

1977

Written by

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AGENT:

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**I would like to gratefully acknowledge the following books and their authors which helped in the writing of this play;**

Malcolm Williamson A Mischievous Muse by Anthony Meredith and Paul Harris.

Conundrum by Jan Morris.

Angela Morley's own writings on the film which can be found at [www.angelamorely.com](http://www.angelamorely.com)

Interview with Terry Rawlings by Ben Simon to be found at [animatedviews.com](http://animatedviews.com)

**The following films and documentaries were also used for research;**

Watership Down (1978) Written and Directed by Martin Rosen based on the book by Richard Adams.

Watership Down 2002 DVD interviews with Terry Rawlings and Martin Rosen.

**I also would like to thank the following who agreed to be interviewed personally either by phone or email.**

Christine Parker  
Peter Williamson  
Terry Rawlings

#### CAST LIST

Angela Morley  
Christine Parker  
Marcus Dods  
Malcolm Williamson  
Terry Rawlings  
John Sanders  
Larry Ashmore

Other roles; Woman, Airport announcer, Studio Receptionist and Shop assistant.



CHRISTINE let's herself in the front door, calls out.

CHRISTINE  
Angela? Angela? Are you there? I've  
bought a table from that junk shop  
in Chorleywood and I need a hand  
with it. It's in the car.  
Angela?

ANGELA calls her from another room, it's the office, she  
sounds odd. Something on her mind.

ANGELA  
In here!

CHRISTINE makes her way into the office, opens the door.  
ANGELA has the telephone in her hand.

CHRISTINE  
Oh, sorry. You on the phone?

ANGELA  
I was.

She replaces the receiver.

CHRISTINE  
What's wrong? You look like you've  
seen a ghost.

ANGELA  
I have. Sort of.

CHRISTINE  
Not bad news is it?

Beat.

ANGELA  
It was the BBC.

CHRISTINE  
Oh...? A job?

ANGELA  
Yes.

CHRISTINE  
Well that's good isn't it?

ANGELA  
They're planning to reunite the  
Goons for a one off TV special.  
They're calling it the Last Goon  
Show of All Time.

CHRISTINE  
And they want you to appear?

ANGELA  
Peter is insisting on it,  
apparently.

CHRISTINE  
Well you don't want to let Peter  
Sellers down -

ANGELA gets up.

ANGELA  
I can't do it. There is no way I  
can/do it!

CHRISTINE  
Don't make a decision now. Think  
about it -

ANGELA  
I don't *need* to think about it -

CHRISTINE  
Your instinct, always, when offered  
anything new, is to say no - you  
know that -

ANGELA  
Christine, the last time they saw  
me -

CHRISTINE  
I know. But this is a knee jerk  
reaction with you. You always do  
this, think the worst then you  
panic. Now... come and help me with  
that table and then we'll talk  
about it -

ANGELA  
I don't need to talk about it.  
Appearing in public...? On TV? In  
front of people that - knew me...?  
That can not happen.

The opening 6 bars of Bright Eyes by Mike Batt (before the  
vocal kicks in) from Watership Down plays. Title sequence.

2 INT. A RECORDING STUDIO IN LONDON, ENGLAND OCTOBER 1977 2

TERRY RAWLINGS (FILM EDITOR/SOUND EDITOR) and MARCUS DODS  
(CONDUCTOR) are listening to the recording of Bright Eyes.

MARCUS  
Terry, it's beautiful.

TERRY

Thank you Marcus. Mike Batt's done a great job hasn't he? It really suits Artie's voice.

MARCUS

That song is a hit.

TERRY

You think so?

MARCUS

I promise you. But then the entire film is a hit. Who'd have thought an animated feature about rabbits could be so moving.

TERRY

It's cause they look so real. The animators have done a wonderful job.

MARCUS

I really believed they were alive. And the English countryside... it never looked so good. What an achievement. I hear it's been quite the journey?

TERRY

Well, Martin started out as the producer and ended up directing it. And it's the first time I've edited an animated feature. It was very much a case of the blind leading the blind.

They laugh

TERRY (CONT'D)

The whole process is so painstaking. We started out by recording the voices first, John Hurt, Richard Briers, Ralph Richardson; Whole load of great stars. We had them all in, like in a radio play, all together. Then the animators started their work, shaping the drawings round the sound of those voices. And that, was a revelation to me. You know they do the whole film in line test, so then you can cut all these line tests together, look at the sequences and say whether it would be better if this one moved quicker or, you know, it takes too long to get round this tree or whatever.

(MORE)

TERRY (CONT'D)

And they say to you, 'Where do you want me to put the tree?' I loved all that. They'd say, 'Where do you want us to put the sun'? The sun! Oh it was brilliant! And then after that we got the actors back in and let them see what we'd done and we recorded all the voices again.

MARCUS

Well, however you did it it's turned out brilliantly. I'm rather feeling the pressure now.

TERRY

Oh come on Marcus, how many times have you done this?

MARCUS

Too many times. But I always feel a little nervous before I see the score. And it's Malcolm Williamson so it could be tricky.

TERRY

When do you see what he's done?

MARCUS

Malcolm? Tomorrow morning. That gives me enough time to prep before Monday.

TERRY

You've conducted his work before haven't you?

MARCUS

Oh yes. But it was a while ago now.

TERRY

I can't wait to hear what he's made of it.

MARCUS

Oh me too. I've heard great things about his Jubilee pageant. He had 17,000 kids singing in the sunshine in Liverpool.

TERRY

Here's to Monday then.

MARCUS

Nearly there eh Terry?

TERRY

Nearly there.

3 INT. THE MONKS TOILETS IN THE CLOISTERS OF GLOUSTER CATHEDRÆL

MALCOLM is furiously writing out musical parts on manuscript paper. He sings out the notes as he desperately composes. We can hear the orchestra rehearsing his music for Mass of Christ the King off.

MALCOLM  
E, F, A minor. No. Not that.  
That's - oh for - count, yes right.  
Violins. Four beats and rest a bar  
and then -

He scribbles madly as JOHN SANDERS the conductor can be heard calling MALCOLM'S name off, as he descends some stone stairs to the toilets.

JOHN  
Malcolm? Malcolm?!

MALCOLM  
Oh go away go away. Let me finish!

JOHN  
Malcolm? Malcolm!

JOHN swings open the heavy door. Spots MALCOLM at last.

JOHN (CONT'D)  
My god man, what are you doing in  
here?

MALCOLM tries his best to be pleasant through gritted teeth.

MALCOLM  
John. Dear dear John Sanders and  
how are you?

JOHN  
For the last hour we have turned  
this cathedral upside down looking  
for you. We were worried you'd  
left!

MALCOLM  
Well you've found me now.  
Congratulations. If you could just  
give me a moment -

JOHN  
What on earth are you doing hiding  
in the monks toilets?

MALCOLM  
I'm not *hiding* John. I'm working.

JOHN  
You're not - writing out parts are  
you? Oh for God's sake!

JOHN snatches the music off him.

MALCOLM  
Give that back.

JOHN  
We can't possibly work like this  
Malcolm. It's insane!

MALCOLM  
Do you want me to finish this mass  
or not?

JOHN  
I have never in all my life worked  
with someone so... so -  
disorganized so - last minute so  
pathologically -

MALCOLM  
John, we have but a few hours until  
the first performance.

JOHN  
You don't think I'm aware of that?!

MALCOLM  
Now, If you don't give me back that  
manuscript there won't be a first  
performance.

JOHN  
I'm sorry Malcolm, but enough is  
enough. As your conductor I have to  
draw a line somewhere. I will take  
no more late additions. We will  
only perform what we have  
rehearsed.

MALCOLM  
But that would mean cutting the  
Gloria, the Psalms and the Credo.  
The work isn't complete without -

JOHN  
The performance is hours away! We  
have not rehearsed those movements  
because for whatever reason you  
have not written them! Now, it is  
my duty -

MALCOLM grabs JOHN, pins him up against the wall. JOHN  
reacts.

MALCOLM  
Now listen! You stupid little -

JOHN  
Ah!

He shakes him.

MALCOLM  
Have you any idea what it's like  
being me?! DO YOU?

JOHN  
Let me go Malcolm!

MALCOLM  
Since the beginning of this year.  
This this this - jubilee year I  
have written or struggled to write -

JOHN  
Let me go!

MALCOLM  
A violin suite, A religious  
pageant, a *Hymn* -

JOHN  
Malcolm!

MALCOLM  
A Christmas Carol. Hours and hours  
of music for a radio series -

JOHN  
Help!

MALCOLM  
A tribute for Ben's memorial *and* a  
symphony! Well I've - not really  
finished the Symphony yet but  
that's quite a lot, isn't it John?  
John! Wouldn't you say?

JOHN  
Let me go *please!*

MALCOLM  
I am a very very busy very  
important man. And as Master of the  
Queens Music I am not prepared to  
have my music performed in a format  
suggested by you. Do you  
understand?!

He tightens his grip.

JOHN

Ah!

MALCOLM

So, off you go, upstairs, carry on rehearsing and leave me to finish my work!

He grabs JOHN by the arm and now attempts to bundle him out of the toilets.

MALCOLM (CONT'D)

I will let you know when I am done.

JOHN pushes back.

JOHN

How dare you manhandle me! You have no right to -

He suddenly let's JOHN go.

MALCOLM

Wait a minute.

JOHN is free he reacts, breathes, holds his arm.

MALCOLM (CONT'D)

That list that - everything I've done this year - what did I say?

JOHN

I don't know you had me by the neck!

MALCOLM

A violin suite, A Religious Pageant, A *Hymn* -

JOHN

Malcolm - You need help.

MALCOLM

A Christmas Carol. Music for the radio series, Mass of Christ the King, the Pageant - There's something missing. I've forgotten something -

JOHN

Have you been drinking Malcolm?

MALCOLM

Of course I've been drinking! How else do you think I cope? Tribute to Benjamin Britten -

(MORE)

MALCOLM (CONT'D)

Oh god no no there's something else. What the hell is it? Come on Malcolm, *think* what have you forgotten?

Pause as it suddenly dawns on him.

MALCOLM (CONT'D)

Oh no. Oh God. The rabbits...

MUSIC FOR CHRIST THE KING crashes in then fade into

4 EXT. THE FRONT DOOR OF MALCOLM'S FLAT AT THE BARBICAN. 4

MARCUS is banging on the door.

MARCUS

Malcolm? Malcolm! Are you in there old chap? Malcolm! Look it's me Marcus. Marcus Dods? I've come to pick up the score for - Malcolm? Come on I know you're in there?

MALCOLM, the worst for wear, opens the door just a little. He's dressed in just a dressing gown.

MALCOLM

Hello Marcus...

MARCUS

Malcolm? I've been banging on this door for ages. I knew you where in there. Are you alright?

MALCOLM

No, not really.

MARCUS

Can I come in?

MALCOLM

I'm - not feeling very well today Marcus. Can you come back another time -

He attempts to shut the door. Marcus stops him

MARCUS

No no no wait a minute wait - don't shut the door. I'm sorry to hear you're not well old chap but we start recording Watership Down on Monday and I need your scores.

MALCOLM  
Scores... Yes about that... there's  
been a bit of a hold up.

MARCUS  
A hold up? What do you mean?

MALCOLM  
I can't give you them today.

MARCUS  
But you have to Malcolm. We record  
Monday. I need to see what I'm  
conducting. We've had this date in  
the diary for weeks.

MALCOLM  
Weeks?

MARCUS  
Yes.

MALCOLM laughs hysterically.

MALCOLM  
Oh yes. Cause that's all it takes  
Weeks!

MARCUS  
Is something wrong, Malcolm?

MALCOLM solemnly pulls himself together, time to face the  
music.

MALCOLM  
You better come in.

5 EXT. MARCUS OUTSIDE THE BARBICAN IN A PHONE BOX. TERRY IS AT  
THE STUDIO.

MARCUS in a panic frantically dials a number, it rings.

MARCUS  
Pick up, pick up, please, come on.

TERRY  
Hello?

MARCUS  
Terry?

TERRY  
Is that you Marcus?

MARCUS

Listen Terry... I've just been to see Malcolm Williamson. Are you sitting down...?

6

INT. A RESTAURANT IN LONDON - EVENING

6

TERRY is in shock.

TERRY

Two pieces?

MARCUS

More like one and half.

TERRY

But he's had the cues and the movieola for 8 months!

MARCUS

That's not the worst of it, I'm afraid. What he's given me, I can barely read and from what I can make out - they're not even pieces really just - sketches. Malcolm, being a classical composer clearly intended to orchestrate everything himself. But he doesn't seem to have got round to that.

TERRY

So the two pieces we do have aren't orchestrated?

MARCUS

They're sketches.

TERRY

So how much music are we talking here? Time wise?

MARCUS

It's hard to tell but... it probably amounts to no more than 7 minutes.

TERRY

7 Minutes?! But it's a 90 minute film!

MARCUS

I know.

TERRY

What the hell are we gonna do? Can he write the rest before Monday?

MARCUS

Maybe? I don't know. Look, Malcolm has always been a little - last minute. But you know what some composers are like. They need to be up against it before inspiration strikes and 1977 has been a very busy year for him. He has had to produce a hell of a lot of work for the jubilee and he gets paid next to nothing for it. And he does have a - tendency to get overexcited about things. Whatever he's just been offered that's what he most wants to do. He also has a problem saying no. I'm not entirely sure he's in the best of health. Either physically or mentally.

TERRY

So what do you think we should do?

MARCUS

Well, he's given us something. I know it's only two pieces -

TERRY

Sketches -

MARCUS

But, if I can find someone to orchestrate what we have got then at least we could record that. Then we better pray he delivers the rest of it by Monday.

TERRY

And if he doesn't?

MARCUS

You've got a very expensive orchestra sitting around with no score to play.

TERRY

That absolutely can not happen Marcus. The budget only stretches to -

MARCUS

I know. Look, the way I see it - we have two choices. Plan A and Plan B.

TERRY

What's plan A?

MARCUS

Find someone to orchestrate what we do have then hope that Malcolm delivers the rest on Monday.

Terry isn't convinced.

TERRY

And plan B?

MARCUS

Take one of the days scheduled to record then try and palm your orchestra off until you can find someone new to take over.

TERRY

So just ring round all my old friends and ask them if they want a symphony orchestra for a couple of days?

MARCUS

Well, when you put it like that -

TERRY

This is a nightmare! Who are you going to get to orchestrate the sketches?

MARCUS

Oh there's only person for that job. Angela Morley. Composer, Arranger, orchestrator and old friend. She's been away for a while, but she's the best. We just better hope she's free.

7

INT. ANGELA AND CHRISTINE'S HOUSE. - THAT SAME EVENING.

7

CHRISTINE

It's lovely to see you Marcus. If we'd known you were coming -

ANGELA

We'd have made sure we were out.

CHRISTINE

Angela -

MARCUS

Oh don't worry Christine. Angela knows me too well she knows I've an ulterior motive for being here -

ANGELA

He wants a favour, don't you?

CHRISTINE  
Would you like a drink Marcus?

MARCUS  
Thank you. .

CHRISTINE  
Scotch?

MARCUS  
Yes please and make it strong

ANGELA  
Oh dear. That bad is it?

MARCUS  
I'm in dire straits I'm afraid.

ANGELA  
I knew it. Go on.

He sits.

MARCUS  
So they're making an animated film  
of that book Watership Down. Do you  
know it?

CHRISTINE  
It's the one with the rabbits. I've  
read it.

ANGELA  
Rabbits?

MARCUS  
Yes. Little bunnies. It's terribly  
good. Anyway, they've commissioned  
Malcolm Williamson to write the  
score. He's been given several  
months to do it in and that several  
months expires this coming weekend  
and we have an orchestra booked  
into CTS next week and I'm supposed  
to be conducting. I've been trying  
to get my hands on the scores to  
prepare them for Monday but the  
thing is... there aren't any.

CHRISTINE  
What do you mean?

MARCUS  
All Malcolm has written are a  
couple of sketches.

ANGELA  
Lasting how long?

MARCUS  
6 or 7 minutes.

CHRISTINE  
But it's a big book. It must be a  
feature film?

MARCUS  
It is.

ANGELA  
What on earth is he playing at? 7  
minutes won't get you very far.

MARCUS  
Oh it's a long story. But we  
really are in trouble I'm afraid  
and I need your help. Do you think  
you'd be able to make something out  
of Malcolm's sketches? Orchestrate  
them so at least we have something  
to record on Monday?

ANGELA  
Monday? What day is it today?

CHRISTINE  
Thursday.

ANGELA  
It's very short notice. How  
complicated are they?

Beat, he knows they are complicated.

MARCUS  
It's nothing you can't handle. What  
do you think?

ANGELA  
Alright, fine. But I'll need to see  
Malcolm and the sketches by  
tomorrow at the very latest.

MARCUS  
Thank you. Thank you! You won't  
regret this.

ANGELA  
I'm sure I will.

MARCUS  
Do you mind if I call the Film's  
editor? Let him know we're on?

CHRISTINE  
Of course, telephone's in here.

MARCUS and CHRISTINE start to exit off

MARCUS  
I'll tell him to meet you, me and Malcolm tomorrow at the Watership Down office. We can go through everything then. It's in Warren Street.

ANGELA  
*Warren Street? You are kidding?*

8

EXT. MALCOLM'S FLAT AT THE BARBICAN- MORNING

8

MARCUS is once again banging on the front door.

MARCUS  
Malcolm! Malcolm! Oh come on Malcolm. Let's not do this again old chap. Open up! Malcolm!

He bangs again. A WOMAN arrives.

WOMAN  
There's no point in banging on that door. He's not there.

MARCUS  
He is. He just likes to hide - Malcolm! It's 10 o'clock and we need to -

WOMAN  
I told you, he's not there. They've gone away. Left yesterday afternoon.

MARCUS  
Gone away? Are you sure?

WOMAN  
Look ,I've got the key. It's my day to come in and clean up.

WOMAN starts to open the flat door.

MARCUS  
Wait a minute. How long are they away for? The weekend?

WOMAN  
Oh no no no. He's got a symphony to finish. They'll be gone for weeks.

MARCUS  
*Weeks?*

WOMAN

His work requires complete quiet and concentration. Can't be having people knocking on his door, people like you, interrupting him.

MARCUS

You don't happen to know where he's gone do you?

WOMAN enters the flat.

WOMAN

Yes. The Camargue.

She slams the door.

9

INT ANGELA AND CHRISTINE'S HOUSE. DAY

9

ANGELA is pouring over the sketches.

CHRISTINE

*The Camargue?*

MARCUS

That's what she said.

CHRISTINE

Why on earth has he gone to the Camargue?!

MARCUS

To avoid me no doubt and to finish his Jubilee symphony. Apparently it needs 'his full concentration' and for that he must have 'total peace and quiet' -

ANGELA

And so do I thank you very much.

MARCUS

Sorry Angela, are we putting you off?

ANGELA

I can just about read this Marcus.

CHRISTINE

Is it that bad?

ANGELA

No, it's very good but I'm just trying to figure out what he intended.

(MORE)

ANGELA (CONT'D)

He's only put in the barest amount of information and even then it's difficult to read. See.

She shows the manuscript to CHRISTINE

CHRISTINE

It looks as if three spiders have wandered across the page.

MARCUS

This is why we need him here. The Camargue indeed. Honestly, I ask you!

ANGELA

If we're going to do this by Monday I'm going to need some help. Can we call Larry Ashmore see if he's free?

MARCUS

Yes of course. Whatever you need to do.

CHRISTINE

Shall I try him now?

MARCUS

Please.

ANGELA

And don't take no for an answer.

CHRISTINE EXITS OFF.

CHRISTINE

Says the women who says no to everything.

ANGELA looks again at the music.

ANGELA

This is very beautiful, you know. What he's written. I don't know anything about Watership Down cause I haven't read it but this little sketch... It's full of pastoral charm. Reminiscent of Vaughan Williams. Such a shame he's failed to deliver the rest.

MARCUS

I'd be very surprised if he finishes that symphony. Whether he's in The Camargue or not.

ANGELA

His reputation will be ruined if he doesn't. It's for the Palace, all eyes will be on him.

MARCUS

I think he's having some sort of breakdown. The pressure to complete all the work on time has then lead to panic and then emotional collapse. He's drinking heavily and there are complications at home.

ANGELA

Meaning...?

MARCUS

He's left his wife and family and is now living with his assistant. That's the man who he's gone to the Camargue with.

ANGELA

I see.

MARCUS

I think he'd reached a point in his life where he could no longer suppress who he really is. Well, you understand all about that.

ANGELA

Yes.

MARCUS

Problem is this couldn't have come at a worse time. It's the jubilee year. How one is supposed to compose an enormous amount of work with all that going on... I don't know?

ANGELA

Do the film people know that he's left the country?

MARCUS

They're currently putting plan B into action.

ANGELA

Plan B?

CHRISTINE enters

CHRISTINE

I have good news. Larry is free this weekend and available Monday.

MARCUS  
Excellent!

CHRISTINE  
I've got him on the line. Do you  
want to fill him in?

ANGELA gets up to take the phone.

CHRISTINE (CONT'D)  
He says he's happy to do it as long  
as you give him the easier one.

MARCUS laughs, ANGELA goes to the phone.

ANGELA  
It's Malcolm Williamson there is no  
easier one!

We hear her off pick up the phone to LARRY.

CHRISTINE  
You think those two can sort it  
out?

MARCUS  
They're the best. If they can't do  
it. No one can.

CHRISTINE  
What's going to happen to the  
orchestra after Monday?

MARCUS  
I have no idea.

10 INT LARRY ASHMORE'S HOUSE. DAY

10

ANGELA  
Are you ready Larry?

LARRY  
Remember, I asked for the easier  
one.

ANGELA  
Well you've not got it. Sorry. I  
think the prologue plays more to  
your strengths. I have the sweeter  
part.

He laughs.

LARRY  
Go on then, hand it over.

ANGELA

Just - remember, it's a sketch.

She hands him the manuscript. He looks at the music.

LARRY

It looks like -

ANGELA

Three spiders have wandered across the page?

LARRY

Well -

ANGELA

Thank you, for doing this. I could never have done this on my own.

LARRY

How on earth did Malcolm think -

ANGELA

Oh don't. It terrifies me just thinking about it. Writing like that, composing all those hours, all alone. It takes you to the brink.

LARRY

Are they going to find someone new?

ANGELA

They'll have to. God only knows who that will be. But that's not our problem. Today, our problem is this. Think we can do it?

LARRY

We'll just have to follow our noses.

ANGELA

Trust our instincts?

He looks at the music again, it looks hopeless but...

LARRY

It's all we've got.

A note begins. Something abstract, spiky? They are now in different rooms. Each working out what to do. They scribble out the arrangement/ sing along to Malcolm's sketch.

LARRY (CONT'D)

Strings, full orchestra and -

ANGELA

One two three four - cor anglais

LARRY

One two, *three* four. *Timps, flute.*  
*Bam bam bam bam*

ANGELA

Gentle - gentle, take your time

LARRY

Da da da da da da da. There's a  
folk dance in there. Isn't there  
Malcolm?

He scribbles

LARRY (CONT'D)

Give it - Colour. Violins  
Pizzicato.

ANGELA

One, two, three, four... strings,  
violins and -

LARRY

Piccolo. Flute - attack. Da da la  
laaaa!

ANGELA

Brass and swoop and go - gently  
gently.

LARRY

Dark dark - brass and punch!

ANGELA

One two three four/ one three and  
la la la -

LARRY

One two three four. Into f sharp  
and - All the world will be you  
enemy prince of a thousand enemies.

ANGELA

5, 6, 7, 8. Warm and light and -

LARRY

And whenever they catch they will  
kill you.

ANGELA

Is that an F natural? That's what  
you meant isn't it Malcolm?

LARRY  
 But first they must catch you.  
 Change time signature. Digger,  
 listener, runner, prince with the  
 swift warning.

ANGELA  
 It is a an f natural.

LARRY  
 Be cunning and full of tricks and  
 your people will never be  
 destroyed.

ANGELA  
 And... done.

Count 1234

LARRY  
 Done.

11 INT STUDIO RECORDING BOOTH - CTS. MONDAY

11

TERRY  
 It's a miracle Marcus. An absolute  
 miracle. The guys name is Jeff  
 Wayne. He's making a concept album  
 out of the War of the Worlds and he  
 just so happens to need an  
 orchestra for two days.

MARCUS  
 Who'd have thought it? Finally, a  
 lucky break -

TERRY  
 Oh don't get too excited. Martin  
 called me. The backers want to see  
 the film in three weeks.

MARCUS  
 Not with music?

TERRY  
 Yep.

MARCUS  
 So you need a replacement fast?

ANGELA arrives

MARCUS (CONT'D)

Ah, here comes the hero of the hour. Am I pleased to see you Angela?

They kiss on the cheek.

ANGELA

Hello Marcus, OK Terry. We're ready to go when you are.

TERRY

I don't know how you did this Angela. I saw those sketches. How did you make sense of them in such a short space of time?

ANGELA

Oh it was Larry who did all the hard work. He sorted out your prologue.

TERRY

That was very tricky?

ANGELA

It was difficult to see what notes were intended sometimes. Only musical experience shows you the way to go. But it's all done. Just mine to record now.

TERRY

Then shall we go for a rehearsal?

ANGELA

Yes please.

MARCUS

Right you are then. You want to join me on the podium Angela?

MARCUS starts to exit.

ANGELA

Oh no, I'm fine. I'll stay in here.

MARCUS goes off. ANGELA and TERRY sit. TERRY behind the sound board, pressing buttons etc.

TERRY

Prefer it behind the scenes do you?

ANGELA

I do rather.

TERRY  
 Marcus told me you're a composer  
 too.

ANGELA  
 Did he?

TERRY  
 Says you've worked with everyone.  
 Scott Walker, The Goons. Written  
 loads of stuff for the BBC. He said  
 you composed the theme tune to  
 'Hancock's Half Hour.

Beat

ANGELA  
 I did.

He stops adjusting knobs, turns to her.

TERRY  
 You know, it's funny, but when he  
 said that I thought he'd got it  
 wrong.

ANGELA  
 Did you?

TERRY  
 I always thought the theme tune to  
 Hancock's Half Hour was written by  
 Wally Stott. You know, Wally Stott  
 and his -

ANGELA  
 I think he's ready.

TERRY  
 Um?

ANGELA  
 In there. Marcus, ready to go.

TERRY  
 Oh, yes. Sorry, here we go then.

TERRY pushes the tannoy button. The voice of MARCUS comes on  
 the tannoy in the studio. We can hear the orchestra tuning up  
 on the studio floor.

MARCUS  
 Hello Terry? Can you hear us?

TERRY  
 Loud and clear Marcus.

MARCUS  
Do you want to record it? I know  
it's only a rehearsal -

TERRY  
Sure.

MARCUS  
Stand by everyone please.

TERRY  
OK Marcus, I'm rolling...

12 INT CTS RECORDING STUDIO. LATER

12

TERRY  
Wow. Just - wow! How did she do all  
that in a day?!

MARCUS  
You have to ask her to take over  
Terry.

TERRY  
I know.

MARCUS  
She's got the experience, she's  
fast and she's - got it - she  
understands this project.

TERRY  
I know. But I'll have to talk to  
Martin first, I'll need to persuade  
him. Do we know if she's free?

MARCUS  
She's free.

TERRY  
OK. So if Martin says yes will you  
talk to her?

MARCUS  
You don't want to do it yourself?

Beat

TERRY  
I don't know why this is but I  
thought - she was a little nervous  
with me today. I'm worried if I ask  
her she might say no. I don't know  
why I think that it's just a  
feeling I've got but - I think it  
might be better coming from you.  
(MORE)

TERRY (CONT'D)  
 You've known her a long time.  
 You're her friend.

13 INT ANGELA AND CHRISTINE'S HOUSE. NIGHT.

13

ANGELA  
 No.

CHRISTINE  
 Think about it.

ANGELA  
 No.

MARCUS  
 Please Angela.

ANGELA  
 No! For a start it's 3 weeks!  
 Three weeks to write 90 minutes of  
 film music.

MARCUS  
 It's not 90 minutes it's 82. You've  
 forgotten Malcolm's bit.

ANGELA  
 Well now you're being ridiculous -

MARCUS  
 Am I? Malcolm's given you a start.  
 Now all you have to do is take up  
 the baton. It's English, pastoral  
 music -

ANGELA  
 It's rabbits! Or at least you tell  
 me it's rabbits. It could be about  
 anything for all I know. It could  
 be about - fish or birds!

CHRISTINE  
 There is a bird actually, he's  
 called Keehar.

ANGELA  
 You see! I am not prepared! There  
 isn't time to get familiar with the  
 stories, the situations, the  
 characters. There's no time to  
 develop ideas, motifs -

MARCUS  
 You're not as prepared as you'd  
 like to be -

ANGELA

They want it in THREE WEEKS and I haven't even read the book.

MARCUS

But you managed to orchestrate the main theme over night!

ANGELA

That's completely different. You know that. Orchestrating its- that was Malcolm's work.

MARCUS

And you made it live! Think of all the work you've done. All the work you have composed as - you can do this.

ANGELA

I can't.

Beat she means it. He knows to back off.

MARCUS

Alright, if that's your decision.

He gets up.

ANGELA

It is.

MARCUS

But... to be clear... is this- *just* about the time pressure? There's nothing else that's making you say no? Because if there is - you can tell me you can - you have nothing to -

ANGELA

I can't do it. Won't do it. I'm sorry.

Beat

MARCUS

OK. OK. I better let them know.

He moves to leave, CHRISTINE follows him. They go to the door.

CHRISTINE

Don't leave it so long next time Marcus, before you come to visit us.

MARCUS

Oh can you not talk to her,  
Christine? Maybe she'll listen to  
you.

CHRISTINE

And what would I say? You know what  
she's like. You just saw it. If she  
doesn't think she can do it then -

MARCUS

This job, this is a big one. If she  
says yes to just - one thing in her  
life. Right now, this is it. I've  
seen that film. It's something  
really special. If she does this...  
who knows where it could lead.  
Don't let this opportunity slip by.  
It could change things for her, for  
you.

She cuts him off.

CHRISTINE

Good night Marcus.

He goes.

MARCUS

Good night.

14

INT OFFICES OF WATERSHIP DOWN, WARREN STREET - DAY

14

TERRY

Well, come on, tell me.

MARCUS

I tried. I'm sorry. But she  
wouldn't budge. I even worked on  
Christine. But I don't hold out  
much hope. If I were you, I'd start  
looking for someone else.

TERRY

But Angela is the best person for  
this. The only person. I bloody  
know she is!

MARCUS

She's said no Terry. That's it. We  
can't make her do it.

Terry gets up, grabs his coat.

TERRY

What's her address?

MARCUS  
You're not going round there?

TERRY  
I've got an idea. It might just work.

MARCUS  
What is it?

He gets his coat on, makes move for the door.

TERRY  
I'll call you after I've talked to her.

MARCUS  
Hang on a minute. Before you do anything... there's something you should know.

15 INT ANGELA AND CHRISTINE'S HOUSE. DAY

15

CHRISTINE  
She's in the back. Watching TV. I hope you've got a plan. Marcus got nowhere.

TERRY  
Oh I've got a plan, don't worry.

CHRISTINE squeezes his hand, conspirators together.

CHRISTINE  
Then good luck. Angela, Terry Rawlings is here to see you.

ANGELA  
Terry?

TERRY  
Hello Angela.

CHRISTINE  
I'll leave you two to talk.

She goes.

ANGELA  
What are you doing here? Don't tell me Marcus has sent you?

TERRY  
No. I've come of my own accord thank you.

ANGELA  
If you've come to persuade me to -

TERRY  
I have intention of persuading you  
to do anything.

Pause

ANGELA  
Then why are you here?

Beat

TERRY  
You know you said you hadn't read  
the book, Watership Down.

ANGELA  
That's right. I haven't.

TERRY  
Well, why don't you let me show you  
the film? Our film, that we've  
made. If you see the film you won't  
need to read the book.

ANGELA  
Oh now come on -

TERRY  
Please. I'm not asking you to write  
the music. I'm just asking you to  
let me show you the film.

Pause.

ANGELA  
That's all. Seriously?

TERRY  
Nothing more.

Pause

ANGELA  
When?

TERRY  
Tomorrow. First thing.

TERRY

Can I get you anything? Tea,  
coffee?

ANGELA

No. It's alright. Thank you Terry.

TERRY

We'll start then, shall we?

ANGELA

You're going to stay? Watch it with  
me?

TERRY

Do you want me to?

ANGELA

Yes, please.

She's nervous. Doesn't want to be alone.

ANGELA (CONT'D)

In case I have any questions.

TERRY

I thought it might help if at the  
beginning we had Malcolm's music.  
After the opening credits  
there's... nothing else - music  
wise.

ANGELA

Just the abyss.

TERRY

Except there's also the animators  
work, Martin's work, the actors  
performances, all the work the  
sound team have done -

ANGELA

I didn't mean -

TERRY

It would be real pleasure to work  
with you on this Angela.

Pause

ANGELA

We're just watching the film,  
Terry. That's all.

TERRY

I know you're a very brave woman.  
Writing a score in three weeks...  
(MORE)

TERRY (CONT'D)  
 you can do that standing on yer  
 head.

Pause

ANGELA  
 Wally Stott did write the theme  
 tune to Hancock's Half Hour. You  
 were right, you know?

Pause

TERRY  
 I know.

ANGELA  
 Marcus told you.

TERRY  
 This film is about so many things.  
 It's about what happens when a  
 group pulls together, it's about  
 heroism, tolerance, hope and -  
 faith. It's about friendship,  
 loyalty and about overcoming  
 adversity. I think you understand  
 that.

Pause

ANGELA  
 Let's watch it.

He presses a button.

17 INT RECEPTION AT THE RECORDING STUDIO - LATER THAT DAY. 17

CHRISTINE  
 That's right Terry Rawlings and  
 Angela Morley? They were due in for  
 10. I thought they might be  
 finished by now?

RECEPTION  
 They're signed in but they don't  
 seem to have left yet. You can wait  
 here in reception if you like?

Through the doors come ANGELA and TERRY

CHRISTINE  
 Ah, here they are?

ANGELA  
 Christine? What are you doing here?

CHRISTINE  
I thought I'd come to meet you for lunch. All go well?

TERRY  
I think so. Angela?

ANGELA  
I promise to call you by the end of the day.

TERRY  
Enjoy lunch. Don't worry I'll sign you out.

ANGELA  
Thank you, Terry. For everything.

ANGELA and CHRISTINE leave. TERRY goes to sign out. We are outside with ANGELA and CHRISTINE they continue to walk, arm in arm.

18 EXT. STREET NEAR THE STUDIO - DAY

18

CHRISTINE  
He's a nice man.

ANGELA  
It's always easier with new people isn't it? They accept you for who you are. It's the people who have known you before that are difficult. I have to work out if they know. Then if they do know I have to decide whether or not to acknowledge it. And if they don't know then - Well, what to say?

CHRISTINE STOPS.

CHRISTINE  
Tell me you don't regret it?

ANGELA  
No. God no. No! I could never regret the act of change. I couldn't be happy without it. But I regret the confusion it causes, the explaining, the awkward silences.

They walk again.

CHRISTINE  
How were the rabbits?

ANGELA laughs

ANGELA

Oh, the rabbits are quite extraordinary. I identified very strongly with Hazel.

CHRISTINE

Remind me, which one is he? The mad genius who has the visions?

ANGELA

No. Hazel is the sensible, level headed, one who rallies the troupes and gets everyone home safe and sound.

Beat

CHRISTINE

You want to do this, don't you?

ANGELA

It's a film Christine. They'll be a premiere, screenings. As the film's composer I won't be able to hide. I don't - I don't want to embarrass anyone.

CHRISTINE

You won't! How can you think that? Is that what's stopping you?

ANGELA

Plus the fact that they want it in three weeks and I haven't even -

CHRISTINE

Read the book. I know. But you can't still be worried about that can you? Not now you've seen the film.

ANGELA

And it is *such* a beautiful film. I had no idea that story would be so moving.

CHRISTINE

Putting all things aside. Would you like to do it?

ANGELA

Very much.

CHRISTINE

Then let me help you.

19

INT ANGELA AND CHRISTINE'S HOUSE. NIGHT

19

ANGELA at her piano. CHRISTINE is with her.

ANGELA  
It's 8 o'clock.

CHRISTINE  
How long shall I give you?

ANGELA  
Let's see if I can sketch something  
out in a couple of hours.

Christine glances at her watch.

CHRISTINE  
You've got till 10 then.

ANGELA  
If only all composers had you by  
their side.

CHRISTINE  
You're thinking about Malcolm?

ANGELA  
Oh God... all that pressure he was  
under. The fear of the blank page.  
It's terrible. Makes me feel sick  
just thinking about.

CHRISTINE  
Then don't. You're not Malcolm and  
this might be a good film but it's  
a small animated picture about  
rabbits. It's not for the Queen.  
Now... come on.

She moves to leave.

ANGELA  
Wish me luck.

CHRISTINE  
You know full well you don't need  
it.

CHRISTINE LEAVES.

ANGELA  
OK. Angela, prove yourself.

She sighs.

ANGELA (CONT'D)  
English pastoral music.... Well at  
least give it a title.

She scribbles the title at the top of the manuscript paper.

ANGELA (CONT'D)  
Call it - 'Venturing Forth'.

She laughs to herself.

ANGELA (CONT'D)  
We're in it together now Hazel.  
Alright... gently does it. Start  
with... harp.

The fully finished version of Venturing Forth by Angela Morley starts to play underneath.

ANGELA (CONT'D (CONT'D))  
Then... flute... It's green fields,  
Big... open sky...

20 INT ANGELA AND CHRISTINE'S HOUSE - NIGHT.

20

Later that evening, ten. CHRISTINE puts her head round the door.

CHRISTINE  
It's ten o'clock. How's it going?

ANGELA  
It's done. Well that section. Look.  
Venturing forth.

CHRISTINE  
Was it difficult?

ANGELA  
No, actually.

She comes into the room.

CHRISTINE  
So what now?

ANGELA  
If I'm going to do this I'll need  
to keep on schedule. That's the  
best thing you can do for me. Don't  
let me run over.

CHRISTINE  
I won't. I'll be here all the time  
if you need me. I'll listen to your  
ideas if you want me to and I can  
suggest sources to go to if that  
might help and I'll make sure you  
eat and drink.

ANGELA  
No alcohol though. When I'm done.  
Then we celebrate.

CHRISTINE  
You're really doing this then?

Beat

ANGELA  
Call Marcus and cancel everything  
in the diary for the next three  
weeks.

Keehar's Theme plays then continues underneath the following  
Montage.

21 INT ANGELA AND CHRISTINE'S HOUSE. MONTAGE

21

ANGELA  
Right. I've done Fiver's Vision,  
The Chief Rabbit, Into the Mist,  
Crossing The River. Now, the rats  
in the barn - I need something...  
something spiky, furious - whose  
done that?

CHRISTINE  
Bartok?

ANGELA  
Yes, very good, the quartet. Have  
we got it?

CHRISTINE  
Of course.

CHRISTINE dashes off to get the record, Keehar's theme still  
underneath.

Another day.

ANGELA  
Cowslip, Bigwig Snared, Raid on the  
Farm, Cat Chase...Efrafa.

CHRISTINE  
General Woundwort. It's all about  
threat and fear.

ANGELA  
How do rabbits fight?

CHRISTINE  
They scratch and bite I suppose.

ANGELA  
Scratching and biting though... is  
it enough?

CHRISTINE  
What if you imagine...  
crocodiles...

ANGELA  
Yes!

Another day.

ANGELA (CONT'D)  
Now, what about Keehar?

CHRISTINE  
The seagull.

ANGELA  
Zero Mostel voices it. I want  
something - very different. No  
English pastoral charm here. I  
need something European.

CHRISTINE  
What about alto sax?

ANGELA  
My first instrument. Yes. And a  
Viennese novelty waltz. One two  
three, one two three/one to three.

CHRISTINE  
One two three, one two three

THEY waltz together.

ANGELA/CHRISTINE  
One to three one to tree one two  
three. One to three one two.

Keehar's theme comes to an end.

22 INT. ANGELA AND CHRISTINE'S HOUSE.

22

ANGELA at her piano calls out to CHRISTINE who is in the  
kitchen.

ANGELA  
Christine? Can you pour me a drink?

CHRISTINE  
You've finished?

ANGELA  
Looks like it.

ANGELA comes through to join CHRISTINE.

CHRISTINE

And you said it couldn't be done in three weeks. You're ahead of schedule.

ANGELA

I nearly wasn't. There was this one bit... took forever.

CHRISTINE

What was that?

She pours the drink.

ANGELA

It's when the rabbits get to the down for the first time. They start to climb it, it's a real struggle but when they reach the top, there's this wonderful shot of the fields and - well... they know they've found their new home. I wanted to blend something I had with the theme Malcolm wrote for the beginning.

CHRISTINE

But why struggle with that?

ANGELA

I don't know. Felt like the most important bit to me I suppose. Them finally finding a new home. Wanted to do it justice.

They drink.

CHRISTINE

We could find a new home, you know? Where you'd only meet new people. Somewhere far away where they'd be no more explaining.

ANGELA

What? Leave England you mean?

CHRISTINE

Why not?

ANGELA

You'd want to do that?

CHRISTINE

If you wanted to.

Pause

ANGELA

The danger isn't over once the rabbits get to their new home though, is it? It's only halfway through the film. It's not the end. They've a big battle to fight before they're finally happy.

CHRISTINE

You're nervous about the recording?

ANGELA

And everything that comes afterwards. Writing the music, that's the easy bit. Will you come to the studio? Be there with me?

CHRISTINE

Would it help?

ANGELA

Enormously.

23 INT THE RECORDING STUDIO. STUDIO FLOOR - DAY

23

The orchestra are sitting ready to perform, getting out music, tuning up.

MARCUS

So, here we are ladies and gentlemen. We have before us, a complete score to Watership Down. Now, before we start I just wanted to say a few words. As some of you know this has been quite the journey but finally at last we are here.

The orchestra reacts, they know this has been a big feat.

MARCUS (CONT'D)

Now all we need to do is play it. But first, where's Angela? Terry, have you seen her?

24 INT OUTSIDE THE RECORDING STUDIO - DAY

24

CHRISTINE

Are you ready?

ANGELA

What if it's all rubbish?

CHRISTINE

You know it isn't. You've heard it in your head everyday for the last month. It'll be perfect.

ANGELA

How can it be? It was all written in a splurge.

CHRISTINE

Sometimes the best things are written quickly.

Suddenly TERRY arrives

TERRY

Angela, there you are. They're about to start rehearsals. Marcus is looking for you -

CHRISTINE

She's coming.

TERRY

Are you alright?

ANGELA

Yes. Yes... Thank you, Terry. I'll be alright. God, this film's been held up long enough by it's composers hasn't it?

TERRY

Oh don't worry I've not come to chivvy you. I've come to see if you will let me accompany you to the studio floor.

ANGELA

Oh, I would love that.

TERRY

C'mon then, take my arm.

She does.

25 INT THE STUDIO FLOOR.

25

MARCUS on the podium.

MARCUS

Let's go then shall we.

TERRY

Wait! Wait. Marcus. She's here.

ANGELA  
Don't start without me Marcus for  
goodness sake.

MARCUS  
Angela, look, get up here on the  
podium will you?

She does

ANGELA  
Ladies and Gentlemen of the  
orchestra, your composer. Miss  
Angela Morley.

The orchestra all at once stand to their feet and applaud.

TERRY  
Would you look at that Christine?  
Everyone's on their feet!

CHRISTINE  
She deserves it. Does this mean  
you're nearly there then?

He sighs. He's exhausted.

TERRY  
Nearly there.

The applause fades.

26 INT ANGELA AND CHRISTINE'S HOUSE. EARLY EVE. MONTHS LATER. 26

Bedroom. ANGELA is getting reading for the Royal Command  
Performance of Watership Down. A phone can be heard ringing.  
It's picked up by CHRISTINE (OFF)

CHRISTINE (O.S.)  
Thank you. We'll be ready.

She shouts up the stairs.

CHRISTINE (O.S.) (CONT'D)  
That's the car. It'll be here in  
two minutes.

ANGELA  
I'm not ready!

CHRISTINE heads up the stairs.

CHRISTINE (O.S.)  
Well then hurry up. We'll be late  
if we don't leave on time.

ANGELA appears at the top of the stairs.

ANGELA

Oh look at me. I'm a mess.

CHRISTINE

What? Don't be ridiculous -

ANGELA

This dress it - it's all wrong and these gloves. So over the top. It's too much -

She exits back into the bedroom. CHRISTINE follows her.

CHRISTINE

It's a royal command performance. You'll meet Prince Charles. Gloves are perfect. Just let me, make some adjustments.

ANGELA

Oh I can't stand this!

CHRISTINE

Keep still will you.

ANGELA

So much for your 'a small animated picture that won't get any attention' -

CHRISTINE

Just - Come here and let me sort you out.

She fixes her dress and adjusts the gloves.

CHRISTINE (CONT'D)

There. Just needed tidying up, that's all.

ANGELA

You think they'll want to take my picture?

CHRISTINE

I think they'll want to take John Hurt's picture and Michael Hordern's picture. The cast for this film is so starry I doubt you'll get a look in.

Beat

ANGELA

I had a call today from America.

CHRISTINE

Oh?

ANGELA

There's a possibility of a job over there.

CHRISTINE

Really?

ANGELA

If it works out, would you still want to move?

CHRISTINE

To America?

A car beeps outside.

CHRISTINE (CONT'D)

It 's time to go -

ANGELA

Christine? What do you think?

CHRISTINE

I would love to. You know that. Wherever you want to go I'll go with you. But first we do need to do this.

Pause, it's hard for ANGELA

ANGELA

I'm so nervous. All those people -

CHRISTINE

You know what...? I think you're going to love it.

Start of 'Through The Woods' by Angela Morley plays.

27 INT HEATHROW AIRPORT CONCOURSE - SIX MONTHS LATER - DAY 27

We hear boarding announcements coming over a tannoy. The sounds of crowds milling about.

CHRISTINE

Gate 23. That's us isn't it? Los Angeles.

ANGELA

Do you think I might have time to pop to the shop? Grab something to read for the flight?

CHRISTINE

Better be quick, according to the board it says we ought to go to the gate.

ANGELA

Stay there with the bags. I won't be min.

ANGELA makes her way through the concourse until she finds one of those little airport shops.

28

INT HEATHROW AIRPORT SHOP.

28

It's busy and there is only one girl at the desk serving customers. ANGELA goes to the counter.

ANGELA

Excuse me, where are the books?

SHOP GIRL

There's a few at the back. Next to where that man's standing.

ANGELA

Thank you.

The SHOP GIRL continues to serve as ANGELA moves to the back of the shop, it's crowded. She gets to the corner, next to the man.

ANGELA (CONT'D)

Excuse me. Can I just - need to grab a book for/ the flight.

MALCOLM

Oh, sorry. In your way.

He moves.

ANGELA

Wait a minute. I - I know you don't I? You're... Malcolm?

MALCOLM

Yes.

ANGELA

Malcolm Williamson!

MALCOLM

Sorry I don't -

ANGELA

My names - Angela. Angela -

MALCOLM  
We've worked together, have we?

Beat. She laughs.

ANGELA  
Yes. Yes we've worked together.

MALCOLM  
Was it fun?

ANGELA  
It was, actually.

MALCOLM  
Good. You off on holiday?

ANGELA  
No. I'm - I'm emigrating. You?

MALCOLM  
Off to France, Lourdes. Have you been? I find that when things get really difficult it's the best place to be. 1977 was a terrible year for me. Frightful. But then I'm sure you've heard. It was in the papers...

ANGELA  
Your Jubilee symphony.

MALCOLM  
Yes. Cancelled, for all the world to see... trying to complete that damned thing was sheer hell! I'd be poised in that moment between the brain conceiving and the notes going down on paper and the bloody phone would ring asking me to judge a brass band competition!

ANGELA  
You know what Malcolm... maybe, sometimes, you should just say no.

MALCOLM  
Say no? Oh you should never say no. Imagine the adventures you'd miss...

He seems distracted, talking to himself almost.

MALCOLM (CONT'D)  
I'd like to be a beachcomber though... really. Not a composer. Anything's better than writing music.

Sound of the tannoy (off) boarding of flight.

ANGELA  
I better go.

She moves to go.

ANGELA (CONT'D)  
It was... good to see you, Malcolm.  
Look after yourself.

MALCOLM  
Don't forget your book.

ANGELA  
Oh yes. The book.

She picks up the book from off the shelf.

MALCOLM  
I've read that one.

Beat

ANGELA  
Of course you have. Goodbye.

29 INT HEATHROW AIRPORT CONCOURSE

29

ANGELA rushes over to CHRISTINE

CHRISTINE  
Hurry up. What took you so long?

ANGELA  
Saw someone I knew.

CHRISTINE  
Oh, old friend?

ANGELA  
No. Someone I worked with on  
Watership Down.

CHRISTINE  
Did you get something to read?

ANGELA  
I did. Look.

CHRISTINE  
Richard Adams. You are joking?

ANGELA  
Well I haven't read it, have I?

A call goes out over the tannoy.

TANNOY

Would passengers Morley and Parker  
please proceed to Gate 23 where  
your flight to Los Angeles is now  
boarding.

ANGELA

Oh God that's us!

CHRISTINE

Oh no! Can you run?

ANGELA laughs (this is a line from the film)

ANGELA

I think not.

CHRISTINE

C'mon!

They begin to run.

ANGELA

I think not!

Keehars Theme begins to play again as the sound of a plane  
takes off. The music continues over the closing credits.

The End.