond can be seen the barmans hands holding two mugs his is just taking them away from the barrel - he places them on the counter and then the back of Abel is seen as he stretches forward and picks up a mug in each hand. He moves out of picture.

MUSIC FAINTLY HEARD.

Horses' hooves heard in the music.

CUT TO:

355 M.C.S. HAZEL 355

-- sitting by the fire - leaning forward to warm her hands... Abel comes into picture from camera right, mug in each hand - he holds one out to her, which she takes, and then she leans back against the wall, holding the mug to her lips. Abel sits down beside her on her left -

MUSIC FAINTLY HEARD - HORSES' HOOVES IN THE MUSIC AS IF COMING LITTLE NEARER.

MUSIC STOPS... but NOW HORSES' HOOVES ARE HEARD COMING CLOSER.

CUT TO:

356 C.U. HAZEL 356

-- as she reacts to hearing the horse - knowing that it is going to stop at the Inn.

HORSES' HOOVES HEARD - AS IF BEING FULLED UP.

CUT TO:

357 M.S. CORNER OF BAR 357

-- with the doorway beyond - a woman is standing by the bar - and through the glass door can be seen the shadow of a man on horseback, then the figures of horse and man can be seen through the glass. They pull up. Woman turns to look towards the door.

HORSE PULLS UP.

CUT TO:

358 M.S. COUNTER 358

-- Barman behind the counter - his wife is there also - they look over the counter in direction of door.

LANDLORD'S WIFE
My mortal life, it might be the Black
Huntsman himself.

CUT TO:

359 C.U. HAZEL 359

-- we see the startled expression on her face - this deepens when she hears the voice of the rider. Hazel shrinks back.

REDDIN (O.S.)
Hi Landlord!

LANDLORD (O.S.)
Evening sir. The boy will hold your
horse.

REDDIN (O.S.)
No. I won't come in. A sherry out
here, please.

CUT TO:

360 M.S. AT DOORWA

360

-- Reddin is outside the door - sitting up on his horse - his figure outlined against the sky - looking more forbidding than ever. He is looking down into the Inn.

LANDLORD (O.S.)

A glass of sherry for the gentleman.

We see the Landlord's wife come into picture from the bar, and advance towards the doorway - her back to camera, as she takes the sherry to Reddin. He leans forward in his saddle and speaks to her.

REDDIN

D'you know a pretty girl about here,
black hair, green eyes? Father plays
the fiddle.

CUT TO:

361 C.S. HAZEL

361

-- shrinking back against the wall - holding the fox close to her. She is listening to the conversation - and we see the Fox begin to drink from the mug of cider she is holding.

LANDLORD (O.S.)

No, sir, What ladies there be are
weathered and case-hardened.

CUT TO:

362 M.L.S. HAZEL AND ABEL

362

-- sitting in their corner - he is on her left and listening for all he is worth waiting anxiously to jump in with his offer.

REDDIN (O.S.)

No fiddler chap? Plays at Parish
meetings.

Abel jumps up and moves to door.

CUT TO:

363 M.S. DOORWAY

363

-- reddin outside - on his horse. Abel moves to doorway - back to camera.

ABEL

If it's music you want, Squire, I
know better music than fiddles. That's
harps.

REDDIN

Oh black your harps! D'you think I
look like an angel?

CUT TO:

364 C.U. HAZEL

364

-- as she listens.

(CONTINUED)

364 CONTINUED:

364

ABEL (O.S.)
If its funerals, a concert, or a
wedding, I'm your man.

REDDIN (O.S.)
It might be the last.

LANDLORD (O.S.)
Wedding or bedding - haha... eh Squire?

There is a secret smile on her face.

CUT TO:

365 C.S. FOXY...

365

-- he is left alone for a moment and jumps down on to the floor.

LAUGHTER...

CUT TO:

366 M.S. HAZEL

366

-- standing on the seat - trying to get the fox to her, without
being seen from outside.

REDDIN (O.S.)
Both!

LAUGHTER FROM REDDIN... ABEL & LANDLORD.

CUT TO:

367 M.S. DOORWAY

367

-- Reddin outside on his horse, Abel, back to camera watching
him, he is just inside the Inn. They are laughing.

LAUGHTER.

CUT TO:

368 C.U. HAZEL

368

-- holding the fox's face close to hers and whispering to it.

HAZEL
He's got the blood o' little foxes on
'im, Foxy

CUT TO:

369 L.S. HUNTERS' SPINNEY

369

CUT TO:

370 L.S. TWO PATHS

370

-- divided from each other by a high hodge - but meeting in
foreground - coming down the camera left one to camera is the
Minister - and riding down the camera right one to camera is
Reddin - neither can see each other because of the high hodge -
but Reddin's horse can be heard.

HORSES' HOOVES.

(CONTINUED)

- 370 CONTINUED: 370
- They both come to the fork of the paths - and so meet. Reddin pulls up and speaks to the Minister.
- REDDIN
Any fiddlers in your parish, Parson?
- CUT TO:
- 371 C.U. EDWARD 371
- as he looks up at Reddin.
- EDWARD
Yes. There's one on the far side of the mountain.
- CUT TO:
- 372 M.C.S. REDDIN 372
- on his horse as he looks down for the Minister.
- REDDIN
Pretty daughter?
- CUT TO:
- 373 C.U. EDWARD 373
- EDWARD
No. He's only 20.
- CUT TO:
- 374 M.C.S. REDDIN 374
- he impatiently spurs his horse and rides away camera right.
- CUT TO:
- 375 C.U. EDWARD 375
- as he watches him go... looking camera left.
- HORSES' HOOVES...
- CUT TO:
- 376 L.S. EDWARD 376
- L.S. showing to two paths, divided by the hedge - we see Edward turn from the path he had walked, to the one that Reddin had ridden up - and we see Edward walking away from camera down this path.
- DISSOLVE TO:
- 377 INSERT -- SHOOTING DOWN ON TO THE EARTH 377
- we see the word Sunday being printed in the earth - and see Hazel's right hand printing it and finishing the word.

END OF REEL 5.

378 M.S. EDWARD & HAZEL

378

-- they are in the garden of the Manse... and Hazel is kneeling on the ground and Edward is standing beside her on camera left of her, watching as she finishes making the word 'Sunday' in the earth... The House can be seen in the background. It is evening. Edward moves a little nearer to her to see what she is writing.

HAZEL

And I told father I'd marry the first
as come. I swore it by the mountain.

EDWARD

And or... nobody came?

HAZEL has finished the word and then with a branch sweeps the earth over the word and covers it up...

HAZEL

Never a one.

EDWARD

Nobody at all?

HAZEL

Never a one.

CUT TO:

379 M.S. MRS. MARSTON

379

-- the door of the living room is open and Mrs. Marston is inside the room - she comes to the doorway and looks out towards the garden.

CUT TO:

380 M.S. EDWARD & HAZEL

380

-- he is standing by her as before - and she is sitting back on her heels.

EDWARD

And if anyone came and asked you to
marry him, you would?

HAZEL

Well, I'm bound to, seemingly. But
none'll ever come. What for should
they?

Little does she realise what an attractive, appealing picture she makes as she sits there, unconscious of her charm. But Edward is fully aware of it.

EDWARD

Should you like to be married?

Hazel shakes her head.

HAZEL

My mam didna like it. She said tears
and torment, tears and torment was
(MORE)

(CONTINUED)

380 CONTINUED:

380

HAZEL (CONT'D)
 the married lot. And she said, "Keep
 yourself to yourself. You wanna made
 for marrying any more than me. Eat in
 company, but sleep alone", that's
 what she said, Mr. Marston.

We hear the supper bell - they look back towards the house as
 we hear...

MRS. MARSTON (O.S.)
 (calling)
 Supper...

DISSOLVE TO:

381 INT. LIVING ROOM

381

C.S. Text on the wall showing the words: "Not a hair of their
 head shall perish." We see Hazel come into picture from camera
 left - and move towards the text, her back to camera.

CUT TO:

382 C.S. MRS. MARSTON

382

-- she is sitting in her own particular armchair - knitting.
 She wears glasses, but these are down towards the end of her
 nose.

MRS. MARSTON
 And how many brothers and sisters
 have you my dear?

We feel she has been asking many questions.

CUT TO:

383 M.S. OVER MRS. MARSTON'S SHOULDER

383

-- she is sitting in her chair, back to camera - and we are
 shooting over her right shoulder - Hazel is standing in front
 of her - the text on the wall is above the fireplace which Hazel
 is facing. Hazel sits down in front of the fireplace - she is
 actually on camera right of Mrs. Marston - and has her left
 profile to camera until she turns to speak to Mrs. Marston.

HAZEL
 Never a one. Nobody but our Foxy.

During this line, Hazel's head is bent down - so that we really
 only see the back of her head.

MRS. MARSTON
 Edward too has none.

Hazel now turns to look at Mrs. Marston.

CUT TO:

384 C.S. MRS. MARSTON

384

-- as she looks towards Hazel -- Her glasses are still nearly
 on the end of her nose -- and she is looking over the top of
 them -- and actually her glance is a little reprovngly -- as
 she realises that Hazel is sitting on the floor.

(CONTINUED)

384 CONTINUED:

384

MRS. MARSTON
Give her a chair dear.

CUT TO:

385 M.S. HAZEL OVER MRS. MARSTON'S RIGHT SHOULDER

385

-- on to Hazel still sitting on the floor -- she gives a quick glance over her left shoulder to C.R.

HAZEL
I'm well enough as I am.

CUT TO:

386 C.S. EDWARD

386

-- standing with his back to a bookcase. He is looking a little perplexed, not quite knowing what to do, or which one to obey.

CUT TO:

387 C.S. MRS. MARSTON

387

-- looking towards Hazel. Prepared to over-look the slight clash of wills.

MRS. MARSTON
And who is Foxy?

CUT TO:

388 M.S. HAZEL OVER MRS. MARSTON'S RIGHT SHOULDER

388

-- she is sitting on the floor still, in front of the fireplace.

HAZEL
My little cub.

MRS. MARSTON
You speak as if the animal were a relation, dear.

HAZEL
(simply and yet with conviction)
So all animals be my brothers and sisters.

CUT TO:

389 C.S. MRS. MARSTON

389

-- still knitting.

MRS. MARSTON
I know my dear, quite right. All animals in conversation should be so. But any single animal in reality is only an animal. Animals have no souls.

CUT TO:

390 M.S. HAZEL -- OVER MRS. MARSTONS RIGHT SHOULDER 390

-- Hazel flares up at this. Animals mean far more to her than human beings.

HAZEL

Yes, they have, then! If they hanna,
you hanna!

CUT TO:

391 M.C.S. MRS. MARSTON 391

-- very dismayed by this violent outburst. No-one has ever before accused her like this. She does not quite know what to say... to cover her displeasure, she turns to her son...

MRS. MARSTON

Perhaps you will read to us, dear.

CUT TO:

392 M.S. WHOLE ROOM 392

This is the first time we see the whole room -- Edward is on camera left -- standing with his back to a bookcase -- centre of the room is the table which Mrs. Marston sitting behind it -- in her armchair, with her knitting -- actually she is centre of the picture, with the fireplace to her left -- Hazel is in front of the fireplace, just standing up from it -- and as she turns and moves across to camera right, we pan with her, losing the other two -- she moves towards a sofa which is against a wall.

CUT TO:

393 C.S. EDWARD 393

-- looking towards her, admiringly, both for her looks, and her courage in standing up for herself... he realises his mother has spoken to him and he pulls himself together.

EDWARD

Yes, dear.

He turns to the bookcase which is behind him -- but before he can take down a book, there are three loud bangs on the door.

THREE KNOCKS.

CUT TO:

394 C.S. HAZEL 394

-- she is sitting on the sofa. We see her startled expression, and we realise that she is terrified of her imagination... that it might be Reddin!

"HUNT" MUSIC COMES UP.

EDWARD (O.S.)

I wonder who that can be at this hour?

He comes into picture from camera left and passes in front of Hazel, and out camera right -- we see the expression of a hunted animal in Hazel's eyes.

(CONTINUED)

394 CONTINUED:

394

MRS. MARSTON (O.S.)
Martha will answer it.

DOOR CLICKS AS IT OPENS... SUBDUED MURMURED CONVERSATION.

Hazel sits up -- she cannot bear to sit still in her anxiety.
She looks towards Mrs. Marston.

HAZEL
Who can it be riding late at night,
Mrs. Marston?

CUT TO:

395 C.S. MRS. MARSTON

395

-- a little surprised at the question.

MRS. MARSTON
Did you hear a horse my dear?

CUT TO:

396 C.S. HAZEL

396

-- she is uneasy now -- she is not sure that she heard a horse...
it may have been her imagination.

"HUNT" MUSIC STILL ON.

HAZEL
I dunno.

CUT TO:

397 C.U. HAZEL'S FACE

397

-- she listens -- and suddenly in her imagination she hears
Reddin's voice as he says:

REDDIN'S VOICE
"A fiddler chap with a pretty daughter"

Her eyes widen in her fright and she opens her mouth as if to
speak...

She is too scared to look behind her in case she really sees
him in the doorway -- his voice has seemed so real that she
feels he must be standing there.

CUT TO:

398 M.S. HAZEL

398

-- as she jumps to her feet.

`HUNT' MUSIC COMES UP VERY LOUD.

HAZEL
I must go.

At this moment the door to the living room opens and Edward
enters -- another man is with him -- but it is not Reddin -- he
stands in the doorway as Edward moves a couple of paces into
the room.

(CONTINUED)

398 CONTINUED:

398

EDWARD

Mother...

He suddenly realises that Hazel is standing up -- and in front of him and that her attitude expresses a certain fear -- he looks at her, he cannot understand it. She has her back to him -- for even now she cannot bear to look towards the door.

The man begins to speak -- actually he is Martha's brother, and she is behind him in the little hall. Martha is Mrs. Marston's maid.

MARTHA'S BROTHER

I'm sorry to look in so late, Mrs. Marston, but I met a gentleman on horseback in the lane asking all kinds of questions and I had to walk back with him to the crossroads.

Edward is looking at Hazel -- who is now trying very hard to regain her composure. She moves slightly forward to the table as if to hold on to it for support. He cannot understand her fear. He looks towards his mother.

MUSIC STILL ON.

EDWARD

You said you wanted something from Wenlock.

CUT TO:

399 C.S. MRS. MARSTON

399

MRS. MARSTON

Oh yes, some knitting wool same as before.

CUT TO:

400 M.S. HAZEL & MARTHA'S BROTHER

400

-- she is still standing by the table, regaining her composure now that the danger has passed. Martha's brother is to camera right of her -- standing in doorway -- he turns to exit into hallway beyond...

MRS. MARSTON (O.S.)

Edward, Miss Woodus wants to go home.

CUT TO:

401 C.U. EDWARD

401

-- he is looking in Hazel's direction, still not quite understanding her sudden change from the happy contented girl of a few moments ago to the strange hunted creature that he has just seen.

MUSIC STILL ON.

DOOR CLOSES.

CUT TO:

402 C.U. HAZEL 402

-- almost sighing with relief now that she knows everything is alright. She makes herself look in the direction of the closed door and then turns to Edward as if to reassure herself that Reddin had not been at the door, for his voice had been so real.

MUSIC STILL ON.

HAZEL

Was there no-one else there, at the door?

CUT TO:

403 C.U. EDWARD 403

-- looking at her curiously.

EDWARD

No.

CUT TO:

404 C.U. HAZEL 404

-- looking at him almost as if she cannot believe him.

MUSIC DIES AWAY.

HAZEL

I thought I 'eard-someone.

DISSOLVE TO:

405 EXT. THE CALLOW NIGHT 405

M.L.S. Edward and Hazel walking slowly through the Callow as he escorts her home. She is on his right -- and they walk through the shadows of the tree-lined path towards camera to C.S., then pass camera to C.R. and go away from camera. . .Edward is watching her closely...

FOOTSTEPS. OWL HOOTS.

CUT TO:

406 HAZEL'S HOME 406

Shooting from the garden down towards the gate -- and the meadows beyond -- a corner of the cottage is in foreground C.R. and standing on a ledge by the corner of the cottage is a beehive. Hazel and Edward come into picture from camera right outside the gate and move forward towards same -- he passes her as she pauses, to reach the gate -- he begins to undo same, but Hazel has to help him, and then she enters the garden and he follows, they walk up the path towards camera, and then pause, he is on her right.

THEIR FOOTSTEPS.

CUT TO:

407 407 M.C.S. ON THE BACKS OF THEM BOTH 407

As they stand rather shyly together. Edward tries to speak but cannot find the courage. Hazel moves from him and sits down on a low piece of wall on which is a loose brick --she picks this up and puts it down by a hole in the wall. He watches her.

CUT TO:

408 C.U. EDWARD 408

-- He leans forward a little -- his foot is resting on something -- he looks in her direction C.L. He is silent for a few seconds and then finally makes up his mind.

EDWARD

Hazel...

CUT TO:

409 409 C.S. HAZEL 409

Sitting on the low wall -- she looks up towards him -- and then away.

CUT TO:

410 C.U. EDWARD 410

-- He has now fully made up his mind about something that he has been thinking over all the evening.

EDWARD

Will you marry me, Hazel?

CUT TO:

411 C.S. HAZEL 411

-- as she quickly looks at him in astonishment -- she cannot believe that she has heard correctly.

CUT TO:

412 C.U. EDWARD 412

-- He is now terribly embarrassed, and cannot say any more. He just has to wait for her to speak.

CUT TO:

413 C.S. HAZEL 413

-- looking towards him -- and then away -- she does not quite know how to reply.

HAZEL

You've been mighty quick about it.

CUT TO:

414 C.U. EDWARD 414

-- His conscience hurting a little at the truth of her words.

(CONTINUED)

414 CONTINUED: 414

EDWARD
Yes, I know I have.

CUT TO:

415 C.S. HAZEL 415

-- looking towards him -- she realises that he is terribly serious -- and she does not quite know how to take the whole matter. She is too young in her knowledge of the world to realize that he is in love with her. She looks away -- and suddenly we hear Foxy bark... she turns her head.

FOXY BARKS.

HAZEL
It's me [...] She looks at Edward as if pleased of a short respite.

HAZEL
Bide a moment Mr. Marston.

She smiles at him -- and then stands up.

CUT TO:

416 M.S. EDWARD AND HAZEL 416

-- He is on camera right -- with Hazel just standing up from her seat on the low wall -- she moves out camera left -- he watches her go.

CUT TO:

417 417 M.S. FOXY 417

-- She is in her cage -- which is really an open box... Hazel comes into picture and goes over to the fox -- and undoes the chain.

CUT TO:

418 418 M.S. EDWARD 418

He moves over to a low mound of earth and sits down on it --

CUT TO:

419 419 M.S. HAZEL 419

-- She now has the fox in her arms -- and is coming down from it's box, towards camera, the cottage is behind her. She pauses a moment looking for Edward, and then sees him and moves out camera left in his direction.

CUT TO:

420 M.C.S. EDWARD AND HAZEL 420

-- He is sitting on the mound of earth -- waiting for her to come to him -- she comes in front C.R. carrying the fox, and when she reaches him she kneels down in front of him C.L. of him. She proudly shows him her Foxy, all thought of his proposal forgotten for the moment.

(CONTINUED)

420 CONTINUED:

420

HAZEL

Here she is.

EDWARD

(humouring her)

So this is Foxy.

CUT TO:

421 421 C.S. EDWARD OVER HAZEL'S SHOULDER

421

-- Shooting over her right shoulder on to Edward... she is cuddling the fox to her. He holds out his arms towards the fox...

EDWARD

Can I?

CUT TO:

422 422 C.S. HAZEL OVER EDWARD'S SHOULDER

422

-- Shooting down over his left shoulder, as he holds out his arms towards the fox which she is cuddling... She is kneeling by his feet. She looks at him wonderingly -- and then slowly, almost hesitatingly, she holds out the fox towards him. He takes it very gently and holds it as she does, as if it were one of his greatest treasures as indeed, it is hers. Hazel watches him as a mother watches someone hold her baby.

CUT TO:

423 423 C.S. EDWARD OVER HAZEL'S SHOULDER

423

-- He is holding the fox very gently and realising what an honour it is on Hazel's part to allow him to hold it. He looks at her, and realises even more how much he wants to take care of her.

EDWARD

Will you marry me, Hazel? I can give you a good home and I will try to be a good husband to you.

He speaks very sincerely and quietly... and I love you.

Hazel is listening -- but she is looking at Foxy. The fact that he really loves her has not penetrated. Her real interest is more centred on Foxy.

CUT TO:

424 424 C.S. HAZEL OVER HIS SHOULDER

424

-- Now she looks at him, trying to understand all that he is implying.

HAZEL

Do you love me as much as I love Foxy?

CUT TO:

425 425 C.S. EDWARD OVER HER SHOULDER 425

EDWARD
(with earnest
conviction)
Far more.

CUT TO:

426 426 C.S. HAZEL OVER HIS SHOULDER 426

-- She is looking at him as if trying to understand how anyone could love her more than she loves Foxy. She holds out her arms for Foxy. He hands the fox gently back to her -- and she cradles it's head on her shoulder... She smiles, happy and content that she is holding it once more.

HAZEL
Isn't she a dear!

CUT TO:

427 M.S. EDWARD AND HAZEL 427

-- She is kneeling by his feet, cuddling her foxy. He leans nearer to her as she puts the fox down on the ground saying:

HAZEL
Go along my own...

The fox runs away.

CUT TO:

428 SHOT OF HENS 428

-- a row of hens on their perches in their hen house.
CACKLE FROM THE HENS.

CUT TO:

429 C.S. ENTRANCE TO HEN HOUSE 429

We see Foxy creeping up to the small hole that leads into the hen house, she creeps in.

CUT TO:

430 M.S. EDWARD & HAZEL 430

-- She is now standing up, near Edward looking at him. Suddenly there is a terrible noise from the hens... and we realise that Foxy is amongst them again. Both Hazel and Edward look off in direction of her house. Hazel quickly runs towards camera and out of picture with Edward following her.

GREAT CACKLE FROM THE DISTURBED HENS.

CUT TO:

431 EXT. COTTAGE DOORWAY 431

There is a light in the window of the cottage and the door bursts open, and Abel comes out yelling...

(CONTINUED)

431 CONTINUED:

431

GREAT NOISE FROM THE HENS.

ABEL

Blast you!

We PAN with him to C.L. as he runs to the wire-netting enclosure and as he reaches it we see Hazel already down on her knees nearly inside the enclosure trying to get hold of Foxy. Edward is standing by the side of the wire-netting watching her -- he is helpless. Abel rushes to Hazel and bends down beside her -- she knows that if he gets hold of Foxy it will be just too bad for Foxy...

ABEL

I told you I'd wring her neck.

But Hazel has got hold of Foxy.

HAZEL

It inna Foxy's fault. I let 'er go loose...

She holds Foxy close to her protectingly as she closes the wire-netting and Edward then helps her to her feet. Abel suddenly realises there is someone else with her.

ABEL

Who's there?

EDWARD

Edward Marsten.

ABEL

Oh, it's you, Minister. You 'ave 'ad a long walk for your trouble.

He turns from Edward and with Hazel by his side walks over to the open cottage door, we pan with them, leaving Edward. As they reach the doorway we hear Edward speak.

EDWARD (O.S.)

I wanted to see you.

They pause by the open doorway, and Abel turns and looks off in Edward's direction, C.L., Hazel, holding Foxy closely to her, realises what Edward is going to say -- she also realises that Edward is determined to have an answer and that he will not be put off any longer.

CUT TO:

432 C.S. ABEL & EDWARD

432

-- Abel standing by the open doorway looking to C.L.

HEN NOISES QUIETENING DOWN.

ABEL

Eh? Well, 'ere I be.

Edward comes into picture and stands and faces him --

EDWARD

I want to marry Hazel.

(CONTINUED)

432 CONTINUED:

432

Abel looks at him not believing his own ears... `wants to marry Hazel!'... It suddenly strikes him as a huge joke that anyone should really want to marry Hazel... he lets out a roar of laughter.

ABEL

What? -- Er? You marry 'er?

EDWARD

(little annoyed)

Yes.

Abel stops laughing as he realises that Edward means it in all seriousness. He looks down towards Hazel who has sat down on the step out of picture -- he fingers his untidy beard...

ABEL

Well, I suppose 'er's an 'ooman growed..

(he suddenly makes up his mind)

You can 'ave 're.

He turns to enter the cottage -- we pan a little with him -- losing Edward, but we see Hazel sitting on the step, cuddling Foxy. He pauses on the step looking at her, and then looks off to C.L. for Edward.

CUT TO:

433 C.U. EDWARD

433

As he looks down towards Hazel.

ABEL (O.S.)

When d'you want 'er?

EDWARD

Hazel must decide that.

CUT TO:

434 M.S. ABEL, HAZEL & EDWARD

434

-- Abel is just standing inside the doorway -- Hazel is sitting on the step, he is half bent over her.

ABEL

Laws man, tell 'er what to do, she'll do it, if you take a stick to 'er now and again.

He prods her in the back, as if showing Edward that it is sometimes necessary to beat her to make her do as she is told -- at least he implies that, that is what he does. He turns to his right and goes into the room -- and Hazel gives a quick look in Edward's direction to see how he has taken this advice. Edward comes into picture from C.L. and moves towards her, and she lowers her head, he bends down towards her -- Abel in background in the little hovel is unwrapping his harp.

EDWARD

(persistently)

When will you be my wife, Hazel?

(CONTINUED)

434 CONTINUED:

434

HAZEL
 (realises that now
 she must answer)
 I dunno. Not for days and days...

Abel turns and roars out.

ABEL
 Eh... 'Ark at 'er. Throw summat at
 'er man.

He turns to come to them -- but Edward has had enough of the old man.

EDWARD
 I think I should prefer your absence.

Abel comes to Edward and rather menacingly thrusts his face near to Edward.

ABEL
 Eh?

But this does not frighten Edward.

EDWARD
 Go away!

This is too much for Abel -- he realises Edward means it -- he turns away and goes back into the room -- banging the door behind him. Edward moves to Hazel to sit beside her on the step.

CUT TO:

435 C.S. EDWARD AND HAZEL

435

-- as he sits down beside her on the step -- on her right -- she is cuddling Foxy. Hazel is happy that someone can tell Abel off.

The harp is heard as Abel inside the room begins to play.

HAZEL
 That's the way to talk to 'im.

EDWARD
 What do you say to next August?

HAZEL
 I'd like it right well.

EDWARD
 The Sunday after the County Fair?

HAZEL
 (happy now that things
 have been arranged)
 Dad and me are going.

EDWARD
 Well, we'll go together. My mother
 will help you to get the things
 together.

(CONTINUED)

435 CONTINUED:

435

HAZEL
What kind of things?

EDWARD
Oh... pretty clothes.

This is a new thought to Hazel -- pretty clothes -- it pleases her.

EDWARD
You'd like that, wouldn't you?

HAZEL
Thank you kindly, minister.

EDWARD
Edward.

HAZEL
Ed'ard.

They look at each other and Edward cannot keep back his true feelings any longer -- he leans close to her and kisses her on the lips, then she draws away from him -- pensively, her eyes moving away from looking at him...

HARP MUSIC... This changes to a few notes of the 'HUNT MUSIC'.

DISSOLVE TO:

436 436 L.S. PATH THROUGH THE TOMBSTONES

436

-- Edward is slowly making his way up the path towards camera -- he is lost in the wonder of his love for Hazel, and the knowledge of his undertaking to marry her. He pauses and looks up towards the sky.

HIS FOOTSTEPS.

CUT TO:

437 437 SHOT OF TREE TOPS AGAINST THE SKY

437

MUSIC COMES UP...

CUT TO:

438 438 C.U. EDWARD

438

-- His eyes raised to the sky as he prays.

EDWARD
It's not lack of belief in Thy will,
Father, that I ask her to marry me
now, because what I want is not for
myself...

CUT TO:

439 439 ANOTHER SHOT OF TREE TOPS AGAINST THE SKY

439

EDWARD (O.S.)
...I want to protect her, to cherish
her in my house, like a flower.

CUT TO:

440 440 C.U. EDWARD 440

EDWARD
And this I promise... that I shall
ask nothing of her, nothing until she
wants to be a wife to me.

CUT TO:

441 441 HUNTERS' SPINNEY 441

-- a ridge of trees against the skyline...
MUSIC CHANGES TO `HUNT' MUSIC... AND HORSES' HOOVES ARE HEARD.

FADE OUT:

END OF REEL 6.

442 C.S. A BANNER 442

-- reading: "SHROPSHIRE COUNTY FAIR" AUGUST 12, 1897"
MUSIC STARTS ENGINE NOISE.
A steam traction engine enters from C.L. with a trailer in tow.

CUT TO:

443 M.S. A MAN WITH FLAG 443

-- walking along the road in front of the engine leading the
way. He exits.
ENGINE NOISE.

CUT TO:

444 M.S. EDWARD BESIDE THE DRIVER OF THE ENGINE. 444

-- Mrs. Marston and Hazel seated on trailer at back. He looks
back at Hazel.
ENGINE NOISE.

CUT TO:

445 C.S. MRS. MARSTON AND HAZEL SEATED IN TRAILER. 445

ENGINE NOISE.

CUT TO:

446 M.S. MRS. MARSTON AND HAZEL 446

-- seated at back of trailer which exits R.
ENGINE NOISE.

CUT TO:

447 L.S. ENGINE AND TRAILER 447

-- turning corner other vehicles on way to fair.

(CONTINUED)

447 CONTINUED: 447
ENGINE NOISE.

CUT TO:

448 M.S. TRACKING WITH ABEL 448
-- seated in his cart singing on the way to the fair. There is
a notice on the side of the cart reading:
"Abel Woodus, best Honey and Coffins".
HORSE AND CART NOISES.

CUT TO:

449 M.S. SOME CHICKEN 449
-- being helped CHATTER & LAUGHTER into a wagonette.

CUT TO:

450 L.S. TWO PONY TRAPS ON THE WAY TO THE FAIR. 450
HORSES' HOOVES & WHEELS.

CUT TO:

451 C.S A FARMER AND HIS FAMILY IN DOG CART 451
-- on way to Fair.

452 452
HORSES' HOOVES & WHEELS.

CUT TO:

453 L.S. WAGON AND HORSES 453
-- passing through field by riverside on way to fair.

CUT TO:

454 C.S. A COUPLE IN A TRAP 454
-- they have been quarrelling, she is crying a little.
HORSES' HOOVES & WHEELS.

CUT TO:

455 M.C.S. A HIGH STEPPING EQUIPAGE 455
-- with two smart young men as passengers.
HOOVES & WHEELS.

CUT TO:

456 C.S A DOG CART 456
-- with one or two women passengers in it gossiping.

457 457
HOOVES & WHEELS. CHATTER.
CUT TO:

458 M.S. SOME COWS IN A FIELD. 458
CUT TO:

459 M.S. STEAM TRACTOR ENGINE AND TRAILER 459
-- moving down to camera followed by other vehicles.

460 460
ENGINE.
CUT TO:

461 C.S. HAZEL SEATED IN TRAILER TRAVELLING ALONG ROAD. 461
--A young man passes on horseback and eyes her. She looks back
at him.
HORSES' HOOVES. WHEELS. ENGINE.
CUT TO:

462 C.S. PUNCH & JUDY SHOW IN PROGRESS. 462
PUNCH & JUDY NOISES. MUSIC STOPS.
CUT TO:

463 M.C.S. A BOOKMAKER 463
-- taking bets from several passers by.
BOOKIE
(shouts)
Six to one the field! Six to one the
field!
CUT TO:

464 L.S. POINT TO POINT RACE 464
-- a fence is taken.
Shouting of crowd.
CUT TO:

465 M.S. VESSONS AND THE CROWD 465
-- watching the race.

466 466
Shouts etc.
CUT TO:

467 C.S. MISS CLOMBER AND LADIES 467
-- Of the hunt watching the race.

(CONTINUED)

467 CONTINUED: 467
 Shouts etc.

CUT TO:

468 M.C.S HAZEL AND CROWD 468
 -- reacting to the race.

469 469
 Shouts etc.

CUT TO:

470 M.S. THE LEADERS IN THE RACE 470
 -- coming over a jump. Reddin is winning. They exit L at a
 gallop.
 HORSES' HOOVES. SHOUTS, etc.

CUT TO:

471 C.S. HAZEL IN CROWD WATCHING. 471
 SHOUTS OF CROWD.

CUT TO:

472 C.U. MISS CLOMBER LOOKING OFF L. 472
 -- through binoculars watching the race.
 HORSES - SHOUTS.

CUT TO:

473 M.L.S. THE RACERS CLEARING ANOTHER FENCE. 473
 HORSES' HOOVES - SHOUTS OF THE CROWD.

CUT TO:

474 M.S. REDDIN CLEARS FENCE 474
 -- and catches sight of Hazel.
 HORSES & SHOUTS.

CUT TO:

475 C.S. HAZEL IN CROWD 475
 -- reacts to seeing Reddin and turns to move away.
 HORSES' HOOVES. CROWD.

CUT TO:

476 C.S. MISS CLOMBER WATCHES REDDIN. 476

MAN (O.S.)
 What's the matter with Jack Reddin?

(CONTINUED)

476 CONTINUED: 476

WOMAN (O.S.)
Seems to have run out.

CUT TO:

477 M.S. REDDIN 477

-- rides along the edge of the field other riders pass.
CROWD. HORSES' HOOVES.

CUT TO:

478 L.S. HAZEL MOVING QUICKLY AWAY THROUGH THE CROWD. 478

CROWD NOISES.

CUT TO:

479 C.S. REDDIN SPURS HIS HORSE. 479

HORSES' HOOVES.

CUT TO:

480 M.S. REDDIN RIDES PAST CROWD R-L EXITING AFTER HAZEL. 480

CROWD NOISE. SHRIEKS OF WOMEN AS HE PASSES.

CUT TO:

481 M.C.S. VESSONS TRIES TO MOVE OFF TO STOP HIM 481

-- but is held back by his neighbours in the crowd.
CROWD NOISE.

CUT TO:

482 L.S. HORSES GALLOPING BY. 482

HORSES' HOOVES.

CUT TO:

483 C.S. MISS CLOMBER AND ANOTHER LADY OF THE HUNT 483

-- looking off reacting to Reddin.

MISS CLOMBER
What's wrong Jack?

She shouts after him.
HORSES' HOOVES.

CUT TO:

484 M.S. HAZEL RUNNING AWAY FROM REDDIN 484

-- climbs fence and exits. Reddin enters on horseback jumps
fence, and camera Pans with him revealing Hazel again still
running away.
HOOF BEATS, SHOUTS OF CROWD.

CUT TO:

485 L.S. HAZEL RUNNING 485
 -- and being overtaken by Reddin on horseback. He draws up and she stops.
 SHOUTS & HOOVES.
 CUT TO:

MUSIC STARTS...

486 C.U. HAZEL LOOKS UP OFF R. FOR REDDIN. 486
 CUT TO:

487 C.U. REDDIN ON HORSE BACK 487
 -- looking down off L. for Hazel.
 CUT TO:

488 C.U. HAZEL LOOKING UP AT HIM. 488
 CUT TO:

489 C.U. REDDING LOOKING DOWN AT HAZEL 489
 REDDIN (O.S.)
 Well, you've given me a long enough chase.
 CUT TO:

490 C.U. HAZEL LOOKING OFF FOR HIM. 490
 HAZEL
 Go away Mr. Reddin...
 CUT TO:

491 M.S. VESSONS 491
 -- climbs hedge looking off for Hazel & Reddin.
 CROWD NOISE.
 CUT TO:

492 M.S. TRACKING BACK WITH HAZEL 492
 -- walking with Reddin who is still on horseback.
 REDDIN
 What's this I hear about you and the parson?
 HAZEL (O.S.)
 He's going to marry me tomorrow.
 REDDIN
 The devil he is.
 CUT TO:

493 C.U. HAZEL LOOKING UP OFF R. FOR REDDIN. 493
REDDIN (O.S.)
Who to?
HAZEL
To him.

CUT TO:

494 C.U. REDDIN LOOKING DOWN OFF FOR HAZEL. 494
REDDIN
What?

CUT TO:

495 C.U. HAZEL LOOKING OFF FOR REDDIN. 495
HAZEL
We're going to be wed.

CUT TO:

496 C.U. REDDIN LOOKING DOWN OFF L. FOR HAZEL. 496
REDDIN
The Parson and you?
HAZEL (O.S.)
And Foxy's coming and all of them.
And he's brought me a box full of
clothes.
REDDIN
So did I.

CUT TO:

497 M.S. HAZEL WITH REDDIN BESIDE HER ON HORSEBACK. 497
HAZEL
Yours were old 'uns.
REDDIN
You've got to come and talk to me
tonight while they're dancing.
HAZEL
I canna.

CUT TO:

498 C.U. REDDIN LOOKING DOWN OFF L. FOR HAZEL. 498
REDDIN
If you don't then I'll tell the Parson
you stayed the night at Undern...

CUT TO:

499 C.U. HAZEL LOOKING UP OFF R. FOR REDDIN. 499
REDDIN (O.S.)
... then he won't marry you.

(CONTINUED)

499 CONTINUED: 499

HAZEL
You wouldna do that Mr. Reddin?

CUT TO:

500 C.U. REDDIN LOOKING OFF FOR HAZEL. 500

REDDIN
Wouldn't I...

CUT TO:

501 C.U. HAZEL LOOKING UP OFF R. FOR REDDIN. 501

HAZEL
You wouldna...

CUT TO:

502 M.C.S. VESSONS STANDING AMONG THE CROWD 502
-- looking off watching the two of them.

CUT TO:

503 C.U. REDDIN LOOKING DOWN OFF L. FOR HAZEL. 503

REDDIN
Is the Minister staying for the
dancing?

CUT TO:

504 C.U. HAZEL LOOKING UP OFF R. FOR REDDIN. 504

REDDIN (O.S.)
Is your father here?

She shakes her head. she nods.

CUT TO:

505 C.U. REDDIN. 505

REDDIN
Then tell the Parson you're staying
with him.

CUT TO:

506 M.C.S. REDDIN WITH HAZEL 506
-- standing beside his horse. He rides off and she turns away.

CUT TO:

507 M.S. REDDIN 507
-- rides into picture up to the Steward and on past him. The
Steward calls after him.

STEWARD
What went wrong Mr. Reddin.

(CONTINUED)

507 CONTINUED: 507

REDDIN
Everything.

CUT TO:

508 C.U. HAZEL LOOKS AFTER HIM. 508

DISSOLVE TO:

509 L.S. THE SQUARE DANCE, 509
-- the camera PANS DOWN on the dancers -- from HIGH ANGLE.
MUSIC...

CUT TO:

510 M.C.S. HAZEL DANCING. 510

CUT TO:

511 C.S. ABEL DRINKING -- PLAYING. 511
-- he is looking off for Hazel.

CUT TO:

512 M.S. VESSONS WATCHES HAZEL OFF. 512

CUT TO:

513 C.U. VESSONS DRINKING 513
-- while still watching for Hazel off.

CUT TO:

514 C.S. MISS CLOMBER 514
-- looking off for Hazel dancing.

CUT TO:

515 L.S. FROM LOW ANGLE. 515
-- the dance finishes. Hazel and dancers clap.

CUT TO:

516 M.S. THE MASTER OF CEREMONIES 516
-- gets the dancers started again. In b.g. Reddin enters and
looks off searching among the dancers.
MUSIC STOPS... AND RE-STARTS.

CUT TO:

517 CLOSE TWO SHOT -- ABEL AND VESSONS WATCHING. 517
-- he taps him on the shoulder to attract his attention. They
look off.

CUT TO:

518 C.S. MISS CLOMBER LOOKING OFF FOR HAZEL. 518
CUT TO:

519 C.S. REDDIN 519
-- looking off L. reacting to Hazel dancing.
CUT TO:

520 M.S. HAZEL DANCING WITH HER PARTNER. 520
CUT TO:

521 C.S. REDDIN LOOKING OFF L. WATCHING HAZEL. 521
CUT TO:

522 C.S. HAZEL 522
-- twirling round her partner looking off for Reddin, beckoning
with her eyes for him to go away.
CUT TO:

523 M.S. REDDIN 523
-- walking towards camera on to the dance floor.
CUT TO:

524 M.S. HAZEL 524
-- dancing with her partner and telling Reddin with her eyes to
go away.
CUT TO:

525 C.U. REDDIN LOOKING OFF FOR HAZEL. 525
CUT TO:

526 C.S. HAZEL DANCING. 526
CUT TO:

527 C.S. REDDIN TURNS AWAY. 527
CUT TO:

528 CLOSE TWO SHOT -- ABEL AND VESSONS LOOKING OFF FOR THEM. 528
CUT TO:

529 M.S. HAZEL DANCING. 529
-- She leaves her partner and runs off R.
CUT TO:

530 M.S. MISS CLOMBER MOVES AWAY L-R TO INTERCEPT HAZEL, 530
-- who enters from C.L. - she stops her.

(CONTINUED)

530 CONTINUED: 530

MISS CLOMBER
A word with you.

CUT TO:

531 CLOSE TWO SHOT -- ABEL AND VESSONS WATCHING. 531

CUT TO:

532 C.S. MISS CLOMBER LOOKING DOWN OFF R. FOR HAZEL. 532

MISS CLOMBER
I saw you with Mr. Reddin this
afternoon. I only wanted to say in a
sisterly and Christian spirit, he is
not a good man.

CUT TO:

533 M.C.S. HAZEL LOOKING UP OFF L. FOR MISS CLOMBER. 533

HAZEL
Well, that's something anyway.

CUT TO:

534 C.S. MISS CLOMBER LOOKING OFF R. FOR HAZEL. 534

MISS CLOMBER
If you take my advice you'll leave
him alone.

CUT TO:

535 C.U. HAZEL LOOKING UP OFF L. FOR MISS CLOMBER. 535

HAZEL
I canna...

MISS CLOMBER
Why not?

HAZEL
He wanna let me...

She runs off L.

CUT TO:

536 CLOSE TWO SHOT -- ABEL AND VESSONS REACT TO HER GOING. 536

-- Vessons exits.

CUT TO:

END OF REEL 7.

537 L.S. THE FAIR. 537

-- Vessons leaves a tent and peers about for Reddin and Hazel.

537A CAMERA TRACKS BACK AND PANS L. 537A

-- Revealing them and losing Vessons who stays watching, having
sighted them.

(CONTINUED)

537A CONTINUED:

537A

MUSIC OVER...

CUT TO:

538 C.U. HAZEL PAST REDDIN IN R. F.G.

538

CUT TO:

539 C.U. REDDIN PAST HAZEL IN L. F.G.

539

REDDIN

Hazel, can't you see I'm in love with
you?

CUT TO:

540 C.U. HAZEL PAST REDDIN.

540

HAZEL

What for be you? There's you and
there's Ed'ard. Why can't you leave
me be?

CUT TO:

541 C.U. REDDIN PAST HAZEL IN L. F.G.

541

REDDIN

I never thought I'd come to forty and
be like this.

CUT TO:

542 C.U. HAZEL PAST REDDIN IN R. F.G.

542

HAZEL

Be you forty?

CUT TO:

543 C.S. VESSONS WATCHING THEM OFF L.

543

REDDIN

I suppose...

CUT TO:

544 C.U. HAZEL PAST REDDIN IN R. F.G.

544

REDDIN

... the parson's young?

HAZEL

Hmm - the right age...

CUT TO:

545 C.U. REDDIN PULLS HAZEL ROUND TO HIM.

545

REDDIN

I'll show you whose the right age...

CUT TO:

546 C.S. HAZEL AND REDDIN STANDING CLOSE TOGETHER. 546

HAZEL
Hands off Mr. Reddin!

He kisses her.

CUT TO:

547 C.S. VESSONS LOOKING OFF L. WATCHING THEM. 547

-- CAMERA PANS R. as he hurries away.

CUT TO:

548 M.C.S. HAZEL AND REDDIN CLOSE TOGETHER. 548

REDDIN
Now come and dance, we'll see if a
man of forty can't tire you.

He turns away and pulls her after him CAMERA PANS R. They stop
and he looks at her.

HAZEL
What's the good Mr. Reddin, I'm
promised.

REDDIN
Hazel, you do like me don't you?

CUT TO:

549 C.S. HAZEL AND REDDIN LOOKING AT EACH OTHER. 549

REDDIN
... better than the Parson.

CUT TO:

550 L.S. ABEL 550

-- comes from the tent and calls off L. for Hazel.

ABEL
Hazel!

CUT TO:

551 C.S. FAVOURING HAZEL, WITH REDDIN. 551

REDDIN
Who's that?

Reddin exits leaving her.

HAZEL
Father...

CUT TO:

552 C.S. REDDIN 552

-- enters to Abel who is standing in f.g. Hazel seen in b.g.
behind him.

(CONTINUED)

552 CONTINUED:

552

REDDIN
I want to marry your daughter.

CUT TO:

553 C.S. ABEL PAST REDDIN IN L. F.G.

553

ABEL
First the Parson, then its the Squire.
It'll be the King on his throne next.

REDDIN
Do you hear what I said?

ABEL
She's Set.

REDDIN
What?

ABEL
Set. Bespoke, Let.

CUT TO:

554 M.C.S. HAZEL

554

-- from their VIEW POINT looking solemnly off R. at them.

REDDIN
(over)
She has a right to change her mind.

ABEL
(over)
Nay. A bargain's a bargain.

CUT TO:

555 CLOSE TWO SHOT -- REDDIN AND ABEL LOOKING OFF L. FOR HAZEL.

555

ABEL
The cake's made, mister, and so's the
bed.

Abel makes to turn away.

REDDIN
Fifty pounds...

CUT TO:

556 C.S. REDDIN PAST ABEL, WITH HAZEL SEEN IN B.G.

556

REDDIN
You can go home with the cheque in
your pocket if she comes with me.

CUT TO:

557 C.S. VESSONS WATCHING OFF L. HE IS APPREHENSIVE.

557

ABEL
(over)
Eh?..

(CONTINUED)

557 CONTINUED:

557

REDDIN
 (over)
 Fifty pounds...

CUT TO:

558 C.S. ABEL PAST REDDIN IN F.G.

558

-- he turns away for a moment - then turns back and walks down into C.U. leaving Reddin in the b.g. looking after him.

REDDIN
 It's all I've got in ready cash.

ABEL
 Mister you didn't ought to go and entice me. Eh, dear heart, I could have the garden lined with beehives from end to end. The wood I could buy, and the white paint, and the queens from foreign parts.

CUT TO:

559 M.C.S. HAZEL PAST ABEL WHO MOVES IN R. F.G.

559

-- looking at her. He exits leaving her.

ABEL
 A bargain's a bargain, Hazel.

CUT TO:

560 C.S. ABEL ENTERS AGAIN TO REDDIN FROM C.L.

560

-- He looks off L. for Hazel.

ABEL
 You munna go with this gentleman. Mind you, many's the time in the past you've gone against me and done what I gainsaid. Many a time.

He moves away a little.

He looks at her again and goes.

He takes a bottle from his pocket and drinks as he leaves.

CUT TO:

561 C.S. HAZEL, REDDIN COMES IN FROM C.R. TO HER.

561

REDDIN
 You say you don't like hunting things, Hazel. You're hurting me.

He stands close to her - she turns away from him half crying.

HAZEL
 It inna my fault. I'm allus hurting things. It inna my fault. And Ed'ard'll look after me and Foxy and the others... and you've got blood on you Mr. Reddin.

(CONTINUED)

561 CONTINUED:

561

REDDIN

I'll even give up the hunting if you
chuck the person, I promise.

HAZEL

You wouldna keep it. Seems I've got
to go again you or Ed'ard. And I canna
go again Ed'ard - he sets store by
me, and I swore it by the mountain.

REDDIN

What.

HAZEL

If I broke that oath my cold soul
would wander about the mountain finding
never a bit of rest - and Ed'ard
thinking it was the wind.

He pulls her to him.

REDDIN

What was it you swore?

HAZEL

To marry the first as comes. And it
wanna you, Mr. Reddin, it wanna you.

She runs off leaving him there.

CUT TO:

562 L.S. CAMERA PANS R. WITH HAZEL

562

-- as she runs away losing Reddin, then PANS BACK to him - he
is standing alone and thoughtful.

MUSIC STOPS...

DISSOLVE TO:

-- [105] --

563 L.S. MARTHA'S BROTHER

563

-- runs out of the cottage carrying a chair tied with white
ribbons.

CHAPEL BELL RINGING.

MOTHER

Bring us back a piece of wedding cake.

He runs down the lane and camera PANS Over the countryside,
losing him, and up to God's Little Mountain.

CUT TO:

564 M.S.

564

Vessons standing on a step ladder by a shrubbery swan.

CHAPEL BELL.

(CONTINUED)

564 CONTINUED: 564

VESSONS
Long live the Minister say I.

CUT TO:

565 C.S. REDDIN REACTS TO HEARING THE BELL RINGING. 565
CHAPEL BELL.

CUT TO:

566 L.S. REDDIN 566
-- in the yard breaking a young horse, which is circling round.
CHAPEL BELL.

CUT TO:

567 M.S. VESSONS ON THE LADDER LOOKING OFF R. 567
CHAPEL BELL.

VESSONS
You'll not get another bite at that
apple.

CUT TO:

568 M.S. INSIDE THE CHAPEL NEAR THE BACK OF IT. 568
-- The congregation stands for the arrival of the bride.
MUSIC STARTS...

CUT TO:

569 M.S. TO THE GROUND 569
-- Hazel's Foxy with a white bow and on a lead, preceding her
into the chapel - we see the hem of her wedding dress.

CUT TO:

570 L.S. HAZEL 570
-- entering the chapel on the arm of her Father. Mr. James
approaches them up the aisle.

MR. JAMES
A animal hasn't no business in a place
of worship.

CUT TO:

571 M.C.S. HAZEL AND HER FATHER. 571

HAZEL
What for not?

CUT TO:

572 C.S. MR. JAMES. 572
-- He points down to the ground as if to Foxy.

(CONTINUED)

572 CONTINUED: 572

MR. JAMES
Because not.

CUT TO:

573 C.S. HAZEL, HER FATHER AT HER SIDE 573
-- looks off L. for Mr. James.

HAZEL
Whoever made you made Foxy.

CUT TO:

574 C.S. MRS. MARSTON AND MARTHA EXCHANGE A GLANCE. 574

CUT TO:

575 C.S. MR. JAMES SUCKS HIS FINGER BITTEN BY FOXY. 575

EDWARD
(over)
Let be...

CUT TO:

576 C.S. EDWARD LOOKING OFF C.S. FOR MR. JAMES. 576

EDWARD
"Other sheep I have which are not of
this fold. Them also will I bring.

CUT TO:

577 M.C.S. MR. JAMES, HAZEL AND HER FATHER. 577
-- He is still looking at his painful finger. They move down
the aisle.

CUT TO:

578 M.C.S. THE OTHER MINISTER 578
-- looks admiringly after Edward who crosses f.g. and exits.
The bride and her father enter to him.

CUT TO:

579 M.S. EDWARD AND HAZEL 579
-- standing in front of the Minister who is in f.g.
MUSIC STOPS...

CUT TO:

580 C.S. THE MINISTER 580
-- with open prayer book in hands.

MINISTER
We are gathered together here to
witness the union of this man....

CUT TO:

581 M.C.S. FOXY LYING ON HEM OF HAZEL'S DRESS. 581

MINISTER
(over)
... and this woman in the sacred
covenant of marriage.

CUT TO:

582 C.S. MRS. MARSTON WIPES AWAY A TEAR. 582

MINISTER
(over)
To hear their vows....

CUT TO:

583 C.U. EDWARD GLANCING OFF R. AT HAZEL. 583

MINISTER
(over)
... and to seek for them the help and
blessing of God in whose presence we
stand.

CUT TO:

584 C.U. HAZEL GLANCES OFF L. FOR EDWARD. 584

-- She looks away and half closes her eyes, she is thinking of
Reddin, the sound of the fair music drowns the marriage service.

FAIR MUSIC STARTS.

MINISTER
(over)
Therefore it is fit that we bear in
mind that marriage was ordained by
God for the increase of mankind
according to his will and for a mutual
society. His words are lost in the
merry-go-round music of the fair.

DISSOLVE TO:

MUSIC STOPS...

585 M.S. THE WEDDING PARTY SEATED ROUND THE TABLE. 585

-- Hazel who is at the table gets to her feet, and CAMERA PANS
with her L-R as she moves over to the three tier wedding cake
which is revealed on a separate table.

CHATTER AND APPLAUSE.

The top two tiers are removed by the two ladies, and handed
back towards the table.

MALE GUEST
Shouldn't mind a couple of those to
take home with me ma'am eh?

There is laughter, CAMERA PANS down and holds on the cake.

DISSOLVE TO:

586 C.S. THE REMAINS OF THE WEDDING CAKE. 586
 -- The party is over.
 CUT TO:

587 M.S. HAZEL 587
 -- seated at the otherwise empty table with Foxy on her lap.
 She starts to remove her headress when Edward enters to her
 from C.L. - he kisses her hand.
 EDWARD
 Mrs. Marston.
 FOOTSTEPS. DOOR OPENING.
 CUT TO:

588 M.C.S. MARTHA ENTERS WITH CANDLE IN HAND 588
 -- then exits C.L.
 MARTHA
 Shall I draw the blinds ma'am?
 CUT TO:

589 M.S. EDWARD AND HAZEL. 589
 -- Martha enters. Hazel gets up to go to window.
 HAZEL
 Oh let me Ed'ard.
 CUT TO:

590 M.C.S. HAZEL 590
 -- hurries in from R. to window she starts and looks out
 horrified she has seen Reddin outside.
MUSIC STARTS...
 CUT TO:

591 M.S. REDDIN IN THE CHURCH YARD LOOKING OFF R. FOR HAZEL. 591
 -- He is staring hard at her.
 CUT TO:

592 C.U. REDDIN WATCHING HER. 592
 CUT TO:

593 C.S. HAZEL FROM REDDIN'S VIEW POINT 593
 -- through the window. She pulls down the blind.
 CUT TO:

594 C.S. FOXY IN HER KENNEL A WHITE BOW ROUND HER NECK. 594
 CUT TO:

595 C.S. RABBIT IN HUTCH WEARING A WHITE BOW. 595
CUT TO:

596 C.S. CAT WEARING A WHITE BOW 596
-- washing itself.
CUT TO:

597 C.S. BIRD IN A CAGE 597
-- a white ribbon tied to it.
CUT TO:

598 M.S. REDDIN WITH HAZEL HOLDING LIGHTED CANDLE. 598
-- they are standing outside the door of her room. He kisses her, then turns and camera PANS with him as he goes to his room, losing her. He opens the door and goes in closing the door behind him. Camera PANS back to her, standing outside the door of her room looking after him. She goes into her room and closes the door.
CUT TO:

599 L.S. 599
God's Little Mountain. It is dark and windy.
CUT TO:

600 L.S. TREES WAVING IN THE WIND. 600
CUT TO:

601 LOW ANGLE L.S. TREES WAVING IN THE WIND. 601
CUT TO:

602 C.S. NOTICE BOARD 602
Bearing the words:
BAPTIST CHURCH
A notice pinned to it reading:
"There will be a Baptismal service held on God's Little Mountain on Sunday September 19th"...

CUT TO:

END OF REEL 8.

603 L.S. THE CONGREGATION, EDWARD AND HAZEL 603
-- he comes down to the edge of the water in foreground and enters it.
Murmur of congregation. Sound of Edward entering the water.
CUT TO:

604 C.U. HAZEL LOOKING OFF L. FOR EDWARD. 604
CUT TO:

605 C.S. EDWARD 605
-- holds out his hand for Hazel looking off R. for her.
CUT TO:

606 M.S. HAZEL 606
-- makes her way past the congregation and down to the water's edge.
MUSIC STARTS... (Congregation singing).
CUT TO:

607 C.S. MARTHA, MRS. MARSTON AND MR. JAMES. 607
-- They are all singing fervently.
CUT TO:

608 L.S. THE CONGREGATION SINGING 608
-- and watching the Baptism (off). Camera PANS L-R as Reddin enters riding along in the background. He reins in his horse.
CUT TO:

609 M.S. HAZEL 609
-- is helped down into the water by other members of the congregation. Camera PANS DOWN and L. As she steps into it, revealing Edward waiting to receive her.
CUT TO:

610 C.S. EDWARD 610
-- puts his arm round her as the water rises on her.
MUSIC STOPS... (Finish of Hymn).
CUT TO:

611 L.S. REDDIN ON HORSEBACK IN BACKGROUND WATCHING. 611
CUT TO:

612 C.S. HAZEL WITH EDWARD IN THE WATER. 612
-- She closes her eyes as he gently bends her backwards, lowering her into the water.

EDWARD

On the profession of thy faith in
Christ I baptise thee in the name of
the Father and of the Son...

CUT TO:

613 M.S. EDWARD 613
 -- lowers Hazel backward into the water until her head is submerged.

EDWARD
 ... and of the Holy Spirit.

MUSIC STARTS... (Congregation bursts forth into Alleluias).

CUT TO:

614 C.S. MARTHA AND MRS. MARSTON SINGING. 614

CUT TO:

615 C.S. REDDIN ON HORSEBACK 615
 -- watching off L. He spurs his horse.

CUT TO:

616 L.S. THE CONGREGATION SINGING. 616
 -- Reddin rides away in background.

CUT TO:

617 M.L.S. MRS. MARSTON AND MARTHA 617
 -- bring Hazel wrapped in towels into the parlour of the Manse. They stop.

MRS. MARSTON
 My dear it was beautiful, beautiful.

She kisses Hazel.

MARTHA
 One of the nicest Baptisms I ever saw
 M'am.

KNOCK AT DOOR.

They react to hearing the knock at the door.

MRS. MARSTON
 Oh dear, there's always someone. Hazel,
 you'd better go upstairs dear.

Hazel exits with Martha and Mrs. Marston moves up to door.

DOOR OPENING.

CUT TO:

618 M.C.S. MRS. MARSTON OPENS DOOR 618
 -- revealing Reddin standing on the step.

REDDIN
 Good afternoon. I'd like to see the
 Minister may I come in?

(CONTINUED)

618 CONTINUED:

618

MRS. MARSTON

Oh, yes, yes, do come in. Such a hot day.

He enters.

CUT TO:

619 L.S. MRS. MARSTON FOLLOWS REDDIN INTO THE ROOM.

619

MUSIC STARTS...

MRS. MARSTON

My son won't be a moment. Can I get you something to drink Mr... or...

Martha enters.

REDDIN

Jack Reddin of Undern. If you have a little sherry perhaps.

MRS. MARSTON

I misdoubt if we have any of last year's Christmas pudding bottle left. But I'll go and see.

Martha who is still carrying the wet towels passes him looking at him as she follows Mrs. Marston out of the room. Reddin left alone crosses to the window.

CUT TO:

620 C.S. REDDIN AT THE WINDOW HIS BACK TO CAMERA.

620

REDDIN

(softly)
Hazel!

CUT TO:

621 M.S. THE BOTTOM OF THE STAIRCASE.

621

-- Hazel's shadow appears.

CUT TO:

622 C.S.

622

Reddin at the window He turns round looking off R. for her up the stairs.

CUT TO:

623 M.S. HAZEL'S SHADOW

623

-- then Hazel appears at the bottom of the stairs. She looks off L. at Reddin. She has changed into a dry dress.

REDDIN (O.S.)

Or shall I come up?

CUT TO:

624 C.S. REDDIN LOOKING OFF R. TO THE STAIRS FOR HER. 624
 -- He starts to move towards her.

CUT TO:

625 C.S. HAZEL STANDING AT THE BOTTOM OF THE STAIRS. 625
 -- Reddin enters from C.L. to her.

HAZEL
 Leave me be.

REDDIN
 You don't want me to.

He puts his hands on the plaits of her hair hanging on her shoulders, and drawing her to him kisses her. She looks faint - she cannot struggle.

REDDIN
 Meet me at Hunter's Spinney next
 Sunday, the same time as now.

MUSIC STOPS...

(Singing also stops).

Hazel starts and turns her head, Reddin pulls it back.

MRS. MARSTON
 (over)
 Barbara, the best glasses

REDDIN
 Promise.

HAZEL
 Why?

REDDIN
 Because I say so.

He kisses her again, then lets her go and exits f.g.

CUT TO:

626 M.S. HAZEL SINKS DOWN INTO A CHAIR, 626
 -- Reddin just exiting L. foreground.

MRS.MARSTON
 (over)
 I'm quite put out about that sherry....

CUT TO:

627 L.S. REDDIN STANDING BEHIND THE TABLE 627
 -- Hazel still seated. Mrs. Marston enters with tray.

MRS.MARSTON
 This is some of the sparking gooseberry
 wine, four summers old last midsummer.
 Oh you've met my daughter-in-law -
 Mrs.Edward Marston.

(CONTINUED)

627 CONTINUED:

627

She tries to open the bottle. Reddin takes it from her.

REDDIN

Allow me.

POP AS BOTTLE OPENS.

The bottle opens.

MRS.MARSTON

Thank you. Um... It's quite good you see.

Edward in his shirt sleeves enters and goes over to Hazel.

EDWARD

Are you alright, Hazel?

MRS.MARSTON

Edward, There's a gentleman to see you dear. Mr. Reddin of Undern.

EDWARD

Ah, yes, Mr. Reddin.

Edward and Reddin go to meet each other and shake hands.

REDDIN

How do you do?

EDWARD

Very pleased to meet you.

CUT TO:

628 C.S. REDDIN OVER EDWARD'S L. SHOULDER.

628

REDDIN

I saw a little of your baptism. Very amusing. Perhaps I'll come again one day.

CUT TO:

629 C.U. EDWARD HE IS PUTTING ON HIS JACKET.

629

EDWARD

You are very welcome Mr.Reddin. Next time perhaps you will find it even more amusing.

CUT TO:

630 C.U. REDDIN OVER EDWARD'S L. SHOULDER.

630

EDWARD

The third time you will be singing hymns with us...

CUT TO:

631 C.U. EDWARD LOOKING OFF L. FOR REDDIN.

631

-- Mrs.Marston off - is helping him on with his jacket.

(CONTINUED)

631 CONTINUED: 631

EDWARD
And the fourth time... thank you
Mother... I might even be baptising
you.

CUT TO:

632 C.U. REDDIN OVER EDWARD'S SHOULDER. 632

REDDIN
You seem very sure of yourself Parson.

CUT TO:

633 C.U. EDWARD LOOKING OFF L. FOR REDDIN. 633

EDWARD
I'm sure of my faith squire.

CUT TO:

634 M.S. HAZEL SEATED WATCHING THEM. 634

DISSOLVE TO:

635 INSERT -- AN EXERCISE BOOK - IT IS OLD. 635

On the cover is written:

"SPELLS AND CHARMS THIS BOOK BELONGS TO HAZEL WOODUS"

An arrow points to the surname.

MUSIC STARTS...

CUT TO:

636 M.S. HAZEL KNEELING BY OPEN CHEST 636

-- reading the exercise book, turning over the pages.

CUT TO:

637 L.S. HAZEL ON THE FLOOR 637

-- Edward comes in behind her - he looks over her shoulder at
the book.

CUT TO:

638 M.C.S. EDWARD BEHIND HAZEL BENDS DOWN 638

-- and takes the book gently from her. She looks up startled.

EDWARD
Sorry, Hazel. "The Harper's Charm".

HAZEL
It's my mam's book.

She smiles and gives him the book. He reads from it. He gives
it back.

She is about to put it back in the chest but he asks for it.
She gives it to him.

(CONTINUED)

638 CONTINUED:

638

EDWARD
Hazel, may I... may I see it?

CUT TO:

639 C.S. EDWARD BOOK IN HANDS READS FROM IT.

639

EDWARD
"On Midsummer Eve, when it wants a little of midnight, climb to the Stiperstones on the top of God's Little Mountain. Lay your shawl on the Devil's Chair. Walk round it widdershin..."

CUT TO:

640 M.C.S. EDWARD AND HAZEL

640

-- CAMERA TRACKS IN to CLOSE TWO SHOT.

HAZEL
That's t'other way to the sun -

EDWARD
"Ask your wish. If the undertaking is good you will hear fairy music. If you hear it ever so faintly you can go to the end of your undertaking and there'll be no tears in it".

HAZEL
(finishing)
"This is a sure charm and cannot be broke."

MUSIC STOPS...

640A M.C.S. EDWARD AND HAZEL

640A

-- CAMERA TRACKS IN to CLOSE TWO SHOT.

EDWARD
What is this important undertaking?

HAZEL
A secret.

EDWARD
Has it anything to do with me Hazel?

HAZEL
Ah...

EDWARD
Can't you tell me?

He bends down closer to her. She gets up and exits.

CUT TO:

641 M.C.S. HAZEL

641

-- walks to end of room to text on the wall which reads:
"God looks after his good little children".

(CONTINUED)

641 CONTINUED: 641

CAMERA PANS L. and down as she sits on the edge of the bed.

HAZEL
If I was caught in a trap Ed'ard who
would help me out?

CUT TO:

642 C.U. EDWARD LOOKING OFF R. FOR HAZEL. 642

EDWARD
God would.

CUT TO:

643 M.S. EDWARD - HAZEL SEATED ON THE BED. 643

HAZEL
He dunna let the others out.

EDWARD
He does answer prayers Hazel.

She gets into bed. He goes to her and sits on the edge of the
bed.

HAZEL
If he did where would the fox huntin'
gents be, and who'd eat rabbit pie,
Ed'ard.

CUT TO:

644 C.U. EDWARD OVER HAZEL'S L. SHOULDER. 644

EDWARD
Hazel are you really happy here?

CUT TO:

645 M.C.S. HAZEL PAST EDWARD IN L. FOREGROUND. 645

HAZEL
Ah - I be.

CUT TO:

646 C.U. EDWARD OVER HAZEL'S L. SHOULDER. 646

EDWARD
I thought you might miss... .

CUT TO:

647 M.C.S. HAZEL PAST EDWARD IN L. FOREGROUND. 647

HAZEL
Father...

CUT TO:

648 C.U. EDWARD OVER HAZEL'S L. SHOULDER. 648

CUT TO:

649 C.S. EDWARD AND HAZEL, FAVOURING HAZEL. 649

HAZEL
You'm mother and father both.

She kisses his cheek, and he gets up from the bed, and exits
C.R. EDWARD: Good night, Hazel.

She looks after him.

SOUND OF THE DOOR OPENING.

CUT TO:

SOUND DOOR CLOSING.

650 M.S. EDWARD LEAVING THE ROOM. 650

-- CAMERA PANS L-R as he leaves her door and goes to his room.
He stops for a moment then CAMERA PANS back with him to her
door - He reaches it just as the sound of the door looking on
the inside reaches him. He puts his hand to his head.

SOUND INNER LOCKING OF DOOR.

CUT TO:

651 L.S. HAZEL IN HER ROOM. 651

-- she takes off her wedding ring.

CUT TO:

END OF REEL 9.

-- [118] --

652 M.S. EDWARD 652

-- turns and goes into his own room CAMERA PANNING with him. He
closes the door.

DOOR CLOSING.

CUT TO:

653 L.S. STIPERSTONES 653

-- it is midnight.

WIND HOWLING.

CUT TO:

654 M.S. HAZEL'S BEDROOM DOOR OPENS 654

-- and she comes out with Foxy in her arms. She closes the door
behind her and exits C.R.

DOOR OPENING AND CLOSING.

CUT TO:

655 L.S. STIPERSTONES 655

-- Hazel is running away from camera.

(CONTINUED)

655 CONTINUED: 655
WIND.
CUT TO:

656 M.S. STIPERSTONES 656
-- Hazel lays her shawl on the rock known as the "Devil's Chair".
WIND.
CUT TO:

657 C.S. FOXY WATCHING HER. 657
WIND.
CUT TO:

658 L.S. HAZEL 658
-- walking round the Devil's Chair 'windershin'. CAMERA PANS L-
R over shawl in f.g. on the Devil's Chair.
WIND.
CUT TO:

659 C.S. FOXY WATCHING. 659
WIND.
CUT TO:

660 L.S. HAZEL 660
-- looking up towards the rock OFF SCREEN.
WIND.
CUT TO:

661 L.S. SHAWL ON THE DEVIL'S CHAIR 661
-- from Hazel's VIEW POINT.
WIND.
CUT TO:

662 L.S. HAZEL PICKING UP FOXY. 662
WIND - FOXY'S BARK.
CUT TO:

663 C.S. HAZEL WITH FOXY IN HER ARMS 663
-- looking off up at the shawl.
WIND.
CUT TO:

664 L.S. FROM HAZEL'S VIEW POINT 664
-- of the shawl on the "Devil's Chair".

(CONTINUED)

664 CONTINUED: 664
WIND.

CUT TO:

665 C.U. HAZEL LOOKING OFF C.R. 665

HAZEL
If I be to go to Hunter's Spinney. If
I be to go, let me hear the fairy
music.

HARP PLAYING.
She reacts to the sound of the music and turns her head sharply
to look off L.

CUT TO:

666 L.S. 666
Spinney. CAMERA PANS DOWN revealing Abel seated there plucking
at the strings.
HARP MUSIC.

CUT TO:

667 L.S. STIPERSTONES. 667
HARP MUSIC.

CUT TO:

668 C.U. HAZEL LOOKING OFF C.L. 668
-- listening to the music. It is plain that she thinks the spell
has worked and that she must go to Hunter's Spinney.
HARP MUSIC.

DISSOLVE TO:

669 C.S. OF SOME SMOOTH SOIL. 669
-- a stick is held by someone's hand writes S-U-N-D-A-Y in the
surface of it. CAMERA PANS L-R as the word is spelled out.
HARP MUSIC.

CUT TO:

670 L.S. THE ROAD TO THE SPINNEY. 670
-- Hazel comes in from R. foreground. She walks on away from
camera. She stops.
CHAPEL BELL.
MUSIC STARTS...

CUT TO:

671 L.S. HAZEL 671
 -- starts to move again towards camera walking slowly.
 CUT TO:

672 L.S. HAZEL WALKING DOWN THE ROAD. 672
 -- The broad landscape of the hills and far below the pattern
 of the fields. She hesitates...
 CUT TO:

673 L.S. REDDIN ON HORSEBACK. 673
 -- He rides towards Hazel having caught sight of her.
 CHAPEL BELL STOPS.
 CUT TO:

674 L.S. REDDIN 674
 -- rides through trees and goes M.S. into f.g. and exits C.R.
 CUT TO:

675 M.S. 675
 Hazel walking away from Camera PANNING R-L with her. She stops
 CUT TO:

676 L.S. THE SPINNEY. 676
 -- Reddin rides in from C.L. and gallops on away from camera.
 CUT TO:

677 L.S. HAZEL WALKING TOWARDS CAMERA. 677
 -- Reddin on horseback enters from C.R. and stops beside her.
 CUT TO:

678 C.U. HAZEL LOOKING UP OFF L. FOR REDDIN. 678
 CUT TO:

679 L.S. REDDIN TETHERS HIS HORSE AND STRIDES TOWARDS HAZEL 679
 -- looking off L. for her.
 CUT TO:

680 L.S. HAZEL LOOKING OFF R. FOR REDDIN 680
 -- whose shadow appears from C.R. falling on her white dress.
 It grows as he comes nearer to her, and she is covered with it
 from head to foot.
 CUT TO:

681 L.S. REDDIN'S HORSE STANDING TETHERED. 681
 CUT TO:

682 C.S. 682
 Hazel's bare feet on tiptoe close to Reddin's. The flowers she has been holding in her hand fall to the ground. She is swept off the ground - and Reddin's boots go out of picture C.L. trampling over the flowers lying on the ground.

CUT TO:

683 L.S. REDDIN MOUNTED ON HIS HORSE. 683
 -- Hazel enters from C.R. walking slowly. He helps her up to the saddle in front of him.

CUT TO:

684 M.S. REDDIN AND HAZEL ON HORSEBACK. 684
 -- His arm is around her -- her head on his shoulder.

CUT TO:

685 L.S. THEY RIDE AWAY SLOWLY 685
 -- CAMERA PANNING with them L-R. MUSIC STOPS...

CUT TO:

686 C.S. MARTHA OPENS THE WINDOW AND LOOKS OUT. 686
 -- over we hear the sound of the search for Hazel in progress.
 WINDOW OPENING.

MANS VOICE
 Hazel! Mrs. Marston!

CUT TO:

687 L.S. EDWARD AND OTHERS IN THE DARKNESS 687
 -- looking about them with aid of a hurricane lamp for HAZEL. Edward takes a lamp and moves to foreground.

EDWARD
 Hazel! Hazel!

CUT TO:

688 C.U. EDWARD LOOKING ABOUT HIM. 688

CUT TO:

689 C.S. FOXY IN HER KENNEL 689
 -- she seems to be listening.
 Sounds of the search -- occasional shouts of "Hazel!"

CUT TO:

690 C.S. BACK DOORSTEP OF THE MANSE 690
 -- a letter is being pushed under it.

CUT TO:

691 C.U. MRS. MARSTON REACTING TO THIS. 691
CUT TO:

692 C.U. MARTHA LOOKING OFF L. 692
CUT TO:

693 INSERT -- OF THE ENVELOPE AS IT LIES ON THE MAT. 693
It is addressed to:- Mr. Edward Marston.
CUT TO:

694 C.U. MRS. MARSTON 694
-- looking down to the envelope on the mat.
CUT TO:

695 C.S. MARTHA LOOKING OFF C.L. AT MRS. MARSTON. 695
HORSES GALLOPING.
CUT TO:

696 C.U. MRS. MARSTON LOOKING OFF L. 696
MRS. MARSTON
Call your master.
CUT TO:

697 INSERT -- EDWARD'S HAND 697
-- receiving the letter. He starts to open it.
CUT TO:

698 L.S. 698
Mrs. Marston, Martha, her brother, Mr. James and Mr. Lawson.
They watch Edward open the letter.
CUT TO:

699 M.C.S. EDWARD STANDING BESIDE MRS. MARSTON SEATED IN CHAIR. 699
-- He is reading the letter.
EDWARD
Mother - Hazel is safe. Thank you all
of you.
He folds the letter.
CUT TO:

700 C.S. CAMERA PANNING ACROSS MR. JAMES, MARTHA'S BROTHER AND MR. 700
LAWSON LOOKING OFF L. WATCHING.
CUT TO:

701 L.S. OF THE GROUP IN THE ROOM. 701
EDWARD
Please excuse me.

(CONTINUED)

701 CONTINUED: 701
 He moves off to leave the room.
 CUT TO:

702 L.S. HAZEL'S EMPTY ROOM. 702
 -- Edward's shadow appears from the doorway. He enters from
 C.R. Camera TRACKS IN with him as he goes to the end of the bed
 and sits down, and starts to read the letter once more.
 CUT TO:

703 INSERT THE LETTER FROM HAZEL 703
 which reads:
 "Dear Edward, I am safe and well. I am a bad girl but please
 don't come after me. Please look after Foxy. Hazel".
 CUT TO:

704 M.S. EDWARD 704
 -- seated on the end of the bed folds the letter again. His
 coat falls from his shoulders. His eyes light on the book of
 spells and charms camera PANS UP and L-R with him as he gets up
 from the bed and crosses the room to the bedside table to the
 book. He turns Over the pages.
 CUT TO:

705 INSERT -- EXERCISE BOOK. 705
 "Spells and Charms."
 Edward's clenched fists on it.
 CUT TO:

END OF REEL TEN.

706 L.S. THE CALLOW. 706
 -- Abel is sawing a piece of wood making a beehive.
 Sawing.
 CUT TO:

707 M.C.S. ABEL SAWING A PIECE OF WOOD 707
 -- intent upon his work.
 CUT TO:

708 L.S. EDWARD WALKING DOWN SLOPE. 708
 -- He opens the gate and walks in.
 SAWING & CLICK OF GATE.
 CUT TO:

709 C.S. ABEL SAWING 709
 -- he hears the gate open and looks up.

(CONTINUED)

709 CONTINUED:

709

SAWING.

CUT TO:

710 C.S. ABEL STANDING BACK TO CAMERA,

710

-- still busily sawing. Edward approaches him, and stops in front of him.

SAWING.

EDWARD

Where is she?

ABEL

You're the one should know.

Abel moves away. CAMERA PANS L-R with him losing Edward for a moment -- but he re-enters after him.

EDWARD

Isn't she here?

ABEL

No. Ain't she on the mountains?

EDWARD

No -- she's gone.

Abel continues about his business -- trying the piece of wood in his hand to the roof of an unfinished beehive for size.

ABEL

Run off, has she?

EDWARD

Have you any idea where she is?

He turns towards him.

ABEL

'Aven't you?

EDWARD

Have you?

CAMERA PANS L-R with Abel as he turns away losing Edward.

ABEL

No Edward I 'aint. A bargain's a bargain, that's what I told her. You married 'er. You'd best find 'er.

CUT TO:

711 L.S. HAZEL

711

-- dressed in a crinoline comes down the garden steps. She is at Undern.

Footsteps.

CUT TO:

712 L.S. VESSONS LEADING IN THE COWS. 712
 -- He is calling to them.

VESSONS
 Come on ladies... come on... come
 on...

CUT TO:

713 L.S. HAZEL WALKING THROUGH THE GARDEN. 713

VESSONS
 (over)
 Come on... Come on...

She runs out of picture C.L.

CUT TO:

714 L.S. VESSONS LEADING IN THE COWS. 714

VESSONS
 Come on ladies -- come on...

CUT TO:

715 C.S. VESSONS LEADING IN COWS. 715

CUT TO:

716 L.S. HAZEL ON TOP OF LADDER CLOSE TO WALL. 716
 -- She is laughing.

CUT TO:

717 L.S. VESSONS FROM HAZEL'S VIEW POINT. 717

VESSONS
 You'm up early for a married 'ooman
 or whatever you may be missus...

CUT TO:

718 L.S. HAZEL AT TOP OF WALL LADDER 718
 -- She is looking down at Vessons off-screen R.

HAZEL
 (laughing)
 Ha! You're jealous. "A missus at
 Undern... never will I...."

CUT TO:

719 C.S. VESSONS 719
 -- who moving away stops to look back at her. He is full of ill-
 concealed rage.

VESSONS
 Them blackbirds is after my fruit.
 I'll kill 'em. I'll kill 'em dead.

CUT TO:

720 L.S. HAZEL HIGH UP ON LADDER 720
 -- She looks after him -- then turns quickly to get down.
 CUT TO:

721 L.S. VESSONS RUNNING L-R. 721
 Footsteps.
 CUT TO:

722 L.S. HAZEL RUNNING L-R CAMERA PANNING WITH HER. 722
 -- She comes to a small bridge and starts to cross it -- trying to lose her crinoline as she runs. It falls on the floor leaving her skirts loose and she hurries on, leaving it behind her on the bridge.
 Footsteps. Bare feet.
 CUT TO:

723 L.S. VESSONS RUNNING R-L. 723
 -- He has just fetched his gun and is loading it as he runs. Camera PANS with him.
 Footsteps.
 CUT TO:

724 M.L.S. HAZEL 724
 -- runs round tree trunk in foreground into picture and looks off anxiously past C.L. for Vessons. She calls after him.
 HAZEL
 If you shoot a blackbird, the milk'll
 turn bloody!
 CUT TO:

725 C.S. VESSONS THE GUN TO HIS SHOULDER READY TO FIRE. 725
 -- He takes aim and fires high off L.
 VESSONS
 Aaaaah!...
 Gunshot.
 CUT TO:

726 L.S. CAMERA PANNING L-R WITH HAZEL 726
 -- who gathering up her long skirts in both hands runs towards the house which is revealed in background.
 Gunshot over.
 HAZEL
 Jack! Jack! Come and stop him!
 CUT TO:

727 L.S. HAZEL RUSHES IN TO THE ROOM FROM THE GARDEN. 727
 -- She calls out for Reddin, and runs to the window.

HAZEL
 Jack!

CUT TO:

728 L.S. THE BALCONY SURROUNDING THE UPPER FLOORS OF UNDERN. 728
 -- Reddin disturbed by the noise outside comes on to it in his
 dressing gown from his room. He looks down to the grounds below.

CUT TO:

729 L.S. VESSONS FROM REDDIN'S VIEW POINT. 729
 -- He is firing the gun into the air at the birds.
 Gunshots.

CUT TO:

730 L.S. REDDIN ON THE BALCONY LOOKING OFF FOR VESSONS. 730
 Gunshots over scene.
 He calls down.

REDDIN
 Stop it Vessons!....

CUT TO:

731 L.S. VESSONS FROM REDDIN'S VIEW POINT FIRING AT THE BIRDS. 731
 -- Two shots are fired after Reddin speaks.
 Gunshots.

REDDIN
 (over)
 Vessons! Do you hear?

CUT TO:

732 L.S. HAZEL AT THE WINDOW. 732
 -- Reddin enters to her from C.L.
 Gunshots. Footsteps as Reddin walks to window.

HAZEL
 He'd rather it was me than the
 blackbirds.

CUT TO:

733 M.S. VESSONS STILL FIRING HIS GUN OFF L. AT THE BIRDS. 733
 Gunshots.

CUT TO:

- 734 C.S. HAZEL AND REDDIN 734
- standing at the window, backs to camera, they are looking out. CAMERA PANS with him as he moves closer to her and takes her in his arms.
- HAZEL
There. He's got another one. It's like I killed 'em coming to Undern.
- REDDIN
Nonsense!
- CUT TO:
- 735 L.S. THE ORNAMENTAL SWANS IN THE GARDEN. 735
- Vessons comes through the archway carrying two over-flowing pails of milk.
- Footsteps.
- CUT TO:
- 736 C.S. HAZEL AND REDDIN. 736
- they kiss. Vessons outside the window watches them. He hurries away. Reddin picks Hazel up in his arms.
- CUT TO:
- 737 L.S. HAZEL IN REDDIN'S ARMS 737
- he carries her to the couch.
- Footsteps.
- CUT TO:
- 738 L.S. THE CLOSED DOORS. 738
- Vessons carrying the two pails of milk kicks open the door. CAMERA PANS R-L to the couch -- where Reddin is embracing Hazel. He starts to put the pails on the ground.
- Sound of the door being kicked open. Footsteps.
- CUT TO:
- 739 C.S. THE BRIMMING PAILS OF MILK BEING SET DOWN 739
- some spills on the floor.
- Sound of the pails being set down.
- CUT TO:
- 740 C.S. VESSONS LOOKING DOWN OFF R. FOR REDDIN AND HAZEL. 740
- VESSONS
Bloody is it?
- CUT TO:

741 C.S. HAZEL 741
 -- lying on the couch with Reddin seated on it beside her.

CUT TO:

742 C.S. THE PAILS OF MILK ON THE FLOOR. 742
 -- Vessons finger points aggressively at them.

VESSONS

(over)

Well, is it?

CUT TO:

743 C.S. HAZEL AND REDDIN SEATED BESIDE HER. 743
 -- She does not look at him.

HAZEL

No.

CUT TO:

744 C.S. 744
 Vessons looking down off R. for them.

VESSONS

And now it's notice.

CUT TO:

745 C.S. HAZEL 745
 -- and Reddin who is looking off L. for Vessons.

VESSONS

Notice has been given --

CUT TO:

746 C.S. 746
 Vessons. He is standing very straight, he is on his dignity. He looks off R. for Reddin.

VESSONS

... One month, by Andrew Vessons to John Reddin Esquire of Undern.

CUT TO:

747 C.S. HAZEL AND REDDIN. 747
 -- The latter gets to his feet.

REDDIN

Why Vessons...

CUT TO:

748 L.S. REDDIN 748

-- completes the move of getting to his feet and follows Vessons round the sofa. CAMERA PANS L-R with them as they then walk slowly across the room side by side.

REDDIN
You and I can't part, you know that.

VESSONS
We must.

REDDIN
But why, man? What's wrong Andrew?

CUT TO:

749 CLOSE SHOT -- REDDIN AND VESSONS 749

-- standing side by side.

VESSONS
She mocked me.

CUT TO:

750 C.U. HAZEL HER HEAD RESTING ON THE END OF THE COUCH. 750

REDDIN
(over)
Did you, Hazel?

HAZEL
I only said...

VESSONS
Her said "Never will I..."

CUT TO:

751 CLOSE TWO SHOT -- REDDIN AND VESSONS 751

-- standing side by side.

VESSONS
Ah, that's what her said. "Never will I" -- that's what I say.

CUT TO:

752 L.S. REDDIN 752

-- moves over to Hazel still lying on the couch apart.

REDDIN
What have you been doing to the old man?

CUT TO:

753 C.U. HAZEL HER HEAD ON THE COUCH. 753

-- She does not look up.

CUT TO:

- 754 M.C.S. VESSONS HIS BACK TO CAMERA 754
 -- half looks over his shoulder for Reddin.
- VESSONS
 I'll do no woman's will. Maiden I
 stay till my dying day.
- CUT TO:
- 755 L.S. HAZEL ON THE COUCH 755
 -- Reddin leaves her and crosses over to Vessons again.
MUSIC STARTS...
- CUT TO:
- 756 M.C.S. VESSONS 756
 -- Reddin walks in to him from C.L. and stands beside him.
- REDDIN
 Now look here, man. Be reasonable --
 listen to me. I'm your master aren't
 I?
- VESSONS
 Ah... till a month.
- CUT TO:
- 757 M.C.S. VESSONS WALKS TO WINDOW. 757
- REDDIN
 (over)
 Then you'll take your orders from me.
- CUT TO:
- 758 C.U. HAZEL'S HEAD RESTING ON THE COUCH. 758
 -- Reddin's hand caresses her hair.
- REDDIN
 (over)
 I'm master here.
- CUT TO:
- 759 L.S. REDDIN STANDING BY HAZEL ON THE COUCH. 759
- REDDIN
 So we'll say no more about it.
- CUT TO:
- 760 C.U. VESSONS LOOKING OFF R. 760
 -- out of the window at his unfinished ornamental swan of shrub.
- CUT TO:

761 C.S. OF THE ORNAMENTAL SWAN FROM VESSON'S EYELINE. 761
 -- SEEN through the WINDOW.

CUT TO:

762 C.U. VESSONS AT WINDOW. 762

CUT TO:

763 L.S. VESSONS 763

-- turns away from the window into the room again.

CUT TO:

764 C.U. HAZEL 764

-- Her head resting on the end of the couch. She is angry...

CUT TO:

765 L.S. VESSONS CROSSES THE ROOM, 765

-- and picks up the two pails of milk from the floor. As he does so Hazel jumps up from the couch and runs past him to the door of the room and out into the corridor.

VESSONS
 Notice is took back.

Footsteps. Door swinging to.

REDDIN
 Come back here Hazel!

She takes no notice of Reddin who calls after her, but runs on out of the room. Reddin stands looking after her -- and Vessons looks back over his shoulder at him.

CUT TO:

766 M.S. HAZEL RUNS INTO HER BEDROOM AND SLAMS THE DOOR. 766

-- She drags a trunk to it and heaves it on end up against it to form a barricade. Then turning from the door she picks up her pink dress and angrily hurls it to the floor, and stamps on it. CAMERA TRACKS BACK PANNING L-R as she crosses room to bed revealed in foreground, and jumps on to it -- sitting angry and sulky. There are knocks on the door. Reddin is outside.

Door bangs. Metal handle knocks against it. Dragging trunk. Trunk falling against door. Dress falling on floor.

Knocks on the door -- a fist banging.

REDDIN
 Hazel! Open the door!

Hazel remains on the bed and takes no notice. Reddin outside leans his weight against the door and the trunk shifts precariously under his efforts.

Door being pushed.

CUT TO:

767 C.S. THE DOOR WITH THE TRUNK AGAINST IT SWAYING, 767
 -- it topples and falls to the ground.
 Trunk falling.

CUT TO:

768 M.C.S. HAZEL ON THE BED SPRINGS TO HER FEET. 768

CUT TO:

769 C.S. REDDIN BURSTS INTO THE ROOM. 769
 -- The trunk falling to the ground.
 He looks off R. for Hazel.

CUT TO:

770 M.C.S. HAZEL 770
 -- picks up all the available pieces of bric-a-brac around her
 and starts to hurl them off L. at Reddin -- she is furious.
 Sound of the things being thrown.

CUT TO:

771 C.S. REDDIN AT THE DOOR, 771
 -- warding off the missiles with his arm as they are hurled at
 him from off R. one after the other. He is roaring with laughter
 at her.
 Things falling to ground. Laughter.

CUT TO:

772 M.C.S. HAZEL THROWING THINGS OFF AT REDDIN. 772
 -- things falling to ground. Reddin's laughter.

CUT TO:

773 C.S. REDDIN AT THE DOOR LAUGHING. 773
 -- He moves forward.
 Things falling to ground. Reddin laughing.
 -- [135] --

CUT TO:

774 L.S. REDDIN 774
 -- moving across the room to where she still stands on the bed.
 He grabs her and laughingly pulls her down to prevent her
 throwing any more.
 Laughter. Falling on to bed.

CUT TO:

775 M.S. REDDIN AND HAZEL SEATED ON THE BED.

775

-- He puts his arm round her. CAMERA TRACKS IN to a CLOSER SHOT of them.

REDDIN

Now what's the matter?

HAZEL

You want that old fellow more'n you want me.

REDDIN

Don't be silly. He has his uses. You have yours.

HAZEL

If you canna be civil spoken I'll go.

She moves away from him and CAMERA TRACKS BACK.

He moves to her side.

REDDIN

You can't go -- shall I tell you why?

CAMERA TRACKS IN CLOSER. She takes him gently in her arms -- his head on her breast.

HAZEL

Who cried in Hunter's Spinney?

REDDIN

No don't, Hazel.

HAZEL

Who had tears in his eyes? Who sat there without a breath in him, and the tears coming down his cheeks like a baby?

REDDIN

Oh, Hazel... Hazel, you do want to stay? You did want to come with me didn't you?

HAZEL

Not till you made me. But maybe you couldna help it. Maybe you were drove to it.

REDDIN

What by?

HAZEL

Somethin' strong as drives us all.

REDDIN

Hazel, if I told you that...

HAZEL

Dunna say aught. You canna run the words comfortable over your tongue like Ed'ard can. I wish I had Foxy here.

(CONTINUED)

775 CONTINUED:

775

She is silent for a moment brooding.

REDDIN

I'll go and get her in the morning.

HAZEL

No, let her bide. She'm safe at Ed'ards.

CUT TO:

776 L.S. THE PARLOUR AT THE MANSE.

776

-- The table is laid for tea. Mrs. Marston is seated at the table -- Edward seated on a chair C.L.

MRS. MARSTON

Tea, Edward.

Edward gets up and crosses to the chair at his mother's side, pulls it out from the table and sits down. Mrs. Marston pours the tea. She gets up and hands him the cup.

Sound of chair being pulled back. China clinking.

CUT TO:

777 C.S. THE KNEES OF EDWARD'S TROUSERS.

777

-- they are covered with dust. He has been praying. He dusts his knees with the palms of his hands.

Brushing sound as he removes dust from his knees.

CUT TO:

778 M.S. EDWARD SEATED,

778

-- his Mother standing by his chair, she puts her hands on his head for a moment, then moves back to her place at the table.

CUT TO:

779 L.S. THE TWO SEATED AT THE TABLE.

779

-- Edward puts his cup down startled.

Sound of cup being put down.

MRS. MARSTON

I know where Hazel is.

EDWARD

You know where she is mother? Why didn't you tell me?

MRS. MARSTON

I am telling you dear. It's all over the town. Most unpleasant. But then I never thought Hazel was steadfast.

Edward is frantic and angry with her.

EDWARD

Mother! Where is she?

(CONTINUED)

779 CONTINUED:

779

MRS. MARSTON

My dear, you're all in a fever. You've had nothing to eat yet. A little preserve?

Mrs. Marston picks up a cut glass dish from the table and passes it across the table to Edward. He picks it up from the table and hurls it across the room.

CUT TO:

780 C.S. THE JAM DISH SHATTERS AGAINST THE WALL

780

-- spreading its contents over it.

Shattering glass.

CUT TO:

781 L.S. MRS. MARSTON SEATED AT THE TABLE,

781

-- Edward standing beside her. She gets up.

MRS. MARSTON

Your poor Father always said that you'd break out someday. And you have. The best dish. Of course the jam I say nothing about jam. Jam is jam after all. But the cut glass dish.

CAMERA PANS L-R with her as leaving the table she starts to move across the room losing Edward. He comes into picture again from C.R. following her and grabs her roughly by the shoulders.

EDWARD

Mother, where is she!

MRS. MARSTON

Oh dear, it was much more peaceful without her, and I wish Mr. Reddin...

CUT TO:

782 C.S. PAST EDWARD TO MRS. MARSTON LOOKING AT HIM.

782

MRS. MARSTON

... well of her...

EDWARD

Reddin?

MRS. MARSTON

Mr. Reddin of Undern.

He swings away from her.

CUT TO:

783 M.S. EDWARD

783

-- flings himself out of the door leaving Mrs. Marston looking after him.

MRS. MARSTON

Where are you going?

(CONTINUED)

783 CONTINUED: 783

END OF REEL ELEVEN.

784 M.S. HAZEL BY THE GRAND PIANO. 784
 -- Her fingers stray along the keys. She sits down.

CUT TO:

785 L.S. HAZEL GETS UP, 785
 -- picks up a mirror and looks at herself in it.

CUT TO:

786 L.S. THE HALL AT UNDERN. 786
 -- Edward opens the door of the room where Hazel is. He stands watching her. He starts to enter.
 Door opening.

CUT TO:

787 L.S. EDWARD 787
 -- enters the room and stands watching Hazel.

CUT TO:

788 M.S. EDWARD 788
 -- back to camera in foreground stands watching Hazel -- her back to him at the piano. She runs her fingers along the keys.

HAZEL
 Listen Jack, just like my dad's harp!

CUT TO:

789 C.S. EDWARD LOOKING OFF R. FOR HER. 789
 EDWARD
 I've got a horse and trap outside.

CUT TO:

790 M.L.S. HAZEL PAST EDWARD BACK TO CAMERA IN L. FOREGROUND. 790
 -- She swings round to face him.

CUT TO:

791 C.S. EDWARD LOOKING OFF R. FOR HER. 791
 EDWARD
 I've come to take you home.

CUT TO:

792 M.L.S. HAZEL PAST EDWARD BACK TO CAMERA IN L. FOREGROUND. 792
 -- She takes a step or two to him.

HAZEL
 Oh, Ed'ard...

(CONTINUED)

792 CONTINUED:

792

EDWARD

Get your things.

HAZEL

What for did you come? He'll be back any minute.

EDWARD

You are my wife and you're coming back with me.

CAMERA TRACKS IN to two shot, Hazel hesitates.

EDWARD

Well? Do you want me to drag you out? Or are you coming of your own accord? You went with him of your own accord didn't you?

HAZEL

Ah, but I didna want to. I didna.

EDWARD

How can both be true?

HAZEL

They be.

He pulls her to him, he is very angry.

EDWARD

How did he compel you to go? How?

HAZEL

The signs said to go to Hunter's Spinney and then... and then he pulled me on his horse and brought me here.

EDWARD

The signs. The Harper's Charm! And then you went to the end of your undertaking and there were no tears. How simple.

He pushes her roughly away from him.

CUT TO:

793 M.L.S. HAZEL AND EDWARD

793

-- she falls away from him as he thrusts her off.

EDWARD

How simple. How very simple. Every village I went through this evening, everybody knew it. Everybody -- except me.

She runs away from him exiting C.R.

HAZEL

Leave me be...

CUT TO:

794 M.C.S. HE FOLLOWS HER ENTERING FROM C.R. 794
 -- she is standing with her back to him.

HAZEL
 I canna bear it.

EDWARD
 You told a good many lies, didn't
 you?

HAZEL
 Speak kind Ed'ard.

He pulls her to him roughly.

EDWARD
 What a fool I was. Well, I'm not
 particular. You're not new, but you'll
 do.

He kisses her roughly and she shrinks away from him. Camera
 TRACKS BACK.

EDWARD
 And you're my wife.

CUT TO:

795 L.S. REDDIN STANDING IN THE OPEN DOORWAY. 795
 -- He has been listening.

REDDIN
 She was never your wife.

CUT TO:

796 L.S. OVER THE LEAPING FLAMES OF THE FIRE IN FOREGROUND. 796
 -- Reddin crosses the room to Edward and Hazel. He stops and
 drops the sack he is carrying on to the floor.

CUT TO:

797 C.S. THE SACK ON THE FLOOR. 797
 -- something is moving inside it.

CUT TO:

798 C.S. REDDIN LOOKS OFF L. FOR EDWARD. 798

CUT TO:

799 C.S. THE SACK ON THE FLOOR. 799
 -- a hound is sniffing interestedly at it.

EDWARD
 (over)
 Go on. Get your things.

CUT TO:

800 M.C.S. REDDIN POURS HIMSELF A DRINK, 800
 -- and looks off L. for Edward.

REDDIN
 No use talking Parson. She's mine,
 from head to foot.

CUT TO:

801 M.S. HAZEL SWINGS ROUND TO LOOK OFF FOR REDDIN. 801

CUT TO:

802 L.S. PAST REDDIN 802
 -- back to camera in foreground of Edward walking towards him.
 Hazel standing in the background.

CUT TO:

803 C.U. EDWARD LOOKING OFF R. FOR REDDIN. 803

EDWARD
 You swine.

CUT TO:

804 M.C.S. EDWARD 804
 -- Reddin in R. foreground walks away up the room past Edward.

REDDIN
 Now you're talking. If you want to
 fight come outside.

Hazel in background runs down to Reddin.

HAZEL
 Dunna lay a finger on him.

CUT TO:

805 C.U. EDWARD LOOKING OFF L. FOR REDDIN. 805

EDWARD
 Why? Is it bad manners to fight in
 front of a lady? Or is the guest
 beneath your roof sacred, but not his
 wife under his own?

CUT TO:

806 C.S. REDDIN, 806
 -- and Hazel standing beside him. He looks off R. for Edward.

REDDIN
 If you want to fight say so, but don't
 preach all night.

HAZEL
 'Ands off 'im.

(CONTINUED)

806 CONTINUED:

806

REDDIN

Can't you see she needs a man, not a
short winded parson? She needs a man
to hold her, and not by preaching.
She and the other little...

Reddin grasps her by her shoulders.

CUT TO:

807 M.C.S. THE SACK ON THE FLOOR.

807

-- Reddin kicks it.

REDDIN

(over)
... vixen.

Yelp from Foxy.

CUT TO:

808 C.S. REDDIN AND HAZEL,

808

-- both looking down off L. at the sack on the floor.

REDDIN

Hark in, Rambler!

Hazel struggles to get away from Reddin to get to Foxy.

HAZEL

Foxy!

CUT TO:

809 C.S. THE HOUND SNIFFING AT THE SACK.

809

Sound of dog sniffing.

CUT TO:

810 C.U. EDWARD.

810

-- He makes a quick move to exit L. to Foxy.

HAZEL

(over)
Let me go!

CUT TO:

811 M.S. EDWARD

811

-- pulls the hound away from the sack.

Sniffing and yelping.

HAZEL

I wan to go along with Ed'ard and
Foxy.

CUT TO:

- 812 C.S. REDDIN AND HAZEL. 812
Hound growls.
- REDDIN
You don't know what you want.
- He kisses her roughly.
- [144] --
- CUT TO:
- 813 C.S. THE DOOR. 813
-- Vessons is revealed outside listening as Edward struggling with the hound pulls it open to throw it outside the room.
Scuffling of hound and Edward.
Door opening.
- CUT TO:
- 814 C.S. HAZEL OVER REDDIN'S SHOULDER. 814
-- She tries to get away from him, but he grabs her.
- HAZEL
I dunna want to see you ever, Jack Reddin. You'm a cruel beast, and you've got blood on you.
- CUT TO:
- 815 M.C.S. REDDIN PAST HAZEL 815
-- he pushes her away from him.
- REDDIN
Well, go with him...
- CUT TO:
- 816 L.S. EDWARD, REDDIN AND HAZEL 816
-- she runs to free Foxy.
- REDDIN
... and see how you like it.
- CUT TO:
- 817 M.C.S. HAZEL BENDING DOWN TO THE SACK. 817
-- She takes Foxy into her arms.
- REDDIN
You can have her Marston... .
- CUT TO:
- 818 M.C.S. REDDIN 818
-- Hazel bending down with Foxy in the background.

(CONTINUED)

818 CONTINUED: 818

REDDIN
When I want her, she'll come running.

CUT TO:

819 C.S. HAZEL AND EDWARD. 819

HAZEL
Come my soul.

CUT TO:

820 C.U. REDDIN LOOKING OFF L. AT THEM. 820

CUT TO:

821 C.U. EDWARD LOOKING OFF R. FOR REDDIN. 821

EDWARD
Has she ever called you that?

CUT TO:

822 M.S. HAZEL, EDWARD 822

-- and Reddin who turns his head to look at Edward.

REDDIN
Oh get out of here both of you before
I throw you out.

He picks up the decanter again as they move towards the door
and exit.

CUT TO:

823 M.C.S. VESSONS OPENS THE DOOR 823

-- and comes a little way into the room.

He looks off R. for Reddin.

VESSONS
Will you be three for dinner...

CUT TO:

824 L.S. REDDIN 824

-- turns to look at door - Vessons is standing just inside the
room.

VESSONS
... or one?

REDDIN
Get out!

In a rage he hurls his glass at the door just as Vessons hurries
out closing the door on it.

Shattering glass against door.

CUT TO:

- 825 L.S. GOD'S LITTLE MOUNTAIN. 825
 -- Mrs. Marston pacing up and down on the look out, her shawl about her shoulders. She reacts to seeing the approaching trap.
 Birds singing.
 CUT TO:
- 826 C.S. MRS. MARSTON 826
 -- reacting to seeing the trap Birds singing.
 CUT TO:
- 827 L.S. THE TRAP 827
 -- coming down the slope towards the Manse.
 Birds singing. The sound of the horse and trap on the road.
 CUT TO:
- 828 CLOSE TWO SHOT -- EDWARD AND HAZEL 828
 -- seated in the trap.
 Horse and trap. Bird song.
 CUT TO:
 Edward and Hazel's approach. Door opening and closing.
- 829 M.S. MRS. MARSTON 829
 --seated inside the Manse, listening for the arrival of Edward and Hazel. CAMERA TRACKS BACK as Edward enters followed by Hazel, crossing foreground from L-R. Mrs. Marston and Edward go out of picture as Hazel enters and CAMERA PANS her across the room, and Edward is revealed once more.
 MRS. MARSTON
 Are you going to bring this woman back under your roof.
 EDWARD
 Yes.
 CUT TO:
- 830 M.C.S. MRS. MARSTON 830
 -- seated looking off R. for Edward.
 MRS. MARSTON
 If you bring that woman here, I will be no mother to you.
 CUT TO:
- 831 M.S. HAZEL HOLDING FOXY. 831
 -- Edward is standing beside her. She moves as if to go but Edward stops her.

(CONTINUED)

- 831 CONTINUED: 831
- EDWARD
No, Hazel.
- CUT TO:
- 832 M.C.S. MARTHA OUTSIDE THE DOOR LISTENING. 832
- Her face clearly shows her disapproval.
- MRS. MARSTON
(over)
Eddie.!
- EDWARD
(over)
No, Mother.
- CUT TO:
- 833 M.C.S. MRS. MARSTON 833
- seated in chair looking off R. for Edward.
- MRS. MARSTON
Eddie, my little lad... I am getting
old, dear. I haven't many more years.
She has all her lifetime. You will
put me before her...
- CUT TO:
- 834 M.S. HAZEL AND EDWARD 834
- once more Hazel starts to leave, but Edward pushes her into
a chair. CAMERA PANS L. with him as he crosses to his mother
losing Hazel. She gets to her feet to meet him, but he pushes
her on one side and continues on past her exiting C.L.
- MRS. MARSTON
Eddie...
- CUT TO:
- 835 M.S. EDWARD 835
- closes the door with a bang and turns back into the room.
Door banging closed.
- CUT TO:
- 836 M.C.S. MRS. MARSTON 836
- looking off L. for Edward.
- CUT TO:
- 837 M.S. HAZEL 837
- seated from Mrs. Marston's view point. Foxy is in her arms.
- CUT TO:

838 M.C.S. MRS. MARSTON LOOKING OFF R. FOR HAZEL 838
 -- then L. for Edward -- she turns and CAMERA PANNING L-R with
 her she crosses the room and exits into the corridor.
 CUT TO:

839 M.C.S. 839
 Martha outside the door she opens it to enter the room.
 Door opening.
 CUT TO:

840 M.C.S. MARTHA 840
 -- Hat on, bag in hand, she looks off L. -- then at Hazel seated,
 in the background.
 MARTHA
 When the missus goes, I go. For I've
 kept myself respectable all these
 years and I'll serve no light woman.
 CUT TO:

841 M.S. EDWARD 841
 -- standing hands at sides looking off R. for Martha.
 EDWARD
 Very well, Martha.
 MARTHA
 (over)
 Nor sleep in a house given over to
 sin.
 CUT TO:

842 M.L.S MRS. MARSTON PAST EDWARD IN L. FOREGROUND 842
 -- She enters the room again. She has her hat on, and is in her
 outdoor clothes. She is carrying a small bag. She stops.
 EDWARD
 You're not going tonight, Mother?
 MRS. MARSTON
 I will not stay for one hour under
 the same roof as that wicked woman.
 Edward is silent looking at her.
 CUT TO:

843 C.U. EDWARD 843
 -- looking off R. for his Mother.
 MRS. MARSTON
 (over)
 What are you staring at?

(CONTINUED)

843 CONTINUED: 843

EDWARD
The world Mother...

CUT TO:

844 M.S. MRS. MARSTON 844

-- past Edward in L. foreground.

MRS. MARSTON
I shall stay tonight at the Hunter's
Arms. Martha can pack my things
tomorrow.

She crosses in front of him and exits C.L. followed by Martha.

CUT TO:

845 M.S. HAZEL SEATED. 845

MUSIC STARTS...

CUT TO:

846 L.S. GOD'S LITTLE MOUNTAIN 846

-- the ridge of hills.

CUT TO:

847 L.S. TREES SWAYING IN THE WIND. 847

CUT TO:

848 L.S. THE STORMY SKY. 848

CUT TO:

849 L.S. THE WHITE CHIMNEY STACK AGAINST THE TREES. 849

CUT TO:

850 L.S. THE MANSE FROM THE TOP OF THE HILL. 850

CUT TO:

851 L.S. 851

Hazel in the parlour of the Manse. She is preparing the
breakfast. CAMERA PANS R. with her as she leaves the table and
moves across to the stove.

Clock ticking. Clinking of china.

END OF REEL TWELVE.

852 L.S. THE COUNTRY ROAD 852

-- The Elders of the Chapel walking along in their Sunday best.
Mr. James is among them. Reddin in full hunting dress comes
along the road behind them and passes them. He greets them
brightly but is ignored.

Horses hooves.

REDDIN
Good morning.

(CONTINUED)

- 852 CONTINUED: 852
- He exits on horseback at a walking pace C.L.
- CUT TO:
- 853 L.S. THE ROAD TO THE MEET. 853
- Reddin riding away down the road, other huntsmen entering from foreground join him.
- Horses hooves.
- HORSEMAN
Good morning Master.
- CUT TO:
- 854 L.S. HAZEL IN THE PARLOUR OF THE MANSE 854
- preparing the breakfast.
- Ticking of clock over this entire scene.
- CUT TO:
- 855 C.U. HAZEL LOOKING DOWN OFF SCREEN TO THE HAND BELL. 855
- Footsteps.
- CUT TO:
- 856 M.S. HAZEL PICKS UP THE SMALL BELL FROM THE TABLE 856
- and looks at it. She puts it down again, as Edward appears in the background coming down the stairs.
- CUT TO:
- 857 M.S. HAZEL PICKS UP THE TEA POT 857
- and crosses to the table with it. She sits down -- camera PANS her across. She pours out the tea. Edward enters from C.R. And goes to an armchair to the side of the table and sits, his head bent. Hazel gets up from the table and goes to him -- he flings his arms desperately round her waist and buries his head against her dress. There is a knock on the door and they react to it. Hazel slowly turns and leaving him walks Over to the door. Camera PANS across with her losing Edward. She opens the door slowly.
- Loud knock on door.
- Door opening.
- CUT TO:
- 858 M.C.S. HAZEL AT THE DOOR. 858
- Edward springs into picture by her side from C.R. She opens the door fully, and Mr. James and the other Elders of the Chapel are revealed on the door step. They are tight-lipped and uncompromising.
- EDWARD
You wish to speak to us?

(CONTINUED)

858 CONTINUED: 858

MR. JAMES

To you.

CUT TO:

859 L.S. EDWARD AND HAZEL MAKE WAY FOR THEM TO ENTER. 859

EDWARD

Come in.

They come into the room in a stiff little bunch.

CUT TO:

860 C.S. EDWARD AND HAZEL 860

-- standing side by side looking off C.L. for the Elders.

MR. JAMES

(over)

This young woman, might, I think,
absent herself.

EDWARD

Would you like to stay or go, Hazel?

HAZEL

Stay along with you Ed'ard.

He leads her across the room to a chair and sits her down in
it.

CUT TO:

861 C.S. MR. JAMES LOOKING OFF R. FOR EDWARD. 861

MR. JAMES

We've come, Minister six God-fearing
men -- with me spokesman, being senior
Deacon...

EDWARD

Yes. Get on with it.

CUT TO:

862 C.U. EDWARD LOOKING OFF L. FOR MR. JAMES. 862

CUT TO:

863 C.U. MR. JAMES OVER EDWARD'S SHOULDER IN R. FOREGROUND. 863

MR. JAMES

We bring you the Lord's message,
Minister. I speak for him.

CUT TO:

864 C.U. EDWARD LOOKING OFF L. FOR MR. JAMES. 864

EDWARD

You are sure?

CUT TO:

- 865 C.U. MR. JAMES OVER EDWARD'S SHOULDER IN R. FOREGROUND. 865
- MR. JAMES
Has not he answered us each and
severally with a loud voice in the
night watches?
- CUT TO:
- 866 L.S. THE GROUP OF CHAPEL ELDERS. 866
- GENERAL REPLY
Praise the Lord... Aye, that be true.
- CUT TO:
- 867 C.U. MR. JAMES OVER EDWARD'S SHOULDER IN R. FOREGROUND. 867
- He looks off L. for Hazel.
- MR. JAMES
And what we are here to say is this:
the adulteress must go.
- CUT TO:
- 868 L.S. THE GROUP OF ELDERS IN SILENT AGREEMENT. 868
- CUT TO:
- 869 L.S. THE HUNT THE HOUNDS QUESTING ABOUT, 869
- The small distant figures of the Hunt following them across
the open country.
- The hunting horn. Yelps of the hounds. Birds singing.
- CUT TO:
- 870 C.S. HAZEL SEATED. 870
- we see Edward's hand beside her and he is standing close to
her.
- MR. JAMES
(over)
If you don't dismiss the female, we'll
take it to the Church Meeting.
- CUT TO:
- 871 M.C.S. EDWARD 871
- Hazel seated beside him slightly in the background. The Elders
face him.
- EDWARD
No need, we're going.
- CUT TO:
- 872 M.S. MR. JAMES AND ELDERS. 872
- CUT TO:

873 C.S. ONE OF THE ELDERS. AN OLD MAN. 873

OLD MAN
Don't say that, Minister.

CUT TO:

874 M.C.S. EDWARD IN R. PROFILE 874

-- Hazel glimpsed seated beside him. He faces the Elders. He throws down his cup and saucer.

EDWARD
Oh yes, I'm giving up the Ministry.
Sound of falling china off.

CUT TO:

875 C.U. HAZEL LOOKING UP AT EDWARD. 875

CUT TO:

876 C.S. MR. JAMES 876

-- surrounded by the other Elders of the Chapel.

MR. JAMES
If you take this woman with you, you'll be accurst. I suppose you know what they're saying?

EDWARD
Saying?

MR. JAMES
That you've made a tidy bit...

CUT TO:

877 C.U. HAZEL LOOKING OFF AT THEM. 877

OLD MAN
(over)
Mr. James...

MR. JAMES
And cheques signed J. Reddin...

CUT TO:

878 C.S. FAVOURING MR. JAMES, PAST EDWARD. 878

MR. JAMES
... going into your bank. Dear me...

CUT TO:

879 C.S. FAVOURING EDWARD PAST MR. JAMES. 879

OLD MAN
Of course we know it inna true Minister.

Edward does not speak. He goes to the mantelpiece and leans his head against it. Hazel gets up to go to him.

(CONTINUED)

879 CONTINUED: 879
 He kicks something off screen as he moves.

CUT TO:

880 C.S. HAZEL HER HAND ON EDWARD'S SHOULDER. 880
 -- they are standing back to camera at the mantelpiece.

HAZEL
 Dinna mind my soul. What for should
 you?

CUT TO:

881 L.S. HAZEL AND EDWARD SIDE BY SIDE, 881
 -- The Elders in foreground.

HAZEL
 Curse you -- curse you for tormenting
 my Ed'ard as is the best man in all
 the country.

CUT TO:

882 C.S. MR. JAMES IN PROFILE 882
 -- other Elders seen behind him.

MR. JAMES
 Hmm, the best. And you yourself are a
 sinner.

CUT TO:

883 M.L.S. EDWARD MOVES AWAY FROM HAZEL. 883
 -- He looks off R. for Mr. James. Some of the other Elders seen
 in background.

EDWARD
 And who are you to judge? How do you
 know it was Hazel's fault? It was
 mine. Oh yes, I could try to explain.

CUT TO:

884 C.S. EDWARD ENTERS TO MR. JAMES FROM C.R. 884

EDWARD
 But not to you. You think everybody
 has a price, as you have James. Let
 me finish.

Mr. James makes a move as if to interrupt him.

CUT TO:

885 C.S. THE OLD MAN AND ANOTHER ELDER 885
 -- looking off watching them.

CUT TO:

886 C.S. EDWARD AND MR. JAMES 886
 -- in profile face to face.

EDWARD
 I'd like to flog you off the mountains,
 James but you rule this world -- little
 snug, pot-bellied gods. Now get out.

CUT TO:

887 L.S. 887
 Edward with Hazel beside him -- his back to the fireplace looking
 into the room.

EDWARD
 Please go all of you.

CUT TO:

888 M.C.S. THE ELDERS LEAVING. 888
 -- The Old Man is the last to leave -- he takes a look back
 after Edward, then follows the others out.

END OF REEL THIRTEEN.

889 M.S. HAZEL WITH EDWARD. 889
 -- She turns away from him and bends down to look under the
 table for Foxy. She is not there. She gets up again and CAMERA
 PANS L-R with her losing Edward and she exits C.R. to kitchen.
 Sound of the door closing.

MUSIC STARTS...

HAZEL
 Foxy! Foxy! darlin' Foxy...

CUT TO:

890 L.S. HAZEL ENTERS KITCHEN FROM C.L. 890
 -- She looks in the basket for Foxy, but it is empty.

CUT TO:

891 L.S. 891
 The Manse graveyard. Hazel runs through it.

HAZEL
 Foxy!

CUT TO:

892 L.S. GOD'S LITTLE MOUNTAIN. 892
 -- Foxy is running along a gully. He exits R. foreground.

CUT TO:

893 L.S. 893
 The Chapel Elders standing in the open country. One points out something to the others.
 CUT TO:

894 L.S. THE HUNTSMEN AND THE PACK QUESTING. 894
 -- CAMERA PANS R-L with them.
 Sound of the hunt and hounds over rest of this reel.
 CUT TO:

895 L.S. GOD'S LITTLE MOUNTAIN. 895
 -- Hazel running up the hill. CAMERA PANS with her.
 CUT TO:

896 L.S. HAZEL COMING UP HILL. 896
 -- She is looking about her for Foxy, who is not to be seen. Still searching she exits C.R.
 CUT TO:

897 L.S. FOXY RUNNING AMONG THE TREES. 897
 CUT TO:

898 L.S. THE PACK AMONG THE TREES, 898
 -- The huntsmen encouraging them with their shouts.
 Shouts of huntsmen to the hounds. Yelping of the pack.
 CUT TO:

899 C.S. REDDIN ON HORSEBACK 899
 -- at a standstill looks about him.
 Hunting horn.
 CUT TO:

900 L.S. THE HUNT AND PACK QUESTING. 900
 HUNTSMAN
 Try over there! Try over there!
 Wild barks of the hounds.
 CAMERA PANS with the hounds as they nose along, losing the huntsmen behind them.
 CUT TO:

901 L.S. HAZEL RUNNING, 901
 -- She has reached the little gully along which we have seen Foxy run earlier. She exits C.R.
 CUT TO:

| | | |
|-----|---|---------|
| 902 | C.S. HOUNDS NOSING THE GROUND. Crack of whip. | 902 |
| | HUNTSMAN Find them out! Find them out! | |
| | Other cries of huntsmen. | |
| | | CUT TO: |
| 903 | L.S. HAZEL UNDER THE TREES SEARCHING FOR FOXY. | 903 |
| | | CUT TO: |
| 904 | M.S. HAZEL AMONG THE TREES. | 904 |
| | | CUT TO: |
| 905 | C.S. THE HOUNDS QUESTING. | 905 |
| | HUNTSMEN You'll find him there... You'll find him there... (other miscellaneous shouts of the huntsmen encouraging hounds unintelligible) | |
| | | CUT TO: |
| 906 | L.S. FOXY RUNNING UP THE CREST OF A HILL. | 906 |
| | | CUT TO: |
| 907 | L.S. REDDIN RIDES UP EXITS C.R. Horses hooves. | 907 |
| | | CUT TO: |
| 908 | M.C.S. REDDIN ON HORSE BACK -- rides in from C.L. looking about him. Horses hooves. | 908 |
| | | CUT TO: |
| 909 | L.S. THE MANSE -- down in the valley, from Reddin's EYE LINE. | 909 |
| | | CUT TO: |
| 910 | L.S. Hazel running up brow of hill in search of Foxy L-R CAMERA PANNING with her. | 910 |
| | | CUT TO: |
| 911 | C.S. THE HOUNDS. Cries of huntsmen. | 911 |

(CONTINUED)

911 CONTINUED: 911

HUNTSMEN

Go on...

CUT TO:

912 L.S. FOXY ON TOP OF THE HILL. 912

-- Exits.

CUT TO:

913 L.S. HAZEL LOOKING ABOUT HER FOR FOXY. 913

-- CAMERA PANS R-L with her - she turns and sees him.

CUT TO:

914 C.S. HAZEL SEES FOXY 914

-- and makes a grab for him - he moves a little away and she reaches for him again.

HAZEL

Foxy!

CUT TO:

915 L.S. HAZEL GETS HOLD OF FOXY 915

-- picking her up in her arms.

CUT TO:

916 M.S. PICKING UP FOXY. 916

CUT TO:

917 M.C.S. HOUNDS IN FULL CRY. 917

-- baying of the hounds.

CUT TO:

918 L.S. HAZEL, FOXY IN HER ARMS. 918

-- She turns and runs off R-L CAMERA PANNING with her.

HAZEL

They're after us Foxy!

CUT TO:

919 C.S. THE HOUNDS IN FULL CRY RUNNING R-L. 919

-- baying of the hounds. Various cries of the huntsmen over.

CUT TO:

920 L.S. HAZEL RUNNING R-L HER SKIRTS FLYING. 920

-- CAMERA PANS with her.

MUSIC STOPS...

CUT TO:

921 L.S. HAZEL RUNNING AWAY FROM CAMERA 921
 -- across the open country - Foxy in her arms.
 CUT TO:

922 C.S. REDDIN ON HORSEBACK. 922
 -- He catches sight of Hazel and spurs his horse.
 Huntsmen's horn. Yell of a huntsmen.
 CUT TO:

923 L.S. THE PACK COMING FROM THE WOOD 923
 -- into the open country the huntsmen yelling them on.
 Cries of huntsmen.
 CUT TO:

924 C.S. 924
 Mouse in the foliage scurries for cover.
 Loud shouts and barking.
 CUT TO:

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925 C.S. EDWARD OPENING THE DOOR 925
 -- looks out of the house off R. anxiously.
 CUT TO:

926 L.S. THE ELDERS OF THE CHAPEL 926
 -- standing in a row looking off L.
 Hounds, over all.
 CUT TO:

927 L.S. THE HOUNDS 927
 -- in full cry running across the open fields R-L.
 Hounds close.
 CUT TO:

928 C.S. EDWARD AT THE DOOR OF THE MANSE. 928
 -- He runs out of picture C.L.
 CUT TO:

- 929 L.S. REDDIN ON HORSEBACK 929
 -- moving through the trees L-R CAMERA PANNING slightly with him.
 CUT TO:
- 930 L.S. HAZEL WITH FOXY IN HER ARMS RUNNING 930
 R-L CAMERA PANS with her losing the hounds who have been seen catching up with her in background. She is nearly exhausted.
 CUT TO:
- 931 H.C.S. A HUNTSMAN 931
 -- at the gallop he calls to the others as he rides.
 HUNTSMAN
 By gad it's a girl they're after!
 He exits C.L.
 CUT TO:
- 932 C.S. REDDIN SPURS HIS HORSE. 932
 HUNTSMAN
 (over)
 It's a girl! Call them off man!...
 CUT TO:
- 933 L.S. REDDIN RIDING AWAY L-R. 933
 HUNTSMAN
 (over)
 Barney! Barney! Which way are they heading?
 CUT TO:
- 934 C.S. HAZEL'S FEET 934
 -- as they run shoe-less along the rough ground, camera TRAVELLING with them.
 HUNTSMAN
 (over)
 Hunter's Spinney This way...
 CUT TO:
- 935 C.S. 935
 Hazel with Foxy in her arms breathlessly running - stumbling every so often as she goes.
 CUT TO:
- 936 L.S. HAZEL RUNNING, 936
 -- The hounds just behind her.

(CONTINUED)

936 CONTINUED: 936

HUNTSMAN
Head them off!

CUT TO:

937 L.S. EDWARD RUNNING 937

-- comes round a kiln looks round - reacts to sighting Hazel off screen.

CUT TO:

938 L.S. HAZEL RUNNING ACROSS OPEN COUNTRY. 938

CUT TO:

939 L.S. THE KILN 939

-- Edward running L-R to get to Hazel.

EDWARD
Coming, Hazel!

CUT TO:

940 L.S. REDDIN AT THE GALLOP. 940

-- He is trying to head Hazel off.

Shouts of Huntsmen over.

CUT TO:

941 L.S. 941

The hounds coming over rise in full cry R-L.

MUSIC STARTS...

CUT TO:

942 L.S. HAZEL RUNNING DOWN SLOPE R-L. 942

-- The hounds enter from foreground. They are close behind her.

CUT TO:

943 M.S. REDDIN 943

-- enters at the gallop he is riding furiously.

Horses hooves close. Shouts of huntsman over.

CUT TO:

944 C.S. A HUNTSMAN RIDING TOWARDS CAMERA. 944

HUNTSMAN
They'll pull you down...!

CUT TO:

945 C.S. ANOTHER HUNTSMAN RIDING AT FULL GALLOP R-L. 945

HUNTSMAN
Stop it... they'll pull you down!

CUT TO:

946 L.S. THE HOUNDS IN FULL CRY RUNNING R-L. 946

CUT TO:

947 L.S. HAZEL RUNNING WILDLY ON 947

-- Foxy still in her arms. She exits C.L.

CUT TO:

948 L.S. 948

Edward running.

CUT TO:

949 M.S. EDWARD 949

-- stops, looking around for Hazel.

CUT TO:

950 M.C.S. REDDIN 950

-- bearing down on Hazel now running just in front of him. He bends over her to try and take Foxy from her.

REDDIN
Give her to me you little fool! Give her to me!

CUT TO:

951 M.S. EDWARD LOOKING OFF L. FOR HAZEL. 951

EDWARD
Hazel!

CUT TO:

952 L.S. HAZEL RUNNING. REDDIN RIDING BEHIND HER. 952

-- CAMERA PANS DOWN losing them and revealing the yawning drop of the quarry just in front of her.

CUT TO:

953 C.S. HAZEL 953

-- Foxy in her arms takes a step over the edge of the quarry, still at a run.

MUSIC STOPS...

CUT TO:

954 M.C.S. THE ELDERS OF THE CHAPEL 954

-- looking off R. watching.

(CONTINUED)

954 CONTINUED: 954

OVER
Crash of Hazel falling. The gravel at
the surface dislodged and falling.

CUT TO:

955 C.S. THE DARK HOLE OF THE QUARRY 955
-- a few loose stones still falling.
Loose stones falling.

CUT TO:

956 L.S. THE QUARRY HEAD 956
-- the hounds go to it.

CUT TO:

957 C.S. THE HOUNDS 957
-- at the edge of the drop to the shaft looking over in a bunch.

CUT TO:

958 M.C.S. REDDIN ON HORSEBACK 958
-- looks down to the shaft.

CUT TO:

959 C.S. THE HOUNDS 959
-- looking down the shaft.

CUT TO:

960 L.S. THE CLOUDY SKY. 960
-- a few trees swayed in the wind. A LONG ECHOING CRY.

"GONE TO EARTH"

FADE OUT:

THE END

FINAL NOTE

Page 161 is missing from the original source.

As the page count no longer is correct then page 161 is a different page and the marker in the script is only an indication of the missing page not the actual page number itself.