

The Crying Game

FADE IN:

EXT. CARNIVAL - DAY

A loudspeaker playing Percy Sledge's "When a Man Loves a Woman," as we see a carnival in the distance - with a Ferris Wheel turning round and round.

A black man is by a stall. On his arm is an Irish girl with blond hair. The black man is drunk, and is tossing rings around a bowling pin.

JODY

And that's cricket, hon.

An attendant hands him the teddy bear. It looks ridiculous in his huge hands. He gives it to the girl.

JODY

You want it?

GIRL

Sure.

JODY

Doesn't matter if you don't.

He puts his arm around her and drags her on.

JODY

Jody won't be offended. Jody's never offended. What'd you say your name was?

GIRL

Jude.

JODY

Jude. Suits you, Jude.

JUDE

The teddy bear?

JODY

No, fuck the bear. The name. Jude. And it's June. Jude in June.

He comes to a small canvas tent with a sign on it - TOILET.

2.

JODY
Gotta piss, Jude.

He holds her hand.

JODY
Don't run off, Jude.

JUDE
You don't know me, do you?

Jody walks inside the canvas flap and vanishes from sight. We can still see his hand, holding Jude's. She leans against the canvas, looking bored.

JODY
(inside)
What if I did?

JUDE
You'd know I wouldn't run off.

She stands there, listening to the sound of him urinate. Her eyes flick around the carnival. They settle on a tall dark-haired man in a dark jacket. He nods.

JODY
Never pissed holding a girl's hand, Jude.

JUDE
You didn't?

JODY
And you know what?

JUDE
Tell me, Jody

He staggers out, buttoning up.

JODY
It's nice.

He goes to kiss her. She turns her head away.

JUDE

Not here.

JODY

Who gives a fuck.

JUDE

You never know.

3.

She pulls him over toward the water.

JODY

I never know nothing.

JUDE

People. They could be looking.

Jody follows her, as she walks backward, drawing him on. He moves his hips to a song as Jude leads him over the beach, under a train trestle.

JUDE

Come and get me, soldier --

JODY

Whatever you say, Jude...

He sinks down on his knees toward her. She wraps her arms around his neck and kisses him. Jody writhes on top of her, fumbling with his belt. Jude cocks one eye upward. A shadow falls across them.

CLOSE ON JODY, kissing her. A gun is put to his head. He turns around, drunkenly.

JODY

What the fuck --

The gun whacks him across the cheek and he falls sideways.

Jude scrambles to her feet and darts like an animal through a field.

Jody feels his cheek. He can see her blond head vanishing among the fields. He looks up and sees a group of men around him. The tallest of them, Fergus, cocks the gun.

INT. CAR - DAY

A mini, driving down a country road. Two men in the front, three in the back.

On the floor of the car Jody lies, with three pairs of feet on top of him, a black bag over his head and the barrel of a gun dangling close to his face. Fergus holds the gun. He is smoking a cigarette. His movements are slow and somewhat innocent.

FERGUS

So what's your name, soldier?

4.

JODY

Fuck you.

FERGUS

Yeah.

EXT. SMALL FARMHOUSE - EVENING.

INT. FARMHOUSE - NIGHT.

Jody pulled through and tied to a chair. Maguire, a small lean man, talks to him through the hood.

MAGUIRE

The situation is simple. You're being held hostage by the Irish Republican Army. They've got one of our senior members under interrogation in Castleraigh. We've informed them that if they don't release him within three days, you'll be shot. You'll be treated as our guest until further developments. Have you anything to say?

Jody is motionless under the black hood.

FERGUS

Give him a cup of tea.

MAGUIRE

Do you want a cup of tea?

He still says nothing.

DISSOLVE.

All the men are drinking tea. The blond woman comes in with a plate and some food on it.

FERGUS

See does he want some.

JUDE

Do you want some food?

Jody sits as still as a grave, saying nothing.

DISSOLVE.

Late at night -- it is dark. The men are sleeping. Fergus is sitting by a chair, gun in his hand, watching the prisoner. Jude comes in, with a flashlight.

5.

FERGUS

Hey -- what's he like?

JUDE

Horny bastard.

FERGUS

Did you give him it?

JUDE

There are certain things I wouldn't do for my country.

FERGUS

Have a look at him.

JUDE

Can't.

FERGUS

Poke him or something. See if he's still
alive.

JUDE

He's all right.

FERGUS

Hasn't moved for twelve hours. Go on.
Have a heart.

She moves over to him. She prods him in the legs with her
foot. He doesn't move. Then she lifts the hood ever so
slightly, to peer inside. Suddenly the man moves like
lightning, jerking his head down so the hood comes off,
throwing his body, tied to the chair, over Jude.

JODY

You fucking bitch -- you fucking whore --

He pins her to the ground, his body bent with the chair. He
writhes on top of her in a grotesque parody of love. She is
screaming and the room is alive, each man awake, grabbing
guns, screaming.

MAGUIRE

Turn the fucking thing off --

EXT. FARMHOUSE - NIGHT.

Fergus follows Jude out a back door, holding her by the arm.

FERGUS

You all right?

6.

JUDE

Fucking animal.

She takes in huge gobs of air.

FERGUS

You don't know that.

JUDE

Fucking do. I had him all over me.

He touches her face.

FERGUS

Tough work, that.

JUDE

Someone's got to do it.

She rubs her hand on his chest.

JUDE

Nah, it was a breeze. Just thought of you.

She sidles closer, coming on to him.

JUDE

And you know what, Fergus? One of you made me want it...

She puts her lips to his neck.

FERGUS

Which one?

She doesn't answer. They embrace.

EXT. FARMHOUSE - MORNING.

A hot summer's day. There are tall hedges all around the house. Fergus leads Jody, still bound and hooded, over toward a greenhouse.

INT. GREENHOUSE - DAY

Dusty tomato plants and vines everywhere. Broken glass. The sun pouring through. Fergus leads Jody over to a wrought iron chair and sits him in it. He sits opposite, gun on his lap. Fergus takes some sandwiches out of a brown paper bag. He holds one out toward him.

7.

FERGUS

Eat something, would you?

JODY

Can't.

FERGUS

What do you mean you can't?

JODY

Can't eat through a canvas bag.

Fergus walks over to him, lifts the hood up so his mouth is revealed, and pushes the sandwich toward his lips. Jody eats, slowly.

JODY

This is a farce, man.

FERGUS

How is it a farce?

JODY

I seen your fucking face.

FERGUS

So, what do I look like?

JODY

You're the one about five ten with the killer smile and the baby face.

FERGUS

Am I?

JODY

Yeah. And the brown eyes.

Fergus pushes the last crumbs of the sandwich toward Jody's mouth.

JODY

You're the handsome one.

Jody eats the last bits.

JODY

Thank you, handsome.

FERGUS

My pleasure.

EXT. FARMHOUSE - DAY

Jude makes her way from the door toward the greenhouse. She is carrying a pot of tea and two cups.

INT. GREENHOUSE - DAY

It is sweltering now in the greenhouse. CLOSE ON JODY'S COWLED HEAD. The hood is drenched with sweat.

JODY

I can't fucking breathe, man. Be a Christian, will you?

Jude comes into view.

JODY

Tell him to take the hood off, honey...

Jude says nothing. Lays the tea on the ground.

FERGUS

How did you know it was her?

JODY

I can smell her perfume.

Jude pours out the tea.

JUDE

See, if we took the hood off, we'd have to shoot you. As it is, you've got a fifty-fifty chance.

JODY

Thought you liked me, bitch.

JUDE

It was fun while it lasted.

JODY

Nice lady.

His breathing becomes labored.

JODY

Please, man, I'm suffocating in here.

FERGUS

Can't we take it off?

JUDE

Have to check with himself.

9.

Fergus gives her the gun.

FERGUS

You look after him.

Jody's head follows Fergus while he leaves.

JODY

Don't leave me with her, man. She's dangerous...

Jude smiles, holding the gun on her lap.

INT. FARMHOUSE - DAY

Fergus enters. Maguire and the others. Maguire has a newspaper, which has a headline regarding the kidnapping.

MAGUIRE

Made the front page. They'll move now, the fuckers.

FERGUS

Request permission to take the hood off, Tommy.

MAGUIRE

Why would you do that?

FERGUS

The poor whore's suffocating in the heat.

MAGUIRE

So?

FERGUS

And anyway, he's seen our faces.

MAGUIRE

You sure?

FERGUS

He described me down to a T. Knows what
Jude looks like.

Maguire reads the paper.

FERGUS

Tommy --

10.

MAGUIRE

You're his keeper. If you don't mind him
seeing you, I don't mind. But you're the
only one he looks at.

FERGUS

Thanks.

MAGUIRE

It's your decision.

INT. GREENHOUSE - DAY

Jude, drinking tea, looking at Jody sweating. Fergus enters.
He puts his arm casually around her.

FERGUS

Leave us, Judie.

JUDE

My pleasure.

She goes. Fergus walks to Jody and slowly takes the hood off.
Jody looks up at him, his face bathed in sweat. He breathes
in mighty gulps of air. He smiles.

JODY

Thank you, soldier.

Fergus smiles.

JODY

Never thought fresh air would taste this

good.

Fergus pours out a cup of tea and brings it to his lips.

JODY

Now, if you took the ropes off, I'd be able to feed myself.

FERGUS

No fucking way.

JODY

Only joking.

Fergus drinks.

JODY

You know, I was wrong about one thing.

11.

FERGUS

What's that?

JODY

Five ten. Brown eyes. But you're no pinup.

FERGUS

No?

JODY

Nope. Not handsome at all.

FERGUS

You trying to hurt my feelings?

JODY

No. It's the truth.

FERGUS

Well, I could say the same about you.

JODY

Could you?

FERGUS

But I won't. We're more polite around these parts.

JODY

So I've noticed.

Fergus looks at him. Jody isn't smiling anymore. Fergus goes back to his seat and drinks his tea. He fingers the gun on his lap.

JODY

Hey --

FERGUS

What is it now?

JODY

You're going to have to do it, aren't you?

FERGUS

Do what?

JODY

Kill me.

12.

FERGUS

What makes you think that?

JODY

They're going to let that guy die. And you're going to kill me.

FERGUS

They won't let him die.

JODY

You want to bet?

FERGUS

I'm not a gambling man.

JODY

And even if he doesn't die -- you can't just let me loose.

FERGUS

Why can't we?

JODY

Not in your nature.

FERGUS

What do you know about my nature?

JODY

I'm talking about your people, not you.

FERGUS

What the fuck do you know about my people?

JODY

Only that you're all tough undeluded motherfuckers. And that it's not in your nature to let me go.

FERGUS

Shut the fuck up, would you?

JODY

And you know the funny thing?

FERGUS

No, what's the funny thing?

JODY

I didn't even fancy her.

13.

FERGUS

Didn't look like that to me...

JODY

She's not my type.

He looks at Fergus.

JODY

C'mere.

FERGUS

No.

JODY

Ah, c'mere. I want to show you something.

FERGUS

What?

JODY

My inside pocket.

Fergus holds the gun to his face. He fishes inside Jody's inside pocket.

JODY

Take out the wallet.

Fergus's hand emerges with a wallet.

JODY

Open it.

CLOSE ON THE WALLET. Credit cards, army identification photograph.

JODY

Inside. There's a picture.

Fergus takes out a picture. It is of Jody, in cricket whites, smiling, holding a bat. Fergus smiles.

JODY

No, not that one. There's another.

Fergus takes out another picture of Jody and of a beautiful black woman, smiling.

JODY

Now she's my type.

14.

FERGUS

She'd be anyone's type.

JODY

Don't you think of it, fucker.

FERGUS

Why not?

JODY

She's mine. Anyway, she wouldn't suit you.

FERGUS

No?

JODY

Absolutely not.

FERGUS

She your wife?

JODY

Suppose you could say that.

Jody chuckles.

FERGUS

You make a nice couple.

JODY

Don't I know it.

FERGUS

So what were you fucking around for, then?

JODY

You fuckers set me up. That bitch --

FERGUS

She's a friend of mine

JODY

Okay. That nice lady. Meets me in a bar. I'm saying what the fuck am I doing here anyway. She buys me a drink. She holds my hand. I'm looking at her saying I don't like you, bitch. But what the fuck. Maybe I'll get to understand.

FERGUS

What?

JODY

What the fuck am I doing here.

FERGUS

What the fuck were you doing here?

JODY

I got sent.

FERGUS

You could have said no.

JODY

Can't. Once I signed up.

FERGUS

Why did you sign up?

JODY

It was a job. So I get sent to the only place in the world they call you nigger to your face.

FERGUS

Shouldn't take it personally.

JODY

(He imitates a Belfast accent)

"Go back to your banana tree, nigger." No use telling them I came from Tottenham.

FERGUS

And you play cricket?.

JODY

Best game in the world.

FERGUS

Ever see hurling?

JODY

That game where a bunch of paddies whack sticks at each other?

FERGUS

Best game in the world.

JODY

Never.

FERGUS

The fastest.

16.

JODY

Well, in Antigua cricket's the black man's game. The kids play it from the age of two. My daddy had me throwing googlies from the age of five. Then we moved to Tottenham and it was something different.

FERGUS

How different?

JODY

Toffs' game there. But not at home. .

Fergus looks at him.

JODY

So when you come to shoot me, Paddy, remember, you're getting rid of a shit-hot bowler.

FERGUS

I'll bear that in mind.

He keeps looking at him.

FERGUS

And by the way, it's not Paddy. It's Fergus.

Jody smiles.

JODY

Nice to meet you, Fergus.

FERGUS

My pleasure, Jody

EXT. GREENHOUSE - NIGHT.

Fergus leads Jody outside, holding the gun against him.

FERGUS

Take it easy, now. Just go slow. Down by that tree.

JODY

Tree.

He walks toward it, breathing heavily.

JODY

You've got to loosen my hands.

17.

FERGUS

Can't.

JODY

Well then, you're going to have to take my dick out for me, aren't you?

Fergus, in the dark, stands motionless, looking at him.

JODY

Come on, man, I'm going to wet my pants!

Fergus turns him around and unzips his fly.

JODY

Take the fucker out, man, I'm dying --

Fergus takes Jody's penis out.

Jody takes two steps toward the wall.

JODY

I gotta lean forward or I'll dribble all over myself. Will you hold my hands for me.

Fergus holds his hands from behind, so Jody can lean forward. Jody now pisses with immense relief

JODY

Now, that was worth waiting for.

FERGUS

Hurry up, would you?

JODY

These things take time, Fergus.

He shakes his body.

JODY

It's amazing how these small details take on such importance...

He steps back.

JODY

Now put it back in.

FERGUS

Give us a break.

18.

JODY

I can't do it! It's only a piece of meat. For fuck's sake, it's got no major diseases.

Fergus puts Jody's penis back in his pants and zips him up.

JODY

Thank you. I had a case of the clap two years ago. Crabs in Ulster. But all in all it's served me well.

FERGUS

Shut up, would you?

JODY

I'm sorry. Didn't mean to offend you, Fergus.

Fergus leads him back toward the greenhouse.

INT. GREENHOUSE - NIGHT.

Fergus leads Jody back to his chair.

JODY

Fergus?

FERGUS

Yeah?

JODY

Thanks. I know that wasn't easy for you.

He begins to laugh.

FERGUS

The pleasure was all mine.

Fergus begins to laugh, without knowing why.

EXT. FARMHOUSE - NIGHT.

Maguire, walking out of the house, woken by the sound of laughter.

INT. GREENHOUSE - NIGHT.

Jody, still laughing. Suddenly the hood is slammed back over his head.

Maguire, standing there in the dark, looking at Fergus.

19.

MAGUIRE

What the fuck is this?

FERGUS

It's nothing. He's just got a sense of humor, that's all.

MAGUIRE

You're on duty. Keep your fucking mouth shut. Go in and get some sleep.

Fergus gets up slowly, walks toward the door.

JODY

Yeah. Get some sleep.

EXT. FARMHOUSE - NIGHT.

Fergus, walking toward the house. He looks back and sees the figures of Maguire and Jody in the dark, in absolute silence.

INT. FARMHOUSE - NIGHT.

Fergus sleeping.

INT. GREENHOUSE - NIGHT.

Jody sleeping. Maguire sitting with an Armalite in his hands, watching him.

EXT. FARMHOUSE AND FIELDS - DAY

The sun coming up over the low hills around the farmhouse.

INT. GREENHOUSE - DAY

Fergus enters, with a tray and some breakfast. Maguire is sitting where he sat before, stock-still.

FERGUS

Did he talk?

Maguire shakes his head.

FERGUS

Didn't make you laugh?

Maguire shakes his head.

FERGUS

Here. Have some breakfast.

He hands Maguire a plate. Jody stirs.

20.

JODY

Good morning, Fergus?

Maguire looks hard at him.

MAGUIRE

So he knows your name?

FERGUS

I told him.

MAGUIRE

Are you all there?

He rises, and drags Fergus out the door.

FERGUS

Back in a minute, Jody

EXT. GREENHOUSE - DAY

MAGUIRE

You'll have minimal contact with the prisoner, do you hear me?

FERGUS

Yes.

MAGUIRE

And do you know why?

FERGUS

Why?

MAGUIRE

Because tomorrow we might have to shoot him, that's why.

Maguire goes back to the house.

INT. GREENHOUSE - DAY

Jody sitting with the hood on again. Fergus enters.

JODY

They giving you trouble, Fergus?

Fergus says nothing. He takes a plate and brings it toward Jody

It happens. Y'see, there's two kinds of people. Those who give and those who take.

Fergus lifts up Jody's hood to expose his mouth and begins to feed him.

JODY

Ah, take the thing off, man.

Fergus says nothing and keeps feeding him.

JODY

It's okay. I understand. Don't mind if I prattle on, do you?

Fergus shakes his head and says nothing.

JODY

I will take it by your silence that you don't.

He eats. Fergus feeds himself, then feeds more to Jody.

JODY

Two types, Fergus. The scorpion and the frog. Ever heard of them?

Fergus says nothing.

JODY

Scorpion wants to cross a river, but he can't swim. Goes to the frog, who can, and asks for a ride. Frog says, "If I give you a ride on my back, you'll go and sting me." Scorpion replies, "It would not be in my interest to sting you since as I'll be on your back we both would drown." Frog thinks about this logic for a while and accepts the deal. Takes the scorpion on his back. Braves the waters. Halfway over feels a burning spear in his side and realizes the scorpion has stung him after all. And as they both sink beneath the waves the frog cries out, "Why did you sting me, Mr. Scorpion, for now we both will drown?" Scorpion replies, "I can't help it, it's in my nature."

Jody chuckles under his hood.

FERGUS

So what's that supposed to mean?

JODY

Means what it says. The scorpion does what is in his nature. Take off the hood, man.

FERGUS

Why?

JODY

'Cause you're kind. It's in your nature.

Fergus walks toward him and pulls off the hood. Jody smiles up at him.

JODY

See? I was right about you.

FERGUS

Don't be so sure.

JODY

Jody's always right.

INT. GREENHOUSE - LATE AFTERNOON.

Both men dozing in the heat.

JODY

Where would you most like to be now, man?

FERGUS

Doesn't matter where.

JODY

Come on, man. If this shit was all over.

FERGUS

Having a pint in the Rock.

JODY

You lack imagination, Fergus. Think of

something more alluring.

FERGUS

Like what?

JODY

Like having a pint in the Metro --

Fergus laughs.

23.

FERGUS

Having two pints in the Rock.

JODY

Having a pint in the Metro, and Dil's
having a margarita.

FERGUS

Who's Dil?

JODY

My special friend.

FERGUS

Oh, yeah.

JODY

We got simple tastes, you and me.

FERGUS

The best.

JODY

But you fellas never get a break, do you?

FERGUS

Do you?

JODY

Oh, yes. We do a tour of duty and we're
finished. But you guys are never
finished, are you?

FERGUS

We don't look on it like that.

JODY

I've often wondered how you do it.

FERGUS

Depends on what you believe in.

JODY

What do you believe in?

FERGUS

That you guys shouldn't be here.

JODY

It's as simple as that?

FERGUS

Yes.

24.

Jude enters.

JUDE

Put that thing back on him, Fergus.

FERGUS

He's hot.

JUDE

Doesn't matter if he's hot. Just cover the fucker up.

JODY

Have you no feelings, woman?

JUDE

You shut your face --

She pulls the hood down over him.

JUDE

You're heading for trouble, Fergus --

JODY

He's a good soldier, Jude.

She whacks him with a pistol.

JUDE

I said shut the fuck up --

JODY

He believes in the future --

INT. GREENHOUSE - NIGHT.

Jody, sitting in the hood. Fergus lifts it a bit; Jody's mouth, with blood now in his lips.

FERGUS

Is it bad?

JODY

No. Not bad. Women are trouble, you know that, Fergus?

FERGUS

I didn't.

JODY

Some kinds of women are...

25.

FERGUS

She can't help it.

JODY

Dil wasn't trouble. No trouble at all.

FERGUS

You liked her?

JODY

Present tense, please. Love her. Whatever she is. I'm thinking of her now, Fergus. Will you think of her too?

FERGUS

Don't know her.

JODY

Want you to do something, Fergus.

FERGUS

What?

JODY

If they kill me --

FERGUS

Don't think that way.

JODY

But they will. As sure as night follows day. They have to. I want you to find her out. Tell her I was thinking of her.

Fergus is moved. He can't reply.

JODY

See if she's all right.

FERGUS

I don't know her.

JODY

Take her picture. C'mere.

Fergus walks toward him.

JODY

Take it. In the inside pocket.

Their faces, close to each other as Fergus searches out her picture.

26.

JODY

Take the whole lot. I won't need it.

FERGUS

I told you not to talk that way --

JODY

Go to Millie's Hair Salon in Spitalfields. Take her to the Metro for a margarita. Don't have to tell her who you are. Just tell her Jody was thinking --

FERGUS

Stop it --

The door opens. Maguire is there, with another.

MAGUIRE

Volunteer?

Fergus turns toward him.

MAGUIRE

We need you inside.

Fergus walks toward Maguire and the other man walks forward, takes his seat. Fergus, unseen by Maguire, puts the wallet in his pocket.

INT. FARMHOUSE - NIGHT.

Maguire, Jude, Fergus, and the others.

MAGUIRE

We've had word. They've used every trick in the book on him. He's starting to talk. You're going to have to do it in the morning.

Maguire lights a cigarette. Fergus looks at him and nods.

MAGUIRE

You OK about that?

FERGUS

I'm a volunteer, am n't I?

MAGUIRE

Good. I was beginning to have my doubts about you for the last few days.

JUDE

Not the only one --

27.

MAGUIRE

Shut up, Jude. You best get some sleep

tonight, Fergus.

FERGUS

Peter.

MAGUIRE

What?

FERGUS

Request permission to guard the prisoner tonight --

JUDE

You're crazy. Don't let him, Peter.

MAGUIRE

Shut the fuck up, Jude.

He turns back to Fergus. He puts his arm on Fergus's shoulder.

MAGUIRE

Why do you want to do that for?

FERGUS

Would make me feel better about it.

MAGUIRE

You sure about that?

FERGUS

I'm sure.

MAGUIRE

Okay. You're a good man, Fergus.

Fergus leaves.

INT. GREENHOUSE - NIGHT.

Fergus takes his place in the chair beside Jody.

Jody begins to laugh under the hood. It turns into the sound of crying.

FERGUS

Don't.

JODY

I'm sorry.

The crying stops.

JODY

Help me.

FERGUS

How can I?

JODY

I don't know. Just help me. Give me a cigarette.

Fergus takes out a cigarette, lights it, and lifts up Jody's hood so he can smoke.

JODY

Don't even smoke, you know that? It just seemed the right thing to do.

Fergus watches him puff the cigarette, the hood just above his lips. Jody coughs, but keeps the cigarette in his lips. Fergus gently takes the cigarette from his mouth.

FERGUS

Go to sleep now.

JODY

I don't want to sleep. Tell me something.

FERGUS

What?

JODY

A story.

FERGUS

Like the one about the frog?

JODY

And the scorpion. No. Tell me anything.

FERGUS

When I was a child...

JODY

Yeah?

FERGUS

I thought as a child. But when I became a man I put away childish things...

JODY

What does that mean?

29.

FERGUS

Nothing.

JODY

Tell me something, anything.

Fergus is silent; his eyes wet.

JODY

Not a lot of use, are you, Fergus?

FERGUS

Me? No, I'm not good for much...

EXT. FIELDS - MORNING.

The farmhouse covered in mist. The sun coming through it.

EXT. GREENHOUSE - MORNING.

Maguire opens the door to the greenhouse and clicks the chamber of his gun. Fergus has a gun in his hand. He checks the chamber.

Fergus takes Jody, whose hands are still tied behind his back, by the elbow.

FERGUS

Stand up, now --

Jody rises. Fergus leads him through the door, past Maguire.

MAGUIRE

I wish to say on behalf of the Irish
Republican Army --

Fergus turns with sudden fierceness.

FERGUS

Leave him be --

He pulls Jody through the fields.

EXT. TREES - MORNING.

Fergus pushing Jody through a copse of trees, the gun at his back.

JODY

Take the hood off, Fergus --

FERGUS

No.

30.

JODY

I want to see a bit. Please, please.
Don't make me die like an animal.

Fergus pulls the hood off. Jody looks around him. He has a cut lip where Jude struck him.

Fergus prods him on with the gun. Jody stumbles forward. Fergus is all cold and businesslike.

JODY

I'm glad you're doing it, do you know
that, Fergus?

FERGUS

Why?

JODY

Cause you're my friend. And I want you to
go to the Metro --

FERGUS

Stop that talk now --

JODY

Hurling's a fast game, isn't it, Fergus?

FERGUS

The fastest.

JODY

Faster than cricket?

FERGUS

Cricket's in the halfpenny place.

JODY

So if I ran now, there's no way I'd beat you, is there?

FERGUS

You won't run.

JODY

But if I did... you wouldn't shoot a brother in the back --

Jody suddenly sprints, and, loosening the ties on his hands, then freeing them, he is off like a hare. Fergus screams in fury after him.

FERGUS

JODY!!!

31.

Fergus aims, then changes his mind and runs.

FERGUS

You stupid bastard --

JODY

What you say, faster?

FERGUS

I said you bastard -- stop --

JODY

Got to catch me first --

Fergus gains on him -- stretches his arm out -- but Jody sprints ahead again -- as if he has been playing with him. He laughs in exhilaration. Fergus pants behind him, wheezing, almost laughing.

JODY

Used to run the mile, you know -- four times round the cricket pitch -- what was that game called?

FERGUS

Hurling --

JODY

What?

FERGUS

Hurling --

Jody runs, whipping through the trees -- always ahead of him.

JODY

Come on, Fergie -- you can do it -- a bit more wind --

Fergus grabs his shoulder and Jody shrugs it off, gaining on him again.

JODY

Bit of fun, Fergus, eh?

And suddenly the trees give way. Jody turns, laughing, to Fergus.

JODY

Told you I was fast --

Fergus is panting, pointing the gun at Jody

32.

JODY

Don't do it.

And suddenly a Saracen tank whips around the corner, hits Jody with the full of its fender. His body flies in the air and bounces forward as another tank tries to grind to a halt and the huge wheels grind over him.

Fergus, screaming, "No-!" He almost moves forward, then sees soldiers spilling from the tank around the body. Fergus turns

and runs.

EXT. TREES - DAY

Fergus whipping through the trees, his body crouched low as he runs.

INT. GREENHOUSE - DAY

Tinker sitting in the greenhouse. A helicopter screams into view through the panes and automatic fire comes from it, shattering every pane in seconds and tearing Tinker to bits.

INT. FARMHOUSE - DAY

Bullets whipping through every window, taking chunks from the masonry, tearing the walls apart. Maguire, Jude, and the others on the floor, scrambling for weapons.

EXT. TREES - DAY

Fergus, hearing the gunfire, runs through overhanging branches till eventually he is hidden from sight.

EXT. CARNIVAL ON THE MONAGHAN BORDER - DAWN.

A forlorn-looking building over nondescript fields.

An old man wheels a bicycle slowly toward it; a rusty car appears; and Fergus gets out of it.

TOMMY

Fergus!

FERGUS

You're back in the pink, Tommy? How're you keeping?

INT. CARAVAN - DAY

The old man pouring whiskey into a teacup.

33.

TOMMY

You'll notice I've asked you nothing.

FERGUS

That's wise, Tommy.

TOMMY

All right, then. I like to be wise.

He pours Fergus more whiskey.

TOMMY

So what do you need, Fergus?

FERGUS

Need to go across the water.

TOMMY

Do you now.

FERGUS

Need to lose myself awhile.

TOMMY

Aha.

He looks at Fergus and lights a cigarette.

He puffs.

TOMMY

There's a man I know ships cattle to
London.

EXT. DUBLIN BAY - EVENING.

The ferry, churning into the sunset.

FADE TO BLACK.

INT. BUILDING SITE - DAY

FADE UP into an elegant, empty Georgian room, covered in clouds of dust. A figure among the clouds of dust, hacking at a wall with a sledgehammer. It is Fergus, dressed in laborer's overalls, covered in dust. He is knocking the bricks from an outer wall. He works furiously and relentlessly, like a machine.

We see the wall, with the hammer striking it. One brick falls away, then another. Daylight pours through the clouds of dust and the growing hole.

Fergus's face, as he works.

The hole. More bricks falling away. Through the clouds of dust and the streams of daylight we now see a patch of green.

Fergus's face, working. His rhythm slows.

The hole. More bricks fall away. Then the hammer stops. The dust begins to clear.

His face.

The jagged hole. The dust drifts across it, revealing a cricket pitch, with tiny sticklike figures running on the green.

EXT. HOSTEL - DAY

Fergus, returning from work, crosses the street, and enters through a white door.

INT. HOSTEL - DAY

Fergus dressing. He puts on a cheap suit, like any country boy in a big city. He takes Jody's wallet from the trousers of his overalls. He flips it open, sees the picture of the soldier and Dil. He puts it in the pocket of his suit.

EXT. STREET - DAY

Fergus walking down a street looking for an address. Some distance down the street is a sign -- MILLIE'S UNISEX HAIR SALON.

EXT. STREET - DAY

Fergus, standing as the crowds go by him, looking in the window. He has the picture in his hand. We see Dil from his point of view, then Fergus walks inside.

INT. HAIR SALON - DAY

Fergus enters. The door gives a loud ping.

A GIRL

We're closing. I'll see you tomorrow, Dil

She leaves the salon.

DIL

You want something in particular?

35.

FERGUS

Just a bit of a trim...

Dil checks her watch and stubs out a cigarette.

DIL

Come on...

She gestures toward a chair. Fergus sits down. She comes toward him and fiddles with his hair.

She pushes his head back into a basin behind him. She begins to knead his hair in hot water and shampoo.

DIL

Someone recommend you?

FERGUS

In a way.

DIL

Who?

FERGUS

Guy I work with.

DIL

What's his name?

Fergus can't think of an answer. The hands with the purple nails run over his scalp.

FERGUS

Doesn't the water get to your nails?

DIL

What's it to you?

FERGUS

Nothing.

Fergus, sitting up. She begins to cut.

DIL

You American?

FERGUS

No.

DIL

Not English.

36.

FERGUS

No.

DIL

Scottish?

FERGUS

How'd you guess?

DIL

The accent, I suppose.

FERGUS

And what's it like?

DIL

Like treacle.

She imitates his accent saying it. Fergus laughs.

DIL

Nice laugh.

Dil raises Fergus's head up, with his new-cut hair and holds a mirror up behind his head so he can see the back. He looks like a young London stockbroker. The hair salon around them is empty.

DIL

That should make her happy.

FERGUS

Who's she?

DIL

Don't know. Who is she?

EXT. HAIR SALON - EVENING.

Fergus emerges from the shop. He takes one last look through the window where Dil is taking off her smock, touching up her hair, etc. It is as if she has forgotten all about him. He walks off through the crowds and then ducks into a doorway.

The doorway of the shop. Dil comes out, dressed in a pair of high heels, a very short skirt, different, more raunchy clothes on her than we saw inside. She locks the glass door and walks down the street, across the road, and into a pub called the Metro. Fergus follows.

37.

INT. METRO - EVENING.

Half full, with an after-work crowd. Dil makes her way through it.

BARMAN

Hi, Dil

DIL

Hiya, hon.

She sits down at the bar. Fergus comes toward the bar and takes a seat.

BARMAN

What'll it be?

FERGUS

A bottle of Guinness.

Dil, looking at Fergus.

DIL

See that, Col?

COL

See what, Dil?

DIL
He gave me a look.

COL
Did he?

Fergus blushes. He buries himself in his drink.

DIL
Just cut his hair, you know.

COL
Yeah?

DIL
What you think?

COL
Nice.

Fergus throws his eyes toward her again. She has her face turned away, but sees him in the mirror.

DIL
There, he did it again.

38.

COL
Saw that one.

DIL
What would you call it?

COL
Now, that was a look.

She eyes Fergus in the mirror.

DIL
Ask him to ask me what I'm drinking.

The barman, with infinite weariness, approaches Fergus.

COL
She wants to know do you want to know

what she's drinking.

Fergus is about to talk when she pipes up.

DIL

A margarita.

The barman mixes it. She stares at the mirror, staring at Fergus, who is trying to avoid her eyes. The barman hands her the drink.

DIL

Now he can look.... Ask him does he like his hair, Col.

COL

She wants to know, sir, do you like your hair.

FERGUS

Tell her I'm very happy with it.

DIL

He's Scottish, Col.

COL

Scottish?

FERGUS

Yeah.

DIL

What'd he say, Col?

39.

COL

He agreed that he was.

DIL

What do you think his name is?

COL

I've no thoughts on the subject.

FERGUS

Jimmy.

DIL

Jimmy?

COL

That's what he said. Jimmy.

DIL

Hi, Jimmy.

FERGUS

Hiya, Dil

A burly man sits down beside her. He puts his hand on her knee.

MAN

Sing the song, Dil --

She slaps the hand away.

DIL

Fuck off, Dave.

DAVE

C'mon, babe! You know what I like...
Easy!

She turns back to Fergus and finds his seat empty.

EXT. METRO - NIGHT.

Fergus, standing across the road from the pub. He is sweating. Dil comes out of the pub. She looks this way and that, as if searching for Fergus. Fergus stands back into a shadow.

Dave, the burly man, comes out. He grabs her by the elbow. She shrugs him off. She walks off. Dave follows, grabs her by the elbow again. The sense of an old argument. Dave suddenly strikes her across the face with his open palm.

40.

She leans her head against a wall. Dave then puts his arms around her, consoles her.

EXT. STREET - NIGHT.

Dave walking, holding Dil by the arm. The street is dilapidated, full of squats. They stop outside a door. Dil opens the door with a key from her purse and they both walk inside.

Fergus stands there, observing.

A light comes on in an upstairs room. Dil enters; we see her shadow in silhouette behind the curtain and the shadow of Dave coming in behind her. He begins to remove her blouse. She stands absolutely still as he does so.

Fergus backs away, then walks off.

INT. HOSTEL - NIGHT.

Fergus, in bed. Fade to black as we see Jody as a bowler, running in slow motion, toward the camera. He releases the ball; we see Fergus in bed, breathing heavily.

INT. SITE - NEXT DAY

Fergus takes a break and watches the batsman hit a ball. He imitates the batsman's motion with his sledgehammer. Then a voice interrupts him.

DEVEROUX

So Pat's a cricket fan, eh?

Fergus turns. We see Tristram Deveroux, a young Sloane type in a three-piece suit, whose house it is. Beside him is Franknum, the cockney foreman.

FERGUS

It's not Pat. It's Jim.

DEVEROUX

Jim, Pat, Mick, what the fuck. Long as you remember you're not at Lords.

Fergus resumes work.

INT. METRO - NIGHT.

It is now crowded with people, black, white, punky and street chic, a lot of leather. All the women are heavily made-up. Someone is singing from the tiny stage and rows of cheap colored bulbs are flashing around it.

From the way Fergus walks through, it is obvious he has never been here at night. He seems most out of place in his cheap suit, making his way through the crowd to the bar.

AT THE BAR.

Fergus looks through the odd crowd, but can't find Dil. Col, the barman, sees him and smiles.

COL

So can we consider you a regular, sir?

FERGUS

Is that good or bad?

COL

Well, you get to say, The usual, Col.
Things like that.

Col pushes a colored cocktail with one of those Japanese umbrellas toward him.

COL

So let's call this the usual.

FERGUS

Thanks.

Fergus reaches for his wallet to pay, but Col interrupts.

COL

No, no. It's on me.

Fergus tries to pretend he's familiar with the drink, and by implication, whatever are the norms of the place. He lifts the glass to his mouth, but the umbrella keeps getting in the way.

COL

Take it out, if you want.

Fergus takes out the umbrella. He holds it in one hand and drinks with the other.

COL

You came to see her, didn't you?

Fergus shrugs. He takes out a cigarette. A guy in leather to his left smiles at him.

COL

Something I should tell you. She's --

42.

FERGUS

She's what?

The barman looks up toward the stage.

COL

She's on.

THE JUKEBOX.

A hand presses a button. The needle selects a disk. A song by Dave Berry, "The Crying Game."

AT THE BAR.

Fergus looks up. Close-up of Dil's hand, as music begins, making movements to the music. We see Dil, standing on a stage, swaying slightly. She seems a little drunk. She mimes to the song. She mouths the words so perfectly and the voice on the song is so feminine that there is no way of knowing who is doing the singing. She does all sorts of strange movements, as if she is drawing moonbeams with her hands.

The crowd seems to know this act. They cheer, whether out of approval or derision we can't be sure.

Fergus watching.

Dil singing, noticing him. She comes to the end of the song. The crowd cheers.

Fergus, watching her make her way through the crowded bar, toward him.

DIL

He's still looking, Col.

COL

Persistent.

DIL
Good thing in a man.

COL
An excellent quality.

DIL
Maybe he wants something.

COL
I would expect he does.

43.

DIL
Ask him.

COL
Ask him yourself.

She looks at Fergus directly, sits down next to him.

DIL
So tell me.

Fergus says nothing. He shrugs.

DIL
Everybody wants something.

FERGUS
Not me.

DIL
Not you. How quaint. How old-fashioned
and quaint. Isn't it, Col?

Col shrugs.

DIL
You old-fashioned?

FERGUS
Must be.

The burly man comes up to her.

MAN

Got the money, Dil?

DIL

Fuck off, Dave.

DAVE

You fucking promised.

DIL

Did I?

DAVE

You fucking did.

He suddenly jerks her roughly off the stool, spilling her drink.

DAVE

Didn't you? Well, come on!

44.

He drags her through the crowd. In the mirror, Fergus watches them go. The barman eyes him.

COL

It takes all types.

FERGUS

So who's he?

COL

He's what she should run a mile from.

FERGUS

Then why doesn't she?

COL

Who knows the secrets of the human heart.

Fergus suddenly stands and makes his way to the door.

EXT. PUB - NIGHT.

Fergus comes out. A black bouncer is there, but there is no sign of Dil. He walks a few yards and hears voices down an alley. He looks up it.

POV - ALLEY.

We see Dil pushing Dave away. He grabs her, turns her roughly.

DAVE
Don't be like that --

DIL
You heard me --

She beats his arms away. Money falls on the ground. She staggers away from him. He picks up the money, then runs after her.

DAVE
Got very fucking grand, haven't we --

He tries to pull her back.

DAVE
Talk to me, you stupid bitch --

They both bump into Fergus, who just stands there and doesn't move an inch. She smiles.

45.

DIL
Hi.

FERGUS
Hi. You forgot your bag.

He holds it up to show her.

DIL
Thank you.

DAVE
Who the fuck is he?

DIL

Jimmy.

DAVE

It's him, isn't it?

DIL

Maybe.

Dave eyes Fergus. Fergus grabs his wrists and upends him on the ground.

DIL

See, they get the wrong idea.

DAVE

(from the ground)

Cunt.

Fergus puts his foot on Dave's neck.

FERGUS

What was that?

DIL

They all get the wrong idea.

DAVE

Cunt. Scrag-eyed dyke cunt.

DIL

Charming.

Dave grabs for her ankle. She kicks his hand away. Fergus presses down his foot. He looks to Dil.

FERGUS

What'll I do?

46.

DIL

Break his neck.

Fergus presses his foot.

DIL

No, don't.

She bends low to Dave.

DIL

He's going to take his foot off slowly,
David. Then you're to go home, like a
good boy. You hear me?

DAVE

Cunt.

But his voice is softer. Fergus removes his foot. Dil grabs
his arm.

DIL

Come on, honey.

She draws him away.

EXT. METRO - NIGHT.

They walk out of the alley.

FERGUS

You all right?

DIL

Yes, thank you.

FERGUS

What was that all about?

DIL

He wants me to perform for him.

FERGUS

Perform?

DIL

You know.

FERGUS

You on the game?

DIL

God no. I'm a hairdresser.

Fergus looks back. Dave is rising.

FERGUS
He's getting up.

DIL
You can't leave me then, can you?

EXT. STAIRCASE OUTSIDE DIL'S FLAT

Fergus and Dil climb slowly upstairs.

DIL
You want me to ask you in, right?

FERGUS
No, I didn't --

DIL
But I'm not cheap, you know that? Loud,
but never cheap.

There is a movement lower down the staircase. We see Dave,
holding his neck.

DAVE
Fucking dumb dyke carrot cunt.

Dil leans close to Fergus.

DIL
If you kissed me, it would really get his
goat.

She tilts up her face. Fergus kisses her, tenderly.

DIL
Now, if you asked me to meet you
tomorrow, it would really drive him
insane.

FERGUS
Where?

DIL
Half-five. At Millie's.

She goes in and closes the door. Fergus stands and looks down
at Dave, who turns to leave.

EXT. HAIR SALON - DAY

Dil walks out of the salon, smiling, and walks toward Fergus.

48.

DIL

Give me that look again.

FERGUS

What look?

DIL

The one you gave me in the Metro.

Fergus takes a bunch of flowers from behind his back. She holds them, with theatrical feeling.

DIL

Darling, you shouldn't have.

She laughs and leans toward him and kisses him in a classically old-fashioned way. The girls inside the salon pull back a curtain, and they all clap.

FERGUS

What's that about?

DIL

They're jealous.

FERGUS

Why?

DIL

I wonder.

She takes his arm and walks off with him.

INT. INDIAN RESTAURANT - NIGHT.

Fergus and Dil looking at their menus. A waiter places drinks on their table, then leaves.

DIL

Now's the time you're meant to do

something, isn't it?

FERGUS

Like what?

DIL

Make a pass or something. Isn't that the way it goes?

FERGUS

Must be.

49.

EXT. STREET - NIGHT.

They are walking in an alleyway toward her house.

DIL

You got a special friend, Jimmy?

FERGUS

How special?

DIL

You want one?

And suddenly a car drives very fast toward them, headlights on. Fergus pulls her into a doorway to avoid it.

FERGUS

Jesus Christ!

DIL

Jesus.

The car continues down the road, stops, and then screeches off.

FERGUS

That Dave?

DIL

The things a girl has to put up with.

She looks down toward where the car has pulled away.

DIL

I'm frightened, Jimmy. That's not like him.

EXT. DIL'S FLAT.

A car pulls up behind Dil and Fergus.

DIL

Piss off, Dave!

FERGUS

Tough guy, huh? Are you going to be all right on your own?

DIL

I'm not on my own, am I?

She touches his cheek.

50.

DIL

Come on up, would you?

INT. DIL'S FLAT - NIGHT.

Dil comes in in the darkness. Fergus stands like a shadow in the doorway. The light comes on; she takes off her raincoat.

DIL

Won't hurt you to come in.

Fergus enters slowly. He looks around the room; there is an exaggerated femininity about everything in it.

DIL

Would you like a drink?

FERGUS

Yes, please.

DIL

What'll it be?

FERGUS

Whiskey.

She goes into a small kitchen. Fergus looks at the mantelpiece and sees a picture of Jody. The camera tracks into the soldier's smiling face. Then into Fergus's face. His reverie is broken by the sound of a voice outside -- Dave's.

She comes through with two drinks.

FERGUS

Someone out there.

DIL

Jesus fucking Christ.

She opens the window door, and we see Dave on the street, in a neck brace.

DIL

Hey, Stirling fucking Moss --

DAVE

It's Dave.

She goes back into the room and begins taking things up.

DAVE

Talk to me, Dil --

51.

DIL

Sure, Dave --

DAVE

Please, Dil --

She flings things down: men's clothes, leather trousers, a suitcase, a teddy bear.

DIL

Take your clothes.

DAVE

Don't throw my clothes out the window!

DIL

Fuck off back to Essex!

DAVE

Fucking mad!

Fergus looks to the man down in the street, a parody of rejection with his things in his arms.

DAVE

Don't chuck my clothes out!

DIL

Take your fucking goldfish, too!

Dil grabs a large goldfish bowl and flings it down. The bowl breaks to bits on the pavement. Goldfish thrash around in the street.

DAVE

You fucking bitch!

He tries to pick up the flapping fish in his hands.

DAVE

Murderer!

Upstairs, Dil closes the window shut.

DIL

Sorry. How'd he drive with his neck in a brace?

FERGUS

Must be in love to manage that.

DIL

Doesn't know the meaning of the word.

52.

Fergus stands as Dil hands him a glass.

FERGUS

He lived here with you?

DIL

Tried to. Sit down, will you?

Fergus walks past the photograph and sits down. He looks from her to the picture.

FERGUS

What about him?

He nods toward the picture. She looks down into her drink.

DIL

He was different.

FERGUS

How different?

DIL

As different as it's possible to be.

FERGUS

Tell me about him.

DIL

No.

FERGUS

Shouldn't I go?

DIL

Yes.

And they fall into one another's arms. She stretches up with her whole body over him. They grow suddenly and violently passionate.

They fall into the cushions of the couch onto the floor. The photograph above them seems to smile. He draws up her dress with his hands. She suddenly pulls away.

DIL

No --

FERGUS

Did you do that to him?

She comes up toward him once more. She puts her mouth close to his ear.

DIL

You want to know how I kissed him?

FERGUS

Yes...

DIL

Are you jealous of him?

FERGUS

Maybe.

DIL

That's good...

She opens the buttons on his shirt and her mouth travels down his chest. Fergus tries to draw her up toward him, but her hand reaches up to his mouth and presses his head back while her other hand undoes his pants. She kisses his stomach; her mouth moves down his body. Fergus stares at the picture of Jody. Jody's eyes seem to burn through him. Dil raises her head and kisses his mouth. There are tears in his eyes.

FERGUS

What would he think?

DIL

Can't think. He's dead. In Ireland. He was a soldier. Went there like a fool.

She sits in front of the mirror.

FERGUS

Do you miss him?

DIL

What do you think?

FERGUS

I think you do.

DIL

(dreamily)

You say that like a gentleman.

FERGUS

Do I?

DIL

Like you're concerned.

Fergus gets up and stands behind her, gently pushes the hair from her face.

54.

DIL

But you can't stay, you know that?

FERGUS

Didn't think I could.

DIL

A real gentleman...

She embraces him.

FERGUS

Shouldn't you be in mourning?

DIL

I am.

She sits back down in front of the mirror. Fergus leaves. She reapplies her lipstick.

INT. METRO - NIGHT.

Singer in a blue dress. Dil and Fergus by the bar. Both drinking drinks with umbrellas. Dave comes up behind them with his neck brace.

DAVE

Look, I'm sorry.

DIL

Fuck off, Dave.

DAVE

No, I won't fucking fuck off. Said I'm sorry, didn't I?

DIL

Yeah. I heard. You hear, Jimmy?

Fergus nods. He stands. Dave steps two feet back.

FERGUS

I was only going to ask her for a dance.

Fergus takes Dil's arm.

FERGUS

Shall we?

The woman is singing.

As they circle, people begin to look at them admiringly. Dil holds her cheek close to his.

55.

FERGUS

Did he come here too?

DIL

Is this an obsession of yours?

FERGUS

Maybe.

DIL

He did sometimes.

FERGUS

Did he dance with you?

Dil doesn't answer. Looks at him out of the corner of her eye.

DIL

So what do you want with me, Jimmy?

FERGUS

Want to look after you.

DIL

What does that mean?

FERGUS

Something I heard someone say once.

She draws back and looks at him.

DIL
You mean that?

FERGUS
Yeah.

She dances closer.

DIL
Why?

FERGUS
If I told you, you wouldn't believe me.

In the bar, people singing along with the music. Col sings.
Dave sitting at the bar, sulking.

DIL
You're not having me on, are you? 'Cause
Dil can't stand that.

56.

FERGUS
No.

She puts her cheek against his. Dave, at the bar, slams his
drink down.

DIL
And she does get very upset...

Dave stands up to leave. On the stage the act finishes. Dil
draws Fergus back to the bar.

AT THE BAR.

Col, the barman, pours her drink.

DIL
One for him, too.

Col pours and smiles.

DIL
Drink.

FERGUS

What is this?

DIL

I'm superstitious. Drink.

He drinks. He grimaces. She throws it back in one.

DIL

Can't leave me now.

FERGUS

Aha.

DIL

The thing is, can you go the distance?

FERGUS

Depends what it is.

DIL

No, depends on nothing.

She takes the bottle herself and fills their glasses. She slams it back. He sips.

DIL

In one.

57.

She tilts his glass back. He swallows it in one.

INT. DIL'S FLAT - NIGHT.

She enters; Fergus walks in slowly. He looks from the cricket whites that are hanging up behind a curtain to the photographs.

DIL

What you thinking of, hon?

FERGUS

I'm thinking of your man.

DIL

Why?

FERGUS

I'm wondering why you keep his things.

DIL

Told you, I'm superstitious.

She turns toward him and undoes her hair. It falls around her shoulders.

FERGUS

Did he ever tell you you were beautiful?

DIL

All the time.

Fergus runs his hand down her throat.

DIL

Even now.

FERGUS

No...

DIL

He looks after me. He's a gentleman too.

She draws him behind a curtain toward the bed, pulls him down. They kiss passionately.

DIL

Give me one minute.

She walks into the bathroom. Fergus lies there, looking at the picture, listening to the sound of running water. She comes out then, dressed in a silk kimono. She looks extraordinarily beautiful.

58.

He reaches out his hand and grasps hers. He draws her toward him. He begins to kiss her face and neck.

FERGUS

Would he have minded?

She murmurs no. His hands slip the wrap down from her shoulders.

CLOSE ON HIS HANDS, traveling down her neck, in the darkness. Then the hands stop. The kimono falls to the floor gently, with a whisper. The camera travels with it, and we see, in a close-up, that she is a man.

Fergus sits there, frozen, staring at her.

DIL

You did know, didn't you?

Fergus says nothing.

DIL

Oh my God.

She gives a strange little laugh, then reaches out to touch him. Fergus smacks the hand away.

FERGUS

Jesus. I feel sick --

He gets up and runs to the bathroom. She grabs his feet.

DIL

Don't go, Jimmy --

He kicks her away. He runs into the bathroom and vomits into the tub.

She crouches on the floor.

DIL

I'm sorry. I thought you knew.

He retches again.

DIL

What were you doing in the bar if you didn't know -- I'm bleeding...

She lights a cigarette.

Fergus runs the taps. He washes his face, rinses his mouth.

DIL

It's all right, Jimmy. I can take it.
Just not on the face.

Fergus slams the door shut. She is sitting on the couch, the kimono round her once more, looking very much like a woman. A trace of blood on her mouth.

DIL

Y'see, I'm not a young thing any longer.... Funny the way things go. Don't you find that, Jimmy? Never the way you expected.

Fergus comes out of the bathroom.

FERGUS

I'm sorry.

She looks up. Some hope in her face.

DIL

You mean that?

And he makes to go. She grabs him to stop him.

DIL

Don't go like that. Say something...

He pulls away from her. She falls to the floor.

DIL

Jesus.

He drags himself away and runs down the stairs.

INT. FERGUS'S FLAT

Fergus in bed. Flash to shot of blackness, Jody grinning in cricket whites, throwing the ball up and down in his hand.

INT. METRO - NIGHT.

The place is hopping. Fergus enters. He now sees it as he should have seen it the first night -- as a transvestite bar. He makes his way through the crowds. All the women too-heavily made-up. Some beautifully sleek young things he looks at he realizes are young men. He makes his way to the bar where Dil is sitting, nursing a drink with an umbrella in it. Her face is bruised. She is wearing dark glasses.

As he walks toward her she sees him in the mirror. She talks to Col the barman.

60.

DIL
He's back, Col

COL
Hi.

DIL
Don't want any of those looks, Col. They don't mean much.

COL
Stop it, Dil --

DIL
No. Tell him to go fuck himself.

Fergus sits. Col turns to him.

COL
She wants me to tell you go fuck yourself.

FERGUS
I'm sorry.

There is a tear running down her cheek, under the dark glasses.

DIL
Tell him to stop messing Dil around --

FERGUS
Dil --

DIL
Tell him it hurt --

FERGUS
I have to talk to her, Col --

COL
Says he's got to talk to you --

Fergus touches her arm.

FERGUS

Come on, Dil --

DIL

Where?

She whips her arm away.

61.

DIL

Tell him again, Col. Go fuck himself --

She walks into the crowd, toward the door.

Fergus leaves.

EXT. STREET - NIGHT.

Fergus, walking outside Dil's place. The blinds in her room are down and the light is on inside. We see her outline, pacing up and down behind the blinds, smoking a cigarette. We hear the song "The Crying Game."

Fergus stands beneath her doorway, scribbles a note, and sticks it in the letter box.

EXT. CRICKET PITCH - DAY

A man removes a large number six from a huge scoreboard with a pole and replaces it with a number nine.

Below the scoreboard we can see Dil walking across a lawn toward the building where Fergus is working.

INT. SITE - DAY

Fergus, fitting a new window into the finished wall. On the pitch we see the cricketers, distorted through the moving glass of the window. Across the pitch Dil walks, with a lunch basket in her hand, dressed in a very short skirt with high heels. As she approaches the site a chorus of whistles breaks out.

Fergus, hearing the whistling, stares out. He sees Dil moving toward the site. He drops the window and the glass shatters. As the whistles continue, we see Dil in the site's lift, which rises up. We see Deveroux and Franknum climbing up a ladder toward Fergus .

DEVEROUX

How much did that frame cost, Mr. Franknum?

FRANKNUM

Two hundred quid, Mr. Deveroux.

DEVEROUX

Your Pat just cost me two hundred quid.

FERGUS

Sorry.

62.

DEVEROUX

Sorry won't bring the bloody thing back, will it, Mr. Franknum?

FRANKNUM

Not in my experience.

DEVEROUX

Off his wages.

FERGUS

Do you mean that?

DEVEROUX

He wants to know do I mean that.

FRANKNUM

I'm sure you do, Mr. Deveroux.

DEVEROUX

Bloody right I do...

Through this conversation Fergus can hear the chorus of wolf whistles increasing. He looks out the gap where the window should be and sees Dil in the lift. The laborers whistle at her, looking up her skirt, etc.

She passes by a gap in the wall and blows a kiss at him.

DEVEROUX

Is that his tart? Does Pat have a tart?

FERGUS

She's not a tart.

DEVEROUX

No, of course not, she's a lady.

FERGUS

She's not that either.

Fergus walks out of the room.

Fergus walks round the scaffolding. Dil sees him and waves, sits on some bricks and opens the hamper.

DIL

Darling --

She is acting bright and businesslike, like any wife. She is wearing dark glasses to cover the bruise on her face. She pecks him on the cheek.

63.

DIL

Never let the sun go down on an argument,
Jody used to say.

FERGUS

What you doing here?

DIL

Got your note. So let's kiss and make up,
hon.

FERGUS

Don't call me that.

DIL

Sorry, darling.

FERGUS

Give it over, Dil --

DIL
Apologies, my sweet.

Fergus smiles in spite of himself.

DIL
That's more like it, dear. Have a cuppa.

She takes out a thermos and pours him some tea.

FERGUS
You're something else, Dil, you know that?

DIL
Never said a truer word.

She hands him a neatly cut sandwich.

DIL
See, I was always best looking after someone. Must be something in the genes.

FERGUS
Must be.

DIL
And the fact that you didn't know is basically the fault of yours truly. And even when you were throwing up, I could tell you cared.

64.

FERGUS
You could?

DIL
Do you care, Jimmy?

FERGUS
Sure I do.

DIL
You mean that?

FERGUS

Yeah. I care, Dil.

She lowers her head.

FERGUS

You crying, Dil?

He removes her glasses and looks at her moist eyes.

DIL

I'm tired and emotional.

Then he hears a voice behind him.

DEVEROUX

Do it on your own time, Paddy.

FERGUS

What?

DEVEROUX

Whatever it is she does for you.

Fergus looks from Dil to Deveroux.

FERGUS

If I was her I'd consider that an insult.

DEVEROUX

Consider it how you like. Just get that bloody tart out of here.

Fergus stands up suddenly. He speaks quietly.

FERGUS

Did you ever pick your teeth up with broken fingers?

Deveroux stares, suddenly chilled.

65.

DEVEROUX

What's that supposed to mean?

FERGUS

It's a simple question.

Deveroux says nothing. Fergus looks down to Dil.

FERGUS

Come on, dear.

He holds out his arm. Dil gathers up her things and takes it. Her face is wreathed in a smile.

DIL

He didn't answer, honey --

Fergus walks her down the scaffolding ramp.

FRANKNUM

Sorry about that, Mr. Deveroux.

Dil and Fergus descend from the site in the lift.

DIL

My, oh my, Jimmy, how gallant.

FERGUS

Shut up.

DIL

Made me feel all funny inside.

FERGUS

I said stop it.

DIL

Ask me to meet you again, Jimmy.

FERGUS

You think that's wise?

DIL

Nothing's wise.

The lift stops with a thud.

FERGUS

I didn't mean to hit you.

DIL

I know that.

FERGUS

Kind of liked you as a girl.

DIL

That's a start.

FERGUS

So I'm sorry.

DIL

Make it up to me, then.

FERGUS

How?

DIL

Ask to meet me again.

FERGUS

Will you meet me again?

DIL

When?

FERGUS

Whenever. Tonight.

She leans forward and kisses him. Fergus hears a wail of catcalls behind him. He watches Dil go as the lift takes him back up to the site.

EXT. HAIR SALON - EVENING.

Fergus, outside the hair salon. Dil, inside, is throwing off her smock and walking toward him. All the girls are smiling. Fergus looks from Dil to the girls as they approach.

FERGUS

Do they know?

DIL

Know what, honey?

FERGUS

Know what I didn't know. And don't call me that.

DIL

Can't help it, Jimmy. A girl has her feelings.

FERGUS

Thing is, Dil, you're not a girl.

67.

DIL

Details, baby, details.

FERGUS

So they do know.

DIL

All right, they do.

She takes his arm as they walk off.

FERGUS

Don't.

DIL

Sorry.

FERGUS

I should have known, shouldn't I?

DIL

Probably.

FERGUS

Kind of wish I didn't.

DIL

You can always pretend.

FERGUS

That's true.... Your soldier knew, didn't he?

DIL

Absolutely.

FERGUS

Won't be quite the same though, will it?

DIL

Are you pretending yet?

FERGUS

I'm working on it.

Fergus hears a car following them, and turns around to look.

FERGUS

There's Dave. He knew too.

DIL

Stop it, Jimmy.

68.

FERGUS

Am I becoming repetitious?

DIL

A little.

FERGUS

Sorry.

They reach her door. The car stops.

FERGUS

Don't ask me in.

DIL

Please, Jimmy.

FERGUS

No. Can't pretend that much.

DIL

I miss you, Jimmy.

FERGUS

Should have stayed a girl.

DIL

Don't be cruel.

FERGUS

Okay. Be a good girl and go inside.

DIL

Only if you kiss me.

Fergus kisses her. He looks at her open lips as if in disbelief at himself.

FERGUS

Happy now?

DIL

Delirious.

She goes inside.

INT. HOSTEL - NIGHT.

Fergus walks into the room and turns on a small desk-light. Then he hears a voice.

JUDE

Hello, stranger.

69.

He sees Jude sitting in the corner. Her hair is now dark brown.

JUDE

You vanished.

He stares at her, says nothing.

JUDE

What was it, Fergus? Did you blow the gaff on us or did you just fuck up?

FERGUS

Leave me alone, Jude.

JUDE

No. That's the last thing I'll do. You never asked what happened.

FERGUS

I heard.

JUDE

Eddie and Tinker died.

FERGUS

I know.

JUDE

Maguire and me got out by the skin of our teeth. No thanks to you.... What you think of the hair?

FERGUS

Suits you.

She walks round the room.

JUDE

Aye, I was sick of being blond. Needed a tougher look, if you know what I mean.

She lies down on the bed beside him, takes off a black leather glove, and puts her hand on his crotch.

JUDE

Fuck me, Fergus.

He takes her hand away.

JUDE

Am I to take it that's a no?

70.

He says nothing.

JUDE

We had a court-martial in your absence. They wanted to put a bullet in your head. I pleaded for clemency. Said we should find out what happened first. So what did happen?

FERGUS

He ran. I couldn't shoot him in the back. I tried to catch him. He made it to the

road and got hit by a Saracen.

JUDE

So you did fuck up.

FERGUS

Yes.

JUDE

But you know what the thing is, Fergus?

FERGUS

No, what is the thing?

JUDE

You vanished quite effectively. Became Mister Nobody. And you've no idea how useful that could be.

FERGUS

What do you mean?

JUDE

We've got some plans here. And we'll need a Mister Nobody to execute them.

FERGUS

No way, Jude. I'm out.

JUDE

You're never out, Fergus.

She looks at him hard. He looks away.

JUDE

Maybe you don't care whether you die or not. But consider the girl, Fergus. The wee black chick.

He leaps up from the bed.

71.

FERGUS

Leave her out of this.

JUDE

Jesus, Fergus, you're a walking cliché.
You know we won't leave her out of this.
But I'm glad to see you care.

She brings her lips close to his so they touch.

JUDE

And I must admit I'm curious.

He grabs her hair and pulls her head back.

FERGUS

What the fuck do you know, Jude?

She pulls a gun and sticks it between his teeth.

JUDE

You fucking tell me, boy --

Fergus stares at her. Then says quietly:

FERGUS

She's nobody. She likes me.

JUDE

So I suppose a fuck is out of the
question. Keep your head down, Fergus. No
sudden moves. And not a whisper to her.
You'll be hearing from us.

She kisses him briefly, with the gun at his temple.

JUDE

Keep the faith.

She goes. Fergus stands in the darkness.

EXT. HAIR SALON - EVENING.

Fergus, walking toward the hair salon, flowers in his hand.

He stands outside watching, the flowers behind his back. Then
the chair turns and we see it is Jude.

Fergus freezes. He sees Jude looking at him, smiling
brightly, then talking back to Dil

INT. HAIR SALON - EVENING.

JUDE
He your boyfriend?

Jude, turning in the chair.

JUDE
Lucky you.

INT. INDIAN RESTAURANT - NIGHT.

DIL
Carnations.

FERGUS
What?

DIL
He'd bring me carnations.

FERGUS
So I got it wrong, then.

DIL
Not at all, honey.

FERGUS
Don't.

DIL
Okay.

She smiles brightly at something behind Fergus. He turns and sees Jude is there. Fergus stands, suddenly.

He throws some money on the table, grabs her arm, and frog-marches her out.

FERGUS
Come on.

DIL
Why, honey --

FERGUS
Come on.

DIL

You gonna tell me why?

FERGUS

No.

73.

As they pass Jude, she smiles.

EXT. INDIAN RESTAURANT - NIGHT.

Outside the restaurant. Fergus marches Dil away.

DIL

What's wrong, Jimmy? Tell me what's wrong

--

FERGUS

Not here.

They pass out of shot. In the background we see Jude rising.

INT. METRO - NIGHT.

Dil and Fergus making their way to their seats at the bar.

DIL

You gonna tell me what it is?

A figure sitting down at the bar. It is Jude.

JUDE

What was it?

DIL

You know her, Jimmy?

JUDE

Jimmy, is it? Do you know me, Jimmy?

FERGUS

Dil, this is Jude.

DIL

You following me?

JUDE

Yeah. Just checking. He being nice to you, Dil?

DIL

Ever so nice. Aren't you, Jimmy?

JUDE

That's good. I'm glad. Young love, as they say.

DIL

Absolutely. The younger the better. Doesn't come your way much, I suppose.

74.

JUDE

Don't go looking for it, Dil.

DIL

Well, maybe you'll get lucky. Someday.

JUDE

A bit heavy on the powder, isn't she, Jimmy?

DIL

A girl has to have a bit of glamour.

JUDE

Absolutely. Long as she can keep it. Isn't that right, James...

She leaves. Dil watches her go.

DIL

It's her, isn't it?

FERGUS

What's her?

DIL

She's the thing you had to tell me.

FERGUS

Kind of.

DIL
I'm sorry, you know that? I'm really
sorry.

She looks at Col

DIL
You see that, Col?

COL
Saw it, Dil.

DIL
Fuck it, is what I say.

COL
Yeah. Fuck it, Dil.

DIL
Fucking men, Col --

75.

COL
Fuck 'em.

There are tears in her eyes. She stands.

DIL
And fuck you, Jimmy --

She staggers out of the pub. Fergus sits there. There is an
expression in Col's eyes that makes Fergus feel very, very
small.

COL
You could always make it up to her.

FERGUS
How?

COL
When a girl runs out like that, she
generally wants to be followed.

FERGUS
She's not a girl, Col --

COL

Whatever you say.

But Fergus rises and walks out.

EXT. METRO - NIGHT.

A figure standing down the alleyway, smoking. Fergus looks toward it, but Jude is standing there, waiting.

JUDE

She went that way --

Jude grabs his arm.

JUDE

But you come with me.

She draws him down an alley where the same car is waiting. They get inside.

ANOTHER CAR - BY THE PUB.

Dil, sitting inside a taxi watching Fergus and Jude getting in the car.

76.

INT. CAR - NIGHT.

In the moving car. Jude is driving, Maguire next to her. Fergus sits in the back.

FERGUS

So it was you all the time.

MAGUIRE

Who'd you think it was?

FERGUS

I thought it was Dave.

MAGUIRE

And who's Dave when he's at home?

FERGUS

He's at home.

MAGUIRE

Should blow you away, you know that?

FERGUS

I know that.

Maguire stubs his cigarette out on Fergus's hand, then whacks him on the teeth with his closed fist.

MAGUIRE

I'm getting emotional. And I don't want to get fucking emotional -- you understand, Hennessy?

FERGUS

I understand.

MAGUIRE

Fuck you, too --

Jude drives. Fergus looks through the back window at the street outside.

JUDE

Leave him alone, Peter. He's in love.

MAGUIRE

That true, Fergus? You in love?

FERGUS

Absolutely.

77.

MAGUIRE

And what's she like between the sheets?

FERGUS

Definitely unusual.

MAGUIRE

And who is she?

FERGUS

Just a girl.

MAGUIRE

And you know what'll happen if you fuck up again, don't you?

FERGUS

Aye, I do, Peter.

MAGUIRE

Good.

EXT. REGENCY SQUARE - NIGHT.

The car draws to a halt in a sedate square. Several doors down is the entrance to what looks like a sedate conservative club.

In the car, Maguire turns off the engine. He nods toward the building.

MAGUIRE

So what do you think that is, Hennessy?

FERGUS

A hotel?

MAGUIRE

It's a knocking-shop. Tres discreet, huh?
He visits his ladies on Tuesday and
Thursday nights and Saturday mornings.
His security's in the car beyond.

He nods toward a car, a Daimler, parked some distance away. Fergus looks from the window to the car.

FERGUS

Who is he?

MAGUIRE

Doesn't matter who he is. He is what we would call a legitimate target.

78.

FERGUS

Thank God for that.

MAGUIRE

You being cynical, Hennessy?

FERGUS

Hope not.

MAGUIRE

Good. So what do you think?

FERGUS

Whoever hits him'll be hit, if those men are any good. And I presume you can't get in.

MAGUIRE

Right.

FERGUS

So it's on the street.

MAGUIRE

Right.

FERGUS

Kind of suicide, isn't it?

Jude turns around to look at him.

FERGUS

But, then, I don't have a choice.

JUDE

Och, you do, Fergie.

FERGUS

Of course. I forgot.

JUDE

Come on, Fergie. A rehearsal.

Jude and Fergus get out of the car. They walk down the street, down from the brothel-cum-club, where there is a cafe-bar with some tables outside.

EXT. REGENCY SQUARE - NIGHT.

Fergus and Jude, crossing the street.

JUDE

You keep your mind on the job, boy --

FERGUS

And then you'll leave her out of it?

JUDE

Aye. Then we'll leave her be.

They take their seats by the tables. We can see the brothel down the way.

JUDE

He's arthritic. Takes him two minutes to get to the door.

She checks her watch. Fergus is sweating.

FERGUS

And what if I say no?

JUDE

You know what. Go.

Down by the brothel, the door swings open.

Fergus walks like any pedestrian down toward the brothel. There is an old, portly gent in a City suit emerging from it. The car by the pavement kicks into action and the door opens.

Fergus quickens his pace.

Jude, by the cafe, watches. Fergus, walking.

The gent makes his way, with gout-ridden slowness, across the pavement, through the passersby, toward the car.

A burly security man emerging from the car, walking toward the old gent.

Fergus reaches the car just before he does, and passes between him and the open door. The old gent's stomach brushes Fergus's elbow.

GENT

Pardon me, young man --

Fergus walks on.

Jude, from the cafe, watches -- Fergus walking on, the old man being eased with painstaking care inside the Daimler. Then the door closing and the Daimler pulling off.

When the Daimler has passed Fergus, he turns around and walks back.

80.

Jude smiles and leaps up as he approaches.

JUDE

You were made for this.

FERGUS

Was I?

JUDE

Perfect.

FERGUS

And what happens then?

JUDE

We'll be on the other side. We'll move when you do.

FERGUS

And what if you don't?

JUDE

Fergus, I think you don't trust me.

FERGUS

You may be right.

JUDE

Stay late at your work tomorrow night and I'll bring you the gear.

Jude begins to walk away.

FERGUS

Jude?

JUDE

Yes?

FERGUS

Who's the old geezer?

JUDE

Some judge...

She walks off, crosses the road to Maguire, in the car. Fergus turns around to see Dil in front of the cafe. She goes inside; he follows.

FERGUS

Why'd you follow me, Dil?

81.

DIL

Was jealous, Jimmy.

She downs a drink and motions for another. She seems high.

FERGUS

Shouldn't be, Dil

DIL

Why shouldn't I be jealous?

There are tears streaming down her face. He takes his hand and begins to wipe her face.

DIL

Don't. My makeup.

She sits down; he joins her.

DIL

She own you, Jimmy?

FERGUS

Yes.

DIL

She from Scotland too?

FERGUS

You could say that.

DIL

And you're not going to tell me more?

FERGUS

I can't.

He wipes the tears from her face with a tissue then dabs the tissue in her drink and wipes some more.

DIL

What you doing, Jimmy?

FERGUS

I'm not sure.

DIL

Do you like me even a little bit?

FERGUS

More than that.

Dil's face, staring at him.

82.

FERGUS

Come on, let's go for a walk.

She allows herself to be led out.

EXT. HAIR SALON - NIGHT.

Dil and Fergus walking. Fergus stops her by the window.

FERGUS

You do something for me, Dil?

DIL

Anything.

FERGUS

You'd do anything for me?

DIL

Afraid so.

FERGUS

You got the keys to the shop?

They walk inside.

INT. HAIR SALON - NIGHT.

Dil and Fergus standing in the darkness.

DIL

You want another haircut, baby?

FERGUS

No. Sit down.

He sits her down in one of the chairs.

FERGUS

You'd do anything for me?

Dil nods.

DIL

Anything.

Fergus takes up a scissors to snip at her hair. Her head leaps back.

DIL

No way --

83.

FERGUS

You said anything, Dil

DIL

A girl has to draw the line somewhere --

FERGUS

Want to change you to a man, Dil...

She stares at him.

DIL

Why?

FERGUS

It's a secret.

DIL

You'd like me better that way, Jimmy?

FERGUS

Yes.

DIL

And you wouldn't leave me?

FERGUS

No.

DIL

You promise?

FERGUS

I promise.

She takes a breath.

DIL

Go on, then.

Fergus begins to cut.

CLOSE-UP ON DIL'S FACE as her hair is shorn. Tears stream down her cheeks.

DIL

You're no good at this, Jimmy.

FERGUS

I'm sorry.

But he keeps cutting. He gives Dil a short, cropped military cut like Jody's.

84.

DIL

You want to make me look like him...

FERGUS

No. Want to make you into something new.

That nobody recognizes...

She looks in the mirror at it in the dark.

DIL

Don't recognize myself, Jimmy.

INT. DIL'S FLAT - NIGHT.

Dil enters, with her new haircut. She goes to turn on the light. He stops her hand.

FERGUS

No.

She looks at her hand on his.

FERGUS

Better in the dark.

Her fingers close around his.

DIL

So it's true, then?

FERGUS

What?

DIL

You like me better like this.

FERGUS

Yes.

She brings her lips to his neck. He lets them stay there. His hands travel up to her blouse. He begins to undo the buttons.

DIL

Oh, Jimmy --

Slowly the blouse slips down, exposing her male torso. She falls down to her knees and tugs at his belt.

FERGUS

No. No. Dil... get up...

He raises her to her feet and leads her toward the bed. She stretches languorously down on it.

He unzips her skirt slowly, and draws it off. She turns on the bed sexily, her face to the mattress. She is wearing suspender-belts underneath her skirt.

DIL

Baby...

But Fergus stands and walks quietly over to the wardrobe where the soldier's things are. Dil on the bed, slowly turns.

DIL

What are you doing, honey...

We see Fergus from her point of view, coming toward her with Jody's white cricket shirt, glowing eerily in the dark.

FERGUS

Don't call me that --

DIL

Sorry. What you doing?

Fergus draws her slowly up to a standing position.

FERGUS

Try this on, Dil

He wraps the shirt around her.

DIL

Why?

FERGUS

For me.

DIL

For you...

She kisses him.

EXT. SMALL HOTEL - NIGHT.

Fergus leading Dil, dressed in Jody's cricket clothes, down the street and inside.

DIL

Why are we going here, Jimmy?

FERGUS

Look on it like a honeymoon.

86.

INT. SMALL HOTEL ROOM - NIGHT.

From above, we see the figures of Fergus and Dil, sleeping on a double bed, both fully clothed. Fergus smokes, then puts out the cigarette.

Time lapse. The light gradually fills the room. Fergus wakes. Looks at the bedside clock, and very gingerly rises, puts on his coat, and walks out.

EXT. SITE - EVENING.

A car pulls up at the site. Jude gets out. She has a satchel in her hand.

INT. SITE - EVENING.

Fergus looking down a ladder-staircase at Jude.

JUDE

You a handyman, Fergie?

FERGUS

I take pride in my work.

JUDE

I sincerely hope so.

Fergus climbs down a ladder to Jude; she hands him something from the bag.

JUDE

Tools of the trade.

She kisses him. Fergus looks at her expressionlessly.

JUDE

And forget about the girl.

Fergus opens what Jude has given him -- looking inside. There is a gun wrapped in an oilcloth.

INT. SMALL HOTEL - NIGHT.

Fergus enters. The room is empty. He calls.

FERGUS

Dil?

No reply. He runs outside.

87.

EXT. DIL'S FLAT - NIGHT.

Fergus looks up at her building, but the lights are off in her flat. The sound of feet behind him. He turns and sees Dil walking toward him, a bottle in her hand. He runs toward her.

FERGUS

Dil! Dil! What the fuck are you doing here?

DIL

I'm going home!

FERGUS

Told you to stay in the hotel!

DIL

Thought you was fooling me. Thought you was leaving me.

They are tussling in the darkness of the park. She is very drunk.

FERGUS

I had to go to work!

DIL

Stayed all day in that room thinking every noise was you. There's something you're not telling me, Jimmy.

He takes her arm.

FERGUS

Come on...

DIL

No! I'm going home...

Fergus and Dil, on the stairs up to Dil's flat.

DIL

So tell me.

FERGUS

I was trying to get out of something.

DIL

No! Tell me everything, Jimmy.

Fergus looks at her.

88.

FERGUS

You got to forget you ever saw me, Dil.

DIL

You mean that?

FERGUS

Yes.

And she suddenly faints into his arms. As if on cue.

FERGUS

Stop it, would you?

There is no response. He shakes her.

FERGUS

Give it over, Dil, for fuck's sake --

Still no response. He grows alarmed. He slaps her cheek. She opens her eyes slowly.

DIL

Sorry. I get nervous. I got this blood condition. Just help me inside, Jimmy, then I'll be all right.

INT. DIL'S FLAT - NIGHT.

He walks in holding her. Leans her against the wall, then goes to the window to check the street outside.

She takes a large slug from a bottle of whiskey.

FERGUS

You heard what I said, Dil?

DIL

My pills...

She points weakly to a cabinet through the open door of the bathroom.

FERGUS

What pills?

DIL

Prescription. For my condition.

FERGUS

What condition?

89.

DIL

My condition. Ennui.

He goes and gets the pills.

She takes a handful of pills. She drinks from the whiskey bottle.

FERGUS

Are you supposed to take that many?

DIL

Only in times of extreme stress.

She walks around the room, drinking, then sits down.

DIL

See, they all say good-bye sometime.
'Cept for him.

She looks at the picture of Jody. Then she looks at Fergus.

FERGUS

Are you all right, Dil?

DIL

I will be.

She stares straight ahead, the bottle clutched in her hands between her knees.

DIL

Go on, then.

Fergus walks slowly toward the door.

FERGUS

Good-bye, Dil

DIL

Jimmy?

FERGUS

What?

DIL

Don't go like that.

She looks at him, standing up. Something incredibly attractive about her.

DIL

Can't help what I am.

90.

He walks slowly toward her. He kisses her, on the lips.

We see the photograph with the soldier's smiling face. Fergus looks from it to her. She seems to be in a sweet narcotic haze. She reaches out her hand and strokes his.

DIL

Knew you had a heart...

Fergus sits down on the bed. Dil is lying back on it.

FERGUS

Dil Can I tell you something? I knew your

man.

DIL
You knew which man?

FERGUS
Your soldier.

DIL
You knew my Jody?

She still strokes his hand. Her voice is dreamily slurred,
her eyes far away.

FERGUS
Lifted him from a carnival in Belfast.
Held him hostage for three days.

DIL
You knew my Jody?

FERGUS
Are you listening?

Dil smiles woozily.

DIL
Yes.

FERGUS
I got the order to shoot him. Before I
could do it he ran. Ran into a tank and
died.

DIL
Died...

FERGUS
Did you hear me?

DIL
You killed my Jody?

FERGUS
In a manner of speaking.

DIL

It was you...

She is not rational. She is smiling, far away somewhere.

FERGUS

You should scream. You should beat my head off.

She woozily tries to hit him round the face.

DIL

You killed my Jody

FERGUS

No.

DIL

You didn't.

FERGUS

I suppose I tried.

DIL

You tried.

FERGUS

Don't you want to kill me?

Dil raises an unsteady hand and points it at him.

DIL

Bang...

He strokes her cheek. She says very slowly and sleepily

DIL

Don't leave me tonight. Might kill me, too.

FERGUS

Okay.

Her eyes close. She falls into a deep sleep. Fergus looks down at her, almost fondly.

INT. DIL'S FLAT - MORNING.

They are lying on the bed together, fully clothed. Dil wakes. She rises very quietly and goes to his coat, thrown across a chair. She searches through the pockets and takes out the gun.

INT. HOTEL ROOM - MORNING.

Jude in bed. An alarm sounds; she reaches to turn it off.

INT. DIL'S FLAT.

Dil takes several silk stockings out of a drawer and ties them very securely to each corner of the brass bed. She ties them round both of Fergus's feet, very gently, so as not to wake him.

INT. HOTEL ROOM - MORNING.

Jude, in front of a mirror, getting ready.

INT. DIL'S FLAT.

She draws one of Fergus's hands up, very gingerly, and ties that securely to the upright. She ties the other and is drawing it upward when he wakes. She jerks the silk stocking so it is secure.

FERGUS

What the fuck --

Dil speaks unnaturally quietly.

DIL

So tell me what you're doing, Jimmy.

INT. HOTEL ROOM - MORNING.

Jude, fully dressed. She takes a gun from under the bed and slips it in her handbag.

INT. DIL'S FLAT - MORNING.

Dil crouching beside Fergus, his gun in her hand.

DIL

Didn't really listen last night. I heard
but I didn't listen.

Fergus, staring at her. He tries to pull on the bindings.

93.

DIL

That won't do you no good. Dil knows how to tie a body.

She stands up, still pointing the gun at Fergus.

DIL

Wondered why you came on to me like that when you gave me the look.

FERGUS

He asked me to see were you all right.

EXT. STREET - DAY

Jude on the street. Maguire's car pulls up rapidly and she gets inside.

INT. DIL'S FLAT.

DIL

See, I fix on anyone that's nice to me. Just the littlest bit nice and I'm yours.

FERGUS

Stop it, Dil --

DIL

Just don't kick Dil and she'll be touched. Be nice to her and she'll be yours forever.

She looks at him, tears in her eyes.

DIL

See, I should blow you away, Jimmy. But I can't do that. Yet.

FERGUS

Let me go, Dil

He drags at his bindings.

DIL

Why?

FERGUS

Got to be somewhere.

DIL

Try and go, then.

94.

EXT. STREET BY BROTHEL - DAY

The figure of the judge in the window. Outline of a woman. Jude and Maguire are in the car, parked across the street. They look toward a paper seller.

MAGUIRE

Where the fuck is he? Christ --

INT. DIL'S FLAT.

Fergus pulls furiously at his bindings.

FERGUS

Let me go for fuck's sake, Dil -- or they'll be here

DIL

Let them come then.

IN THE CAR. OUTSIDE BROTHEL.

JUDE

Can't stay here, Peter -- drive around once more --

He drives off.

INT. DIL'S FLAT.

Fergus collapsed back on the bed, exhausted.

DIL

Just want your company for a little while longer...

EXT. STREET BY BROTHEL - DAY

Maguire's car driving round once more. No sign of Fergus.

MAGUIRE

That fucker's dead --

JUDE

No, we are.

INT. DIL'S FLAT.

Fergus strains and roars from the bed.

FERGUS

You don't know what you're doing, Dil --

95.

DIL

Never did...

MAGUIRE'S POINT OF VIEW -- the brothel door opening. The elderly judge comes out. The car with his security men guns up.

MAGUIRE

Give me the shooter, Jude --

JUDE

You're crazy --

MAGUIRE

Give me the fucking shooter!

He grabs it from her pocket. Throws open the door and runs across the street. Jude dives into the driver's seat.

INT. DIL'S FLAT.

Fergus, pulling at his bindings.

EXT. OUTSIDE THE BROTHEL.

The judge walking toward the open door of the car, held open by his goon. Maguire, running toward him, gun in hand. The

goon sees him. Maguire shoots as he runs. Once, twice, three times, four. The judge falls. The goon, hit in the arm, pulls an Uzi and returns fire. Maguire hit, still shooting. Other goons tear from the car. Mayhem, screaming. Jude hits the pedal on her car and screeches off. Maguire, dead.

INT. DIL'S FLAT - DAY

Dil dressed in the soldier's cricket clothes. She looks like a sweet little boy. She places a cassette in the tape deck -- "The Crying Game" song. She comes to the bed, and points the gun at Fergus's head.

DIL

You like me now, Jimmy?

FERGUS

I like you, Dil --

DIL

Give me a bit more, baby, a bit more.

FERGUS

More what?

96.

DIL

More endearments.

FERGUS

I like you, Dil

DIL

Love me.

FERGUS

Yes.

DIL

Tell me you love me.

FERGUS

Whatever you say, Dil.

DIL

Then say it.

FERGUS

Love you, Dil.

DIL

You do?

FERGUS

Yeah.

DIL

What would you do for me?

FERGUS

Anything.

She begins to cry and lays the gun gently on his chest.

DIL

Say it again.

FERGUS

I'd do anything for you, Dil.

She pulls on his bindings to release him.

EXT. STREET.

Two police cars, sirens wailing.

97.

INT. DIL'S FLAT.

Dil's face, close to Fergus's, as the stockings that bound his hands are nearly undone.

DIL

And you'll never leave me?

FERGUS

Never.

DIL

I know you're lying, Jimmy, but it's nice to hear it.

His arm is free. He strokes her hair.

FERGUS

I'm sorry, Dil.

She shudders with weeping. The music of the song plays in the background.

Jude walking through the open door, arms extended, holding a gun.

JUDE

You stupid shit -- Once was bad enough.
But twice.

Dil rises from the bed and points her gun at Jude.

DIL

You didn't knock, honey --

Dil fires, hits Jude. Jude falls and is writhing on the floor.

FERGUS

Dil!

JUDE

Get that thing off me, Fergus --

Dil walks closer, holding the gun and pointing it at Jude.

DIL

What was that she called you, Jimmy?

FERGUS

Fergus.

98.

DIL

What's Fergus?

FERGUS

It's my name, Dil --

DIL

What happened to Jimmy?

JUDE

I said get it off me, Fergus --

Jude, on the floor, reaches for her gun. Manages to grab it.

DIL

What's she going to do, Jimmy? She going to blow you away?

Dil shoots again, like a child, playing with a toy. She hits Jude in her gun shoulder. Jude spins one way, the gun the other.

DIL

Was she there too? When you got my Jody?

Fergus screams

FERGUS

Dil!!!

DIL

I asked you a question, honey -- were you there too --

JUDE

You sick bitch --

As she raises the gun, Dil shoots her repeatedly, saying:

DIL

You was there, wasn't you? You used those tits and that ass to get him, didn't you?

Fergus screams from the bed. He rips free his other arm. Dil shoots Jude in the throat, and she falls dead, covered in blood. Dil turns the gun on Fergus.

DIL

She was there, wasn't she?

99.

FERGUS

She was --

DIL

And she used her tits and that cute little ass to get him, didn't she?

FERGUS

Yes.

DIL

Tell me what she wore.

FERGUS

Can't remember...

Dil points the gun at him, squeezing on the trigger. Then she stops.

DIL

Can't do it, Jimmy. He won't let me.

She looks at the picture; walks over and sits down in front of it.

DIL

You won't let me, Jody --

She raises the gun and places it in her mouth. Fergus takes it gently from her mouth and places it on the table. He lifts her up by the shoulders.

FERGUS

You've got to go now, Dil --

DIL

Do I?

FERGUS

Yes. Now.

DIL

Am I in trouble, Jimmy?

FERGUS

Not if you go.

DIL

Will I see you again?

FERGUS

You will, Dil

DIL
Promise?

FERGUS
I promise.

DIL
Where am I to go, Jimmy?

FERGUS
The Metro.

DIL
Meet Col --

FERGUS
Yes. Say hello to Col --

He leads her out the door. Fergus goes back into the room, past Jude's body. Looks out the window to where he can see Dil staggering down the street, through the crowds that have gathered. The wail of police sirens coming closer. He watches Dil run off, with her funny walk. Then looks down and sees the cop cars pushing through the knot of people around the house. He picks up the gun, wipes it with a rag to remove Dil's fingerprints. He turns to the picture of the soldier; talks to it.

FERGUS
You should have stayed at home.

He sits in the chair by the window, waiting.

FADE TO BLACK.

INT. PRISON VISITING ROOM - DAY

FADE UP to reveal a large interior, with light streaming in the windows. Large barred doors open and a group of women come through, with parcels, children in tow, etc. Among them is Dil, looking resplendent. She walks past the rows of convicts with their families, up to a glass cage, where Fergus sits, waiting.

DIL

Got you the multivitamins and the iron tablets, hon --

FERGUS

Don't call me that --

101.

DIL

Sorry, love. Now, the white ones are magnesium supplement --

FERGUS

Stop it, Dil --

DIL

I've got to keep you healthy, Jimmy. I'm counting the days. Two thousand three hundred and thirty-four left.

FERGUS

Thirty-five.

DIL

I'm sorry, darling. I keep forgetting the leap year. What am I supposed to call you then, Jimmy?

FERGUS

Fergus.

DIL

Fergus. Fergus my love, light of my life -
-

FERGUS

Please, Dil --

DIL

Can't help it. You're doing time for me. No greater love, as the man says. Wish you'd tell me why.

FERGUS

As the man said, it's in my nature.

DIL

What's that supposed to mean?

She shakes her head.

FERGUS

Well, there was this scorpion, you see.
And he wants to go across the river. But
he can't swim. So he goes to this frog,
who can swim, and he says to him, "Excuse
me, Mr. Froggy..."

102.

CAMERA PULLS BACK, and as Fergus tells the story of the
scorpion and the frog, the music comes up -- "Stand By Your
Man."

FADE OUT.