

FADE IN

EXT: ENGLAND ROLLING GRASSY HILLS: DAY

Horse's hooves gallop in 'close up' as the **black** horse races up the grassy hill at full stride kicking up soil and grass.

To the stirrup area, and we see the pointed and engraved boots of the cowboy, resplendent in very ornate spurs. Kicking to make his horse go faster

The hooves of the **white** horse also churn's up the grass as it gives chase.

And as we track up to the stirrup area we see Indian Moccasins fringed and beaded. These feet also are doing their best to pick up the horses speed.

A wide panoramic view of rolling hills and blue sky, as we travel along from above. A fast paced chase below between a **Cowboy** and an **Indian** looks for all the world like the traditional western scene. The Cowboy is a few yards in the lead with the Indian gaining fast.

Up the steep hill the two speed towards the ridge above. It is as though the two may ride off the edge of the world. The Indian in pursuit becomes distracted by the shadow of a bird travelling along with him. He looks up squinting against the sun to see a white bird flying some way above in the same direction.

The Indian gives up the chase and pulls back his horse to watch the direction of the white bird. The bird continues its flight over the head of the cowboy, who by now has stopped and sits at the crest of the hill with his back still to the Indian. The Indian slowly rides to the side of the motionless Cowboy.

From the front we see the handsome face of the Cowboy JOHNNY BAKER and stern face of the Indian JOE ELK wide eyed and silent. JOHNNY BAKER is already looking forward but JOE ELK tracks his eyes from the bird to the view below. JOE ELK'S eyes widen as...

JOHNNY BAKER

Jeez !!

The camera tracks around them and we see a vista that stretches as far as the eye can see. Like a bubbling

cauldron the heavy clouds of smoke billowing from a thousand factory chimneys. Some visible belching flame and smoke. The cloud hangs heavy like a seething ocean. An eerie sound of pounding hammers below.

JOE ELK catches site of the bird as it descends into the cloud.

CUT TO

EXT: INDUSTRIAL TOWN ALLEY: DAY.

In the industrial regions below a shrill factory whistle blows against the drum like beating of a hundred foundry hammers. ADAM (ADDY) PRICE a poorly dressed 11-year old urchin wearing an oversized cloth cap, slips and slides into view around a corner.

A brown paper bag he is carrying falls to the ground and out of it spills a string of sausages. Wide-eyed and breathless he runs towards us into a blind alley with no escape. Splashing through deep pools he looks behind him. A GANG of youths and a large dog also slip and slide into view some way back. One of the youths slides a little too far on his wooden clogs and crashes out of site through an old door. The others in the group laugh. The dog makes quick work of gobbling up the sausages.

In the lead is local ruffian JONUS PYKE who skids to a stop remaining focused on his prey. PYKE, displaying his yellow and broken teeth, grins at the boy. ADDY cowers as PYKE reaches out and pulls off ADDY's cap, revealing his long dark curly hair. The others in PYKE's crowd laugh. Two of Pyke's thugs come forward with a bucket containing feathers and a black oily substance.

CUT TO

EXT: INDUSTRIAL STREET: DAY

ADDY Walks silently through the industrial street. He is covered from the head to foot in feathers stuck on him in the attack. The few factory workers around laugh at the boy as he silently makes his way home. One of the locals shouts at the boy.

LOCAL 1

Pyk'y catch ya did he.(ha-ha)

LOCAL 2

Ya Granddads gonna take his belt to you Addy.(haha)

The factory foreman walks up behind them and says...

FOREMAN

Got nothing to do lads? Leave the little buggar alone! Sam Price was worth ten of you idle lay-about. Get back to work or I'll find someone else to do it.

CUT TO

EXT: WOODEN FENCE: DAY

Pulling off the feathers one by one as he is distracted by the group of posters pasted onto a wooden fence. The unmistakable picture of Buffalo Bill advertising the forthcoming visit of his massive Wild West Show. In the poster the great man is surrounded by exotic figures in action on horseback. The poster reads 'BUFFALO BILL'S WILD WEST AND CONGRESS OF ROUGH RIDERS'. With the simple words 'I AM COMING'. ADDY notices that one of the posters has been badly pasted and is almost falling off. ADDY pulls the feathers and sticky oil from his fingers, and gently pulls the poster from the fence. He reverently rolls it up and places it inside his jacket.

CUT TO

EXT: LONDON EARLS COURT VIEW LOOKING DOWN ON ARENA: DAY

We see far below the circle of London's Earls Court showground. In slow motion travelling slowly upwards towards us is a green glass ball. The hum of a distant audience drifts in, the ball fills the screen. A shot is heard, followed a split second later by the ball exploding into a thousand tiny shards. From out of the ball falls hundreds of feathers.

CUT TO

EXT: EARLS COURT AUDIENCE: DAY

Still in slow motion the colourfully dressed audience leap to their feet against the blue summer sky applauding as feathers slowly drift all around them.

CUT TO

EXT: EARLS COURT ARENA: DAY

The fringed glove of ANNIE OAKLEY raises a Winchester rifle and fires again, and again, each time cocking the distinctive lever action and sending the metal bullet case spinning into the air. Emblazoned on the hilt of the Winchester rifle, is the unmistakable emblem of BUFFALO BILL'S WILD WEST SHOW.

*In normal speed each explosion of the weapon finds its mark shattering a green glass ball with each shot.*

CUT TO

EXT: EARLS COURT MEGAPHONE AND ANNOUNCER: DAY

ANNOUNCER

Ladies and gentlemen welcome to the London arena. The legend of the Wild West Colonel William Buffalo Bill Cody!

EXT: EARLS COURT AUDIENCE SECTION: DAY

The AUDIENCE leap to their feet cheering and clapping enthusiastically and women swoon at the majesty of the man.

CUT TO

EXT: CAST GATHERING AREA: DAY

ANNIE OAKLEY, looks on in anticipation of the great man making his entrance. There is concern on her face as it remains silent in the entrance.

CUT TO

EXT: EARLS COURT MEGAPHONE ANNOUNCER: DAY

The ANNOUNCER looks over to the group not quite sure what to do.

CUT TO

EXT: EARLS COURT AUDIENCE SECTION: DAY

The AUDIENCE sensing that BILL should have made his entrance by now begin to get restless and a slow hand-clap begins.

CUT TO

EXT: EARLS COURT CLOSE UP Selected AUDIENCE faces: DAY

The clearly wealthy audience are on their feet clapping slowly. Some are laughing and some are gathering their coats to leave as..

They become aware of a greater noise. They slowly go quiet as...the sound of a deep rumble like thunder grows in volume...faces flash in great expectation as they crane their necks to see the source of this powerful sound. Until....

CUT TO

EXT: EARLS COURT MEGAPHONE and ANNOUNCER: DAY

The ANNOUNCER finally proclaims with great authority and relief...

ANNOUNCER'S VOICE  
Ladies and Gentlemen please welcome  
(pause) Colonel BUFFALO BILL'S  
CONGRESS OF ROUGH RIDERS OF THE  
WORLD.

CUT TO

EXT: EARLS COURT ARENA: DAY

A spectacular entrance of hundreds of HORSES and RIDERS in every costume imaginable carrying bright flags flowing behind them. The AUDIENCE jump up and down with excitement, applauding with great enthusiasm. They are clearly won over.

CUT TO

EXT: BILL'S TENT: DAY

The flaps on Buffalo Bill's tent are closed and standing outside with Bill's best show costume over his arm is WILLIAM PRINNEY, Bill's English manservant. ANNIE with walking stick walks to the tent.

PRINNEY

He's had some bad news Miss Oakley.  
Them money people have pulled out.  
He's at the bottle.

ANNIE

Did you tell him he's on.

PRINNEY

Yes Miss of course I did but when  
he's like this..I ain't paid to  
'ave things thrown at me.

ANNIE

Where's Johnny and Joe Elk?

PRINNEY

He sent em up north miss. They wont  
be back for a couple of days. I  
don't have to put up with his  
temper and drinking. I have worked  
for the very best and I have  
never..

ANNIE takes the clothes from PRINNEY and dismisses him. ANNIE pulls back the tent flap and enters. BILL is sitting at his desk with a bottle in his hand.

ANNIE

What happened to come rain or shine  
Bill?

BILL does not look up at ANNIE

CUT TO

INT: DAN'S CHAIN SHOP NORTH OF ENGLAND: DAY

An oily sweaty arm of ADDY's paternal grandfather DAN PRICE strikes at red-hot chain links in the chain making shop sending molten sparks flying with each blow.

ADDY still covered in feathers looks around the door to make sure it is safe to cross without being seen. ADDY moves swiftly past the doorway. Just out of sight when.....

DAN PRICE  
Addy, I know if an ant farts in  
this yard. Put the sausages  
on...and get ya sister cleaned up.

DAN carries on his work as ADDY's feathered head appears again around the door.

DAN PRICE (CONT'D)  
.. and fill me a tub!

ADDY clearly worried that he no longer has the sausages disappears again.

CUT TO

INT: HOUSE: DAY

The very small and dark room has no home comforts. Just a table by the small window. A stone floor and a large blackened fireplace. ADDY's 7 year old sister HETTIE sits in the corner holding her dirty rag doll. She has obviously been crying a lot and her face is very smutty. She looks at ADDY covered in feathers.

HETTIE  
Are you going to fly away?

ADDY scoops up his sister and holding her with one arm flaps his other up and down like a bird. He hops around the room with her. She giggles and enjoys the actions.

CUT TO

INT: BEDROOM: DAY

HETTIE is cleaned up and ADDY is tucking her into the pile of old coats and blankets on the floor of the single bedroom. Addy fetches out the poster and unrolls it to show HETTIE. On seeing the picture her face lights up

HETTIE  
Oh Addy, he's coming. Will we see  
him?

ADDY smiles at her and places his hand over her lips to say be quiet about it.

HETTIE (CONT'D)  
When Daddy comes back from Africa  
he will take us won't he?

She points to a photograph in a heavy wooden frame draped in a black memorial cloth of a man, in fighting pose, stripped to the waist. Hanging on the frame is the only thing of value in the house. A very ornate man's silver watch on a heavy chain. She points at the watch.

ADDY stands and walks to the cabinet by the side of Dan's bed. Taps the watch and moves his hand back and forth as though hesitant to take it.

HETTIE giggles. ADDY has a look of determination in his eyes he holds his breath and takes the watch off the frame. HETTIE claps. ADDY takes a bow and places it in her hand. She struggles with her little hands to open the heavy watch.

The watch is inscribed 'SAM PRICE CHAMPION'. ADDY closes it in her hand and settles her down. While he does so she is chatting away.

HETTIE (CONT'D)  
when he gets back we'll go and live  
in the countryside and it will all  
be better. I want to see a  
mountain, they go up to the sky. Do  
you think there are mountains where  
Daddy is?

ADDY removes his feathered jacket and hides it under his own bed roll. Before he replaces the collection of old blankets and coats in which he sleeps he takes from underneath a long wrinkled brown paper parcel. Inside is an African spear and a bow with arrows.

Also inside the wrapper is a folded photograph of his father SAM PRICE with an impressive handle bar moustache and a smart military uniform. ADDY taps ritualistically on the picture.. Replacing everything but the bow and arrows ADDY pulls back a section of the curtain and peers down into the yard.

HETTIE's face appears beside him at the window.

HETTIE becomes distracted

HETTIE (CONT'D)  
I think you should shoot Florrie  
next door up the arse. Granddad  
said she's a nosy fat cow and  
someone auta do her in.

INT: DAN'S CHAIN SHOP NORTH OF ENGLAND: DAY

Red-hot chain links are plunged into a tank of black water sending up a hiss of steam.

CUT TO

INT: ADDY'S BEDROOM: DAY

ADDY surveys the surroundings. A complex mixture of crumbling unattractive houses and workshops, topped by a forest of chimneys belching out thick black smoke. The sound of a nearby steam train chuffs and puffs itself into action.

CUT TO

EXT: FLORRIE HAMMOND'S HOUSE: DAY

ADDY sees movement from the curtain in the upstairs of the house across the yard. The curtain pulls back to reveal a large harsh looking lady who folds her arms as she surveys her view. FLORRIE HAMMOND scourge of the street scowling across at ADDY. ADDY looks back at her. The curtains close.

CUT TO

EXT: FACTORY STREETS: DAY

Dark filthy faced children stand in the shadows of the factory door as JOE ELK and JOHNNY BAKER ride side by side down the muddy and cobbled street. JOHNNY looks up at the sky as he takes out the watch from his pocket. He opens it and glances down. It is 2.30pm on a mid summer afternoon and yet the sky cannot be seen through the thick veil of cloud and smoke. As JOHNNY closes his watch there are drops of rain that land on his hand and shirt. Each drop leaving a blackened trail of polluted slurry.

CUT TO

INT: HOUSE: DAY

DAN PRICE sits in the tub bathing himself. Sniffs the air and looks at the fire cooking area. Clearly no sausages are cooking.

DAN PRICE  
I'll kill 'im

CUT TO

EXT: YARD: DAY

In extreme close up. A large fly cleans itself on the wooden gate. In a second, an arrow thuds into the wood and the fly is buried deep into the wood at the tip of the arrow. We pull back to reveal that where the fly once stood is a crude chalk picture of JONUS PYKE complete with yellow chalk teeth.

The arrow firmly stuck into the forehead of JONUS PYKE'S picture. ADDY, though dressed differently, still has a number of feathers stuck to the back of his hair.

Alongside ADDY there are clear signs of a serious fire in the yard along the boundary fence. ADDY loads another arrow and with one eye, open searches the area for another target. The cat sitting licking itself on top of the shed, the street gas lamp, the next door neighbour's window. Instantly the curtain opens again and the terrified face of FLORRIE HAMMOND is seen. She screams but we hear no sound through the glass. Terrified, FLORRIE calls someone else in the room. A slightly built man appears next to her. His jaw drops. The curtain is dropped instantly.

ADDY breathes in deeply as he looks at the picture of PYKE. Then with lightning speed in one fluid movement ADDY loads and fires the remaining four arrows in a blur of precision movement. Each one landing square in the forehead of the image on the picture.

CUT TO

EXT: YARD: DAY

ADDY is removing arrows when the gate begins to shake violently as someone is banging on it from the other side.

DAN PRICE steps out into the daylight dripping wet and stark naked. DAN looks across his small yard at ADDY who is pulling out the arrows from the picture. The gate continues to bang annoyingly. DAN is clearly very angry at ADDY. In fact, DAN is generally a very angry man. He walks to the gate and opens it. Standing the other side is FLORRIE HAMMOND and her much smaller husband GEORGE. FLORRIE squints in disgust at the naked form of DAN PRICE. Her husband, clearly very embarrassed, does not know where to put his eyes.

GEORGE

Afternoon Dan.

GEORGE looks back at his wife who looks at him disapprovingly and urges him to get on with it.

GEORGE (CONT'D)

Look here Dan. I don't want any trouble mind, I know it's been hard since... (Pause) but me Missus. Me Missus thinks your grandson is threatening to do her in. (Sheepishly) Aye Dan, I seen him just wi' me own eyes. It's that bow o' his Dan. He was pointing it right at me Missus!

FLORRIE can wait no longer and she physically pushes GEORGE out of the way. ADDY behind the gate listens to FLORRIE and is clearly frightened of his grandfather's reaction.

FLORRIE  
You put him up to this Dan Price I  
can't sleep in me bed worrying what  
he's gonna do next. Your not fit to  
look after kids. Their poor Mother  
was..

GEORGE interrupts

GEORGE  
Steady on FLORRIE he's.....

DAN interrupts

DAN  
Have ya finished?

FLORRIE and GEORGE both hesitate and so...

DAN (CONT'D)  
Right!

With that, DAN slams the gate on the couple and turns  
to face ADDY.

ADDY flinches as DAN picks up the bow which is leaning  
on the fence. DAN tries to snap it but even his  
strength can't break the springy wood. DAN grabs ADDY  
by his shirt, drags him into his workshop and throws  
the bow onto a stack of coal and wood. DAN turns on  
ADDY who backs into the corner as DAN looms over him.

DAN (CONT'D)  
Don't you think I got enough on me  
plate boy? Do I want that nosy cow  
at me gate? No I don't, that's the  
answer lad. I can't even trust ya  
to get me sausages. I've had it up  
to here. They're looking for pit  
pony boys at Yarnold's mine. Make  
more of a man of you that will.  
That's where you're going. Ya can  
live down the mine from now on.. In  
the morning have your things ready.

CUT TO

EXT: INDUSTRIAL VISTA: (NEXT) MORNING

The view lifts up and over the roof of the workshops  
revealing a massive Lowry style industrial vista with a  
forest of chimneys, holding up a grey polluted sky, and  
forcing out a steady stream of black smoke to the  
thudding echo of a thousand heavy industries. In the  
distance the mine wheels turn.

CUT TO

EXT: STREET: MORNING

As ADDY walks down the misty street following DAN men and women in dark shabby clothes go hither and thither. Half inside a doorway a group argues and there is much pushing and shoving. ADDY side steps the fray. This is a normal scene in these streets.

CUT TO

EXT: COAL YARD: MORNING

ADDY and DAN walk across the edge of the steaming slagheaps where many headscarfed women with their children pick up discarded coal bits to fuel their home fires. They turn into a smoke filled street which is run down, even for a run-down town.

EXT: WIDE STREET: MORNING

Mist swirls and the hammers pound as ADDY and DAN continue to walk in silence. It is a hive of activity and excited children up ahead attract the attention of both of them.

A strange and ethereal vision moves towards them through the mist and swirling smoke. Two figures on horseback, riding slowly, and followed by a crowd of children. ADDY squints to focus on the figures. Slowly the images become clearer, almost taking ADDY's breath away. JOHNNY BAKER in full cowboy regalia and by his side JOE ELK, in eagle-feathered head-dress and carrying a lance, are riding towards them. ADDY is frozen to the spot in fascination. All his Christmases have come at once. JOHNNY's white stetson and steel blue eyes seem to shine out like a beacon through the smoke laden air. His healthy pallor and demeanour is in stark contrast to those in ADDY's town. The horses prance theatrically. ADDY, along with the other children, stands transfixed as the two ride slowly past.

ADDY is engrossed in the vision of JOE ELK. He is the most spectacular thing ADDY has ever seen. ADDY looks at JOE. Remaining stern faced JOE ELK flashes a look at the grinning ADDY as he moves past him. As the horses begin to fade into the mist Chief JOE ELK turns to see ADDY standing in the middle of the road with his long hair, still with some feathers stuck to it, fluttering in the wind.

CUT TO

EXT: BOTTLE AND GLASS PUB: MORNING

ADDY sits on the kerb reading his poster. A large gang of weary black faced miners scrape heavy clogs across the cobble stone street towards the pub. Ducking in and out of the miners are a rag tag group of children all with their hands out for pennies. Some are pushed away but the lucky ones get the pennies from their weary

fathers. The miners file into the already overfilled pub. The moment the miners are gone a gang of nearby youths step in and begin taking the pennies from the kids. A clip round their ears sends the little ones off. JONUS PYKE, a tall gangly youth with a face blistered by acne, looks over to ADDY studying his poster. PYKE holds out his hand and gathers the pennies from his own group. The other children gather and laugh as PYKE reaches out and grabs ADDY's poster.

PYKE  
What's this?

ADDY leaps up and tries to grab his poster back.

PYKE (CONT'D)  
Uh Oh.

He holds ADDY at bay while he examines the poster.

PYKE (CONT'D)  
Buffalo Bill. He's a queer just  
like you with his hair like a girl.

PYKE holds ADDY's poster way above his head so ADDY cannot reach it. The others laugh at PYKE's actions. ADDY is shaking with fear as he is hit with his own poster across the head again and again. PYKE gets serious and uses his much greater bulk to drag ADDY quite a way down the street. In true bully form PYKE holds ADDY close to his filthy yellow teeth and takes a knife out of his pocket which he holds threateningly at Addy's crotch.

PYKE (CONT'D)  
If you want to keep your little  
marbles you get that watch of ya  
dad's off ya granddad. I'll be  
waiting under the viaduct at the  
change of the night shift siren.  
You be there with it in the  
morning. No watch...

PYKE makes a swishing movement with his knife

PYKE (CONT'D)  
Do you understand?

ADDY who is very scared nods his head in reluctant agreement. PYKE rolls up the poster and drops it into the open drain nearby. The poster falls to the ledge below. PYKE begins to walk away as ADDY lies down and at full stretch tries to reach his poster. Glancing back PYKE sees this and can't resist ADDY'S precarious position. He rushes back and pushes ADDY into the drain and slams the iron grid shut trapping ADDY inside. As they all run off laughing PYKE shouts back

PYKE (CONT'D)

Tomorrow by the viaduct or you'll  
be flushed away with the other  
turds

ADDY is at the bottom of the deep filthy drain. Water from the gutter running into the drain is soaking him as he tries to keep his poster dry. Shivering, ADDY tries to push the grid open. He can't budge it. Water cascades down on him.

CUT TO

INT: BOTTLE AND GLASS PUB: MORNING

Inside the smoky pub a throng of men are seated in a window booth with half-drunk pints and empty glasses. They are DAN PRICE, TODDY SAUNDERS, (THICK) MICK ANDERSON, and BASH MALONEY.

BASH

I saw Sam smack seven bells outa iron fist Hawkins. (laughing) Hawkins was wobbling all over the place. Didn't know if he was on this earth or Fullers Earth. I tell ya Dan, that lad o yorn is missed by more than you in this town.

DAN

I'll be as happy as Larry when Sam does find 'is way home. Get that sodding boy off me hands. He's a pain with his antics. He set fire to the yard the other day, little git. I leathered him but it don't make any difference.

MICK

What about washin' his mouth out wi' soap? Me mum used to do it to me and I can tell you blokes it worked. I ain't eaten a bar of soap since.

BASH roars with laughter. MICK just looks serious and shakes his head

BASH

You're a good man Dan. No one could do better with the boy. He's not all there is he? A bit mad?

They all look at MICK who himself is a bit mad. MICK is cleaning out his ear vigorously with his finger.

DAN

When Sam comes home he'll sort the kids out. Till then Addy can go down the mine.

BASH  
You still think he's comin' home?  
It's bin nearly two years. I think  
he'd 'a come home be now.

DAN  
My lad's a giant among men Basha.  
Something to be proud of. This town  
needs him. I need him and he will  
be back. Africa's a long way.

Changing the subject

TODDY  
About this job then?

BASH  
Its easy lads. This Yank show  
that's coming here in a couple of  
weeks. This is the last place they  
do before they go back home. I'm  
telling you, and I have it off the  
best reliable source, that they  
will have drawn all the money they  
have made out of the bank in London  
and will have both it, and the old  
man's valuable jewels, in a strong  
box...guess where?

The others look at each other

BASH (CONT'D)  
In his tent. (laugh) In a tent I  
ask ya! The old man, Buffalo Bill  
'as got more jewels than the king  
in that box and (sniffs the air) my  
source informs me that in gold, no  
less, there is thousands of pounds.  
This bloke works for Buffalo Bill.  
We nick it and we can retire. All  
we need is a stringy kid and a  
sharp knife.

TODDY  
Ain't they got guns Bash?

BASH  
Only blanks Todd. Only blanks

BASH (CONT'D)  
There's only one thing though Dan.  
We need your Addy to get in and  
out. The place will be crawling wi'  
kids.

DAN  
I don't want any part of it lads.  
Use Pyke's son, eh. He'd skin a  
meat fly for its hide if he thought

he could profit by it. Addy's not all there. He'd drop you in it. Anyway he's going to Yarnolds today.

The pub door opens and in walks JOHNNY BAKER followed by JOE ELK. The pub goes slowly silent as JOHNNY swaggers across the room. MINERS at the bar part to make way for the tall imposing figures. There is clearly utter shock in the pub.

The ROOM is silent JOHNNY turns to the CROWD

JOHNNY  
Gentlemen, Buffalo Bill would like to buy you all a drink.

There is an instant mass rush to the bar. DAN and his friends stay put.

BASH  
Told you. He's got more money than sense.

JOHNNY searches the room. Spotting DAN, JOHNNY walks over to DAN and points at him.

JOHNNY  
You sir. Five dollars says I can draw my gun faster than you can clap your hands.

JOHNNY calls upon the rest of the room who now are fully concentrating on him.

JOHNNY (CONT'D)  
Sir, I recognize that in these parts a man has to prove himself. Surely you would not deny me that?

BASH  
Go on Dan!

Others in the room begin to agree calling out for DAN to do it. Finally and with little choice DAN slowly stands and JOHNNY turns to the crowd applauding DAN. Many others join in.

JOHNNY  
Now sir I have kept this very simple for you.

JOHNNY is milking DAN's forced arm a little.

JOHNNY (CONT'D)  
Just hold your hands like this and when you are good and ready just clap once.

DAN waits a while and claps as fast as he can. As his hands close the gun is there between them. Everyone in the room claps and JOHNNY turns and takes off his hat to accept the applause.

JOHNNY (CONT'D)  
Just to show no hard feelings sir.  
Please have a cigar.

JOHNNY places a cigar in DAN's mouth and lighting a match on the back of his own pants he lights DAN's cigar before turning his back to walk toward the bar saying..

JOHNNY (CONT'D)  
One month, gentlemen, the biggest  
show arena in the world needs to be  
erected right here in your town. We  
pay 3 shillings a day for each man  
willing to work.

As JOHNNY reaches the bar he spins around drawing his gun. In one motion he fires three times in fast succession each shot chipping away some of the cigar in DAN's mouth leaving just a tiny stub. JOHNNY impressively spins his gun and returns it to its holster. The house erupts into applause. Everyone in the room is happy except for DAN. People rush past DAN to sign up for work and get their free drink. Crowding around JOHNNY. DAN spits out the stub and returns to his table. As he sits..

DAN  
Blanks you say! They weren't blanks  
were they?

DAN is angry and humiliated. The show has made an enemy.

DAN (CONT'D)  
Count Addy and me in.

CUT TO

INT: DRAIN: DAY

ADDY is now neck deep in water. Clearly frightened ADDY tries as hard as he can to lift the iron grid covering the drain. It hardly budes for his efforts.

CUT TO

EXT: BOTTLE AND GLASS: DAY

DAN and his friends, the worse for drink, stagger out from the pub and without a second thought they stagger off up the road.

CUT TO

INT: DRAIN: DAY

ADDY hears his grandfather's voice and tries hard to shout to him but no sound comes from his lips. ADDY forces his little fingers through the grid waving them to hopefully attract attention. ADDY's lips are pressed against the grid to breathe. Suddenly the drain is filled with light as the drain lid is lifted. ADDY is wide eyed as an open handed buckskin fringed gauntlet reaches down to him. ADDY slowly reaches out to the hand and grasps it. Looking up the brightness of the light prevents ADDY seeing beyond the mouth of the drain. The leather fingers of the glove curl reassuringly around his tiny hand. As ADDY's eyes adjust to the light outside the drain he is open mouthed at the sight of JOE ELK standing there. Behind him JOHNNY is holding both horses.

JOE ELK takes his blanket from his horse and wraps it around the shivering boy.

JOE  
How did you get in this place, boy?

ADDY stands shivering in JOE'S blanket

JOHNNY  
Lucky we saw your fingers, son.

CUT TO

INT: DAN'S LIVING ROOM: DAY

DAN slouches open-mouthed and dribbling. Fast asleep in his easy chair sleeping off his excessive drinking bout. A single candle flickers. Slowly he begins to wake. Wiping the dribble off his chin DAN stretches and moans as though his awkward position has seized every bone in his body.

DAN's eyes open and he tries to focus. Sitting in front of him across the table is HETTIE. She has feathers in her hair and she has a turned down mouth. Trying to look like an Indian she stares at DAN.

DAN  
What you looking at?

As DAN's eyes focus he tracks next to HETTIE..

An expression of total horror appears on DAN's face

DAN (CONT'D)  
Oh my God!

DAN leaps to his feet almost tipping backwards over his chair. His trousers opened at the waist for comfort begin to slip down as DAN catches their fall. Less than three yards from him sitting at his table next to

HETTIE is Chief JOE ELK in full eagle feather head-dress simply looking at DAN stone faced.

DAN (CONT'D)  
What the hell?

Stepping into view from the side and further exasperating DAN is JOHNNY.

JOHNNY  
Sir, is the kid, your son?

DAN swings round to look at JOHNNY and shakes his head as he gathers his thoughts. He is clearly still very intoxicated.

DAN  
Addy! He's not my son, he's my son's son. What has the little idiot done now?

DAN fights to put on his shirt. ADDY enters the room from upstairs dressed in dry clothing and holding the Indian blanket. DAN leaps at him and grabs ADDY by the ear.

DAN (CONT'D)  
You little... what the hell!

DAN raises his hand to hit ADDY but is caught by JOE in mid swing. JOE looks very seriously at DAN.

JOE  
The boy did nothing to be punished for. We helped him, and brought him home.

JOE looks deeply into DAN's eyes.

JOE (CONT'D)  
No-hit-boy

Probably for the first time in DAN's life he is frightened. JOE moves his face very close to DAN and simply glares at him stone faced. Then moving back and turning round JOE winks at ADDY. The two leave DAN standing holding his trousers. ADDY holds JOE's blanket and glancing at DAN he walks up the stairs.

CUT TO

EXT: STREET: DAY

JOHNNY and JOE ride side by side down the misty street. JOE looking at the buildings is suddenly distracted by a white bird taking off from a window ledge. JOE follows the bird with his eyes as it crosses the roof tops and out of sight.

CUT TO

EXT: WINDOW: DAY

Once they are out of sight, DAN walks to the fireplace and leaning over takes a long stick out from a copper pot. HETTIE just looks tearful she has seen this stick before.

CUT TO

INT: ADDY'S BEDROOM: DAY

ADDY is sitting on the bed looking hard at a ticket to the show given to him by the visitors.

ADDY looks with horror as DAN opens the door and enters the bedroom brandishing the stick. ADDY reaches instinctively for his ticket. DAN spots it and reaching out snatches it from ADDY's hand. DAN rips the ticket to shreds before raising the stick.

CUT TO

INT: LOOKING OUT WINDOW: NIGHT

ADDY stands in the window looking out at the spinning coalmine winding wheel silhouetted against a fire lit sky as the industry continues relentlessly through the night. DAN is snoring very loudly. HETTIE is fast asleep holding her rag doll. ADDY turns to look at the watch sparkling in the light from the single candle. ADDY walks to it. ADDY lifts the watch and holds it tightly in his fist. He turns and kneels by HETTIE's bed. He slowly begins to pull back her sheet. HETTIE slowly wakes. ADDY places his finger on his lips for her to be quiet. He slowly picks up HETTIE and she sleepily whispers..

HETTIE  
Are we going now?

ADDY holds HETTIE in one arm, and picking up his belongings with the other throws his bow over his shoulder. HETTIE drops her doll as they slowly move across the room trying not to wake the snoring farting DAN. HETTIE reaches out for her doll. ADDY shakes his head for her to leave it. She accepts this. As they pass DAN's bed. ADDY hesitates for a second. Then he takes out the watch and replaces it on DAN's cabinet and they slowly begin to go down the stairs.

Agonisingly each stair creeks loudly. At the bottom they begin to move across the room. ADDY slowly pulls back the creaking door bolt and gently opens the door. As they are about to exit ADDY is grabbed from behind. HETTIE screams as DAN shouts

DAN

Where do you think you're off to?

ADDY struggles as DAN tries to hold on to them both. HETTIE begins to kick DAN and bites the arm that is holding on to ADDY. DAN screams and lets go as ADDY is free. He looks at HETTIE.

DAN (CONT'D)  
I'll do for you, you little bugger.

ADDY has no choice but to run off into the early morning mist.

CUT TO

EXT: UNDER THE BRIDGE: EARLY MORNING

JONUS PYKE and his entourage skim stones across the canal while PYKE waits for ADDY to keep his instructions.

CUT TO

EXT: VIEW FROM ACROSS CANAL: EARLY MORNING

We see the view down an arrow point that is aimed clearly at PYKE's head from within the bushes across the canal. It follows him unswervingly as he moves about. The sound of the night shift hooter screams out. PYKE kicks the wall in anger and slaps one of his group hard across the head in pure frustration. The arrow is lowered as PYKE moves off, followed by his boys. PYKE is very angry indeed. He shouts at nothing in pure anger.

PYKE  
Next time I see you, you're dead.

CUT TO

EXT: TRAIN AT STATION: EARLY MORNING

JOHNNY steps onto the train followed by JOE ELK who closes the door. JOE looks through the open window at the industrial vista. The foundry hammers are still pounding.

CUT TO

EXT: RAIL SIDINGS: EARLY MORNING

The WHEEL TAPPER walks the length of the train tapping the wheels. Stooped low, ADDY runs stealthily among the sidings, his head popping up regularly above the piles of coal to glance through the windows of each carriage.

CUT TO

EXT: ENGINE END OF THE TRAIN: EARLY MORNING

The WHEEL TAPPER stands and talks to the DRIVER and STOKER in the big black engine as the train hisses steam ready to go. The DRIVER taps his pipe empty on the side of the engine.

CUT TO

EXT: SIDINGS: EARLY MORNING

ADDY spots his prey. In the window seat on the train the unmistakable side view of JOHNNY BAKER. ADDY stops dead and stoops low. He looks for the whereabouts of the WHEEL TAPPER as the train begins to move off. Seizing his chance ADDY runs across the dirt sidings up to the train, unseen by the WHEEL TAPPER. The air gap at the top of the ramp door in the livestock carriage is high and ADDY decides to climb. His nerves begin to get the worse of him and his repeating actions take control and he keeps stepping on and off the train. He taps out furiously on the side of the carriage. The frustration on ADDY'S face is plain as if to say, 'Not now'. ADDY eventually gains a grip and drags himself up the side of the carriage as it slowly begins to pick up speed. The WHEEL TAPPER, still standing by the side of the track, gets closer and closer. With only a second to spare ADDY literally falls through the air gap onto the straw bed below. The horses are startled by ADDY's sudden appearance. ADDY tries to settle down the horses.

CUT TO

INT: TRAIN CARRIAGE: EARLY MORNING

The horses kicking and making a fuss attracts the attention of JOE and JOHNNY in the next carriage. JOE looks at JOHNNY who is clearly settling down to sleep pulling his hat down over his brow. JOE walks towards the door of the carriage.

CUT TO

INT: LIVESTOCK CARRIAGE: EARLY MORNING

ADDY has covered himself with straw as the door opens and in walks JOE. JOE puts his hand through the wooden gate to calm down the horses. One horse responds by letting go of a large amount of sloppy muck, directly above where ADDY is hiding. JOE pats the horse before returning to his own carriage.

ADDY slowly raises his head. His face is covered in horse droppings. ADDY pulls the straw away from his face. ADDY wipes as much slime off his face as he can.

CUT TO

INT: CARRIAGE EARLY: MORNING

JOHNNY is asleep and JOE sits and closes his eyes. Opposite him a small well dressed boy sits with his father who is reading a paper. The boy is transfixed by JOE ELK.

JOE opens one eye and looks at the boy who grabs his father's arm in fear. JOE glances out of the window at the bright sunshine and rolling hills.

CUT TO

INT: LIVESTOCK CARRIAGE: DAY

Some time later ADDY is awoken from his short sleep as the carriage is filled with light. Then slowly becomes dark again as the wooden doors are slammed shut. The train is stationary, and the carriage is empty. In panic ADDY jumps to look through the gap in the door. ADDY sees one or two rail people standing on the track side.

JOHNNY and JOE ELK are on their horses. The rail men are pointing out directions. ADDY scrambles to collect his bow and belongings as the train begins to hiss into action again. The train begins to move as ADDY climbs to the same spot he entered the carriage. The train picks up speed much more quickly and ADDY can see JOHNNY and JOE riding off swiftly across a green hill. ADDY exits the door and is between the carriages. The train by now is moving quite fast as he looks to see if he can jump off but the train is moving much too quickly. ADDY is taking short breaths as he tries to figure out what to do. ADDY climbs the ladder onto the roof of the carriage. As soon as he feels secure he looks around him and sees the two riders disappearing into the distance. ADDY just sits utterly devastated. There is nothing he can do. Then ADDY sees a small lake coming up at the side of the track. ADDY prepares himself and at the right time he leaps off the train into the lake.

CUT TO

EXT: LAKE DAY

ADDY emerges muddy and wet. He gathers his belongings and scrambles through the deep mud at the edge of the lake. Climbing the bank ADDY rushes to see if he can see JOHNNY and JOE. Everywhere is silent.

CUT TO

EXT: TRACK SIDE: DAY

The sun is shining brightly through the leafy trees as the disgustingly dirty ADDY walks along the track in the direction of the disappearing train. Just the sound

of birds singing. ADDY breaths deeply at the fresh air and is mesmerized by the beauty of his surroundings. There is a clear spring in ADDY's step. This is the most positive experience he has ever had. A wooden sign clearly points to London.

CUT TO

EXT: EARLS COURT: LATE AFTERNOON

The massive bright and colourfully painted BUFFALO BILL'S CONGRESS OF ROUGH RIDERS AND WILD WEST banner and other flags flutter against the blue summer sky. An assortment of sideshows, closed for now, are dotted around the outside of the canvas wall surrounding the Earls Court arena. A sign hangs below the main entrance. 'POSITIVELY THREE WEEKS REMAINING'.

CUT TO

EXT: VIEW LOOKING DOWN ON ADDY: LATE AFTERNOON

Dwarfed by the gate structure stands ADDY. He has matted hair and is disgustingly filthy.

ADDY stands transfixed by the exciting images on the banners. BILL in heroic deeds. ANNIE OAKLEY as 'Little Sure Shot'. The Noble Indians. Everything is silent around him. He is very much alone. The rasping noise of a car hooter causes ADDY to leap to one side. He looks in utter wonder at this the first car he has ever seen.

CUT TO

EXT: OUTSIDE SHOWGROUND: LATE AFTERNOON

A black open top car chugs past him. The driver is wearing goggles. Sitting behind him two men are deep in conversation. ADDY'S eyes widen as he recognizes one of the men to be none other than Colonel BUFFALO BILL CODY himself. The car stops and BILL steps out. The others disembark and there are firm hand shakes all round as..

MAN ONE

I hope you make the right decision Colonel. Our investors have great plans for the show.

BILL

Well, I will give it serious consideration. After all what would Buffalo Bill's Wild West be like without Buffalo Bill?

MAN ONE

Absolutely.

BILL

You are welcome any time gentlemen.  
This is a great day in the history  
of this extravaganza. New money and  
a new start. Excellent.

There is an air of excitement as the men all shake hands again. The men climb aboard the car and leave the scene in a cloud of smoke. BILL waves them off and takes out a cigar. He turns to look at the 'BUFFALO BILL' sign and draws on his cigar with pride as the smoke slowly disperses. Both he and the filthy ADDY are standing side by side admiring the view.

BILL senses someone is standing close by. He is clearly in a very good mood. He hardly looks at the boy and reaches for his pocket saying

BILL (CONT'D)  
The greatest spectacle of the age  
my girl. Something you can tell  
your grand kids about.

BILL takes out some tickets and hands them to ADDY.  
BILL pats ADDY on the head.

BILL (CONT'D)  
Bring your friends

As BILL strides to the entrance he can't help but look at his hand after touching the filthy child's hair. He takes out his red handkerchief and wipes his hand as he walks into the showground.

ADDY is dumbstruck and looks at his tickets given by BUFFALO BILL himself. ADDY's excitement is at a high peak. No way can he wait for the show. When BILL is out of sight ADDY enters the showground.

CUT TO

INT: EARLS COURT SHOWGROUND: LATE AFTERNOON

As ADDY enters the showground. A world of colour, noise hustle and bustle greets him. Horses riding to and fro ridden by men in strange costumes. ADDY, looking so small and vulnerable, wanders around the site. At the edge of the arena he stands watching a group of COWBOYS trick riding. So many languages and exotic costumes. ADDY cannot take it all in and looks around him as he strolls through the city of ropes, tents and canopies flapping gently in the summer breeze. Hearing a voice raised ADDY stops a safe distance from the source. Exiting, a short distance from the opening at the front of a large tent, is a petite dark haired lady looking pretty in light tan buckskins, the chest area of which is covered in badges and medals. The lady, ANNIE OAKLEY, has a pronounced limp and sits painfully as an older, thicker set man follows her out. ANNIE is speaking as she sits

ANNIE

Well. I'll give it a go but I can't promise you a miracle. I doubt I could even do it before the accident.

The man seems to be pleading with her

MAN

Annie it's easier for you. I hate to see you struggle. Say the word and I'll tell Bill it can't be done.

ANNIE

I can't let Bill down. It ain't the shooting. I could do it sat on a chair but that isn't visual enough.

ANNIE in frustration

ANNIE (CONT'D)

Maybe I should just retire and let Bill find somebody else.

MAN

Find somebody else? Honey there 'IS' only one Annie Oakley.

ADDY continues walking closer to the arena. ADDY is clearly overwhelmed to see it. His eyes widen at the sight of the Deadwood Stage linked to a team of white horses. ADDY walks to the Stage and runs his hand over the yellow painted wheels. ADDY cannot resist a look inside and climbs up and into the open door. ADDY closes the door behind him. The seats are leather and well worn. ADDY takes his bow from his shoulder and sits in the seat. Every fantasy is coming true for the boy. This is the Deadwood Stage.

It is not long before ADDY curls up on the seat exhausted from the long journey. He feels very safe and, sleepily, settles down.

It seems like only seconds that ADDY has been sleeping when, hearing a nearby voice, ADDY ducks down not wishing to get caught inside. To ADDY'S utter terror and with a massive jolt the Stage suddenly moves forward.

CUT TO

EXT: EARLS COURT ARENA: EARLY EVENING

The Stage thunders into the arena for rehearsal with ADDY on board. Mud and turf are flung into the cabin from the hooves of the horses.

CUT TO

INT: EARLS COURT DEADWOOD STAGE: EARLY EVENING

ADDY clings on for dear life as the Stage clatters its way into the arena. ADDY crawls on his knees to look out of the window. As the Stage hurtles round ADDY sees a group of MEN standing by a table.

CUT TO

EXT: EARLS COURT ARENA: EARLY EVENING

The stage circles the arena while ANNIE OAKLEY, facing the back of the stage, kneels next to the DRIVER. She cocks a Winchester rifle. As the Stage speeds past them some MEN throw green glass balls into the air. ANNIE frantically aims and fires hitting two out of the three balls.

CUT TO

INT: EARLS COURT DEADWOOD STAGE: EARLY EVENING

ADDY watches this happen and is mesmerized.

CUT TO

EXT: EARLS COURT ARENA: EARLY EVENING

The Stage circles again. The whole exercise is repeated. She again hits only two out of the three balls.

ANNIE

This isn't gonna work. I can't  
shoot the third one without falling  
off

The Stage thunders around again. And the MEN once again throw the balls high into the air. ANNIE fires again. Hitting one and then two of the balls. She struggles to cock the lever for the third shot but before she has a chance to fire the third ball is shattered.

ANNIE shouts

ANNIE (CONT'D)

What the? Stop! Stop!

The DRIVER pulls on the reins and the horses begin to slow and to stop. ANNIE climbs as fast as she can from the Stage and limps towards where the arrow is stuck in the ground. She pulls the arrow out.

All slowly turn to look at the stage. ADDY's filthy face, framed by his tangled hair speckled with feathers, slowly rises into view in the window.

MAN

It's an Indian kid

ADDY does not know what to do as he steps from the carriage. Then in an instant JOE's hand is placed on ADDY's shoulder. Joe knows who the boy is but says..

JOE  
I am sorry Annie. My son has found  
the wrong place to play.

JOE speaks a few words of Sioux to ADDY and urges him away.

ANNIE  
Wait..

CUT TO

INT: EARLS COURT BUFFALO BILL'S TENT: EARLY EVENING

BUFFALO BILL stands holding the arrow. ANNIE OAKLEY has taken off her hat and she stands with ADDY while BILL looks at the arrow. JOE stands beside ADDY.

BILL  
I'll be damned.

BILL looks again at the arrow. He does not recognise the boy from before.

BILL (CONT'D)  
I don't recognise this arrow. What  
tribe is it?

BILL turns to ADDY who steps back feeling intimidated by the great man. BILL attempts to communicate with ADDY in Sioux.

BILL (CONT'D)  
Mahkwee Sahota

ADDY's expression does not change

BILL (CONT'D)  
Beats the heck outa me Annie.  
That's some shot.

BILL takes off the hat from one of the men standing by. BILL gives ADDY back his bow and his arrows and gestures for ADDY to follow him outside the tent. ADDY does so. Followed by ANNIE. BILL steps away from ADDY and turns. He gestures for ADDY to load his bow. ADDY holds all the arrows and loads his bow.

BILL throws up the hat and in a flash it is pierced by an arrow but more than that, before it hits the floor, it is pierced by yet another arrow. BILL is utterly enthralled and excited by this.

BILL (CONT'D)

I'll be damned, Goddam. Sorry Annie but Damn. Chief, tell the boy he's an exceptional shot. Best I've ever seen

JOE looks at ADDY.

JOE  
Buffalo Bill He que meheque  
(Buffalo Bill thinks  
you're a great shot)

*Not knowing a word of what JOE says ADDY just smiles politely*

BILL  
Chief I want this kid in the show.  
Son, could you do that from the top  
of the stage where people can see  
ya? Sure ya can. (pause)

BILL turns to look at the arena visualising his new find. Taking a grip of his emotions Bill turns to JOE

BILL (CONT'D)  
Just one thing Chief, clean the  
kid up he stinks like a polecat. We  
don't want to offend those  
sensitive English noses do we?

BILL strides away a happy man. ANNIE looks at ADDY and smiles. He smiles back as she leaves following BILL. ADDY turns and smiles at JOE when they are alone.

CUT TO

EXT: YARD: EARLY EVENING

Back in ADDY's yard the picture of PYKE drawn as a target on the gate fills the screen. The gate opens and with the same open-mouthed expression stands the real JONUS PYKE. PYKE looks nervous and apprehensive as he enters the yard. Glancing in DAN's empty workshop and then across to the house in silence. First the modest living and then quietly up the stairs to the single bedroom above. The house is empty but PYKE spots the gold watch hanging on the picture. He cannot resist taking it and placing it in his pocket. To PYKE's horror he sees through the window that DAN has exited the wooden toilet at the bottom of the yard and now strides towards the house. In blind panic PYKE tumbles down the stairs and with seconds to spare stands by the table in the living room as DAN enters. DAN looks a little puzzled to see PYKE but says nothing

PYKE  
You wanted to see me Mr. Price. You  
know me and me boys were thinking  
of doing that show over and...

DAN  
Shut it Pyke. It's not about that,  
it's about me grandson Addy

DAN sits down

DAN (CONT'D)  
I know you and your pond life hang  
around in the rat infested places  
and if Addy is hiding I want him  
back here. I got a job for him to  
do.

PYKE  
Find the lad. That might be  
difficult Dan. What if he's got  
money? He could be anywhere.

DAN  
He's got no money

PYKE  
Ah well, we don't know that do we.  
I mean you might have.. valuables  
here. Stuff that could be sold  
to..Oh of course not. I'm sure he  
wouldn't steal from his own  
Granddad, perish the thought.  
What's in it for me anyway?

DAN  
It's what's in it for you if you  
don't find him, is what you better  
worry about lad. I might just find  
a drain your size.

CUT TO

EXT: EARLS COURT INDIAN VILLAGE: EARLY EVENING

In the midst of the encampment a group of INDIAN CHILDREN are running to and fro playing a form of tag with a young man. The young man is PAHA. He is being jumped on by the smaller children. His game stops for a second as he spots his father and smiles. The smile is wiped from his face when he sees JOE ELK walking with a strange boy by his side. PAHA rushes to JOE.

PAHA

Father!

PAHA runs to JOE Elk and hugs him. JOE's response to his son is, to ADDY's amazement, quite cold. PAHA seems a little hurt by this lack of response. He looks at ADDY who smiles at PAHA. They continue walking

PAHA  
Who is this?

JOE  
This boy will be as your brother.

PAHA  
My brother? Kuku was my brother and  
he is now dead in the big water.  
This is not my brother.

JOE is sharp with PAHA.

JOE  
Paha, I say he is your brother that  
is all.

ADDY seems to have made an enemy without saying a word.  
PAHA stands more than a little dejected as ADDY and JOE  
continue walking. ADDY watches the boy walking away.

CUT TO

INT: EARLS COURT JOE'S LODGE: EARLY EVENING

JOE's lodge tepee is very large indeed. A Sioux woman  
MALLINI kneels by the fire in the centre. She is  
clearly cooking something. JOE followed by ADDY enters  
the lodge and the woman stands. She moves swiftly to  
JOE and hugs him. This time JOE hugs her back.

MALLINI  
(Speaks in Sioux language)  
Hohi Mahi na ku lu  
(Subtitled in English)  
How was the North?

JOE  
Mahala Nantac'unacha  
(Subtitled in English)  
A shit hole!

MALLINI simply raises her eyebrows and blows through  
her cheeks as JOE walks past her.

JOE (CONT'D)  
Talk in English.

MALLINI looks a little puzzled but obliges, MALLINI  
looks at ADDY.

JOE (CONT'D)  
This boy will stay with us. Addy  
this is Mallini my wife. She will  
be as your mother.

MALLINI looks puzzled. She looks at JOE.

MALLINI  
You are welcome boy. Both of you  
sit

As ADDY walks past her she sniffs the air. She leans over to JOE's ear and says softly.

MALLINI (CONT'D)  
Quanhi mehakili nanto  
(English subtitles)  
The boy stinks!

JOE simply smiles as MALLINI leaves the lodge and passes ADDY a wooden bowl. ADDY smiles at him and looks around utterly wide-eyed.

CUT TO

EXT: EARLS COURT INDIAN ENCAMPMENT: NIGHT

ADDY and JOE step out from the Lodge. Both wearing blankets to keep off the evening chill. It is dark and the whole sprawling camp is dotted with campfires. There are many Indians milling around the fires socializing. A group dance the Ghost Dance around the large fire in the centre. Drums beat with great enthusiasm. It is a wonderful scene of warmth and colour, laughter and merriment. An animal roasts on a spit. JOE takes out his knife and cuts a large slice off for ADDY and one for himself. ADDY has never seen such food. The two walk towards the dance. JOE sits on wooden box. ADDY sits by his side eating.

JOE  
They dance the Ghost Dance. A very special dance for us.

ADDY is utterly enthralled by it all but he notices PAHA across the other side looking at him through the flames. PAHA stands and walks away. This concerns ADDY as the last thing he wants is another enemy.

The dance ends and the dancers disperse and sit around the fire.

A group of musicians from the show band have assembled near to the drummers. The Conductor stands in front. The whole ensemble go silent. The Conductor smiles at the drummers and a complicated beat begins. The musicians begin to join in and an enthralling piece of haunting music fills the air. Suddenly, while the music plays, everyone in the circle begins to whoop and applaud. A pretty Indian girl HENQUAY steps forward and begins to sing and dance making the whole thing a wonderful and seemingly impromptu jamming session. ADDY cannot take his eyes of this lovely little girl. Her movements and voice are exquisite. This is an experience never to be forgotten. As the music fills the showground. ADDY notices MEXICANS RUSSIANS, ARABS, COWBOYS and GIRLS gathering to listen. Then finally BILL himself is seen smoking on a big cigar and enjoying the experience. The whole heady evening is like a warm embrace for ADDY.

EXT: EARLS COURT SHOWGROUND: EARLY MORNING

In extreme close up a steel whistle is placed in the mouth of a man with a large moustache. A younger face also in close up responds with yet another whistle that he blows twice.

CUT TO

EXT: EARLS COURT BILL'S TENT: EARLY MORNING

Already up and dressed is BUFFALO BILL CODY himself. He sits at a small table on the porch of his tent. BILL is in full form screaming out across the encampment.

BILL  
PRINNEY! Where are you? Dammit

CUT TO

EXT: EARLS COURT PRINNEY'S TENT: EARLY MORNING

Bill's English manservant runs in, obviously late and in a fluster. He is carrying Bill's red sash and a small wooden box. PRINNEY runs to the sound of whistles and the unmistakable foghorn of BUFFALO BILL calling out his name. PRINNEY runs through the encampment passing all manner of show-people getting ready for the day. Some are shaving, some are saddling up horses.

CUT TO

EXT: EARLS COURT BILL'S TENT: EARLY MORNING

PRINNEY slips into view as BILL clips a cigar. On seeing PRINNEY, BILL begins to stand clearly stiff and in some pain. PRINNEY unfurls the sash. BILL, now standing, raises his arms and PRINNEY wraps the sash around Bill's waist and is fastening it when JOHNNY arrives.

He has with him Bill's horse which is saddled in fine leather and silver livery. PRINNEY opens the box that holds a number of valuable looking trinkets of jewellery. PRINNEY begins to pin various jewels onto BILL as BILL moves about checking the horse.

PRINNEY and JOHNNY both help the rather portly and arthritic BUFFALO BILL onto his horse with much grunting and cussing. Finally BILL settles into his saddle. BILL turns his horse and slowly rides away. With each step of the horse BILL lets out a little yelp of pain.

CUT TO

INT: EARLS COURT JOE'S LODGE: EARLY MORNING

ADDY now clean, and with his hair washed, is asleep in the lodge and covered in an animal skin. His bow is lying next to him. Slowly a hand reaches across him to pick up the bow from ADDY's side. ADDY wakes almost intuitively and in a flash a large shiny knife flashes to ADDY's throat.

ADDY is clearly scared as he focuses on JOE's son PAHA. PAHA lifts the bow and examines the unfamiliar looking weapon. He is studying it when he is distracted by someone outside. PAHA puts away his knife and throws the bow down as JOE enters the lodge. PAHA stands and looks a little sheepish.

JOE  
(Coldly)  
The whistles are blowing.

PAHA  
I hear them.

JOE  
Then go and see to your work.

Feeling shunned PAHA starts to gather his things. ADDY stands.

JOE (CONT'D)  
You will answer to the name of  
Kuku. Dress now and we shall see  
what Bill has in mind for you.

PAHA's face becomes contorted with anger as he throws back the lodge flap and exits.

JOE takes out a case and reverently opens it. Taking out a pile of Indian clothes. This coat is obviously very special to JOE and he holds it tenderly. JOE glances at PAHA who looks very hurt. There is clearly an issue here. PAHA throws back the lodge flap violently and exits.

JOE (CONT'D)  
This Ghost shirt belongs (pause)  
belonged to my son Kuku. ..He was  
killed on the big water coming  
here.

ADDY looks very sadly at JOE and takes the coat reverently

JOE leaves the lodge. ADDY pats the clothes a few times before picking up the tunic. The blue coloured buckskin is fringed with eagle motifs on both breasts. ADDY holds up the tunic and looks at it.

CUT TO

EXT: EARLS COURT JOE'S LODGE: EARLY MORNING

Whistles are being blown all across the complex as ADDY steps out into the sunshine and begins to obsessively retrace his steps a few times. Directly outside JOE's lodge ADDY stops abruptly to avoid stepping into HENQUAY who has been watching the stranger undergo his little ritual and she looks silently at ADDY.

She looks at his clothes and then at the strange bow across his shoulder. ADDY smiles at her. HENQUAY smiles back at him and he watches her as she carries on her journey delivering water to the next lodge. She steps inside and then steps back and forth a few times mimicking ADDY, in a fun way. Before she finally steps inside she looks back at ADDY. Unaware that JOE is standing behind him.

JOE  
She is called Henquay.

ADDY looks a little embarrassed.

CUT TO

EXT: EARLS COURT ARENA: EARLY MORNING

Everyone is gathered around the outside of the arena including horses, wagons and every kind of MILITARY AND CIVILIAN HORSEMAN AND WOMAN imaginable. Many lean or sit on the corral fencing at one end of the site. This is probably the only time the entire cast and crew of the show are ever gathered together.

ADDY, dressed in full Indian clothes, joins the rest of the Indians at the gathering. He carries his African bow. PAHA gives ADDY a filthy look as he sees him wearing his brother's clothes. BILL rides first into the centre of the arena. His horse is a proud and eager animal. It rears and kicks a little. BILL, never missing a chance to make his great presence noticed, first rides a full circle around the outside of the arena and then back to the centre. Once his horse is settled he takes off his hat.

BILL  
In my long and eventful career I  
have met and performed for many of  
the crowned heads of the world. I  
have received a communication  
telling me that at the end of this  
run we shall be graced by none  
other than the King of this great  
land.

BILL looks around to be sure everyone is listening.

BILL (CONT'D)  
We performed on this very spot for  
Queen Victoria. Let's make sure  
this one stays awake.

There is a general laugh from the older members.

BILL (CONT'D)  
I want the show to be heard clear  
across this country. Noise, smoke,  
and you Indians, when you die for  
God's sake don't do it  
laughing..and stay dead..or I'll  
come and kill ya myself.

BILL laughs at his own joke. Some of the Indians don't find it very funny.

BILL (CONT'D)  
Go get some breakfast and I want to  
see you all practising.

BILL begins to ride off in silence. He fires a look at JOHNNY who suddenly realizes and begins to clap enthusiastically. He is joined by the rest of those gathered as BILL rides off to a throng of enthusiastic, if less than spontaneous, applause.

CUT TO

EXT: EARLS COURT ARENA: EARLY MORNING

The people begin to disperse. ADDY turns around and is face to face with PAHA who does not look too happy at the fact ADDY is wearing his brother's clothes.

PAHA  
Who is this boy who walks in my  
dead brother's moccasins and even  
takes his name? My father believes  
that you are Kuku's spirit returned  
to him. I do not believe this so  
you better leave this place or I  
will kill you.

Behind PAHA, Buffalo Bill's horse appears. ADDY looks up at BILL. PAHA spins around. BILL holds out his hand to ADDY and pulls him up onto his horse. ADDY sits behind BILL.

BILL  
Let's see what you can do with that  
bow of yours.

PAHA gives a look of hatred at ADDY who looks back at PAHA with real fear in his eyes. BILL rides with ADDY on the back through the arena fence.

BILL (CONT'D)  
I don't know how ya made it here  
son. It's a miracle plain and  
simple. Ya Dad's pleased as heck.  
Perhaps there may be something in  
this Ghost shirt business. Old

Sitting Bull would swear by 'em.  
Why he was wearing his the day he  
was shot dead. Damndest thing.

ADDY looks very puzzled by what BILL is saying.

CUT TO

EXT: EARLS COURT ARENA EARLY: MORNING

In the middle of the arena stands ANNIE OAKLEY and a group of COWBOYS. A table is set out with various rifles and ANNIE is preparing for some target practice sitting in a chair and using a mirror to fire backwards.

ADDY is helped from BILL's horse and then BILL himself is, rather awkwardly, helped off. ANNIE and the others can't help but smile to themselves at the spectacle of the old guy being helped to stiffly, and painfully, slide from the saddle. The Deadwood Stage arrives in the centre of the arena.

BILL looks over to the edge of the arena and sees JOHNNY standing with two very smartly dressed MEN. The same men seen earlier in the car with BILL.

BILL  
OK Annie, take the boy through the  
routine.

CUT TO

EXT: EARLS COURT EDGE OF ARENA: EARLY MORNING

BILL walks over to the edge of the arena towards the MEN.

CUT TO

EXT: EARLS COURT ARENA CENTRE: EARLY MORNING

ANNIE climbs up onto the seat of the Stage at the same time looking at the men BILL is meeting with. ANNIE holds out her hand to help ADDY up. ADDY climbs on to the seat and the Stage begins to move off.

CUT TO

EXT: EARLS COURT EDGE OF ARENA: EARLY MORNING

BILL warmly shakes hands with the two MEN announcing...

BILL  
Good Morning gentlemen.

MAN ONE

Have you thought any more about our offer Colonel?

BILL  
Yes I have indeed gentlemen. It is a generous offer.

BILL goes off on one.

BILL (CONT'D)  
I have built this show from nothing to one of the finest...

MAN TWO steps forward and interrupts BILL which he does not like one bit.

MAN TWO  
Colonel, we are busy men and from what we have seen you are right to consider our offer a generous one. In the reign of our good Queen Victoria all of this may have been, shall we say...exciting. This is a new age and the thrill of seeing an old man drink water from his hat is just that, Old Hat!

MAN ONE moves closer to BILL almost taking him to one side.

MAN ONE  
Colonel, Mr. Cody. We understand that this is your life, and we have no intention of taking it away from you. What my colleague here is saying is that it's a little jaded and overweight. We shall be cutting the cloth. Tightening the reins (laughs) as you would say. We are keen on the military showcase that you have built but this..er..Wild West thing. It's all from another time and has no place in our plans.

BILL  
I don't quite see exactly. What are your plans?

MAN ONE  
The idea of showing our military prowess to those nations that would do us harm. Flexing our muscle under their noses in the guise of entertainment has great interest to..our associates. With you at the head as you have always been and...

BILL is beginning to understand.

BILL

A curiosity. A freak to draw in your crowds. Gentlemen you underestimate me. I am old, this is true, but I can still outride, outshoot, and kick the arse of anyone who is still standing in front of me when I finish counting to five..One..Two..

It takes to the count of three before they realise he is threatening them and they back off and disperse very hastily.

BILL turns to the arena and catches the eye of ANNIE who knows BILL well enough to know that it has not gone well. BILL lights a cigar and settles down to watch the rehearsal.

The Stage spins around and ADDY prepares his bow. As the stage passes, three men, placed at a short distance apart, in turn throw a green glass ball into the air. With incredible speed and accuracy ADDY loads and fires three times hitting his targets perfectly. ADDY looks over to BILL who smiles a beaming smile back at him.

As the Stage slows and comes to rest BILL does not take his eyes off ADDY.

CUT TO

EXT: EARLS COURT ARENA CENTRE: EARLY MORNING

ANNIE pats ADDY on the shoulder.

ANNIE

Where did you learn to shoot like that?

As BILL moves closer to the stage he picks up one of the glass balls en route. Just like the others it is cleanly pierced with ADDY's arrow but otherwise like the others fully intact. BILL is unusually animated and excited.

BILL

You are a pure phenomenon son and that's a damned fact. This show ain't jaded, and I ain't tightening the reins when we got talent like this, and right in our own camp.

ANNIE looks at BILL a little puzzled.

BILL (CONT'D)

By the time we go north were gonna shine like a beacon.

BILL turns to JOHNNY.

BILL (CONT'D)

Johnny I want posters up. I want them everywhere. Big! Huge!..and a really big one at the entrance. I want this kid's act polished and put as the top spot.

ANNIE moves close to BILL.

ANNIE

Your visitors not staying to see more of the show Bill?

BILL

No Annie. Seems we just can't see eye to eye over the future of this great show. And it 'IS' great Annie. With this kid heading up the show we can't lose. There will be others.

JOHNNY brings Bill's horse up. BILL mounts his horse, again with help, looks down at the gathering and smiles enthusiastically before spurring his horse away with a new found vigour.

CUT TO

INT: EARLS COURT ART TENT: DAY

ADDY stands posing with his bow as the show artist captures the image as fast as he can. JOE ELK stands by proudly and smiles at JOHNNY as ADDY takes it all in his stride and is clearly having the time of his life.

EXT: EARLS COURT SHOWGROUND ENTRANCE: DAY

The finished poster is strung up at the show's entrance. And a group of men armed with poster rolls are dispatched to post them in the proximity. ADDY is immortalized in classic and noble pose with the dramatic inscription.

'THE PHENOMENON OF THE FRONTIER. KUKU OF THE SIOUX TRIBE'

CUT TO

(MONTAGE)

Three weeks pass via a montage of small scenes illustrating the growing popularity of ADDY within the show and with the audiences. Also some of the new social experiences that are offered.

EXT: EARLS COURT ARENA: DAY and NIGHT (VARIOUS)

ADDY fires again and again each time hitting his target. BILL smiles and talks to an assortment of

gentlemen in top hats, to swooning women. BILL points and gestures with pride at his little rising star and then to JOE who also nods with pride.

FADE TO

INT: EARLS COURT JOE'S LODGE: NIGHT

JOE pulls on the tension of ADDY's bow. Winding thread around the top and placing feathers on it. ADDY pulls on the tension and nods. PAHA sits watching in the firelight until he can take no more and he stands and exits the lodge.

FADE TO

INT: LONDON CITY PHOTOGRAPHER'S PARLOUR: DAY

ADDY stands with his bow as a photographer's flash pan nearly blinds him. ADDY is captured in the photograph. The next picture is of BILL and JOE shaking hands. The photographer very carefully arranging JOE's hair to insert a frame to keep him in the right position.

FADE TO

INT: LONDON CITY RESTAURANT: NIGHT

BILL, JOE, JOHNNY, ANNIE and ADDY sit in a high society London Restaurant. Excited guests look in amazement as a team of waiters bring a mixture of exotic dishes. With each one ADDY's eyes get wider and wider as he tries food he has never before eaten. JOE struggles with a lobster not knowing which way to eat it as the claws flop from side to side. Eventually losing patience he finally gives up in favour of a roll of bread which he eats with great satisfaction. All in the group are laughing. JOE is not impressed by their humour.

FADE TO

EXT: EARLS COURT SHOWGROUND: DAY

ADDY is once again doing his thing on the Deadwood Stage giving BILL a scare as ADDY purposefully waits until the last ball almost hits the ground and fires while it is level with the audience. One slip and the people behind would have been in danger. BILL is relieved, but a little angry at the same time. We see him say something to JOE.

CUT TO

THREE WEEKS LATER

EXT: NORTH OF ENGLAND LAND BEING CLEARED FOR THE SHOW:  
DAY

BASH, THICK MICK and the others stand casually glancing at the area where the show is to be placed. DAN slowly walks up to join them.

BASH  
No sign of Addy, Dan?

DAN  
No.

BASH  
Oh he'll turn up Dan. It's only been a few weeks. Kids is kids Dan. You know what. I ran away when I was a kid. Got into some real bad company and straight into trouble with the bobbies. I was accused of killing a bloke. Weren't true of course but a spell behind bars didn't do me any harm. Look at me now.

They all look at him in expectation.

BASH (CONT'D)  
I turned out OK in the end!

BASH's words of wisdom are almost immediately followed by...

BASH (CONT'D)  
Now this robbery..

Before BASH has a chance to continue JONUS PYKE arrives. He is wearing a large threadbare cap and clearly has no hair under it. BASH leans over and takes off cap. Underneath PYKE has shaved his hair off badly and his scalp is a mass of cuts.

BASH (CONT'D)  
What!!?

The men move away from the fence as a worker arrives to paste up a poster on it. As they walk a short distance away

PYKE  
I was told them Indians will scalp ya if they catch ya so I figured if I had no hair in the first place.

The group all laugh

BASH  
Pyke you're an idiot.

DAN  
I think we should forget the whole thing Bash. I mean look..

DAN points at PYKE

DAN (CONT'D)  
The brain less..

He looks at MICK who, for some reason only known to himself, has his head buried down the front of his shirt.

DAN (CONT'D)  
..and the brain dead. Them Yanks will eat us alive. I mean look at his head will ya. Is that the head of someone we can trust with a knife?

PYKE (COCKY)  
Brainless am I. I intend to stay alive Mr. Price. Perhaps your son should a shaved his head and them..

In a flash DAN grabs PYKE by the scruff of his neck and pulls him close.

DAN  
If you so ever even think the name of my son in that horrible thick head of yours.

DAN is generally roughing PYKE up and the others join in the fray to part them.

BASH  
Beat him up somewhere else Dan we're gonna get noticed here.

As they move away a large poster of ADDY is pasted on the fence behind them. The group move off otherwise preoccupied and not noticing the poster.

CUT TO

EXT: EARLS COURT INDIAN ENCAMPMENT: DAY

HENQUAY is once again filling a bucket from a large barrel of water. She struggles to lift the bucket. Suddenly a hand reaches out and helps her lift it free from the barrel. It is ADDY. At first she is shocked. She then speaks in Sioux.

HENQUAY  
Hanyi ha cha ne ma.  
(what are you doing?)

ADDY just looks at her puzzled as he assists her with the heavy bucket. HENQUAY herself looks puzzled as she tugs the bucket away from ADDY.

HENQUAY (CONT'D)

Hanyi ho la ma.  
(give me the bucket idiot  
boy)

ADDY simply shakes his head from side to side. HENQUAY is realising that ADDY does not understand or cannot communicate. She holds out the bucket to him. ADDY smiles and takes it from her. HENQUAY then walks away. ADDY follows her struggling with the full bucket. HENQUAY looks back. She is puzzled that ADDY is still following her. She clearly believes ADDY wanted the bucket for himself. There is confusion. HENQUAY moves her arms in a shooing fashion.

HENQUAY (CONT'D)  
Sansha. Ha Sansha.  
(have it, its your's)

ADDY stands and looks dumbstruck. HENQUAY moves forward and gently pushes ADDY back. She points at the bucket and gestures for him to take it away. He begins to understand that there has been a misunderstanding. ADDY smiles and steps forward and holds out the bucket to her. HENQUAY looks mystified. ADDY steps forward and places the bucket at her feet. He smiles at her. HENQUAY looks down at the bucket and rolls her eyes in despair. She bends down and picks up the bucket and as she stands upright ADDY places his hand on the bucket also.

HENQUAY (CONT'D)  
Ho. Ma ma caho.  
(you are making me angry)

She pulls on it a little but ADDY holds tight and gestures in the direction of HENQUAY's lodge. ADDY begins to walk and finally they have communication as HENQUAY realises that he is trying to help her. They both walk off in the direction of her lodge, each holding the heavy bucket.

CUT TO

EXT: NORTH OF ENGLAND ALLEY: DAY

DAN has calmed down as the group sit around in the ally. BASH gives PYKE the sheath knife. PYKE loves it and, with a glint in his eye, he admires the shiny knife. PYKE begins to make swishing gestures with the knife. One or two towards DAN who is busy rolling himself a cigarette and does not see this strange behaviour.

BASH  
This is just for the tent, OK. You  
don't stick anybody with it. Put it  
away.

PYKE reluctantly places the knife down his trouser sash.

BASH (CONT'D)

Dan!

Everyone's attention is now attracted and BASH continues.

BASH (CONT'D)

There is this bloke Prinney who works for Buffalo Bill. He will place the strong box at the back of the tent at 3 o'clock. The box will only be there for 5 minutes, so we gotta get it right.

BASH (CONT'D)

Do you have a watch Pyke?

PYKE can't help a glance at DAN who clearly has not yet discovered his watch missing.

PYKE

Yes.

BASH

We will wait at the old chain shop and when you get the box you meet us there. This bloke Prinney will meet us and then we share out the stuff, OK? It's all very simple.

CUT TO

EXT: EARLS COURT SHOWGROUND ENTRANCE: DAY

FIRE EATERS, STILT WALKERS and sideshows of every description add to the excitement of the AUDIENCE gathering to enter the showground. Excited children and refined gentlefolk mingle with the poorer classes all coming together for the show.

CUT TO

EXT: EARLS COURT INSIDE THE SHOWGROUND: DAY

The AUDIENCE are being ushered to their respective section of the seating. Wide-eyed people, eager to see a Cowboy or an Indian, search the surroundings with their eyes.

CUT TO

INT: EARLS COURT BILL'S TENT: DAY

PRINNEY moves around the tent hanging Bill's show costumes and straightening the fringes or pulling out a loose thread on the embroidery. BILL sits studying a

piece of paper and is holding a glass of whisky in one hand and a large cigar in the other. PRINNEY takes out the box, opens it and removes various pieces of jewellery for BILL to wear to meet the KING.

CUT TO

INT: EARLS COURT JOE'S LODGE: DAY

JOE ELK is helping ADDY prepare for the show. PAHA sits in the background looking really fed up. MALLINI moves in the background.

JOE  
I saw a white bird..

ADDY looks utterly amazed

JOE (CONT'D)  
This sign told me that your spirit  
would return to me. When I found  
you in the water I knew...

MALLINI can't help but look up at this statement. She then glances over to PAHA who is utterly shocked at what he is hearing. Mallini gestures towards PAHA but too late the boy leaps to his feet and...

PAHA  
Father, I am Paha, your son. This  
boy is not. You are mistaken. He  
does not belong here. What will you  
do when we leave this place? Take  
him as your son? I cannot accept  
this.

JOE  
It is not for you to accept. This  
is my son, as you are my son.

PAHA's mother places her hand on PAHA'S shoulder. He shrugs it off and moves to the far side of the lodge. MALLINI turns to JOE.

MALLINI  
Helehe ke nahano be hetcha.  
(You are turning your son  
from you.)  
Jahamakeli techa ja na.  
(How long must you punish  
Paha this way?)

JOE stands and follows her across the lodge she is clearly upset.

MALLINI (CONT'D)  
Behe da neka hendi.

(Losing our son has left us all with this sadness. For Paha it is worse. He was with his brother that night.)

JOE  
Jehe kenyahe lanaho behe.  
(Paha is older. He was meant to keep his brother safe.)

JOE stands and shouts at MALLINI. JOE throws on his shirt while MALLINI still nags.

MALLINI looks at ADDY who, with his arms folded on his lap, rocks back and forth.

MALLINI  
Taghahe olehe.  
(You think this boy is Paha returned don't you. He has bad spirit.)  
JOE steps forward and places his hand on ADDY's shoulder.

JOE  
Boy, go outside now.

ADDY stands and grabbing his bow and quiver steps out of the lodge. As soon as ADDY steps out the heated discussion inside begins and can be clearly heard. PAHA stands nearby and, seeing ADDY, walks briskly towards him. Without any provocation from ADDY, PAHA pushes ADDY to the ground. PAHA grabs ADDY by the scruff of his neck and lifts him.

CUT TO

EXT: EARLS COURT INDIAN ENCAMPMENT: DAY

At the edge of the Indian encampment BILL, dressed in his finery, walks slowly towards a group of men and two very stiff looking ladies. One of the men is admiring the brightly painted lodges of the Indian encampment, and clearly enjoying himself. Ever the ladies man, BILL is paying special attention to them. They are also potential investors wives so his enthusiasm knows no bounds.

BILL  
You are perfectly safe ladies. All my Indians are quite tame.

BILL laughs heartily. The women, looking at the half naked Indian braves, are not so sure.

BILL (CONT'D)  
I hope that you will help with our tableaux today. It is rare that our extravaganza can boast such beauty.

The TWO WOMEN are taken in by BILL's compliment.

WOMAN ONE  
If you are sure it's safe Colonel

BILL  
Oh it's quite safe. You have my word. After all the King himself is attracted by our story of the Wild West and will be watching today. You will be a part of history.

As they walk further.

BILL (CONT'D)  
Everywhere we have gone our Indian friends have been an attraction. Kings, Queens and Presidents have welcomed them. Fantastic characters the Sioux, noble, trustworthy and great family people.

As they turn around a lodge the sound of JOE and MALLINI rowing can be heard and the sight of ADDY and PAHA scrapping greets their eyes. Everyone is shocked. BILL thinks fast.

BILL (CONT'D)  
Rehearsals! They really throw themselves into the part don't they.

JOE exits his lodge followed by MALLINI still moaning at him. JOE tries to lift ADDY and PAHA from the dirt. BILL glances back and hurries the party away just as fast as he can.

CUT TO

EXT: EARLS COURT ARENA: DAY

The Arena is full to capacity and the KING of England is in the royal box. All are excited as they watch a very over dramatized portrayal of 'Custer's last stand' with BILL of course as Custer in the centre. The royal guests including children all look both shocked and amazed at this spectacle.

CUT TO

EXT: EARLS COURT ARENA THE NEXT SPECTACLE: DAY

The Stagecoach rumbles into the arena and sitting nervously inside are the TWO WOMEN. Opposite them is a

grizzly apparition that is TEXAS JACK. They smile at him nervously letting out little stifled yelps as the Stage bounces along and they try to keep seated. The TWO WOMEN are desperately trying to hold onto their decorum. JACK who is chewing tobacco leans forward and spits some out of the window. A small amount of which lands on WOMAN ONE. Jack apologises and, taking of his bandana, innocently wipes the chest of WOMAN ONE, who is very uncomfortable indeed.

The Stage begins to pick up speed. Entering the arena are a gang of Indians led by JOE ELK. Just behind him is PAHA complete with war lance. He is whooping along with the other Indians in the group.

The man riding shotgun on the Stage spots the Indians chasing. He turns and begins shooting.

Inside the Stage the TWO WOMEN jump out of their skins at each shot, made worse still when TEXAS JACK begins shooting out of the window with his pistol. The TWO WOMEN are terrified and find themselves in some very undignified positions.

JOE ELK shoots his rifle and the MAN riding shotgun falls off the Stage. TEXAS JACK drops his empty pistol, picks up his shotgun and as he climbs out is shot off the Stage. The TWO WOMEN scream as JOE ELK rides by the window of the Stage and leaps off his horse onto the side. JOE ELK stands on the window ledge. By now, fully convinced they are in danger, WOMAN ONE picks up TEXAS JACK's gun from the floor and begins hitting JOE ELK on the foot with it. JOE ELK lets out a yelp of pain and looks at the TWO WOMEN before he climbs onto the roof. He throws off the driver as the TWO WOMEN inside scream. Then, in rides the hero JOHNNY BAKER who chases the Stage. Catching up with it he leaps off his horse. JOE ELK and JOHNNY BAKER grapple on the roof until JOHNNY BAKER lands JOE ELK a pretend right hook and JOE ELK falls from the Stage.

The audience, including the KING, are thrilled and applaud enthusiastically as JOHNNY BAKER takes the reins and pulls the Stage to a stop. JOHNNY BAKER leaps off the Stage and opens the door. The TWO WOMEN, now blackened by gunpowder smoke and thoroughly dishevelled, shakily disembark taking in turn the hand of JOHNNY BAKER who politely tips his hat to each.

The women are almost at swooning level as they force themselves to smile, and to wave to the cheering crowd. On seeing the KING applauding the TWO WOMEN try to curtsy to him.

CUT TO

EXT: OUTSIDE ARENA : DAY

ADDY stands waiting by the exit as the INDIANS, led by PAHA, do a final lap. As they are riding back towards the arena exit PAHA heads his horse directly at ADDY. ADDY only escapes being hit by an inch as PAHA rides past. PAHA lets out a war whoop.

CUT TO

EXT: EARLS COURT SEATING: DAY

BILL stands by his guests. The TWO WOMEN join them trying to put themselves back in order. BILL pats them on the shoulders heartily.

BILL

Splendid show ladies. Your mock screams were every bit in keeping with the performance. Perhaps I should keep you in the show!  
(Laughs)

WOMAN ONE

That's very kind of you Colonel. I think we shall sit the next one out.

BILL

We have a treat in store for you now. The young son of one of our Indians is a born phenomenon. A natural with the bow. You know we all thought we had lost this boy, but remarkably he was rescued and is now the way forward for Buffalo Bill's great show.

EXT: EARLS COURT EDGE OF ARENA: DAY

The Deadwood Stage enters the arena once again to the applause of the AUDIENCE. On the passenger seat of the stagecoach ADDY looks out seeing clearly the faces of the AUDIENCE as the coach slowly passes by. Every kind of face under the sun and of all ages flashes past the boy. The music from the band is playing an Indian theme and there is much excitement. Even ADDY's heart is beating faster as he taps on his bow.

ANNOUNCER'S VOICE

Your Majesty, Ladies and Gentlemen, Colonel Buffalo Bill Cody presents for your enjoyment the phenomenon of the plains. Kuku of the Sioux tribe will display tremendous skill with his bow from the top of the famous Deadwood Stage.

CUT TO

EXT: EARLS COURT DEADWOOD STAGE: DAY

The Deadwood Stage circles the arena. ADDY is thrilled and proud as the band is playing. ADDY is looking directly into the faces of the audience as they pass by. All manner of faces, all watching him with expectation. The KING is smiling. ADDY is about as happy as he could ever be. Suddenly a distinctive face in the crowd flashes past and his expression changes. His eyes search frantically and fix back on the face in the crowd he recognizes. The large handlebar moustache on the face is of none other than SAM PRICE. ADDY has seen his own father in the audience, looking directly at him, but not seeming to recognize him. ADDY's heart is racing. He drops the bow onto the roof of the Deadwood Stage and stands up on the roof. Now it is just a sea of faces that flash past. ADDY's mouth opens and closes like a fish as he tries to muster the voice to speak. Then... there is the face again. ADDY leaps onto the top of the Stage and shouts to the man.

ADDY

Dad!

His voice is lost in the noise and music and the face is gone again as the Stage travels past. ADDY falls onto his knees looking back but the coach is turning. ADDY is confused and his heart pounds.

DRIVER

Not yet kid, one more turn.

BILL, JOHNNY, JOE and ANNIE look very confused as ADDY climbs onto the back of the Stage to get a better look. JOE moves off the scene in anticipation of there being a problem.

BILL

What the hell's he doing?

ADDY searches the AUDIENCE as the Stage makes its turn and begins to speed up a bit. The MEN prepare to launch the targets as the Stage begins to move towards them. They look towards BILL hoping to glean some instructions from him after seeing ADDY's strange behaviour.

CUT TO

EXT: EARLS COURT SIDE OF ARENA: DAY

HENQUAY stands watching and her brow furrows as she also sees this.

CUT TO

EXT: EARLS COURT AUDIENCE: DAY

The AUDIENCE are laughing at ADDY scrambling onto the back of the Stage. Even the KING himself is chuckling.

DRIVER  
Get ready kid..

Amongst the crowd ADDY clearly sees his own father again laughing at the spectacle.

DRIVER (CONT'D)  
Now kid.

ADDY jolts into action and spins around as the MEN throw the targets. ADDY is clearly dazed and he rapidly loads and fires his three arrows. They go dangerously and widely off target. One flies over the arena roof. One thuds into the barrier, inches from the KING, the other into the solid heel of the boot of one of the COWBOYS standing at the arena edge.

BILL  
Oh my God!

CUT TO

EXT: EARLS COURT DEADWOOD STAGE: DAY

The DRIVER looks at BILL for instructions as the AUDIENCE become a little unsettled. They do not know if this is part of the act. There is panic in the camp. Even the Band is silent. Just the sound of the clattering wheels of the Stage.

CUT TO

EXT: EARLS COURT SIDE OF ARENA: DAY

BILL looks at the ANNOUNCER who takes control of the situation...

ANNOUNCER  
All part of the act folks. Just stay in your seats.

CUT TO

EXT: EARLS COURT SIDE OF ARENA: DAY

From the side of the arena JOE enters at full gallop on his horse. The ANNOUNCER is getting hot under the collar as he is clearly busking his narration.

ANNOUNCER'S VOICE  
Entering the ring Ladies and Gentlemen is the great chief of the Sioux tribe. The father of Kuku. Chief Joe Elk.

The AUDIENCE clap and cheer as JOE rides at full gallop

BILL can see JOE on horseback galloping towards the Stage. BILL turns to the BANDLEADER.

BILL  
Play...Play anything...Just play!

The Band begins to play as the ANNOUNCER sits down exhausted by the stress. JOE rides next to ADDY and urges him to join him on his horse. ADDY is comforted by this and realizing he has made a real mess of things leaps with his bow onto the back of JOE's horse. The Stage goes out of the arena as JOE and ADDY ride fast around the outer perimeter. The AUDIENCE is enthralled at the proud spectacle of JOE and ADDY and begin to clap with the music building the atmosphere and tension.

The MEN prepare the targets again.

JOE  
For me Kuku

ADDY prepares himself and with new found vigour and, only glancing at the audience, holds out four fingers. The target men see the instruction and prepare four balls.

BILL is really concerned

BILL (TO HIMSELF)  
That's not possible. My God he's  
going to kill half the audience.  
I'm ruined.

As JOE and ADDY ride past, the MEN launch the targets and with brilliant speed and fluidity ADDY does his thing without missing. The AUDIENCE goes wild. The KING stands applauding. BILL removes his hands from his eyes. JOE and ADDY do a victory lap as the AUDIENCE applaud. ADDY looks around again for his father.

JOE and ADDY exit the ring. ADDY slides off and JOE dismounts. HENQUAY holds the horses and is standing in earshot as ADDY bursts out to JOE...

ADDY  
Joe, I saw me Dad. Me Dad's alive.  
He's here. I've gotta find him  
again.

JOE is amazed that ADDY has spoken. ADDY is clearly very distracted and excited. BILL and JOHNNY turn up at ringside.

BILL  
Damn (He looks around to see if  
Annie is in earshot. She isn't so  
he says it again) Damn. First day  
nerves. Perfectly acceptable. I  
knew I was right.

ADDY

I've got to find me Dad.

BILL  
Absolutely son, anything. I have...

BILL then realizes that this Indian boy has just spoken to him and in a broad northern English accent.

BILL (CONT'D)  
What? What? Say again?

ADDY  
I thought me Dad was dead in the war but I seen him. He's here.

BILL looks at JOE and back at ADDY. ADDY rushes off to search for his father again.

BILL  
Joe?

EXT: EARLS COURT SHOWGROUND: DAY

ADDY walks briskly around searching the passing crowd for his father. Many show-people and visitors smile and try to talk to him but he ignores them and is clearly on a mission. HENQUAY catches up to him.

HENQUAY  
I speak English. Why are you running?

ADDY is pleased to see her and he stops.

HENQUAY (CONT'D)  
Is it true? Are you Kuku returned?

ADDY  
I don't know lass. I'm just Addy Price that's all and me Dad's here. I think he's come to get me.

HENQUAY is very puzzled by his accent.

HENQUAY  
Where are you from boy that you speak in this manner?

ADDY  
Up North.

ADDY points up and HENQUAY looks up into the sky.

HENQUAY  
The sky?

ADDY

Naw, not the sky. From England.  
North of here.

ADDY listens but continues to look at everyone in sight.

HENQUAY  
You like it here?

Addy enthusiastically replies...

ADDY  
I've never liked anywhere more.

HENQUAY likes what he is saying.

HENQUAY  
Then you stay. Be Kuku of the  
Sioux.

HENQUAY smiles enthusiastically until a very stern looking INDIAN WOMAN comes into view. Without a word HENQUAY runs to join the WOMAN. ADDY watches as they walk past him. HENQUAY looks back at ADDY and smiles. The WOMAN places her hand on HENQUAY's head and turns it to face the front. ADDY smiles to himself and continues walking.

HENQUAY's words have further exasperated ADDY. He is now deep in thought. Confused and anxious ADDY continues to search the showground looking at the faces of the visitors who all continue to pat him on the shoulder admiringly. Finally he turns the corner of a corral and is brought to an abrupt stop by the wooden crutch of a one legged man in the crowd. The man is lighting a cigarette and acting in temper instinctively pushes the boy away.

SAM PRICE  
Watch ya step ya little savage.

ADDY looks up at the man to apologize. His breath is taken away as he sees, standing before him, his father. SAM PRICE clearly does not recognize the boy. He laughs at this little Indian boy attracting the attention of the woman on his arm.

SAM PRICE (CONT'D)  
It's Sitting Bull.

The girl draped over SAM giggles.

ADDY is breathless. SAM PRICE shoves ADDY aside again and continues on his way. ADDY is dumbstruck as SAM walks away. ADDY does not know whether to call him or not. Stammering over his words the trembling boy finally calls out...

ADDY

D,d,dad!

SAM continues walking for a few feet and then stops in his tracks. SAM turns and for a while looks at ADDY. There is no sign of any emotion on the face of SAM. SAM steps forward to take a closer look. ADDY slowly begins to smile. SAM remains emotionless and, without any sign of recognition on his face, awkwardly shuffles even closer. ADDY's smile fades as SAM turns away and begins to walk towards his girlfriend who is staring with a puzzled look at ADDY. Tears begin to well up in ADDY's eyes but, gulping air, he fights them off. ADDY turns. Directly in front of him and only a few feet away stands JOE who has clearly seen the whole thing. ADDY is being very brave. JOE tenderly pulls the boy away from the scene.

CUT TO

EXT: EARLS COURT INDIAN ENCAMPMENT: DAY

ADDY is walking and ritualistically retracing his steps. His repeating behaviour is very apparent now. He is followed by JOE. ADDY is clearly very upset and angry. ADDY reaches a corral where the Indian ponies are resting. ADDY taps the top beam a number of times before he climbs to the top post and sits facing the ponies. JOE arrives behind him.

ADDY

He knew it was me. He did! When he looked at me he knew. It was him. I'm sure it was him. If I'm ever a Dad I won't go away and leave my kid. If he'd 'a come back home things would have been better.

JOE

Maybe not for him.

JOE (CONT'D)

Sometimes things are just meant to be. Addy, when my son Kuku was lost, I shouted to the gods of the sea and asked why they wanted him? How could my little son be of use to the great water? Yet it happened and I could do nothing to change it. It was meant to be.

ADDY turns around to face JOE. JOE climbs up and sits next to him on the fence.

JOE (CONT'D)

The day I saw the sacred white bird my heart leapt. I knew that Kuku's spirit was returning. They made the hole in my heart and they filled it again. This was also meant to be.

Your father has his circle. You  
have yours as I have mine. Perhaps  
our circles were meant to join.

CUT TO

EXT: EARLS COURT EDGE OF ARENA: EARLY EVENING

PAHA is on his own practising with his bow. He is a good shot and he fires at a log he has set up a couple of times. PAHA walks across to remove the arrows. On returning he notices that JOE has been watching him. Without saying a word PAHA replaces the arrows in his quiver and walks off in another direction. JOE is about to call after him when...

BILL  
There you are Joe.

JOE turns to see Bill striding towards him.

BILL (CONT'D)  
Seems this is a skill which runs in  
your family.

BILL reaches JOE.

BILL (CONT'D)  
Joe, I want to talk about this boy.  
Where he's from and how he came to  
be here. I don't want any bull Joe.  
I know he ain't ya son now, Johnny  
told me the story. Maybe it's wrong  
of me not to have noticed before  
but, well ya all look kinda similar  
to me, if you know what I mean  
and..well, I need to know the  
truth.

JOE is watching PAHA disappearing out of view.

BILL (CONT'D)  
Joe, how long we known each other?  
It's bin a long time and I like to  
think we've always had an  
understanding. I was truly sorry  
when ya son was lost in that storm.  
A lot of things happened that night  
that scared all of us. Why I even  
questioned myself for making us all  
do the journey and leave the safety  
of our homes.

BILL takes out and lights a big cigar.

BILL (CONT'D)  
I feel responsible and I don't want  
you running into trouble..any of  
us..over a limey kid. As good as he

is, when we get North he's gotta go home. We can't keep him. He don't belong and that's all Joe. Sorry, I truly am, but that's the way it has to be.

BILL pats JOE on the shoulder.

BILL (CONT'D)  
Good. I'm glad we cleared that up.  
Always value your honesty.

BILL draws on his cigar and walks away. JOE watches him go but is clearly deep in thought now.

CUT TO

EXT: WINDSOR CASTLE ENTRANCE: EARLY EVENING

A carriage carrying BILL, ANNIE, JOHNNY, JOE, and ADDY all dressed in the best finery the West can offer enters the large ornate gates which are opened by two men in scarlet livery and white wigs. The entrance to the palace country park. A long tree-lined avenue ahead.

INT: CARRIAGE: EARLY EVENING

All inside are looking at the lovely view as the carriage rolls along the drive.

BILL  
This is something to remember folks. The ranch of the King of England. Son, today you're an Indian. He's specifically asked to meet you. This King mustn't find out that you're English. I can't have him thinking I'm some kinda damn liar.

ANNIE looks at BILL and folds her arms.

ADDY smiles at JOE. This is no problem.

BILL (CONT'D)  
Joe, you keep an eye on the kid.  
Like he was really your own son.

ADDY smiles at JOE but it is all JOE can muster to smile right now.

As the coach rounds a bend and leaves the tree-lined avenue a spectacular WINDSOR CASTLE greets their view.

CUT TO

EXT: WINDSOR CASTLE DRIVE: EARLY EVENING

As the ornate carriage pulls up in front of a house an army of scarlet-liveried men in white wigs rush to open the doors. They hold out their hands to assist the occupants to step out. A displaying peacock struts past, much to the amazement of the group. LORD PONSENBY steps forward holding out his hand. He shakes everyone's hands enthusiastically.

LORD PONSENBY

Welcome everyone. His Majesty the King is in the grounds and I am to take you to him directly. Food will be served on the terrace. Please do follow me. Glad to see that you brought the boy Colonel. His Majesty was most impressed with his skills.

BILL

Yes Sir. He's our star attraction.

The group follow their host across the front of the house. JOE and ADDY both look at the house.

ADDY

He's got a lot of rooms.

JOE just nods at ADDY.

Around the back of the house a large well laid out garden is spread in front of them. More peacocks strut around. At the far end of the grounds are a number of canopies and a large group of people milling around, including a number of children dressed like china dolls.

LORD

Your Majesty, may I present Colonel Buffalo Bill Cody and his party.

KING

Excellent. Welcome Colonel.

BILL

Oh, Bill, please Your Majesty. May I present my party. This is Annie Oakley.

The KING takes her hand and as she tries to curtsy the KING kisses her hand.

THE KING

Charmed.

BILL

This is Johnny Baker, Chief Joe Elk and his son Kuku.

THE KING

Excellent.

The KING looks at ADDY resplendent in his Indian finery.

THE KING (CONT'D)

The future of Buffalo Bill's show. I have long been an admirer of your culture. Simply charming, welcome everyone. Now may we introduce some of our guests and a smattering of our family. The children were so excited to see you, may we say.

The KING leans over to ANNIE and says to her alone...

THE KING (CONT'D)

Some of us grown ups are pretty excited too.

ANNIE laughs politely.

CUT TO

EXT: WINDSOR CASTLE WALL: EARLY EVENING

A small ornamental wall edging the terrace around the house has become a seat for ADDY, JOE, and JOHNNY as BILL and ANNIE prepare for a shooting match. Clay pigeons are brought, rather ridiculously, on silver trays. Another small group of servants hold out trays with selections of tiny sandwiches to the group sitting on the wall. Each take something. JOE tries to eat one tiny sandwich and in the end puts all those in his hand together to get a decent bite going. JOHNNY can't help but snigger at the pomp.

EXT: WINDSOR CASTLE SHOOTING RANGE: EARLY EVENING

ANNIE loads up her Winchester rifle as the KING inspects the barrel of his shotgun. BILL stands by LORD PONSENBY. As the shooting party get ready the children and other guests are moved back to safety behind them. The targets are set and the match gets underway. Both ANNIE and the KING are excellent shots. BILL yawns a little. BILL is slowly falling asleep with utter boredom. JOHNNY taps BILL on the heel to wake him. BILL looks at JOHNNY and then takes out his pocket watch. BILL opens it and looks at the time.

CUT TO

EXT: WINDSOR CASTLE TERRACE: DAY

The group are all there, eating and drinking on the terrace. BILL has perked up a little now he is sampling the best of the KING's whisky and smoking a fine cigar.

KING

There will be a case of these in  
your carriage when you return  
Colonel Cody.

BILL  
That's very generous of ya, Your  
Majesty, very generous indeed.

ADDY sits listening to everything and looking at  
people's chins. The KING turns to ADDY.

KING  
The boy with the remarkable bow  
skill.

JOE glances at BILL and then nods in agreement to the  
KING.

KING (CONT'D)  
I have learned just a little of  
your language for this occasion.

He bends down to ADDY as the rest of BUFFALO BILL'S  
party shuffle a little.

KING (CONT'D)  
Er...Taha ce na le ce pah how.  
(It is good to meet you)

ADDY looks at the KING as BILL holds his breath. ADDY  
responds with the only words he can remember.

ADDY  
Hanyi ho la ma.  
(Give me that bucket idiot  
boy)

ADDY looks at JOE who rolls his eyes at ADDY's  
response. The KING, not understanding the reply, smiles  
pretending that he did, and laughs. They all laugh.  
BILL laughs the loudest. Perhaps a little too loud.

KING  
Excellent. Perhaps we could take a  
closer look at that bow of yours.

ADDY takes the bow from his shoulder and passes it to  
the KING. His nerves get the better of him and his  
repeating actions take a hold. Passing the bow back and  
forth. The King thinking it is perhaps a strange Indian  
ritual simply laughs as do the others. BILL however  
looks at JOE with a puzzled expression. The KING  
inspects it.

THE KING  
You know Colonel, they have a  
remarkable similarity to the  
African Bushman's bow. Quite  
remarkable. We have a bow of our

own from the African Wars very similar to this. You certainly are a very talented little brave.

The whole group laugh.

THE KING (CONT'D)  
We do hope that you will stay for the Ball this evening. We have insisted that the whole affair is in your honour Colonel.

BILL  
With an invitation like that how could I refuse, Your Majesty.

THE KING  
Top Hole.

BILL  
Top Hole Your Majesty.

All his group look at BILL shocked by his sudden Englishness.

The KING turns to ANNIE.

THE KING  
Miss Oakley, We do hope that you will join us for a polka this evening.

ANNIE  
You bring the cards Your Majesty and I'll bring the Whisky.

There is an awkward moment but the KING sees this is a cute Americanism and laughs heartily, much to everyone's relief.

THE KING  
What a pity you are leaving the capital. Where are you going?

BILL  
To a place in the North.

THE KING  
We are sure that you will receive the very best of welcomes. Now, rooms have been prepared for you to rest.

The KING stands and all stand. As the KING leaves all bow or curtsy as best they can. The men in scarlet begin to usher the whole group inside. When they are on their own BILL turns to ANNIE.

BILL

You bring the cards Your Majesty  
and I'll bring the Whisky!

ANNIE just smiles at BILL.

ANNIE  
Top Hole Bill.

BILL looks at ADDY following behind and he turns to  
JOE.

BILL  
Don't let that kid outa your sight  
for one second.

BILL leaning into JOE.

BILL (CONT'D)  
What is it with all that repeating  
stuff Joe?

CUT TO

INT: WINDSOR CASTLE BEDROOM: EVENING

A fine panelled door opens to reveal a scarlet liveried  
servant and standing behind him on his own is ADDY.

As the door shuts, ADDY for the first time takes in the  
sheer opulence of the bedroom and it takes his breath  
away. He leans back on the door and drops his bow. ADDY  
moves cautiously into the massive bedroom. There is a  
large four-poster bed, a massive fire place and very  
expensive looking furniture. He walks around looking at  
things he has never seen before. He takes an apple and  
polishing it on his shirt takes a bite. He munches  
noisily on it as he wanders to the window and looks out  
across the sculptured grounds. Not knowing where to put  
his apple core, he looks under the bed. Nothing - and  
then seeing a very expensive looking Chinese vase he  
places the apple core inside it. He walks to the door  
and opens it. He does this three times before he steps  
out into the long passage.

INT: WINDSOR CASTLE PASSAGE: EVENING

ADDY walks along the passage looking at the paintings  
on the wall. Suddenly a door opens and he steps back.  
It is JOE. JOE is also munching on an apple.

JOE  
Nice room!

ADDY  
Yeah.

The two walk slowly down the hall.

ADDY (CONT'D)

What's a Ball?

JOE

Don't know, but we find out soon.

Side by side JOE and ADDY continue down the long corridor looking at the paintings. Another door opens and this time it is BILL eating a bunch of grapes.

BILL

A place like this reminds me how long I been on tour.

BILL joins them and the three walk down the corridor.

BILL (CONT'D)

When I get back I'm going to open a hotel and let the people of Cody see how a King lives.

The three continue down the corridor looking at the paintings like three displaced persons. They turn right at the bottom of the corridor, the camera remaining on the scene a few seconds until, the three walk back the other way followed by two men in scarlet carrying silver trays.

CUT TO

INT: WINDSOR CASTLE BANQUET HALL: EVENING

A full orchestra strikes up some classical piece as the large banquet hall slowly fills with richly dressed people. A man in a blue velvet suit and white wig is announcing people as they enter the Ballroom. In the line is BILL, JOHNNY, ADDY and JOE ELK in the same clothes they have been wearing all day. The other guests are as refined as they could be. Military uniforms on many of the men and the women dressed resplendently in ball gowns. A number of heavy chandeliers light up the centre of the hall.

ANNOUNCER

Lord Pendelton and Lady Pendleton  
of Hartlebury.

(Pause)

(ANNOUNCER (CONT'D)

General Fotheringay and Lady  
Fotheringay of Glenthorn.

It is the turn of BILL and the rest. They stand not knowing what to expect. BILL leans over to the man and whispers...

ANNOUNCER (CONT'D)

Colonel William Buffalo Bill Cody.

As BILL walks past the announcer and down the stairs, the whole Ballroom stops and bursts into a rapturous

applause. This pleases BILL and with a big beaming smile he sweeps off his hat.

ANNOUNCER (CONT'D)  
Johnny Baker - Chief Joe Elk - and  
Kuku

There is so much warmth and the welcome for ADDY is nothing short of adoration. Every woman wants to mother ADDY and every man admires the trio as they descend the stairs.

The group reach the ballroom floor and many people gather to meet and to talk with them. JOE remains stern faced and many women gaze at him in a strange mixture of adoration and fear. ADDY's eyes are everywhere as people pat him on the back and touch his long hair and the feathers woven into it. The groups attention is drawn to the ANNOUNCER when he calls...

ANNOUNCER (CONT'D)  
Miss Annie Oakley

BILL and the others look and gasp as ANNIE enters, looking absolutely beautiful, wearing a long ball gown and showing ample cleavage. ANNIE is having some difficulty walking down the stairs. Many people applaud her as, slightly embarrassed, she smiles and waves at them. BILL and JOHNNY rush to assist ANNIE. Removing their hats they stand each side of her linking their arms with hers to escort her down the stairs, both concentrating rather too much on ANNIE's cleavage.

BILL  
Annie, you look so lovely.

ANNIE  
Why thank you Bill. This damned corset is cutting off my circulation so be ready to catch me when I pass out.

Obviously in their ears she has said 'pop' out and both BILL and JOHNNY step forward and say simultaneously.

BILL AND JOHNNY

I'll catch ya Annie.

BILL and JOHNNY look at each other.

ADDY  
You look just like a princess  
Annie.

ANNIE  
Thank you.

Everyone's attention is drawn to the ANNOUNCER and the room goes silent.

ANNOUNCER  
His Majesty the King.

The KING enters the Ballroom in his finery and people bow and curtsy as the KING passes. The KING acknowledges everyone and stops to chat with them en route. Finally talking to BILL and the others.

ADDY wanders off and out of some large open doors onto a terrace. Many people have moved out onto the terrace and are admiring the sunset that is casting a deep red colour on the lovely grounds of Windsor. Everyone smiles and nods at the strange little Indian boy. ADDY finds it a little intimidating as he is not used to such attention.

ADDY walks through the sea of people until he comes face to face with a one legged man in a uniform. ADDY's breath is taken away and he slowly raises his head in expectation. The man is not his father but a distinguished old military gentleman very similar in appearance.

ADDY is a little frightened and all the memories of his experience earlier in the day are flooding back. ADDY gently pushes his way through the thickening crowd and finally he leaps over the low balcony wall and onto the lawn below. The haunting cry of a peacock makes ADDY's heart beat a little faster and he finds himself trotting along the edge of the building away from the ball.

Suddenly he is stopped in his tracks by a voice.

JOE  
Where are you running to?

Looking back ADDY sees JOE standing on the lawn behind him. JOE's smile comforts ADDY and as JOE reaches the boy he places his hand affectionately on ADDY's shoulder.

CUT TO

INT: WINDSOR CASTLE BANQUET HALL: EVENING

BILL and the JOHNNY are standing and watching ANNIE dance a Polka (as best as she can) with the KING. It is a joyous affair and the KING is really enjoying himself. ANNIE is a little less enthusiastic although she smiles a great deal. She catches BILL's eye and gives him that get us out of here look. Bill simply smiles.

EXT : EDGE OF LAKE IN GROUNDS: EVENING

ADDY sits on a fallen tree at the edge of a lake.

JOE

At home is a lake of such size that the other side cannot be seen. My father told me that dangerous spirits lived on the other side. That they would eat little boys if they ventured to cross it.

JOE looks at ADDY.

ADDY

My Dad would tell me the bogey man would get me if I was bad. I suppose that's the same thing. I think me Dad was the bogey man though. He was the scariest thing in the house.

JOE is edgy but says.

JOE

Bill will make you go home. I have no power to stop him.

ADDY

I'm not going back Joe. I don't want to go back. I want to stay with you.

JOE

We do not know if the show will carry on after this. Bill is old now and there is talk of him selling it.

JOE is feeling rather awkward.

ADDY

I shouldn't be made to go back if I don't want to. Me Dad left home to fight at the start of the war. He couldn't wait to get away. He'd have rather dodged bullets than stay. Granddad don't want me there and I don't wanna be with him. He hates my repeating. He hates everything I do. Everything I do is wrong at home but here it's not like that.

JOE

This thing that you do?

JOE mimics's the action's of ADDY with the bow and the KING.

JOE (CONT'D)

What makes you do this?

ADDY

I don't know. I have a thought in my head that if I don't do it then you will die and I will have to leave the show. So I do it. When I'm here with you it's not as bad as it was. When me Mum was alive me Dad used to blame her. He'd wallop her to make me stop. I ask ya? How could walloping me Mum make me stop doing something when even I don't know why I do it.

ADDY stands and picks up stones to throw into the water.

ADDY (CONT'D)

I hate him now. I should have hated him then. He didn't care about me.

JOE

We are each given our path in life. In this grand place the white father lives his life. Outside the gates people live a different life, but that is their path. I don't know what our path will be when we return. Once we were great and lived in our world like this king. It's gone now and I don't know what our world will be.

ADDY

I know what my path will be if I stay. I'd sooner take my chances with you. You told me about life being like a circle. There is nothing in the rules that says a circle can't be broken. My Dad broke his circle an I can break mine.

JOE thinks about ADDY's wise words.

JOE

But Bill won't break his.

ADDY

He won't if we don't try to make him..will you try Joe?

JOE is speechless. He remains silent for a while thinking. JOE stands and begins to walk along the lake side. ADDY stands and follows him.

CUT TO

INT: TRAIN: CLOSE UP DIAMOND STICK PIN: DAY

WILLIAM PRINNEY slowly closes the velvet lined gift box of the diamond stick pin BILL has received as a gift from the KING. He is standing in BILL'S private compartment on the train travelling north.

PRINNEY

Nice

PRINNEY puts away the jewel in the familiar box containing Bill's valuables.

CUT TO

INT: TRAIN CARRIAGE: DAY

BILL, ANNIE, JOE, JOHNNY and ADDY all sit in the compartment. BILL looks out of the window at the passing countryside. He turns to ADDY.

BILL

No son. I'm sorry I really am but..

BILL shuffles a little and glances at JOE then back to ADDY.

BILL (CONT'D)

Son. This is our last spot. Then we go home. Joe, I can't do it. I got twenty years untarnished reputation. I can't take a kid away from his home. What if it got out?

JOE

We are all away from our homes.

BILL

That's different. Dammit Joe don't make this harder than it already is. He ain't an Indian. He ain't even an American. We have been parading this kid as something he is not. He belongs here with his Grandpa.

They all shuffle a little at that one. BILL can see that he has some opposition from ANNIE.

ANNIE

Double standards Bill Cody. How do think folk would take it if hey new that Buffalo Bill Cody. The most famous man in the entire world was  
....

BILL

You wanna share this with us Annie. Say what's on your mind.

BILL digs his heels in and faces ANNIE off.

BILL turns to JOE and the rest.

BILL (CONT'D)  
I'm gonna deliver him to his  
granddad myself.

JOE tries something.

JOE  
You want him gone before the show?

BILL  
Of course I don't. He's my star  
attraction.

ANNIE shakes her head at BILL's double standards

BILL (CONT'D)  
Come rain or shine Annie..

The Carriage is silent and ANNIE sits back

BILL (CONT'D)  
What do you people want from me.  
You accuse me of double standards.  
Well I can fix that right now God  
damn you.

BILL has an upper hand

BILL (CONT'D)  
I seen Paha with the bow. We change  
the act a little and he does it.  
Now how genuine an Indian is he?

BILL is very satisfied with himself and he sits back in  
his chair. ANNIE and JOE cannot believe they have lost  
the argument.

BILL (CONT'D)  
The kid goes home and that's it.

JOE, ANNIE and JOHNNY all look at ADDY who is clearly  
upset. As they near his home town ADDY looks out of the  
window at the terrible industrial views outside.

CUT TO

EXT: STATION: DAY

BILL steps out onto the platform amid the steam being  
released from the train. He looks around at the gloomy  
vista.

BILL  
My God! This place is hell on  
earth.

As the steam clears BILL is horrified to see that  
clearly within ear shot a number of people are waiting  
at the station. Among them are local PRESS PEOPLE, the  
MAYOR, in his gold chain of office, and several  
dignitaries. They rush forward.

MAYOR  
Colonel Cody. We welcome you.

BILL goes into action, and hoping that what he just  
said was not heard. BILL steps forward and firmly  
shakes the MAYOR by the hand.

BILL  
I am obliged Sir. I have heard  
great things about your lovely town  
and I am looking forward to seeing  
it.

Even the MAYOR is a little puzzled by this one.

BILL (CONT'D)  
I have brought you 800 of the  
finest fighting men the world has  
ever seen. Everything in my show is  
100 percent...

Suddenly everyone's attention is drawn from BILL, who  
stops in mid sentence as the people move past him. BILL  
turns to see ADDY stepping from the train and behind  
him is JOE. JOE looks at BILL. BILL is not happy.

PRESS MAN ONE  
Kuku I presume.

BILL shouts as JOE answers

BILL / JOE  
No.....Yes.

BILL glares at JOE.

PRESS MAN ONE  
We have been waiting to meet this  
boy. How does it feel to be the  
youngest member of the most famous  
show on earth?

ADDY looks back at JOE as..

PRESS MAN TWO  
We were told you were saved from  
drowning by some fishermen. This is  
nothing short of a miracle. Chief  
you must be very grateful to them.

JOE

I am.

BILL feels captured by his own fame and publicity.

PRESS MAN ONE

How does it feel son? This is the last show of the tour. How much are you looking forward to going home?

ADDY gets a little agitated. Especially as he looks beyond the crowd and sees a group of youths standing on the slope the other side of the iron railings. Among them is none other than the bald JONUS PYKE. ADDY does not know what to do as the press and the MAYOR push to talk to him. BILL steps in.

BILL

The boy does not speak English. He's as genuine as I am. Everything in Buffalo Bill's Wild West is 100% genuine.

ANNIE and JOE look at each other. BILL has backed himself into a corner again.

ADDY is hiding his face from PYKE as best he can. He cannot resist another look. As he does so to his horror PYKE is looking directly at ADDY. Fortunately a hiss of steam is driven between them. ADDY does not know if PYKE recognized him. ADDY steps down into the crowd and out of view of the Youths. There is a flash and a camera captures the gathering which includes the MAYOR, BILL, ADDY.

BILL takes JOE to one side.

BILL (CONT'D)

The kid can stay here to meet any more newspaper men until we leave. Then he goes home. Paha does the act. The kid stays in your lodge out of sight.

CUT TO

EXT: NORTH SHOWGROUND: DAY

Rehearsals are underway in the arena. The Russian Cossacks are doing incredible stunts on horseback while the horses run at full speed around the outside of the arena. The canopies are still being erected by a mixture of show people and the locally hired crew. The local crew are working but also very interested in what is happening in the arena. At the ring side stands DAN, BASH and TODDY. They are smoking a cigarette and watching the show. BASH is looking around trying to get a feel for the place. WILLIAM PRINNEY walks around the

outside of the arena towards the three. Upon reaching them. He asks...

PRINNEY

Bash?

BASH

That's me.. Prinney?

PRINNEY shakes hands with all three.

PRINNEY

This has to be quick lads. The old man will be dressing soon for the parade. Here's the plan. At eight o'clock tonight the box will be brought to Bill's tent. I have hung his red sash on the front pole so your lad will know which one it is. At the back of the tent I will put some bales of hay. This will shield your boy while he does the job. Is he bright?

DAN laughs.

PRINNEY (CONT'D)

I can't stress enough lads that if this goes wrong I'll be in deep trouble and if I'm in deep trouble you boys will be in deeper trouble. If I'm relying on a lad what can't cut it my friends in the South won't be happy one bit. These guys are fencing the jewellery and they have buyers who are relying on this deal. Any hint of a double cross and they'll not think twice about paying you fellows a visit. Do you understand what I am saying.

BASH

He'll do the job don't worry about him. You just make sure that what we need is in the right place.

PRINNEY

I hope so. Where does laughing boy come into this?

DAN is not happy at all being called laughing boy and his flash temper gets the better of him. He rushes at PRINNEY and grabs him around the throat.

DAN

Listen London, you just do your job in this or I'm the deep trouble you got to worry about first.

BASH

Stay calm fellah's. This is not the time or the place. There is a lot of money at stake. Enough for all of us. We all got our part to play. Staying calm is important.

DAN puts PRINNEY down. PRINNEY looks around and straightens his clothes.

PRINNEY

Where's the boy your using? I told you I wanted to see him.

BASH

He's here.

Walking along the bottom row of seats walking with one leg on the floor and moving up and down as he walks is the bald headed JONUS PYKE looking every inch a complete idiot.

PRINNEY

That's him? He's the best you could find?

DAN

He will do the job. He's only got to cut a bit o' canvas and grab a box. A monkey could do that.

At this time PYKE arrives and is scratching a scab on his bald head picking it off and then looking at it in a very monkey like way.

PRINNEY

Just as well, by the look of things.

PYKE

Waah?

CUT TO

INT: LODGE: DAY

ADDY sits inside the lodge packing a few of the gifts he has received. ADDY is once again dressed in his own clothes. He taps at the canvas bag and is feeling very sad and very frightened. PAHA enters the lodge. PAHA stops when he sees ADDY sitting there. PAHA reaches for his own bow and quiver. He looks at ADDY who totally ignores him.

ADDY stands as does PAHA. PAHA puffs himself up.

PAHA

You are not a Sioux.

ADDY

What's ya point Paha? I know I'm not ya brother. I know that, but we could have been friends at least. I didn't come to take anything from you even if it seems that way. Perhaps you should think about how lucky you are. You got a great Mum and Dad who love ya and you got all this.. I was going anyway, there is something here I care about. So you can take your head from up your arse and show them you love them instead of moping around the place. Be thankful for what you got.

PAHA holds in his anger and begins to walk out.

ADDY (CONT'D)

(under his breath)

I just wanted a little bit of what you've got, that's all.

Unseen by ADDY PAHA stops and for a second watches ADDY ritualistically tapping at his belongings before he lifts them.

CUT TO

INT: BILL'S TENT: DAY

BILL sits in his shirt fastening his cuffs trying to get ready for the parade. Standing by him are JOE and ANNIE.

BILL

Where is that..? If there is one thing I won't miss.

ANNIE moves forward to help BILL fasten his cuff. JOE just stands there. ANNIE looks at JOE.

BILL (CONT'D)

Joe, I can feel your eyes burning the back of my neck. Say what's eating ya or go get ready for the parade.

JOE

Bill I saw a white bird and I knew in my heart that my son would return.

BILL

I respect your belief Joe. I've had more to do with you Indians than any other white man ever born. I've always had tolerance for your ways. Even when I killed old Yellow Hair

I did it with respect. But I can't go along with this. Addy ain't ya son. Once I'm gone from this one-horse place I don't want any reason to come back here. Taking one of their kids is a definite no in my book. Now go get your son ready.

ANNIE looks a little angry at BILL once JOE has left.  
ANNIE stands looming over BILL.

BILL (CONT'D)

Oh don't tell me you got a termite up your arse now.

ANNIE

Bill I followed you half way around the world. Why? Because I have always had faith in your judgement. I have put up with profanity, bellyaching, ornery temper and a head the size of Texas just because I believe in Buffalo Bill. I'm going to tell you something now William Cody. You need to question your judgement in this. Is it really about your principles or are you just scared that we're caught harbouring a runaway and your deal to sell the show goes away?

BILL is very angry with this comment. It's too close to the truth.

BILL

I can't believe you're suggesting that I would put money in front of the kid. If that's what you believe then you're all wrong and I ain't got anything else to say on the damned subject. Now get out Annie.

ANNIE

Until you come to your senses about that boy, so help me God, you will do this damned show on your own. I know you think you could, but that's a mighty big arena. Can even the great Buffalo Bill fill it on his own?

With that ANNIE storms out. BILL tries again in vain to fasten his cuff finally losing his temper and shouting.

BILL

Prinney!!!

CUT TO

EXT: STREETS: DAY

The proud white horse trots in the mud and wet soot on the cobble stones. BILL is resplendent in his white buckskins and as the camera tracks back he rides stubbornly alone. Only PAHA rides behind him with his bow strung across his back. The whole show has gone on strike.

A few locals gather at open doorways of factories and laugh at BILL doing his best to make a one man parade. A few children follow behind him.

EXT: INDIAN ENCAMPMENT: DAY

ANNIE, JOHNNY and a gathering of other show people stand in a group talking.

COWBOY

This ain't right Annie to just leave the boss to do his own show. It's wrong. We all like ya and trust ya but...

ANNIE

Johnny maybe you should talk to Bill. He loves 'you' like a son. He may...

ANNIE suddenly realizes what she is saying...

ANNIE (CONT'D)

He does doesn't he. Your not his son are you, yet Johnny... I've even heard him introduce you as 'his' son. The old dog's got a rule for him and a rule for everyone else.

JOHNNY

Annie I'm caught between a rock and a hard place in this and I know that I should be out there with Bill. Fact is I can't help feeling bad about Joe and the kid. I know you have known Bill a long time but there's something you should know.

Annie looks at him with great interest.

JOHNNY (CONT'D)

Bill did have a son He was called Kit and he died when he was about eight. Bill never got over this and..well, what Joe's doing ain't that different in my eyes. If Bill hadn't treated me this way I don't know where I would ha' been. I seen

how this boy lives and... well.. I  
wanna help him.

ANNIE  
Thanks Johnny. You did right  
telling me. I'll be careful how I  
deal with it.

ADDY steps out of the lodge some distance away. The  
little girl HENQUAY steps up to him and smiles.

ADDY  
Why aren't they on the parade?

HENQUAY  
They have all turned against Bill.

ADDY  
Why?

HENQUAY  
Because of you. This is good.

ADDY  
No it's not. I don't want to cause  
this.

ADDY is clearly distressed at this and as the group  
talk among themselves ADDY begins to walk away round  
the back of the lodge. HENQUAY follows him. ADDY  
realizes she is following him.

ADDY (CONT'D)  
Don't follow me Henquay.

HENQUAY  
You are leaving aren't you?

ADDY  
Bill's right. This is where I  
belong. Out there. It's not real in  
here.

HENQUAY  
I'm real. We are all real. Joe is  
real and he loves you like a son.

ADDY steps back and forth he is very agitated.

ADDY  
Henquay I'm not Kuku. As much as I  
want to be. I'm Adam Price and I  
can't live a life in someone else's  
shoes.

HENQUAY  
Are your shoes so good then?

ADDY

No that's not it. Go away, go back  
to where you belong. I'm going back  
to where I belong.

HENQUAY

When do you stop running away boy?

ADDY leaves HENQUAY behind and breaks into a trot  
across the encampment.

CUT TO

EXT: YARD: DAY

The picture on the gate of JONUS PYKE is a little  
washed out now as ADDY slowly opens the gate. He enters  
slowly looking around. DAN PRICE's workshop is all cold  
and silent. ADDY walks to the door of the house and  
before going in he looks around. Looking up at FLORRIE  
HAMMOND's window. The curtain remains still. ADDY walks  
into the house. Nothing has changed but the house is  
clearly empty. ADDY slowly walks up the stairs taking  
many backward steps en route. Finally he enters his  
bedroom.

ADDY looks around for HETTIE. She is not there and her  
bed does not look slept in at all. ADDY is beside  
himself. He looks out of the window down in the yard.  
She cannot be seen.

ADDY begins to panic and only as he is about to close  
the curtain does he catch a glimpse of HETTIE's Rag  
dolly flying in the air in FLORRIE HAMMOND's yard. ADDY  
runs down the stairs and across the yard. He opens the  
gate to the next yard. HETTIE is in the yard throwing  
her doll in the air and catching it.

ADDY

Hettie!

HETTIE turns. She lets out a little squeal and runs to  
ADDY. They embrace intensely.

HETTIE

You're talking again. Is Daddy  
here?

ADDY

He's not. Where's Granddad?

HETTIE

I don't know! I been living here  
with Auntie Florrie and Uncle  
George. She makes horrible dinners,  
and shouts a lot. I try eating 'em  
but it makes me want to be sick..

ADDY

I'm back Hettie.

HETTIE  
Back to see Buffalo Bill?

ADDY  
No back for good. Is Granddad mad  
at me.

HETTIE  
Yes he is. Cus you took Dad's  
watch!

ADDY  
No I didn't.

HETTIE  
Well it went and he said you took  
it. He said you were a thieving  
little shit bag and he was gonna  
kill ya when he catches you. I  
don't want him to kill you ADDY.  
Where we going to go?

GEORGE  
You don't have to go anywhere. You  
will be safe here!

ADDY turns to see GEORGE standing in the doorway.

GEORGE (CONT'D)  
If he wants to hurt you. He's going  
to have to go through me first. Did  
you take his watch?

ADDY  
No.

GEORGE  
That's good enough for me. I know  
it's been hard for your Granddad,  
but Florrie an me knew your Mum.  
She was a lovely woman your Mum.  
Should never have married into that  
family. We know we should have done  
something before now. Well, better  
late than never I suppose.

GEORGE puts his arms around both of the children.

CUT TO

EXT: SHOWGROUND: DAY

JOE stands by the corral fence looking sad. With him  
stands ANNIE and JOHNNY.

BILL arrives back in a very bad mood. As he draws up a  
couple of cowboys move in to help him off his horse.  
BILL will have none of it and kicks them out of the  
way. BILL slides off the horse and holding the reins

walks along to a hitching post. BILL ties up his horse. JOHNNY walks up and BILL barks at him...

BILL  
My tent. Annie, Joe, you, NOW!!

BILL strides off towards his tent shouting...

BILL (CONT'D)  
Prinney!!

PRINNEY is in BILL's tent and he steps out on hearing BILL's voice.

BILL (CONT'D)  
How come you're always in my tent.  
(shouting) when I'm not there. Get  
your sorry arse off my showground,  
your fired.

PRINNEY is thrown into utter panic and he stutters and stammers...

PRINNEY  
But, but..

BILL goes to walk past him. BILL stops and steps back.

BILL  
Just one thing.

BILL right hooks PRINNEY sending him sprawling in the dirt.

BILL (CONT'D)  
That's for stealing my Whisky.

BILL enters his tent and kicks the table flying. This action is ill conceived as Bill's bones suddenly remind him of his age and BILL lets out a cry of pain. BILL bends holding his back. BILL reaches out for a bottle of Whisky and then looks around for a glass. He cannot find a glass so biting the cork out and spitting it away BILL takes a big gulp from the bottle.

Led by JOE the group enter.

BILL (CONT'D)  
I pulled this show together outa  
the biggest scum sucking bunch o'  
no-hope varmints the West had to  
offer. They were murderers, horse  
thieves, cattle runners, deserters,  
outlaws and lame brains but you  
know what? They never, not once  
ever, went against my orders. Where  
the hell would you be if it wasn't  
for me. You Annie, you'd be  
scratching out a living shooting

rabbits in Horscrotch. You Chief,  
you'd be dancing around in the dirt  
bowing down to some stupid shirt  
God. You just went to a ball with  
the goddammed King of England. Why?  
Because of me. I have proven that I  
don't need you and as far as I am  
concerned you ain't holding me to  
ransom for nothing. You're all  
fired. Now get the hell outa my  
tent.

They all leave except for ANNIE.

BILL (CONT'D)  
Do you understand English Annie?

ANNIE  
Yes, I understand English.

BILL  
Then what ya doing standing there,  
get the hell outa my tent.

ANNIE stands her ground. BILL ignoring her sits down  
painfully. BILL partly talks to himself...

BILL (CONT'D)  
Never would have believed this  
place if I hadn't seen it with my  
own eyes. What a way to end 20  
years. Perfect!!

BILL looks up at ANNIE.

BILL (CONT'D)  
All because of one little.. one  
little English kid. Damn it all.  
Can you tell me what that's all  
about? He's a nice kid, a talented  
kid but he just don't belong.

BILL is clearly calming himself down.

BILL (CONT'D)  
You know what I just did? (BILL  
begins to laugh) Do you know what I  
just did? (He laughs again).

Even ANNIE has to smile at BILL'S infectious laugh.

BILL (CONT'D)  
I just did a parade.

BILL is now laughing uncontrollably...

BILL (CONT'D)  
Just the two of us. (pause) Buffalo  
Bill's Congress of Rough Riders.

(pause) All two of 'em. And now I'm planning to do a whole show on my own.

BILL is now roaring with laughter...

BILL (CONT'D)  
Have a drink.

BILL holds out the bottle.

BILL (CONT'D)  
You think I won't do it, don't you?  
Well Little Missy you don't know  
Buffalo Bill as well as you think  
you do.

BILL lights a large cigar.

ANNIE sits and BILL looks at her for a while.

BILL (CONT'D)  
I know what your thinking gal. I've  
known you nearly 17 years. You  
still think I'm wrong don't you?

ANNIE  
Yes Bill, I do.

BILL  
It's not the first time I've stood  
alone on an issue. I'm sure it  
won't be the last. (pause) Why this  
kid Annie?

ANNIE  
You can answer that question better  
than I can Bill? Why Johnny Baker?  
(pause) I know about your son Kit  
and how Johnny has taken his place  
for you.

BILL's eyes fill up and he sits with his back to ANNIE  
so that she can't see his face.

BILL  
That's different.

ANNIE  
How is it different?

BILL  
It just is. Look Annie, Joe's an  
Indian. I know he'd be a good  
father to the boy but this kid's a  
white boy and an English boy. Joe  
can't just pick another son because  
he lost one. Annie it's every kid's  
dream to run away to the circus and

that's all it is. What if we got him thousands of miles away and he decided he wanted home again. Have you thought of that? I say for the last time. I stand on this issue Annie and nothing, not even a strike, is going to change my mind. The best thing that could happen is for the kid to realize that he has a home and to go to it.

CUT TO

INT: FLORRIE'S HOUSE: DAY

HETTIE and ADDY sit at the table. Though the room is not big it is clean and there is a table cloth. GEORGE sits at the table also. HETTIE looks at ADDY as FLORRIE takes a cooking pot from the fire and begins to dish up a large helping of white steamed offal. It looks disgusting as it wobbles and quivers onto the plate. HETTIE wrinkles up her nose at it. ADDY swallows hard at the thought of eating it.

FLORRIE  
Come on children eat heartily.  
There's plenty more. One thing we  
don't scrimp on here is food.  
Always plenty to eat.

ADDY toys with his food as it just wobbles back at him. He is about to take a mouthful when GEORGE speaks up giving ADDY the chance to stall eating it.

GEORGE  
These Indians are savages aren't  
they?

ADDY  
No they're not! There's Chief Joe,  
Mallini and their son, Paha. Joe is  
nearest thing to a Dad I've ever  
had.

FLORRIE steps in.

FLORRIE  
Enough talk..eat. At least you can  
eat civilised food now you're home.

ADDY takes a look at the food once more.

Suddenly the gate begins to bang. DAN PRICE can be heard shouting.

DAN  
Bring that little brat out here. I  
know he's there he's been seen.

ALL in the house look at each other. FLORRIE rolls up her sleeves.

FLORRIE  
I will deal with Dan Price.

GEORGE stands and puts on some spectacles.

FLORRIE (CONT'D)  
They are my glasses!

GEORGE  
Not for now they're not. He won't hit a man in glasses.

FLORRIE  
Let me deal with Dan Price.

GEORGE  
No you won't. I'm the man of this house and I am not afraid of him.

FLORRIE looks at GEORGE in a new light.

She smiles at him as he walks across the room and out of the door.

CUT TO

EXT: GATE: DAY

DAN PRICE is banging on the gate violently. He stops when he hears the bolt pulled back. The gate opens. DAN begins to step forward. GEORGE places himself in the way.

GEORGE  
Going somewhere Dan?

DAN  
Get out the way George. I want me grandson.

GEORGE is nervous but he holds his ground.

GEORGE  
An Englishman's home is his castle  
Dan Price.

DAN  
Don't be bloody silly.

GEORGE tries hard to stop DAN but DAN is clearly a bigger man. DAN grabs GEORGE by the scruff of his neck.

GEORGE  
You can't hit a man in glasses.

DAN holding GEORGE with one hand removes GEORGE's glasses from his face with the other. He pushes GEORGE to the floor and walks straight over his spectacles crushing them under foot.

DAN begins to walk across the yard to the house.

DAN  
Where did you sell my watch you  
thieving little sod?

INT: FLORRIE'S HOUSE:DAY

FLORRIE sees this and grabbing her biggest frying pan moves towards the door.

ADDY  
I will be back Hettie!

ADDY runs to the front door, opens it, and runs into the narrow alley at the front of the house. ADDY runs towards the end. Almost at the end he is suddenly confronted by JONUS PYKE who is as surprised to see ADDY as ADDY is to see him. In a second ADDY lands PYKE a right hook across the jaw. Flooring PYKE. ADDY steps over him and runs out of sight.

CUT TO

EXT: SHOWGROUND: DAY

BILL, on his horse, is once again holding court in the centre of the arena. The whole show has gathered. BILL, ever the showman, nods his head solemnly and takes off his hat in a gesture to the assembly.

BILL  
Friends, I know you all meant well in the situation with the boy, and that only makes me respect you more, but I have had to set standards over the years and, well, just because it's all ending there is no reason to let things fall apart. The boy has gone home which was the right thing to do and it was his decision alone, and come rain or shine the show has to go on.

BILL begins to ride around a little looking at the faces of his people more directly.

BILL (CONT'D)  
Congress, this is the last performance in Europe and this afternoon I will be out here doing what I can to fulfil the mission we set out with.

BILL looks over at JOHNNY, ANNIE and JOE who all stand together.

JOE walks away from the group. ANNIE watches him go with sadness in her eyes. BILL can see that there is no great enthusiasm for him right now. So he tries a different tack.

BILL (CONT'D)  
This show is about you folk. It's never been about Buffalo Bill. It's the Congress of Rough Riders. The most spectacular event on earth. Listen... just take a second to listen to this place.

Everyone goes silent to listen to the thousands of steam hammers and the din of factory toil.

BILL (CONT'D)  
Listen to that. You know what that sound is saying to me? Its saying we have been to the most exotic places on this earth with this show. We have truly been blessed with good fortune. This place is full of good people, hard working people, the kind of people who were our forefathers. The very same people who built the West and gave us our God given right to be proud. They have a right to see us in all our bright glory.

BILL takes down his tempo in a crafted manner...

BILL (CONT'D)  
Folks, this is the moment that the light dims and an old man takes his final bow. It is fitting that the people who have given so much and stood by him through all times both good and bad, stand by him now, (pause)as the sun sets upon his final hour.

BILL's horse bows its front legs. As it once again stands upright BILL slowly places his hat back on his head. He turns his horse to walk out of the arena. There are actually tears in the eyes of many of his (easily duped) team. JOHNNY begins applauding and the whole team begin to join in until eventually thunderous applause and whistles echo around the arena. BILL still keeping his face solemn slowly rides off stage. Another triumph for a great man.

CUT TO

EXT: STABLES: DAY

JOE is gathering blankets and placing them over a corral post. ANNIE walks up to him as the sound of the applause still echoes around the showground.

ANNIE  
Sounds like the old man did it again. Ya gotta give it to him.  
(pause) Have you made your peace with Paha?

JOE  
Yes. Paha is happy now the boy has gone.

ANNIE  
And you?

JOE  
I'm happy that my son has found peace now. Also he has a place in the show. It is all he has wanted.

ANNIE  
That's not what I meant.

JOE  
The boy went home. What else is there? Mallini is happy. Paha is happy and Bill is happy. Why should I be sad?

ANNIE  
'cus the boy meant something to you.

JOE stops what he is doing.

JOE  
Bill did not see what I saw. I felt that I had been sent a sign and that he was my son returned. I wanted to believe Annie. Maybe I was wrong. I was foolish to believe that the gods would be so generous to someone who has abandoned his own people to make this tour. Addy is not my son. I understand now, and soon I will be back with my people.

ANNIE pats JOE on the back and walks away. JOE carries on with his job.

CUT TO

INT: ADDY'S HOUSE

DAN is more sober. His head is wet and he has clearly been trying to sober himself up. In the room is JONUS

PYKE and BASH. DAN is holding a copy of the flyer in his hand. He screws it up into a ball and throws it into the fire.

DAN

You have got to be joking! Call it off for God's sake. It's gone. Without that Prinney...

BASH

It's not gone Dan. Think what it means to you. To all of us. It just means a change of plan.

DAN

It's suicide, ya mad devils.

BASH

Your Addy has proven he's a thief Dan. Look at the watch. He knew how much that meant to you. Pyke says he saw him dressed as an Indian at the station. He can get in and out the showground without any problem.

PYKE

I know where he'll be.

DAN

You're an idiot. I wouldn't believe you even if I saw it myself and you then told me.

BASH

Look Dan. Prinney says it can be done. He's willing to stick his neck out for the job. What's to lose?

BASH moves close to DAN and out of ear shot of PYKE.

BASH (CONT'D)

So what if Pyke or your Addy get caught. No one can put the finger on us can they? And if they succeed then we're quids in.

DAN

I don't even know where he is. I gave the little bugger a pasting. He's probably miles away by now if he knows what's good for him. That watch was all I had to remember me lad by.

BASH

Pyke says he knows where the lad will be.

DAN

It keeps coming back to Pyke. It's a sorry state when we have to rely on that twit.

PYKE is picking his nose.

BASH

Why not Dan (pause) why not? Look, if Pyke can find him he'll put the fear of God into the nipper. Make it so he can't refuse. All we gotta do is meet 'em afterwards. If they don't show. We go down the pub like we always do.

DAN says nothing but he clearly is agreeing to it.

CUT TO

EXT: SHOWGROUND: DAY

The showground is filling up. A very different crowd from London. A few dignitaries including the MAYOR but for the most part very poor looking people, mostly families.

CUT TO

INT: BILL'S TENT

BILL is smoking a cigar. JOHNNY is with him. BILL is very self satisfied. He sits with a glass of whisky in the same hand as his cigar.

BILL

I would have done the whole damned show on my own. In a way I'm sorry I'm not. It would have been a fitting epitaph for Buffalo Bill. I can out ride, out rope and about out shoot any man on this team if I could just get me boots on.

BILL gestures for JOHNNY to help him on with his long black boots. JOHNNY rolls his eyes a little but gets to it as..

Three men arrive two of them holding a strong box. BILL leaps to his feet leaving JOHNNY level with his nether regions. JOHNNY looks round.

BILL (CONT'D)

Bring it in boys. Bring it in.

One man gives BILL the key that he places in the lock before they even have a chance to lay it on the table. The men then leave.

BILL (CONT'D)  
Do you know what that is son?

JOHNNY  
Nope.

BILL  
It's my hotel. I'm gonna name it  
after my daughter. The Irma Hotel.  
No more investments. This is mine  
and this will work.

JOHNNY  
Bill. This thing's eating me up.  
They all know how you treat me, and  
I do feel like your son. I can't  
look 'em in the face. Least of all  
Joe. If it wasn't for you I'd  
probably have suffered the same  
fate as Addy.

BILL simply ignores JOHNNY and grabs his smaller jewel  
box and opens the large box placing his personal  
valuables inside the large chest.

BILL locks it and places the key inside another pair of  
boots under the table. BILL throws a small blanket over  
the chest and then sits so that JOHNNY can complete his  
task of putting on Bill's boots.

CUT TO

EXT: CANAL: DAY

ADDY sits near the mouth of a long tunnel. This is a  
remote part of the canal and he feels that it is the  
only place he can be safe. His face is very bruised and  
his lip split and sore. ADDY opens his bag and takes  
out a flyer with his picture on it. He looks at it for  
a while. Then he picks up a stone. ADDY wraps the flyer  
around the stone and throws it into the canal. ADDY  
takes his bag, comic book and his arrows and he throws  
them into the canal. They drift off into the tunnel.  
Then he lifts his bow and throws that into the canal.  
The bow floats off into the darkness.

ADDY sits very sad indeed. Nowhere to go and no one to  
see. Then the water in front of him ripples as a stone  
is thrown into it. ADDY looks around to see where it is  
coming from. Another stone hits the water. ADDY has a  
frozen look of fear on his face as skidding down the  
stony canal bank is JONUS PYKE followed by a gang of  
his equally rough looking youths. One slides a little  
too far and falls directly into the canal. While PYKE  
concentrates on ADDY the others, laughing, help the  
youth out of the water.

PYKE

Now how did I know you would be here? Just clever as hell I am.

ADDY  
What do you want Pyke?

PYKE is a little shocked that ADDY spoke to him.

PYKE  
How come you never spoke before.

ADDY  
I asked you what you want? I'm not frightened of you. If you come closer I'll box your ears for you.

PYKE's gang all laugh. Though PYKE also laughs, mixed with a bit of bravado, he still is not stupid enough to move forward. He still has a split lip from ADDY's last right hook.

PYKE  
I got something you might want. You ain't got nowhere to go have you. You could be all nicely tucked up in your own bed at your granddad's. If you had this.

PYKE takes out the watch from his pocket and holds it in front of ADDY. ADDY is clearly disturbed by this.

ADDY  
Where did you get that?

PYKE  
It don't matter. I just got it ain't I. Now, if you want a home back so you don't have to sit here for the rest of your life. This is all your Granddad wants. He thinks you stole it and sold it. Oh he'll be mad at you. More as like give you another slapping, but if he has this back he'll forgive you (pause) eventually. Tempting ain't it?

ADDY does not budge.

PYKE (CONT'D)  
Suit yourself. Now if you want this back there is a little job you have to do for me first. I gave you a deadline before and you didn't show. Now you get a second chance. The showground is gonna be open after the show. There will be a million people saying goodbye to Buffalo Bill so you go in all sweet saying how you're happy at home now

and come to say all your goodbyes. Prinney told us how you bin sucking up to them redskins. You gotta get inside Buffalo Bill's tent and set the strong box on the floor at the back. That's all and then you get this back.

ADDY is horrified by the suggestion.

ADDY  
I can't do it.

PYKE  
OK that's alright then, I'll just sell it. They think you nicked it anyway. Hope it don't get too cold out here. There's all kind of things can happen in the dark. Another little splash and no one will ever know you didn't just drown yourself.

PYKE begins to walk off.

ADDY  
Wait.

CUT TO

EXT: ARENA: DAY

In the arena the Deadwood Stage is circling. PAHA is seated on the top and JOE follows the stage around on his horse. The MEN stand ready to throw the glass balls. BILL stands with one foot on the lower beam leaning against the outer fence watching. As the Stage circles...

DRIVER  
Ready son.

PAHA breathing heavily prepares himself. The balls are thrown into the air and PAHA manages to get off two shots but both go way off target. JOE looks very disappointed for the boy.

PAHA  
Again.

The DRIVER lashes the horses to go around again and taking deep breaths PAHA prepares himself again. JOE does not take his eyes off his son. The balls are once again thrown and PAHA gets off two shots but only one shatters the ball. PAHA screams with utter frustration. The DRIVER pulls up and PAHA leaps off and walks angrily across the arena. JOE spurs his horse towards the boy.

CUT TO

EXT: ARENA: SIDE

BILL takes his foot off and straightens himself up.

BILL  
Is that it..IS THAT IT?

CUT TO

EXT: SEATS: DAY

PAHA climbs onto the seats and throws his bow to the back in anger. JOE dismounts and walks up to PAHA. JOE sits next to him.

JOE  
When I first saw this. I thought it cannot be done. But it was.

PAHA  
I thought I could do it. How can this English boy do this?

JOE  
I don't know.

PAHA  
He is truly a strange child better than I. Maybe he 'should' be your son.

JOE  
Different to you that is all. Just different. You are my son Paha. I was lost in my grief for Kuku. I am ashamed that my heart was placing blame. I was wrong. (pause) I am so proud of you...

PAHA looks at his father. Joe Elk at first looks ahead and then turns to his son.

JOE (CONT'D)  
...and I love you with all my heart.

JOE puts his arm around PAHA and pulls him close to him. JOE places his other hand on PAHA's head and pulls him into him.

BILL is marching towards the arena, his face like thunder, but, on seeing the scene on the benches, he stops in his tracks and we see, for a fleeting second, a different and more compassionate BUFFALO BILL. BILL turns and walks the other way.

CUT TO

EXT: SHOWGROUND: NIGHT

The whole showground is lit up with large electric lights. There are campfires, lanterns and torches. The flashes of red in the sky, as the relentless industry continues, provide a scene like an inferno. The AUDIENCE are gathering. A less than smartly dressed crowd. Much less opulent than the London people. Shabbily dressed families. Kids without shoes. Hard looking men. The band plays as the crowds gather. The MAYOR himself standing apart from the crowd with his small group of dignitaries. Also in the crowd are BILL's investors with their wives.

CUT TO

EXT: BACKSTAGE: NIGHT

The show people are putting on their finest show costumes for BILL's big finale. Horses are being groomed and made ready and saddles polished. Blank ammunition is being handed out to all who can carry a weapon.

BILL walks on his own gathering his thoughts. He has no clue how to handle this situation. BILL stops and takes out a cigar. He lights it. As the plume of smoke wisps in front him BILL is not paying much attention to things around him. As the smoke clears he looks ahead of him. His eyes widen. There in front of him, as clear as day, on the fence, is a white bird. The bird takes to the wing. BILL watches it for a short period. He shakes the thought from his head and continues walking.

JOHNNY walks up with a group of important looking men. BILL shakes their hands enthusiastically.

CUT TO

EXT: SHOWGROUND ENTRANCE: NIGHT

ADDY mingles with the large throng of people filling the showground. He is followed a few yards back by JONUS PYKE and his gang. PYKE does not take his eyes off ADDY. ADDY is more than unhappy as he walks looking up at the show posters. On seeing the massive poster of himself ADDY inhales the smells of the show like it is the best perfume he has ever smelled.

CUT TO

EXT: BOX OFFICE: NIGHT

ADDY is in line to buy his ticket. He hands over the few shillings given by PYKE to get him in. The BOX OFFICE ATTENDANT recognizes ADDY. He is flustered and excited.

BOX OFFICE ATTENDANT

Kuku! Dammit kid the Colonel will be pleased to see you. What the hell happened to your face? Wait there.

ADDY looks back at PYKE. As the ATTENDANT leaves his box ADDY ducks inside the showground and out of sight. PYKE smiles to himself. The ATTENDANT looks for ADDY who is nowhere to be found. PYKE and his gang use the opportunity to duck past and into the showground without paying. Once inside PYKE throws the change up a few inches smiling at this minor triumph of getting in without paying. He places the money in his pocket.

CUT TO

EXT: SEATS: NIGHT

BILL is settling his important guests into the best seats close to the ANNOUNCER.

EXT: SHOWGROUND AREA: NIGHT

ADDY sees faces he knows all over the place. He avoids them and hides where he has too.

PYKE is having a hard job keeping up with ADDY. He mutters to himself...

PYKE

What are you doing? We want people to see you. That's why you're here. Thick twit.

For a time ADDY manages to lose PYKE and heads for the Colonel's tent. ADDY gets to the inner circle and into the private area. He walks towards Bill's tent. He almost jumps out of his skin when a hand is placed upon his shoulder. ADDY spins around to see HENQUAY standing and smiling at him. ADDY smiles a big smile. He hugs HENQUAY.

HENQUAY

Kuku.

ADDY

I'm not Kuku, Henquay. I'm just Addy Price.

HENQUAY

I know who you are.

ADDY

I need Joe, Henquay.

HENQUAY

Then go see him.

ADDY

I can't. I am being followed.

HENQUAY looks around.

ADDY (CONT'D)  
Remember me telling you about Pyke.

HENQUAY  
Yes, and your grandfather.

ADDY  
Well, Pyke's following me. He has something I want. But he also wants me to do something I can't do. I need Joe fast.

HENQUAY  
Where will you be for Joe to find you?

ADDY  
In the Stagecoach. I'll wait in the Stage.

HENQUAY nods and turns as ADDY runs off. At the same point PYKE and his thugs appear and chase after ADDY. They are stopped dead in their tracks by a small group of Indians riding past. ADDY has disappeared.

CUT TO

EXT: CAMP: NIGHT

HENQUAY turns between two tents and instantly she is caught by PYKE's thugs. HENQUAY kicks and screams. One of PYKE's thugs places his dirty hand over her mouth to keep her quiet.

PYKE  
I saw you talking to Price so I know you understand me. Calm down and you might not get hurt. Where is the kid?

PYKE waits for HENQUAY to calm down. Then he nods for his thug to remove his hand.

HENQUAY  
You are Pyke aren't you?

PYKE  
Did you 'ear that lads I'm famous. I'm not saying who I am.

PYKE'S THUG ONE  
Pyke, you just told her who you were by saying you were famous.

PYKE'S THUG TWO

And you just told her who he is by calling him Pyke.

PYKE  
Shut it. Listen girl.

PYKE cannot resist pulling out his big shiny knife. He holds it at HENQUAY'S throat.

PYKE (CONT'D)  
I'm not messing about. You're nothing to me. Nothing to anyone in this country so I can slit your throat and no one will care one bit. So you tell me where Price is and me lads will just hold you till I find him, then you can go back to your igloo. If you make a sound then Charlie here will slit you.

PYKE'S THUG ONE  
Now you've told her my name.

PYKE  
For God's sake shut it about names will you. What's a matter with you?

PYKE'S THUG TWO  
Anyway you've just admitted what your name is, idiot.

PYKE  
The lot of you just shut it.

PYKE moves closer to the girl.

PYKE (CONT'D)  
Where is he?

HENQUAY looks at PYKE with a look of utter contempt

HENQUAY  
I won't tell you.

Just then one of PYKE's brighter thugs returns.

PYKE'S THUG THREE  
I followed the little twerp. He's climbed into a wagon with big yellow wheels.

PYKE  
Well done Frank.

PYKE turns instantly to THUG ONE and THUG TWO who both have their mouths open. They instantly close them when PYKE looks at them.

PYKE'S THUG THREE

What you gonna do with her?

PYKE thinks for a minute.

PYKE

A bit of insurance to make sure  
Price does the job he came for.  
Dave, take that big coat off. Put  
it round the girl smuggle her out  
and take her to the meeting place.  
All of you. I'll do this on me own.

PYKE looks around

PYKE (CONT'D)

Fast before the crowds begin to  
thin out.

PYKE holds the knife close to HENQUAY once again.

PYKE (CONT'D)

You do everything they tell you if  
you don't want me to slice Price up  
with this. Do you understand?

HENQUAY says nothing but she understands. PYKE nods and  
they all disperse.

PYKES THUG ONE

We might as well write all our  
names down and give it to 'em.

PYKE stands and, gathering himself, walks in the  
direction that THUG THREE came from. He has placed the  
knife back in his coat and he disappears into the crowd

CUT TO

INT: STAGECOACH: NIGHT

ADDY hides low in the Stage waiting for JOE. The handle  
on the Stage door opens. ADDY begins to relax and sit  
up. The door opens and the first thing he sees is a  
large shiny knife. ADDY backs off to the other side as  
PYKE climbs in and closes the door behind him. ADDY is  
trapped against the other door.

PYKE

You little twerp. Waiting for  
someone are you? Well I got news  
for you. They ain't coming. We got  
your little girlfriend. I always  
knew you was stupid but I never  
thought you were this stupid.

ADDY tries the handle on the door the other side. PYKE  
moves closer.

PYKE (CONT'D)

Now that would be really daft, and I'll tell you why. If I don't get to the chain factory meeting point by the start of the night shift that little savage girl gets done in. So you got a job to do. We better go do it. Oh, by the way, the deal with the watch. Forget it.

They move to get out but the coach is surrounded by cowboys and staring to prepare it for the arena and they cannot move.

CUT TO

EXT: ARENA: NIGHT

The AUDIENCE are settled and the ANNOUNCER begins

ANNOUNCER'S VOICE  
Ladies and Gentlemen please welcome  
(pause) COLONEL BUFFALO BILL'S  
CONGRESS OF ROUGH RIDERS OF THE  
WORLD.

The thunder of hooves fills the air and in true spectacular fashion the show bursts into the arena. This time they all begin firing blanks into the air. It is an almighty din even stage hands are firing guns off from the wings and the arena fills with gunsmoke.

CUT TO

EXT: BACKSTAGE: NIGHT

While the ballistic carnage continues BILL sits on his horse in readiness. By his side sitting on his horse is JOE with young PAHA on his painted war pony next to him. This is PAHA's moment and he is very proud.

Behind them is the Deadwood Stage. Everything is shrouded in blue smoke. BILL sniffs the air taking in the smell of black powder and cordite.

BILL  
My God, I love the smell of cordite  
at night!

BILL glances over to his guests who are clearly happy with what they are experiencing. They wave to him.

CUT TO

INT: STAGECOACH: NIGHT

PYKE does not know what is going on and as the sound of gunfire becomes deafening and smoke drifts into the stage through the glassless windows, PYKE flinches and cowers. This gives ADDY the chance he has been looking

for and he dives onto PYKE just as the stage pulls off to enter the arena.

CUT TO

EXT: ARENA: NIGHT

The final few shots are fired as riders stream out of the arena. Leaving the AUDIENCE coughing, some quite violently, as in this region their lungs are not all they should be. A number of babies cry at the noise. Slowly the AUDIENCE begin to show their appreciation and begin to clap and to whistle.

JOE looks at BILL. BILL looks back at PAHA.

BILL  
Well we found their level, that's for sure. Just do your best son. If you get one down I will be a happy man.

PAHA smiles nervously. JOE looks back at PAHA and smiles.

CUT TO

EXT: ARENA: NIGHT

The main show team exit the arena as the Deadwood Stage enters and circles the outside.

ANNOUNCER  
Please welcome the master of the plains, Colonel Buffalo Bill Cody

CUT TO

EXT: BACKSTAGE: NIGHT

BILL  
Well, here we go.

BILL spurs on his horse still letting out little yelps of pain with each downward movement.

CUT TO

EXT: ARENA: NIGHT

The AUDIENCE applaud as BILL rides through the smoke around the ring and into the centre. BILL sweeps off his hat and greets the AUDIENCE

BILL  
Buffalo Bill would like to welcome you to this the last show of our tour of Europe. Everywhere we have

gone in your fine country we have  
been met with... Love, Warmth and  
Friendship.

CUT TO

EXT: AUDIENCE: NIGHT

A host of hard and miserable faces. One of the young  
men in the AUDIENCE shouts out rudely.

YOUNG MAN  
Get on with it!

He is clearly very pleased with himself and many of the  
AUDIENCE laugh. BILL is not too happy and replies

BILL  
It looks like we have our first  
volunteer to be scalped folks.

BILL lifts his hand and three Indians begin to ride in

The AUDIENCE laugh at BILL's retort but the YOUNG MAN  
suddenly does not think himself so funny as the Indians  
ride across the arena taking out their tomahawks and  
knives.

BILL raises his hand again and the Indians turn and  
ride out again.

BILL (CONT'D)  
Just joking!

BILL looks back at the arena entrance. PAHA looks  
nervous.

BILL (CONT'D)  
Give a welcome to the phenomenon of  
the West accompanied by his father  
Chief Joe Elk.. Paha of the Sioux  
and the famous Deadwood Stage

CUT TO

EXT: BACKSTAGE: NIGHT

JOE and PAHA ride in to enthusiastic applause.

CUT TO

INT: STAGECOACH: NIGHT

ADDY and PYKE wrestle in the confines of the Stage as  
it circles the arena.

CUT TO

EXT: ARENA: NIGHT

JOE and PAHA ride around the outside of the ring some way behind the Stage. PAHA holds his bow up high. He is beginning to enjoy it. They ride in the opposite direction from the Stage. The Stage picks up speed

CUT TO

EXT: ARENA SIDE: NIGHT

JOE takes his horse to stand in the arena next to BILL.

CUT TO

EXT: ARENA: NIGHT

While PAHA rides after the stage at full gallop, PAHA leaps up to stand on the pony's back. Screaming a Sioux war cry. He turns to face backwards. He then turns and drops again into a sitting position. Holding onto the horse's mane he slides off the side and bounces right over the horse bouncing back again into a seated position. The AUDIENCE love this and they cheer and whistle their appreciation.

CUT TO

EXT: ARENA SIDE: NIGHT

To BILL's utter surprise, this makes him smile. BILL looks at JOE and nods his sheer approval.

CUT TO

EXT: ARENA: NIGHT

PAHA rides to catch up with the Stage. Once alongside he leaps from his pony and onto the Stage. There he climbs to the back of the DRIVER and digs in. The AUDIENCE love it.

BILL also loves it and even applauds himself glancing over at his guests to make sure they are enjoying it. They are.

CUT TO

INT: STAGECOACH: NIGHT

ADDY dives on PYKE and pinning him to the floor of the Stage. Hits him across the jaw left and right. PYKE throws ADDY off and across the Stage. PYKE begins the scuffle for the knife. ADDY leaps on him again. This is a noisy affair but unheard against the noise outside.

CUT TO

EXT: STAGECOACH: NIGHT

As PAHA prepares himself for the shooting act. He kneels on the roof of the Stage. PAHA is distracted by the banging from below. PAHA lies on the roof and leans over to look inside. To his horror he sees PYKE with a knife in his hand and the much smaller ADDY desperately trying to stop himself from being stabbed. PAHA turns to the side of the carriage. The men stand by with the glass targets as the DRIVER tries to see what is going on.

CUT TO

EXT: SIDE OF ARENA: NIGHT

BILL and JOE look mystified at PAHA's actions as the Stage hurtles past the un-thrown targets.

BILL  
What is it with these kids that  
they gotta climb all over the  
Stage?

CUT TO

EXT: STAGECOACH: NIGHT

PAHA holds the luggage rail on the roof and at the right time swings feet first into the carriage. His feet connecting with PYKE'S jaw knocking him across the Stage. ADDY shouts as PYKE is beginning to gather himself again.

ADDY  
They got Henquay.

PAHA leaps on PYKE as he shouts to ADDY...

PAHA  
Do the act!

ADDY can see that PAHA is better matched. ADDY begins to climb out onto the roof.

CUT TO

EXT: SIDE OF ARENA: NIGHT

BILL is nervous and glances over at his guests who seem a little agitated. Then BILL's jaw drops when he sees ADDY climbing up onto the roof. JOE is also highly pleased though a little concerned as to what has happened to PAHA.

JOE  
Where's Paha?

BILL

Heck don't look a gift horse in the  
mouth Chief.

BILL is excited.

BILL (CONT'D)  
I saw this. I saw a white bird.

JOE is not only concerned as to what is going on in the  
Stage he is mesmerized by BILL's sudden spiritualism.

CUT TO

EXT: SHOWGROUND: NIGHT

Grabbing PAHA'S bow ADDY takes position as the Stage  
nears the targets. In a wonderful fluid movement ADDY  
fires at the four targets hitting each ball dead  
centre. Then in the same moment drops his bow and  
begins to climb back into the stage. As the audience  
stand applauding.

CUT TO

EXT: SIDE OF ARENA: NIGHT

BILL points at the Stage.

BILL  
There, see he climbed back into the  
Stage again. Why did he do that?

INT: STAGECOACH: NIGHT

As ADDY gets inside he sees PYKE spark out on the floor  
of the stage. PAHA holds PYKE's knife. ADDY is shocked.

ADDY  
Did you kill him?

PAHA  
Did you want me too?

ADDY  
No.

PAHA  
Then I didn't.

The Stage is moving out of the arena.

ADDY  
Paha, I need your help. We have to  
go get Henquay. I know where they  
have her and we don't have much  
time.

PAHA

We should tell our father.

ADDY is a little shocked by this and he is relaxed by a smile from PAHA. PAHA holds out his hand to ADDY. ADDY takes it.

EXT: BACKSTAGE: NIGHT

Once out of sight of the AUDIENCE the Stage comes to a stop. The door opens and out falls PYKE. Both boys follow stepping on PYKE as they get out. They begin to rush off as the DRIVER climbs down to see what has been going on. ADDY stops and rolls PYKE over. Searching his inside pocket he pulls out DAN's watch. PAHA looks puzzled.

JOHNNY also arrives to see what is happening.

JOHNNY

What's going on boys? Who's this?

As they are leaving ADDY turns and shouts...

ADDY

He don't matter now. Tell Joe that Henquay is in danger and we are going to get her back.

The two boys rush off as JOE and BILL arrive at the Stagecoach.

BILL

Where are the kids? What's going on?

BILL and JOE look down at the unconscious PYKE.

DRIVER

They said Henquay was in danger. They are going to get her back.

BILL

I used to know everything that was going on in this place. It seems I don't know nothin' anymore.

JOE

Which way did they go?

DRIVER

Towards the Indian camp.

BILL

Henquay's one o' mine. Let's go chief.

JOHNNY

You can't boss. You got your finale.

BILL takes off his hat and to everyone's shock his hair also. He throws them down to JOHNNY. He takes off JOHNNY'S hat and places it on his own head to cover his short, balding, grey hair.

BILL  
See one Buffalo Bill, and you've  
seen 'em all. Make 'em love you  
Johnny. Say a word about my hair  
and I'll skin you alive.

At this JOE and BILL spur their horses on. JOHNNY just looks at the wig. BILL is clearly enjoying this bit of real action.

CUT TO

INT: JOE'S LODGE: NIGHT

To the surprise of MALLINI the boys rush in. PAHA grabs a feathered lance. ADDY picks up a bow and quiver full of arrows. PAHA also grabs Kuku's ghost shirt and throws it to ADDY.

ADDY  
Mallini tell them we are at the  
Chain Shop. Follow the canal north.

CUT TO

EXT: CORRAL: NIGHT

PAHA is getting a pony bridled as fast as he can. ADDY is putting on his ghost shirt.

BILL and JOE arrive at the corral

JOE  
What is going on?

ADDY  
There's a gang. They have Henquay  
and are threatening to kill her.  
They wanted to rob you Bill.

BILL  
Well what are we waiting for? Climb  
up son.

Too late, JOE has already stretched out his hand and is pulling ADDY onto the back of his horse. PAHA seated on his pony is ready. JOE looks at PAHA then back to ADDY. JOE looks back at PAHA and PAHA is smiling.

BILL (CONT'D)  
Follow me men.

BILL is clearly on top form and ready for some action. BILL spurs on his horse and then stops again.

BILL (CONT'D)  
Which way.

ADDY points and JOE spurs his horse on. BILL can't begin without rearing his horse up first in true theatrical style.

They all gallop off through the encampment.

CUT TO

EXT: BACKSTAGE: NIGHT

The dazed JONUS PYKE staggers through the tents. Then his serious expression changes. There, a few feet in front of him, is BILL'S tent complete with red sash hanging from the tent pole as PRINNEY had arranged. PYKE rushes inside.

CUT TO

INT: BILL'S TENT: NIGHT

After a short search PYKE finds the strong box under the blanket. He can't lift it so he drags it to the floor and backwards out of the tent.

CUT TO

EXT: BILL'S TENT: NIGHT

PYKE does not get very far as he hears a clicking sound and feels cold metal pressed against the back of his neck. There behind him is ANNIE OAKLEY with her gun against PYKE'S neck. PYKE stands utterly fed up and raises his hands accepting his fate. Behind ANNIE appears a couple of Indians. PYKE swiftly grabs his head.

CUT TO

INT: CHAIN SHOP: NIGHT

A large brooding building half factory half iron girder lean to. There are far more people hanging around than expected. DAN, with BASH and TODD beside him, and the others walk through the lean to towards the inner factory. DAN looks around really dumfounded.

DAN  
Is everybody in on this Bash? I mean you seem to have left out Florrie and George.

BASH  
There is plenty to go round and things have changed a little Dan. We may need a little more protection than we first thought.

DAN  
Protection! From what?

They enter the building. Inside are even more people holding pickaxe handles and chains, including PYKE's thugs. Standing in a corner is PRINNEY. He looks utterly fed up. Sitting silently on a pile of heavy chains is HENQUAY. On seeing the girl DAN puts his face in his hands

DAN (CONT'D)  
Oh hell, are you insane?

Dan is clearly realizing he is dealing with a big problem. As the night shift whistle blows a man enters from outside

MAN  
Some riders coming. But they're from the show. There's bloody Indians.

HENQUAY looks up hopefully

BASH  
Where's PYKE with the box? I knew we shouldn't have trusted him.

DAN and BASH and PRINNEY exit the building. A stockade of hard men has been set up as the riders come close

BASH (CONT'D)  
That's close enough.

BILL  
Bring the girl. Now.

BASH  
Oi oi whoever you are. You don't dish your orders out here.

BILL  
I'm Buffalo Bill.

BASH  
The thing is Mr. Bill or can I call you Buffalo?

DAN grimaces at how stupid BASH sounds.

BASH (CONT'D)  
As you can see your pretty well outnumbered here and, you got something we want and we got something you want. Perhaps we can do a trade.

DAN looks at BASH

BILL  
Like what?

BASH  
We sent one of ours to get the  
money you got.

BILL  
And you want him back?

BASH  
Lord no, you can keep him. We just  
want the money, I mean.

BASH points in the direction of HENQUAY

BASH (CONT'D)  
She must be worth a few bob to you?

ADDY can wait no longer he slides from his horse, loads his bow, and walks without fear towards BASH and DAN. Some of the men back off. PAHA seeing this slides off his pony and walks only inches behind ADDY to support him.

DAN  
Addy! (pause) If your dad hears  
about this he'll....

ADDY  
My Dad! He's not coming back here.  
He's been back ages. I seen him.

DAN looks open mouthed at this

DAN  
That's not true!

DAN looks around at Bash and the rest.  
There is a tear in his eye. DAN is a broken  
man.

DAN  
Get the girl out Bash. It's over.

BASH is angry and he begins to walk forward  
threateningly...

BASH  
Are you mad, it's not over by me by  
a long chalk. You're messing with  
the wrong one kid. Your granddad  
might be gutless but I'm not.

ADDY like lightening fires two arrows right into the feet of BASH pinning him to the wooden plank he is standing on. BASH looks more in shock than he is in pain. He falls backwards with the plank on which he was standing firmly stuck to his feet. ADDY moves past BASH close to DAN and holds the arrow firmly at his head. There is a general look of horror on everyone's face including BILL's. ADDY shakes as though all the hatred he has is channeled into that one moment.

DAN

Son, I'm your Granddad

BILL and JOE just sit tight as ADDY stands his ground. PAHA walks up to ADDY and gently places his hand on the boys shoulder.

ADDY

The girl. Now.

DAN

For God's sake somebody bring the girl out.

DAN (CONT'D)

Son, I never meant for this. It's been hard for me since ya dad went. It had been twenty years since I had a kid in me house and well..You had a problem and...

PRINNEY, who can take no more, steps in but stands behind DAN to protect himself from ADDY's arrows. BILL looks angrily at PRINNEY.

BILL

I should have known you'd be behind this.

PRINNEY

I want you to know that you are the meanest, most arrogant, big headed son of a bitch I have ever known.

BILL

I made my career out of it, you little ass-hole.

BILL is deadly serious and whips out his gun, cocks it and, to everyone's shock, points it at PRINNEY. PAHA looks back at BILL and smiles.

BILL (CONT'D)

Now get the girl before I lose my temper.

PRINNEY

Never stop do you. Can't you see  
you're outnumbered. So send your  
redskins back for the money and  
we'll end this.

A clap of thunder makes everyone jump. Even Bill's horse has the jitters. The thugs look nervously, beyond Bill, to the black hills of coal slag behind him. The thunder continues all around as, in a cloud of dust, the entire show, silhouetted against the fire red sky, appear over the crest of the hill. At the front ANNIE rides next to JOHNNY, who is still wearing Bill's hair.

BILL's chest fills with pride

Behind JOHNNY lying across the back of his horse is PYKE, bound hands and feet. JOHNNY pushes PYKE off into the coal dust.

THUG

Bloody hell, they've scalped Pyke!

The thug runs off followed by the rest who scatter and run in every direction. PYKE's thugs bring out HENQUAY unharmed and seeing the massive show they, along with PRINNEY, scatter also. The only one left standing is DAN. ADDY firmly aiming the bow at his head. JOE dismounts. And walks up behind ADDY

JOE

Let it go son.

PAHA steps up also.

PAHA

I too had an anger (but it  
passed...brother.

ADDY looks at PAHA and lowers his bow much to DAN's relief. ADDY puts his hand in his pocket and takes out the watch and holds it out to DAN. DAN is shocked to see it. DAN silently takes it.

ADDY

I never stole Dad's watch. Pyke 'ad  
it.

DAN does not know what to say. ADDY turns away from DAN

Not a word is said as ADDY walks over to HENQUAY. DAN turns to pick up BASH. ADDY and HENQUAY walk to the horses as JOE and PAHA mount up. HENQUAY is helped up behind BILL and ADDY behind JOE. ADDY does not look back at DAN as the horses turn and they all ride off. JOE turns and looks at DAN emotionless. ADDY looks at PYKE as they pass him on the slope. PYKE hops around to look at ADDY before losing his footing and falling, then rolling, in the dust to the bottom of the hill. As he hits the bottom PYKE looks up to see all the riders

disappearing over the crest of the hill. PYKE turns his attention to DAN who is helping BASH up. BASH is in pain as they carry him away, still with the board attached to his feet. PYKE struggles to get to his feet and hops after them shouting.

PYKE  
Hang on. Wait for me I need to get untied. Hang on.

PYKE hops across the yard before falling over once again.

CUT TO

INT: TRAIN CARRIAGE: EARLY MORNING

The train is sitting at the station. Inside the carriage BILL sits with JOHNNY, and ANNIE. JOE stands looking out the window.

ANNIE  
I can't believe you Bill Cody. You saw with your own eyes that the boy has nothing in this place. He's one of us. He belongs with us, and you still stick to those damned principles of yours. It's plain cruel.

BILL  
It's principles that built the West Annie. Principles and money.

ANNIE  
You got what you wanted.

BILL  
Sit down. For God's sake Joe, he was just a boy.

ANNIE cannot believe how casual BILL is being over such a sensitive subject. She leans forward to say something but clearly is too angry to find the words.

The train begins to slowly move off. BILL takes out his watch opens it, looks at the time and begins to wind it.

BILL (CONT'D)  
Now, if a kid were to climb aboard and hide in the stable truck, without me seeing him, then my principles would be untarnished wouldn't they? I mean the show's full of Indian kids. Who can tell them apart?

ANNIE looks at BILL perplexed. Then she figures out what he is actually saying and sits back and smiles to herself shaking her head. JOE stands and exits the carriage.

INT: STABLE CAR: EARLY MORNING

JOE enters the carriage. He stands for a second looking around. The horses are clearly spooked. JOE cannot see anybody.

JOE  
Kuku?

From behind some fresh bales of hay stands ADDY. ADDY looks at JOE for a few seconds.

ADDY  
I wish I was him Joe. I wish I was Kuku but I'm not. I'm just Addy Price. I don't even know why I got on the train. I've nowhere else to go, and Bill said the show's not ending and that I..

There are tears in ADDY's eyes.

From the door behind JOE steps PAHA and HENQUAY. There is a moment of silence. Broken by PAHA.

PAHA  
Brother, will you show me how to shoot as you do?

ADDY looks at PAHA and at JOE. ADDY breaks into a smile.

ADDY  
I dunno. I will if you show me how to ride as you do.

PAHA smiles at ADDY who steps forward and shakes hands. HENQUAY also steps forward and hugs ADDY. HENQUAY and PAHA step back and JOE walks up to ADDY and they embrace like father and son.

ADDY (CONT'D)  
Joe, I have something to show you. I hope you won't be mad.

JOE looks puzzled. ADDY throws back the straw and sitting there is HETTIE holding her doll. This time her doll has a feather in its hair.

ADDY (CONT'D)  
This is my sister HETTIE. She's coming too.

HETTIE

Will we see a mountain?

JOE

You will see many mountains.

HETTIE gives JOE her cutest smile of all. JOE leans down and picks her up in his arms.

CUT TO

INT: TRAIN CARRIAGE: EARLY MORNING

BILL looks out of the window and forms his hands like a movie screen.

BILL

The show's got a great future  
Annie. Those investor guys told me  
to put my money in moving pictures.  
It's the latest thing you know. I  
won't just finance 'em, I'll make  
'em. This time not only will I make  
a fortune, but I will make Buffalo  
Bill immortal.

CUT TO

EXT: TRAIN: EARLY MORNING

From outside and moving along with the train we see BUFFALO BILL in profile, utterly self satisfied drawing deeply on his big cigar. Below him written on the side of the train in large letters is just the word CODY. The train moves swiftly away from the band of black clouds and pounding hammers and as the image rises and turns to face the direction of the train we see blue sky and green rolling hills. High above the train glides the white bird soaring into the deep blue sky announcing a bright future for ADDY.

FADE OUT

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