

OH, MR. PORTER!

Written by

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FADE IN:

TITLE CARD: "A GAINSBOROUGH PICTURE"

The camera moves along a set of train tracks, entering a tunnel.

UNKNOWN

I want

MAN IN TOP HAT

to go to Birmingham and they're
taking me on the

UNKNOWN

cruise. Oh, Mr. Porter, what a
funny man you are.

TITLE CARD: "International Film Renters Ltd. PRESENTS WILL
HAY in 'Oh, Mr. Porter!' MADE WITH THE CO-OPERATION OF THE
SOUTHERN RAILWAY AND THE LONDON AND NORTH EASTERN RAILWAY
COMPANIES Original story by Frank Launder FULL-RANGE
RECORDING SYSTEM RECORDED AT ISLINGTON LONDON"

The camera continues to move along the tracks, exiting the
tunnel and entering another.

TITLE CARD: "SCREEN PLAY J.O.C. Orton Val Guest Marriott
Edgar PHOTOGRAPHY Arthur Crabtree EDITING R.E. Dearing
CUTTING Alfred Roome SETTINGS Velchinsky RECORDING W. Salter
MUSICAL DIRECTOR Louis Levy"

TITLE CARD: "Directed by Marcell Varnell"

TITLE CARD: "CAST William Porter Will Hay Jeremiah Harbottle
Moore Marriott Albert Graham Moffatt Mr. Trimbleton
Sebastian Smith Mrs. Trimbleton Agnes Lauchlan
Superintendent Percy Walsh Grogan Dennis Wyndham The Postman
Dave O'Toole"

EXT. TRAIN STATION - DAY

A new train, the SILVER LINK N° 2509, sits on the tracks. A
crowd of people are gathered on the platform.

MAN IN TOP HAT

And as the managing director of
this railway, it is the great
pleasure in asking the wife of the
Minister of Public Communications
to christen our new engines. I

WOMAN IN HAT
now christen you the silver link.

MR. TRIMBLETON
As Minister of Public
Communications, speaking on behalf
of my wife and myself, we would
like to please the record of the
prize

MR. TRIMBLETON
We feel that you should have
selected us

MR. TRIMBLETON
to perform the ceremony. In all the
years I've been in office,

MR. TRIMBLETON
I can recall

MR. TRIMBLETON
no happier occasion.

MAN IN TOP HAT
No, no, no, no, no, no.

MR. TRIMBLETON
Don't stop him. The work of the
railway must go off.

A MAN in a cap is tapping the wheels of the train with a
hammer. He looks up at the commotion.

MAN IN TOP HAT
Oh, that's all. I can wait. I'll

MR. TRIMBLETON
listen to you.

MAN IN TOP HAT
Willie, what's our Willie doing
here?

MR. TRIMBLETON
Come here, my man.

MR. TRIMBLETON
So you're the wheel tapper, eh?
That reminds me of a story they
used to tell about a wheel tapper
on the line. He'd been tapping
wheels for 40 years. And one day
somebody asked him why he taps
(MORE)

MR. TRIMBLETON (CONT'D)
wheels. And what do you think he
said? He said, I'm blown if I know.

MR. TRIMBLETON
He'd been tapping wheels for 40
years and didn't know why.

MAN IN TOP HAT
Louis,

WOMAN IN HAT
think me a little stupid. But why
do they tap them?

MAN IN TOP HAT
Ah, well, er... Well, you see, it's
like this, madam. If I tap the
wheel with this hammer and the
wheel goes clang, then I know the
wheel's there, you see? Yes, but
suppose the wheel doesn't go clang.
Well, then I know the train's gone.

The woman christens the train by smashing a bottle of
champagne against it. Water sprays everywhere, drenching the
MAN IN TOP HAT.

MAN IN TOP HAT (CONT'D)
That's the lock. Thanks.

A young man in a white uniform hands the MAN IN TOP HAT a
towel.

MAN IN TOP HAT (CONT'D)
Hold on.

The young man helps the MAN IN TOP HAT remove his wet coat.

MAN IN TOP HAT (CONT'D)
Pair of dark trousers with white
pink stripes. Here.

He hands the trousers to a WOMAN in a train compartment.

MAN IN TOP HAT (CONT'D)
Ditto, cleaning number 1349. Those
are made.

INT. TRAIN COMPARTMENT - DAY

The MAN IN TOP HAT is now in a different compartment,
wearing a white shirt and waistcoat. He looks distressed.

MRS. TRIMBLETON

I've never been so humiliated in all my life to think that I should live to see my own brother working as a common wheel sapper. But, my dear... What's the good of being managing director if you can't get Willie a better position than that? But we've tried him in everything. Well, if that's the best you can do, I should insist on Willie resigning from the railway altogether. You mean leave us altogether? Certainly. After all, there's no need for him to work on the line.

MAN IN TOP HAT

No, there must be other things he can do. Exactly.

MRS. TRIMBLETON

He can come and live with us. What? In our house? Why not? Better than tapping wheels. But, my dear... My mind is made up. Either Willie gets a decent job or he comes to live with us. Yes, but... Undo that thing and don't argue. Don't be

MAN IN TOP HAT

hasty, my dear. I'll see the superintendent at

MRS. TRIMBLETON

once. That's more like

MAN IN TOP HAT

it. I'll go and fetch Willie.

INT. OFFICE - DAY

The MAN IN TOP HAT is speaking to a SUPERINTENDENT. The MRS. TRIMBLETON enters the office.

MAN IN TOP HAT

I can, sir. He should be fired. You know the board's attitude towards incompetence. No, you don't understand, old man. If he's fired, my wife's going to have him live with us. Oh,

MAN IN TOP HAT

life wouldn't be worth living. I wouldn't have a sock to call my own. Oh, you have my sympathy, sir. Sympathy's no good. What I want is help. Well, have you any special position in mind for him? No, no. So long as it has the semblance of promotion.

MAN IN TOP HAT

Well, would it matter if we sent him very far away? The farther the better. Well, now let me see.

MRS. TRIMBLETON

Come on, Willie. There's nothing to be nervous about. Oh,

WILLIE

I'm not nervous. I've been here before.

WILLIE enters the office, looking nervous. He is wearing a cap and overalls.

MRS. TRIMBLETON

I hope you've explained the situation, Charles. Well, my dear, I was just... You see, Mr. Young, we don't think it conforms with our dignity to have a relative of ours tapping wheels. We've never had a tapper in our family, have we, Willie?

WILLIE

Well, there was Uncle Joe.

MAN IN TOP HAT

I thought we'd taken you off tapping. You were supposed to be sorting parcels. What were you doing on the line, anyway? Well, after I'd checked 200 Stilton cheeses, I needed some fresh air.

MRS. TRIMBLETON

You've never given the boy a proper chance. We've trained him in many capacities, my dear. What positions has he held?

MAN IN TOP HAT

In 1934, we made him chief coupler at Miggleswick. And you know what you did there.

WILLIE

Yes, I coupled. Yes, you coupled the Coltrain to the Scotch Express. I did nothing in the short. You deny it. Certainly I do. I did not couple the Coltrain to the Scotch Express. I coupled the Scotch Express to the Coltrain.

MRS. TRIMBLETON

Fancy putting anyone with Willie's intelligence to couple trains.

MAN IN TOP HAT

On Derby Day, 1935, we put you on the indicator board. Yes, that's quite right. And you sent 12,000 race-goers to a temperance convention in Wales. Did you hear about that too? Hear about it? Yes, from 12,000 race-goers. Charles. Yes, my dear. Either Willie gets promoted or... What vacancies are there?

MAN IN TOP HAT

There's a vacancy for a sleeping car attendant.

MRS. TRIMBLETON

No, that would keep him up too late.

MAN IN TOP HAT

Does a guard want it for a milk train? No, that'll get me up too early. Oh, well, that's all there is.

MRS. TRIMBLETON

Right, come on, Willie.

MAN IN TOP HAT

Surely there must be something. Well, we've already offered him two posts. What does he want? Just a minute.

MAN IN TOP HAT

Have you got any station masters?
London Main Line Terminus, I
suppose. Oh, no, no. Start me
Manchester, Birmingham. I'll work
my way up. Well, there aren't any
station master vacancies. Ah, there
you are, sis. See what I'm up
against. Victimization. The one job
I know I can do, and they won't
give me a chance. What's this? Oh,
that must have just come in.
There's a place in Ireland called
Buggleskelly. Oh, that's nothing.
There's a place in Wales called...
They want a station master at
Buggleskelly. What? Excuse me one
minute.

MAN IN TOP HAT

Mr. Ledbetter, about that vacancy
for a station master at Buggles,
Kelly, I thought we filled there a
month ago. Yes, sir, but it's
vacant again. Don't know, sir.
Local conditions would appear to be
peculiar. We've sent them five
station masters in 12 months. What
happened to the last one? I'll read
you his letter, sir. Sounds a bit
queer to me. Dear sir, since coming
to this district, I have discovered
I am Napoleon Bonaparte, and since
you refused to transfer me to
Waterloo, I resign. P.S. Please
forward all letters to Moscow. I
intend to retreat there.

MAN IN TOP HAT

And the one before him, why did he
leave? I've no idea, sir. But I
remember we sent a reef.

MAN IN TOP HAT

So is the very place. Can I have
it? You've got it. It's a country
station, rather off the beaten
track. Oh, I don't mind. As long as
it's near the railway. Let me see.

The SUPERINTENDENT points to a map of Ireland on the wall.

MAN IN TOP HAT (CONT'D)

Here's our line running through
(MORE)

MAN IN TOP HAT (CONT'D)
Northern Ireland. And here is
Buggles, Kelly.

The Superintendent points to a specific spot on the map.

A train is superimposed over the map.

INT. TRAIN CARRIAGE - NIGHT

The train is moving, and the wheels are visible. It is raining outside.

A sign outside the window reads "BALLYDRUM RATHEND & BUGGLESKELLY"

The window is covered in rain, obscuring the view.

Inside the carriage, several people are huddled together. A WOMAN IN SHAWL is holding a basket.

MRS. TRIMBLETON
Would

MAN IN HAT
you mind?

The MAN IN HAT helps the WOMAN IN SHAWL with her basket.

UNKNOWN
Thanks.

MAN IN HAT
That's a grand coffee you have
there, mister.

WILLIE is holding a large, ornate clock.

WILLIE
Oh, this? Just a little present
from my staff when they heard I was
eating lunch. But what might the
inscription be? To William Porter,
that way, from his fellow workers
on the occasion of his promotion to
the station master at Buggles
Kelly.

WOMAN IN SHAWL
What's that he said? This gentleman
is the new station master. Poor
man. And him a stranger.

WILLIE

Why, what's wrong with it?

WOMAN IN SHAWL

It's a brave

WOMAN IN SHAWL

man, the child. No chicken child a man will walk abroad there after dark.

MAN IN HAT

Is it damp or something? Did you ever hear a tale of One-Eyed Jewel, the Phantom Miller? No, I didn't follow greyhounds. Follow, is it? Follow. You'll be a lucky man if One-Eyed Jewel never follows you. He was murdered by the railway. In the old days, he was a rich man, and a man too. He owned the hill and the mill that stands on top of it. You should be able to see it from here.

The view outside the window is dark and blurry.

MAN IN HAT (CONT'D)

Then one day the railway came along, and what did they do but start to run a tunnel right through the heart of the hill without buying your labor or nothing? Well, that was hardly sick transit law there, was it? He should have sued them. He did better. He put a curse on the line and swore that any train that entered the tunnel should never come out again. Well, that would match up the time tables a bit, wouldn't it? The first train that came along there in the mouth of the tunnel stood one-eyed Joe, with his arms upraised. Go back, go back, he tried. But the engine driver drove straight on. What, over cock-eyed Joe? And the next morning, his body was found on the line.

WILLIE

And every night when the moon gives light, the ghost of the miller is seen. As he walks the track with

(MORE)

WILLIE (CONT'D)
 the sack on his back down to the
 black porhine. And the middle
 wheels turn, though the night is
 still. And the old lights flash
 from the ruin mill. He haunts the
 station. He haunts the hill and the
 land that lies between.

MAN IN HAT
 Bugglers,

WILLIE
 Kelly. Oh, man.

WILLIE
 Oh, that's your problem. Thanks.

The train stops. The passengers begin to exit.

Willie tries to open the window, but it is stuck. He
 struggles with it.

EXT. COUNTRYSIDE - NIGHT

Willie is walking alone in the rain, carrying his clock. He
 looks lost.

WILLIE
 Hey, it says two miles to
 Buckleskelly from here. I can't
 help it. Well, how do I get there?
 You walk. Follow this road round
 the Puttapooka Hill. Pass the
 Witch's Oak. Drop down into Hell's
 Hollow. Well, I only asked you a
 simple question. And the station's
 right in front of you. You can't
 miss it. Oh, well, thank you very
 much. Good night to you. Good boy
 to you. Yes.

WILLIE
 Oh, you're the funny-looking bird.

WILLIE
 Why, you, you flat-faced bullet.

Willie looks up at an OWL perched on a sign that reads
 "BUGGLESKELLY STATION TWO MILES"

Willie continues to walk in the rain.

He stops at a sign that reads "SOUTHERN RAILWAY OF NORTHERN

IRELAND"

Willie opens a gate and walks through.

Willie walks along the tracks.

He passes another sign that reads "BUGGLESKELLY"

Willie walks into a dark building.

INT. BUGGLESKELLY STATION - NIGHT

Willie enters a dimly lit station office. He looks around nervously.

He sees a note on the wall that reads "give half A Pint"

Willie looks out a window.

WILLIE

The next train's gone. What do you mean, next train's gone? There's no sense in that. It's like saying the last train that came in hasn't... Hasn't what? Well, hasn't gone? Don't argue with me. Come out, let me in. Come out? What, at night? Not me. Aye, aye, aye.

Willie is talking to someone through a small window.

WILLIE (CONT'D)

Oh, there you are. What, are you here again? Again? I haven't been away yet. What's the idea of keeping me out of my own station? Come out.

Willie enters the main part of the station office, which is cluttered with various items. JEREMIAH HARBOTTLE, an old man with a long white beard, is sitting at a desk.

WILLIE (CONT'D)

Oh, what a station.

WILLIE

Look at that. A bit of fish, ain't you? I don't want any of this from you. Who are you, anyway? Me? I'm Arbottle. Porter, Shunter, Signalman. Deputy Station Master when there isn't a Station Master, which is more open than not. Oh,
(MORE)

WILLIE (CONT'D)

well, there's one now, see? Where?
Here, I'm the Station Master.
Where's your clock? What clock?
Your presentation clock. How did
you know I got one? Ah, they all
bring them. Bung it with the
others.

JEREMIAH HARBOTTLE

They look lovely when they knew,
don't they?

JEREMIAH HARBOTTLE

William Porter. Another William.
That was William O'Shea. Poor Bill.
Why, what happened to him? They put
him away. Had to. Oh.

JEREMIAH HARBOTTLE

Mick McGuire? Well, why did he
leave? Nobody knows. He went out
after dark. Where to? I don't know.
Never saw him again. But we heard
him. At least Albert did. Albert?
Who's Albert? He functions for me
when I'm not here. Oh. Well, which
is his clock? He hasn't got a
clock. He's still alive. Hey, give
me that back. Well, aren't you
going to put it for the others?
What amongst them? There are a lot
of tombstones.

JEREMIAH HARBOTTLE

What's that? If it gives two owls,
owls and a toot, it's Albert.

WILLIE

Well, he's not afraid of the dark,
anyway. Oh, he plays with the
pixies. Oh, does he? All that's
going to stop from now on. Here's
the subject here, Ma. Mine ready?
Yep.

A WOMAN enters the office, carrying a basket of eggs.

JEREMIAH HARBOTTLE

What's he want? New station,
master.

A young man, ALBERT, enters the office. He is wearing a
striped shirt and a cap.

WILLIE

Go and ask the cough, hurry. Never mind about my cough. You show a little more respect to your superiors. And put that back where you got it from.

WILLIE

And take your cap off. And you. What have you got there? My supper beer. Have some? Certainly not. This place is far too free and easy altogether. I don't know with a man in my position and hobnobbing with his staff. You keep your place and I'll keep mine.

WILLIE

What is it, bitter?

A painting of a pastoral scene is shown.

INT. TRAIN CARRIAGE - NIGHT

Willie is sleeping in a train carriage, covered in hay. A COW is next to him.

WILLIE

Hey, move over. I want to come out. You have to wait. I've got to empty this cow.

MR. TRIMBLETON

Hey, who does she belong to?

Willie is now dressed in striped pajamas. He looks out the window.

Willie throws hay out of the window.

Willie climbs out of the window.

WILLIE

The where? Here. She's Alice.

MR. TRIMBLETON

Oh, yes.

WILLIE

I suppose that's her name, is it?

Willie holds up a sign that reads "LOST IN TRANSIT"

WILLIE (CONT'D)
Something burning somewhere?

JEREMIAH HARBOTTLE
That'd be Albert cooking her
breakfast.

WILLIE
Smells more like somebody cooking
Albert.

Willie and Jeremiah walk away from the train.

Albert is cooking something in a pan over a fire.

INT. BUGGLESKELLY STATION - DAY

Willie, Jeremiah, and Albert are sitting at a table, eating
breakfast.

WILLIE
Ah, I think I'm going to like
Bucklef Kelly. Yeah, in the
daytime.

WILLIE
Well, you've got a big cheese here.
Yeah, this is where you sit. Thank
you.

WILLIE
Where did this come from? Don't it
say?

JEREMIAH HARBOTTLE
No, it just says where it's going
to.

WILLIE
What's the idea of this? Tell me
you're eating food that doesn't
belong to you. We haven't had any
places since we came to Ireland. We
can't starve, so we borrow things.
Borrow? You mean you steal things
from the railway? I wouldn't call
it stealing. Call it stepping off
the country.

WILLIE
Danish? Not particular which
country either, are you? That's all
right. We paid for that. What did
that cost you?

UNKNOWN

A

WILLIE

ticket to Belfast. A what? A ticket to Belfast. Yes, that's how we get everything. Good, ain't it? So that's it. You've been getting goods by giving away the company's tickets. Well, I've never heard of such a thing. It's absolutely dishonest. Do you understand you're in a position of trust here? The company came along and started checking up on their tickets. Wasn't it where they'd gone to? You'd be in a fine mess, wouldn't you? That's right. Well, this isn't right. In future, you'll make sure those tickets come back. How? Well, give them return tickets.

JEREMIAH HARBOTTLE

Nice piece of bacon, this. Danish, too? No, this is home-grown. Yeah, some sauce.

WILLIE

Oh, go on, some of your shop. This time.

WILLIE

But don't keep the customers waiting.

Jeremiah gets up and walks towards the door.

JEREMIAH HARBOTTLE

It's Murphy, called for his pigs. Well, give them to him. Can't, not now. What do you mean, not now? If there is probably he can have them any time he likes. Well, not all of them. Not all of them? Well, why not all of them?

MAN IN HAT

Where did you get this baiting?

WILLIE

That's right. Well, that's a nice state of affairs. You don't want to steal the company's goods and pawn their tickets, but you actually
(MORE)

WILLIE (CONT'D)

pinch things from a customer. Well, who's going to tell him? You are. You're the station master. I'll do no such thing. That's not part of a station master's duties. A man comes here, leaves his pigs with the company. When he comes back, what does he find? Finds you beating them. Well, how was I to know?

WILLIE

Well, somebody better tell him before he knocks that door down. Well, I'll tell him. I should report this to the company. Absolutely disgraceful sitting there like a couple of pigs eating. Well, you're a pair of cannibals, that's what you are.

A man with a large beard, MR. MURPHY, enters the office.

WILLIE (CONT'D)

What can I do for you, Mr... My name's Murphy and I want my pigs. Have you got your voucher? Is this what you mean? Are you sure you left them at the station? Of course, I'm sure. Come on, let's have them. They've been here a long time, you know. They used to come sooner.

WILLIE

We've had a rather cold spell. Pigs are only human after all. I couldn't come sooner. My wife had Quincy's. Like that woman in Canada. Have you got two pigs of mine here, or haven't you?

WILLIE

As a matter of fact, I... I won't give you a moment.

MR. MURPHY

We've

WILLIE

got them. What, here? Yes. Mine?

UNKNOWN

Yes.

WILLIE

Where are they? In there. Oh,

WILLIE

well, would you come and identify
your property, Mr. Murphy? I will.

Willie leads Mr. Murphy to a pen where two pigs are kept.

Two pigs are in a pen.

MR. MURPHY

Hey, it's just two here. Who's the
other one belong to?

JEREMIAH HARBOTTLE

Him. We're six.

WILLIE

Ah, yes.

WILLIE

Well, Mr. Murphy, let me
congratulate you. Your pigs have
had a visit from the stock. Looks
as if they had a visit from the
butcher, too. Where's the rest of
them? What about the litter? Oh,
don't worry about that. We'll clear
it up. I mean the litter of pigs.
Oh, there

UNKNOWN

it

WILLIE

is. But you don't call one a
litter, do you? Pussy Jane never
furrows less than semen. Well, you
can't expect her to keep it up all
the time, can you?

WILLIE

I wants me property. Oh, take it.
Two pigs, that's all it says here.
I wants me litter too. It is the
law of nature. Ah, but it's not the
law of the railway. What doesn't go
in can't come out. I mean, what you
can't do, what you don't put in,
you can't take out, can you? I

(MORE)

WILLIE (CONT'D)

mean, it's here for yourself. There you are. The company should be reliable in the aggregate for misdelivery, detention, misdelivery, negligence, occasionally, more separately, if it's left on the premises. There you are, left on the premises. You left two pigs. You can't get there on that plane. It's a pig staff. He has stolen me litter rights through the company. I'm sorry, Mr. Murphy, but rules are rules, litter or no litter, and I'm acting stupid. strictly within the letter of the law. Yes, I'll settle with you. In the meantime, you might just settle this bill, will you please? A bill? What for? A keep of two pigs for one month, 15 shillings. What? Well, I'll tell you what I'll do. I'll take the small pig in full settlement. So you not only steal me pigs, but you charge me 15 shillings for the privilege. It's a rule of the company. You can't break it. Oh, no. Well, here's where I break something belonging to the company.

WILLIE

Hello. Has he gone? No. This is the station. What can I do for you? What's that? A fire? Where?

WILLIE

At the farm? Whose farm? No, good gracious. What are you talking about? What? The haystacks gone? And the barns. Whose barns? Oh dear me. And the house. Whose house? Yours. House Mrs. Murphy and the Quincy's.

WILLIE

Hey, what was all that about? Never you mind. You send those pigs back to Murphy's Park before they'll cause me more trouble.

WILLIE

And if you see a stock flying about here, throw something at it.

A bell RINGS.

WILLIE (CONT'D)

What's that? Oh, that'll be the express. What, a train? Could have happened. When is it due? Ten minutes, but it won't stop. What do you mean, it won't stop? It will. I know it won't. It only stops at important stations. Yes, well, in future, this is going to be an important station. It's going to stop today.

EXT. BUGGLESKELLY STATION - DAY

Willie, Jeremiah, and Albert are standing on the platform. Albert is sweeping the platform with a broom.

WILLIE

Well, I... Hey, come on. Don't you dare do nothing. There's a train coming through. Go on, do something. Stand up in the face of it. Go on. Hey, get those things off the line. It ain't a thing. It's a mallet.

UNKNOWN

I

Clothes are hanging on a clothesline across the tracks.

WILLIE

would say the washing off the line. Of course, it's not dry. Well, who cares? There's a station, not a laundry.

WILLIE

See? Oh, you one-half cop it, stop me in a train for no reason. You mind your own business. I'm station master here, and if I want a train to stop, it

UNKNOWN

stops.

WILLIE

Oh, the gate! Where's the wheel that opens that gate? Over there.

Willie runs to a large wheel next to the tracks.

UNKNOWN

Is

WILLIE

the gate opening?

UNKNOWN

Yeah.

Willie struggles to turn the wheel.

WILLIE

Opening now?

UNKNOWN

No.

WILLIE

Well, you ought to outturn this wheel four times. That wheel don't work.

WILLIE

What do you mean, Jimmy? Let me break my back, Jimmy. You have to open it by hand. Well, why don't you say

WILLIE

so? Albert, come on and do this padlock. Can't. We lost the key. Well, how do you open the gate? You have to lift it off the hinges. Oh. Huh?

Willie walks towards the gate.

Willie talks to Albert.

WILLIE (CONT'D)

Now, you go down to the

WILLIE

other one.

Albert runs off.

Willie and Jeremiah run through a garden.

UNKNOWN

Oh, the signal. Here, here, here, here,

WILLIE
 here, here. Give me my tomatoes.
 Well, in fact, everything's down at
 a place like this. What do you
 think of

UNKNOWN
 it?

WILLIE
 Skew gardens? Here, here. I brought
 these up by hand. Yes, when they're
 coming down by foot. Oh, no,
 they're not.

A signal flag is raised.

WILLIE (CONT'D)
 Well, what did I get out of the
 dog?

JEREMIAH HARBOTTLE
 This is a distress signal, I think.

Jeremiah is looking out of the train window.

The clothesline is still across the tracks.

Jeremiah is still looking out of the train window.

A train approaches, emitting smoke.

Willie waves a flag frantically.

The train passes by.

Willie continues to wave the flag.

The TRAIN CONDUCTOR exits the train.

TRAIN CONDUCTOR
 What are you stopping my train for?

WILLIE
 Well, I'm the new station master
 here.

TRAIN CONDUCTOR
 Well, what about it?

WILLIE
 Well, I thought I'd give you a
 chance of making my acquaintance.
 What?

UNKNOWN

Do

WILLIE

you think I want my train held up every time some dirty little hall changes its staff? Dirty little hall? Don't you talk like that about my station? Station, do you call it? It's a nice ordered dump, that's what it is. You don't think any decent train to stop here, do you? Ah, well, they're going to stop here. I'm not going to have my station ignored. Dirty little dump indeed. It seems it's your train anyway. Take your hands off my train. Well, you take your feet off my platform. Now listen, you're wasting me time. Go on away. Can't you move up a bit? No. Can't you move up a couple of yards? Oh, go away.

UNKNOWN

Well,

WILLIE

a couple of inches then. Get away with you. What's the trouble here? Yeah, what's all the noise about? Goodbye, Ben.

The train conductor and another man are talking to Willie.

The train emits smoke, blowing the clothes off the line.

WILLIE (CONT'D)

Yeah, and nearly as dirty as when he took them off.

Albert exits the train, carrying a crate of ducks.

Ducks are in a crate.

WILLIE (CONT'D)

Right away, Mike. Hey, wait a minute. Here. You can't tell him I don't wait like that. I'm the station master here. All aboard for Ballyhooley, Ballycarrie, Ballybubbion. Go ahead, Mike. Hey, stay where you are, Mike. You run along and play. When I'm ready. All
(MORE)

WILLIE (CONT'D)
 aboard for Ballybuggles and all the
 other Ballyplaces. You don't even
 know where the train's going to.
 Why should I? When it leaves here,
 I'll wash my hands of it. All
 right, Mike, push off.

WILLIE
 He goes when I tell him. Go ahead,
 Mike. I don't want any impregnance
 from you.

WILLIE
 You big, sloppy-looking misfits.
 Why don't you get a proper hat?

UNKNOWN
 What

WILLIE
 do you mean, a proper hat?

TRAIN CONDUCTOR
 Your station smells like a backyard
 dustbin.

WILLIE
 It isn't even on the map. Why, you
 guard you! Blackbeak! Fall-eyed!
 And you mind you stopping? You come
 here next time and there'll be
 trouble if you don't. Be back!

WILLIE
 Not on the map, is

UNKNOWN
 he? Oh,

WILLIE
 sauce. Oh, well, maybe it could do
 with a coat of paint.

Willie looks around the station.

ALBERT
 Hey, you knock those up. No, I made
 a mistake and got out of the wrong
 station.

WILLIE
 Oh, well, that's all right,

ALBERT
then. Well, don't stand there. Go
on. Shell some peas.

Willie and Albert are standing next to a sign that reads
"BUGGLESKELLY"

WILLIE
It's my thinking another with the
station master. What are you doing
to the station? Putting it on the
mat. Got this idea. All right, no
answer.

Willie is kneeling on the ground, arranging white stones to
spell out "BUGGLESKELLY"

WILLIE (CONT'D)
Our model. Eh?

JEREMIAH HARBOTTLE
That's another way to spell it.
There are two L's in Kelly. Count
of that, 13 letters. Unlucky. Oh.
Well, take one of the K's out.
Nobody'll notice. Eh?

JEREMIAH HARBOTTLE
You're wasting your time. What's
that? You're wasting your time.
What do you think you're doing
there? Just watching you wasting
your time. All right, well, you
waste your time and I waste mine.
What are you burying? I'm not
burying anything. I'm planting
lobelia. You're wasting your time.
Why?

JEREMIAH HARBOTTLE
You won't be here when they come
up.

WILLIE
Hey, can't you get rid of him? Is
he a relation of yours? No, but we
both go out with the same girl. Oh,
well, let's ignore him.

WILLIE
Here, you go and wait for the
office in case my bell pass call
comes through.

JEREMIAH HARBOTTLE
You're wasting your time.

JEREMIAH HARBOTTLE
All right, I'll buy it. What's the answer? There wasn't a breath of wind last night. Well, what's that going to do with me? Yet the sails of the windmill went round and round and round. Good day to you.

Jeremiah walks towards a chocolate vending machine.

WILLIE
Hey, what are you doing to that machine? Taking a bit of chocolate. What's the idea of kicking it? What do you think the slot's for? To blow down if the kick don't work. To blow down if the kick don't work? Here, I'll tell you

MR. MURPHY
something.

INT. BUGGLESKELLY STATION - DAY

The telephone RINGS.

UNKNOWN
What? Telephone's ringing. Get out of here.

Willie picks up the phone.

WILLIE
Hello?

INT. BELFAST OFFICE - DAY

WOMAN ON PHONE
Belfast speaking. You wanted us. Who is that?

A WOMAN is speaking on the phone.

INT. BUGGLESKELLY STATION - DAY

WILLIE
This is Buckles Kelly. What's that you said? Buckles Kelly.

WILLIE

B for basket? Eh? What? Who did? I did not. I said this is Bungles Kelly.

WOMAN ON PHONE

That's the name of my station. Oh, it's you again. Well, what is it this time?

WOMAN ON PHONE

All right, I'll put you through to Mr. Brock.

WOMAN ON PHONE

Mr. Brock.

INT. BELFAST OFFICE - DAY

MR. BROCK is sitting at his desk, speaking on the phone.

MR. BROCK

Yes?

WILLIE

Porter? Where? I'm not a railway porter. I'm Porter the Station Master. No, not both, only one. I'm Station Master Porter at Bungles on your railway. What the devil do you want now? I've already sent you 200 posters and 50 gallons of paint. What have I got down there, a circus?

INT. BUNGLESKELLY STATION - DAY

WILLIE

Oh, you want to run an excursion. Where to? Well, I don't know yet, but there must be a lot of nice places in Ireland. I mean, there's Kilkenny, where the cats come from, and Connemara, where they have all the bogs. Then there's Limerick, the home of poetry. Limerick. You know, there was a young lady of Gloucester. How many tickets could you sell? What shall I say? Who's sweetheart double-crossed her. Who's sweetheart double-crossed her? What are you talking about?

(MORE)

WILLIE (CONT'D)

The young lady from Gloucester. She said... Listen, I'll kick that one tooth of yours out and leave you stark naked, you old fool. No, not you, no, no. Listen, how many people can we get to go to Connemara?

MR. MURPHY

Well, there's the

WILLIE

old party from the church. There's the church party. And the girl at the post office. And the post office staff. And my bird. And his bird. Listen, get out of it. Get out!

Willie pushes Jeremiah and Albert out of the way.

WILLIE (CONT'D)

Well, I can't give you the exact number at the moment, but in rough figures, I should say quite a lot. Oh, I should think two carriages would be enough with what we've got. Oh, just one other little thing we shall want, an engine.

Willie hangs up the phone.

Willie walks towards Jeremiah and Albert.

EXT. BUGGLESKELLY STATION - DAY

Willie, Jeremiah, and Albert are sitting outside the station.

JEREMIAH HARBOTTLE

What are you doing to the station?

WILLIE

Putting it on the map.

Albert points to Willie's nose.

WILLIE (CONT'D)

Got this idea. All right, no answer.

Willie walks towards the chocolate machine.

Willie kicks the machine.

EXT. TRAIN YARD - DAY

Willie, Jeremiah, and Albert are walking through a train yard, looking at old train carriages.

WILLIE
Here you

WILLIE
are.

WILLIE
Well, all we've got to do is to get it up from amongst those trucks. That's right. What's right? All we've got to do is to get it up from amongst those trucks. Well, I just said that. I know, I heard you. Well, get your coach up and get to it. Come on.

WILLIE
We should need Gladstone. What are you talking about? Of course, you don't know who Gladstone is, do you? What do you mean, the man who made the bags? Gladstone's our engine. Well, why'd you tell me we've got an engine? He never asked us. Oh, come on, leave me to it. I'll bet you stay here in all those wheels. Haven't gone, I can. Well, get one out of the crew.

Willie, Jeremiah, and Albert walk towards an old train engine.

WILLIE (CONT'D)
There she is.

Albert and Jeremiah are trying to move the train engine.

WILLIE (CONT'D)
Isn't she a beauty?

EXT. TRAIN STATION - DAY

WILLIE and JEREMIAH HARBOTTLE are in the engine of a train. Willie is wearing a cap and overalls. Jeremiah Harbottle has a long white beard, wearing a cap and dark clothes.

WILLIE

What is it, the rocket? That's
Gladstone. Lovely lines, ain't she?

Willie and Jeremiah Harbottle are outside the train. Willie
is now wearing a white shirt and waistcoat.

WILLIE (CONT'D)

Where does it go? How do you think
it got here? I thought maybe that
stalker brought it. Here, wait a
minute. Let me go first. She knows
me. What's all the decorations

JEREMIAH HARBOTTLE

for?

WILLIE

We leave for mappity. Blimey, you
just heard of it. Well, where's the
soft starter? Well, you can't start
it till you get it on the boil.
Well, come on, do something about
it. Come on. All right.

WILLIE

Oh, good morning. Got a match? Yes.

Willie and Jeremiah Harbottle are in the engine. Willie is
trying to light something.

A close up of a nest with an egg in it. Willie lights the
nest on fire.

WILLIE (CONT'D)

Now I'll start it. You

JEREMIAH HARBOTTLE

can't start it, it'll have hand

WILLIE

points to

JEREMIAH HARBOTTLE

80.

WILLIE

How do you get it to 80? You soak
it. Where's the coal?

UNKNOWN

In the

WILLIE

scuttle. There's no coal there to boil an egg. It's been put in the tender. That's all right. You can't destroy these. They're company properties, destination boards. Look, Belfast, Tipperary, Dublin, Cheltenham. Oh, you can burn that one. I've hauled it, but I don't see how you're going to get the carriage out in the middle of those trucks. We're going to shun it out.

ALBERT, a young man in a striped shirt and cap, stands next to the train.

WILLIE (CONT'D)

No, what? Those trucks never would have been put there in the first place. Well, I know that, you old fool. The point is they've got to be shifted. Come on.

Willie, Jeremiah Harbottle, and Albert are kneeling on the tracks.

WILLIE (CONT'D)

Now, look here. Look, there's the carriage there, you see? Now, turn out your pockets, Albert. Come on. That's right. Now, that'll be the line of trucks there.

JEREMIAH HARBOTTLE

You

WILLIE

see? This is the side in here, isn't it? No, that's the station. You're on the wrong side. Get over here. Now, see,

WILLIE

where were we?

WILLIE

Now, there's Gladstone. These are the trucks, and that's the carriage. Now, the problem is to get it out. Well, if we had a crane, we could lift it out. If we had a crane, with some dynamite, we could blow it out. And you shut up, too.

WILLIE

Now, I'm Gladstone. No, I'm Gladstone. Well, we can't have two Gladstones. Here, you can be the rover carriage. If I can't be Gladstone, I'm not going to fly. That's the, uh... You've

JEREMIAH HARBOTTLE

got me all mixed up now. All

WILLIE

right, if you're too clever, you show us. Well, I say Gladstone's here. How can Gladstone be there? I'll tell you where Gladstone is. Let's go! Whoa!

WILLIE

That's it. We've got to stop dancing too. Come on.

The train starts moving. Willie, Albert, and Jeremiah Harbottle run after it.

WILLIE (CONT'D)

Go on, stop her! Albert will run on the sleepers! Albert, get ahead of it and head it off! Go on!

Willie runs on the tracks.

Willie, Albert, and Jeremiah Harbottle are at the train station. Willie is now wearing a station master's uniform.

WILLIE (CONT'D)

Well, good morning, gentlemen. Just a little staff drill in case one of our engines ever got away. You'll be the new stationmaster, I'm thinking. I am, and... We represent the tradesmen of Buggles Kelly, and we want some trades.

Willie is talking to three men in hats.

WILLIE (CONT'D)

Oh, trains. Oh, yes. Well, we've got plenty of them here. But it didn't have one of them stopped. What? You mean didn't stop? Why, will the trains stop here on Tuesday? Well, where do you want to go to? Just to the place as

(MORE)

WILLIE (CONT'D)
 mentioned, on them tickets. What?
 All of them? No less. We've
 supplied goods to the value of them
 tickets.

JEREMIAH HARBOTTLE
 And you've either got to provide us
 with trains or give us our goods
 back.

WILLIE
 Oh, that's absolute nonsense. We
 don't go to our customers and
 demand our journeys back. I hold on
 there. We'll hear what your head
 office has to say. Good day to you.

WILLIE
 Oh, gentlemen, wait a minute. Wait
 a minute. Don't go. I didn't say I
 wouldn't do it. As a matter of
 fact, I'm making up a special now.
 I'm just waiting for the OK from
 Belfast.

WILLIE
 Oh, excuse me, my engine.

WILLIE
 Could you come back tonight? What?
 Here? At night? We will not. Oh.
 Well, I'm very busy just now. Where
 could I see you? You know Barney's
 Bar. I know Barney's Bull. Oh,
 Barney's Bar. Yes, of course, the
 local. Well, I can see you there.
 But just now, I've got some
 shunting to do, so if you don't
 mind, I'll shunt off.

Willie is talking to the men in hats. Jeremiah Harbottle is
 in the engine.

Albert is on the tracks waving a flag.

WILLIE (CONT'D)
 There's a signal. Outside!

The train is moving.

JEREMIAH HARBOTTLE
 Funny, how did

UNKNOWN
that

JEREMIAH HARBOTTLE
happen?

WILLIE
Do you know where you sent those
fucks? Yes, down there. You've done
it.

A shot of a cliff.

WILLIE (CONT'D)
Well, we've got the carriage
anyway. Yes, but if you want to
keep it, you'd better get it off
the main line. Why? Expect to be
here any minute. Well, what are you
waiting for? Go on!

WILLIE
Why didn't it start? Do something,
force them to leave us.

Steam comes out of the train, covering Willie and Jeremiah
Harbottle.

WILLIE (CONT'D)
Now you've done it. You've got to
let all the steam out. Well, we'll
have it. We can always make some
more when we want it. Yes, but we
want it now. The carriage is still
on the main line.

WILLIE
Don't stand in there. Get up and
push.

Willie and Albert push the train. Jeremiah Harbottle gets
out of the train.

WILLIE (CONT'D)
Here, wait a minute. Wait a minute,
I'm coming.

UNKNOWN
Here, half a

WILLIE
month,

UNKNOWN

half a month.

WILLIE

Here, wait a minute, wait a minute. Here, here, what day is it? It's our last if we don't get this thing shifted. It's the 19th. Here, see what it says here? On April the 19th, summertime will start. Clock should be adjusted accordingly. See, I think we've got last time. Yeah, that's quite correct.

WILLIE

Hey, that's addressed to me. Yeah, that's right. What's the idea of opening my letters? Well, I couldn't have told you it was wrong if I hadn't opened it. Well, if you should, you leave my letters alone, will you?

WILLIE

To adjust the service to the new time, the 11 o'clock express on this day will run at 12 o'clock summertime. Well, what are we hurrying about? We've got two hours. I can make out we've got two hours. Well, if we put the clocks back an hour and the train's an hour late, then it's two hours, isn't it? Well, you put the clocks forward and the train back. Well, what do we get then? We've got the express coming any minute. What are you talking about? Listen, if the train's an hour late, how can it be coming now? It's summertime. Summertime. The old fool's potty. Summertime or wintertime if a train's laid it's late. Yeah, that's right. I thought you'd put the clock forward. Well, if the clocks go forward, then the train's already gone. No, no, no, no, you put the clocks back. Of course you do. You lengthen the day by taking an hour off the end and sticking it on the beginning. No, no, you take an hour off the beginning and stick it on the end. That's wintertime. No, wintertime, you put them back.

(MORE)

WILLIE (CONT'D)

Well, that's what I said. No, you said you put it back for summertime. Yes, that's right. It ain't. You put the clocks forward if you make the train early. Oh, would you believe it? Listen, I know what I'm talking about. You don't put the clocks forward, you put them back. You put the train back. I see. You put everything back. Yes. I'm sorry. You all right? Well, of course I'm right. The train won't be here for another two hours.

WILLIE

That's awful. I said we should have put the clocks forward.

INT. BAR - NIGHT

A group of men are sitting around a table. One of them, MR. MURPHY, has a large beard, wearing a hat and dark clothes. He is drinking from a mug.

WILLIE

Hey,

JEREMIAH HARBOTTLE

what

WILLIE

are you doing?

UNKNOWN

A

JEREMIAH HARBOTTLE

trick. Fill them up again and I'll show you another.

WILLIE

I'll bet you would. Hey, what about the excursions? Only tickets? No. Oh, give me to you and sell some. Nobody wants to go to Connemara. That's because you haven't tried to sell them in the right way. All right, you have a go. Double one to

UNKNOWN

get.

WILLIE

It's been a nice day. It has that.
It's one of those days when it
would be nice to be at Connemara.
It would, that. Do you know
Connemara? Indeed I do. You have an
uncle there. Oh, have you? Have a
drink, will you? Thanks. I'll have
a point of thought.

Willie is talking to a man with a pipe.

WILLIE (CONT'D)

This grand old place, Connemara. It
is that. Pine salmon in the river.
Yes. Grouse on the moors. And here
on the hills. There's Miss Chief of
the town. Here. Oh, your help.
Thank you. Good help. So you've an
uncle in Connemara? Well, I'm on an
excursion there tomorrow. How would
you like to pay your uncle a
surprise visit? That wouldn't
surprise him. Why not? Sure, he's
in the cemetery.

JEREMIAH HARBOTTLE

You're wasting your time!

WILLIE

You frozen-faced old... Oh, good
evening, gentlemen.

WILLIE

Now, what about it? Oh, yes, yes.
Well, gentlemen, I've been going
into the matter with these tickets
of yours, and I think I've got a
solution. We don't want a solution.
Have you got old trains? Yes. Well,
in a way, perhaps not trains, but
I've got a train. Well, gentlemen,
I've arranged an excursion for you.
And all you've got to do is to give
me your old tickets, and I'll give
you these new ones in exchange. An
excursion, is it? And will it be
after visiting all the places
mentioned on our list? Oh, well, I
couldn't guarantee that. You see,
I've arranged the excursion to go
to Connemara. Connemara? Where's
that? What, Connemara? Well, it's,
um... You go down the line and you
(MORE)

WILLIE (CONT'D)

take the first tunnel on the left. How about my ticket to Tipperary? Oh, it's a long way to Tipperary. Now, the reason I'm sending you to Connemara... It's my point about Connemara. It's Barry Bunyan who wants to be at. Well, perhaps I can arrange that later. Now, Connemara... Listen. If you come to my shop and ask for turnips, I give you turnips. I don't try to give you carrots. I'm asking for Tipperary, and it's Tipperary where I want to go. Don't get excited. Don't get excited. I mean, if you set your heart on Tipperary, well, that's I can arrange towards the excursion. Well, that sounds reasonable. Reasonable indeed. And me with a ticket for belly bunion. Well, I'm only trying to be. Kelly, did you not hear the gentleman say we were going to Tipperary? That's a blazes with your Tipperary and your Ballybunion. What am I going to do with my cock? We're going to Ballybunion. Ballybunion is the finest place in Ireland. What? You're not going to stand for that, are you? No, you're not. Ballybunion is the finest place in the world. And that's on your throat. Well, what are you going to say to that? Ballybunion. I'd sooner go to Connemara, and that's bad enough. What's that you're saying about the hometown Connemara? You keep out of this and mind your own business. He can't talk to you like that, can he? And neither can you. What is that of your beer? Would you mind stepping this way for a minute? I'd be delighted. Go on, flit on the tail of me coat. All right, knock that off.

WILLIE

And I come from Dublin.

UNKNOWN

Get down.

A man throws a dart at a dartboard. Mr. Murphy falls to the

ground.

A fight breaks out in the bar.

Willie is standing in the dark.

WILLIE

Oh, I'm sorry, I can't... Sit down.

JEREMIAH HARBOTTLE

I

WILLIE

was about to send to you, Mr. Porter. Take a drink. Oh, well, as a matter of fact, I... Take a drink.

JEREMIAH HARBOTTLE

Yes.

WILLIE

He has

JEREMIAH HARBOTTLE

long life to you, Mr.

WILLIE

Stationmaster.

WILLIE

Same to you, mister. I didn't catch your name. Call me Joe. Joe, yes.

WILLIE

What's this train you got running tomorrow? Oh, that? Oh, it's a little idea of my own. It's a special excursion, non-stop saloon. Going east or west? It's going both ways. East going and west coming back. It's going to Connemara. Connemara? The very place. How many ticks do you sold? Oh, let me see now.

WILLIE

Have you sold any? No. Right. I'll take the lot. What, the whole 200? Why, you must have a large family. Oh, no. It's a football team I'm taking. The Buggles Kelly Wednesday. The who? The Buggles Kelly Wednesday. We're playing a

(MORE)

WILLIE (CONT'D)

match. Well, on a Tuesday. How funny. Well, what about the money? What? Oh, it's just a little formality, that's all. I'll tell you when I come back. Win or lose. Win or lose. And I want that train at six o'clock in the morning. Oh, no, that's impossible. My excursion's not running till 10. Well, that's just too bad. The deal's off. Oh, don't say that. I'll see that it runs early for you. And how about the doings? That'll be all. And don't forget, six o'clock in the morning. Six o'clock, yes. Good night.

UNKNOWN

Good luck to the Thursday, Tuesday, the Wednesday.

WILLIE

Oh, my

UNKNOWN

God.

WILLIE

Hey, hey, come on, come on, what's all this? He's drunk and he's out. Oh, that's a nice thing. What do you do with my station trolley? He always brings it, that's how he gets home. Albert pushes him. Oh, does he? Who's gonna push him tonight? It looks like you are.

Willie is talking to Albert and Jeremiah Harbottle. Albert is holding Jeremiah Harbottle.

UNKNOWN

Pop.

Willie is in the station office. Albert and Jeremiah Harbottle are asleep on the floor.

WILLIE

Hey, Albert. Albert, get up. Get up. You've got to help me get this train away. Hey.

JEREMIAH HARBOTTLE

Is it right what Pat tells me? You're starting the

WILLIE
train now. Of course it's right. Go
on, hurry up. The passengers will
be here any minute.

EXT. TRAIN STATION - DAY

Willie, Albert, and Jeremiah Harbottle are at the train station. Willie is in his station master uniform. Albert is in his striped shirt and cap. Jeremiah Harbottle is in his dark clothes and cap.

WILLIE
Get a move on. Get into your cab.
Ah, good morning, gentlemen.
Morning. Tickets, please. Morning.
Tickets, please. Good morning.
Tickets, please. Good morning, sir.
Tickets, please. Good morning. Oh,
good morning, sir. Tickets, please.
Thank you. All aboard for fast,
non-stop special express. Dining,
car, saloon, train to Collymour.
All aboard. Tickets, please. Oh,
I've got... Hey, what's that? You
can't take long as bad on an
excursion. Oh, those are the gold
posts. We all must take our own.
Oh, I see. Oh, that's all right.
Say, what's in that? Oh, those are
lemons for half time. Oh, I see.

WILLIE
You won't put that on the rack,
will you? All ready? Sure. Hey,
you, come here.

Willie is sitting on a bench, clipping tickets.

WILLIE (CONT'D)
What are we waiting for? Have you
got to do all that? Oh, yes, very
important. Still, if you don't know
how they, perhaps you wouldn't mind
taking them and clipping them on
the way. Thank you.

Willie falls to the ground.

WILLIE (CONT'D)
Hello, Blackham. This is Buckles
Kelly reporting excursion away.
What excursion? There's nothing
(MORE)

WILLIE (CONT'D)
 under my schedule for four hours. I
 don't care about your schedule.
 Expect my excursion any minute.

WILLIE
 Hey, hey, come on, get up! Get out
 of it! Come on! Get

Willie is in the station office. Albert and Jeremiah
 Harbottle are asleep on the floor. Willie tries to wake them
 up.

UNKNOWN
 up!

WILLIE
 They're lying in bed at this time!

WILLIE
 Get up! What do you think it is, a
 rest home? What's the idea? I'll
 show you what the idea is. Think I
 want to run this station by myself?
 Look at this block, look it! What a
 nice state of affairs, sleeping
 till this hour. Come on, get up.

JEREMIAH HARBOTTLE
 Come

WILLIE
 on.

WILLIE
 Now, day don't start till 8
 o'clock. Your day starts where mine
 starts. Your, your hours have got
 to conform to the prescriptive,
 the... You've got to get up and I
 tell you.

WILLIE
 Here. What are you doing? What are
 you doing? It looks like I'm doing
 anything around here. I've just had
 to go and get that train off by
 myself. Huh? What train? Here. What
 train? Well, the train's just gone
 out. There's been no train out of
 here since last Tuesday. You should
 be saying I don't know what I'm
 talking about. Well, I'm saying it
 now. I never heard no train go out.
 (MORE)

WILLIE (CONT'D)

Or me. Well, you weren't in a fit condition to hear anything, either of you.

WILLIE

I'll attend to that.

WILLIE

Hello, station master Buckles Kelly speaking. What's this special train that you say has just left your place? It has not. It left here at six o'clock. I know, it was six because I looked at our clocks. Are you sure you haven't seen it? Oh, well, maybe it's had a puncture or something. What do you mean, am I sure it left? Of course I am, I saw it off myself. Don't you talk to me like that.

WILLIE

You let me tell you that it...
Hello, hello.

WILLIE

Oh.

UNKNOWN

Hmm.

WILLIE

Yeah, it's funny. Bracken Junction says the train hasn't come through yet. Course it hasn't. There never was any train. Hey, do you think I don't know a train when I see one? I see some funny things after a night at Barney's Bar. I suppose you didn't think you saw any passengers on this train you think you saw? Of course I did. They were the whole of the Buggles-Killy-Rensley football team. They're gonna play a cup tie. There's only one football team here, the Swifts, and they won't go without me. Why not? I'm their centre-forward. Listen, will you do me a favor? Well, tomorrow, just before the express comes, go to sleep on the rails. If it's one of your trains, it won't hurt him. So you still

(MORE)

WILLIE (CONT'D)
 don't believe me? Well, listen, I
 clicked all the tickets, and the
 clippings will be on the platform
 now. I'll go and get them to prove
 it to

JEREMIAH HARBOTTLE
 you.

WILLIE
 Hello? Look here. I've held the
 down express for four minutes. Has
 that special trade of yours come
 back, or what's happened to it?

WILLIE
 He's holding up the express. What
 shall I tell him? Tell him they let
 it through.

WILLIE
 You tell him.

WILLIE
 Hello, is that Bracken? That's the
 expert's room. I heard the
 excursion isn't leaving until 10
 o'clock.

UNKNOWN
 I

WILLIE
 heard the old man. Oh, he had a
 thick night. Been seeing things.
 Yeah. OK, sits us.

WILLIE
 He says he's going to report

JEREMIAH HARBOTTLE
 him.

WILLIE
 Poor old governor. Yeah, he's going
 like the others. There'll be
 another clock here soon. Yeah.

WILLIE
 We'd better humor him.

WILLIE
 The clippings are not there now. Of
 (MORE)

WILLIE (CONT'D)

course they're not. What do you mean, of course they're not? They were there. Of course they were. Well, the wind must have blown them away. Of course it must. What's the matter with you two? Do you think I'm balmy? Of course we don't. Now understand this. I clipped those tickets, the train left at 6 o'clock and I saw it off. And don't say of course you did. Then where is it now? Between Hill and Bracken. I will soon know. Why? Well, go on now, but you tell him. Well, it's like this. If you had a drain and a rabbit went down it, and you weren't sure the rabbit went down it or not, what would you do? Same for the plumber. What's this got to do with my train? Well, come into that, you bung a ferret in. A what? A ferret. What, in my train? Yes, in the drain. If it comes out the other end with blood on its nose, you know that... You know that somebody's punched it. That's what's going to happen to you.

JEREMIAH HARBOTTLE

No,

WILLIE

you know that the

JEREMIAH HARBOTTLE

rabbit's

WILLIE

there. And

JEREMIAH HARBOTTLE

if it comes out the other end

WILLIE

with no blood on its nose, well, then you know that the rabbit isn't there. I understand what you two are talking about. What rabbit is this? An allegorical rabbit. A what? Allegorical rabbit. I don't care if it's an Austin rabbit. What's it got to do with my train?

(MORE)

WILLIE (CONT'D)

Because your train's a rabbit.
Well, where's the parrot? For down
expressing it a bear any minute, he
let it through. What? You let the
express through with my expression?
Listen, my lad, if there's any
blood on my train's nose,

WILLIE

You see any blood? Tap and drop.

Willie, Albert, and Jeremiah Harbottle are in the station
office. Willie is talking to a man with a bandage on his
head.

WILLIE (CONT'D)

Now you tell them. They don't
believe me. Oh, tell them about the
football team. Did they or did they
not leave here this morning? What
football team? Well, the one the
man bought the tickets for. What
man?

WILLIE

Well, that's my private room. But

JEREMIAH HARBOTTLE

there's nobody in there.

WILLIE

Nobody? What's the matter with
everybody? Listen, you know very
well... No, I can see that you
don't. Listen, actually, I went in
there and we fixed up about sending
away the Buggles Curry Wednesday. I
suppose you could tell the next
there's no such team. I never heard
of it. But they went away on my
excursion to Connie Mara. You
remember me trying to sell the
gifts for Connie Mara. I do not.
Was anybody here last night?

WILLIE

I can see you were. You must have
seen me. But I was busy with two
other fellows.

WILLIE

He'll admit there was a fight here.
Well, there was a bit of an
(MORE)

WILLIE (CONT'D)
 argument. Yeah, well, it was then I
 went in the back room and met this
 man. He got one eye. One eye? Yes.
 Did he say who he was? No, but he
 told me to call in Joe.

Willie is talking to a man behind the bar. A woman is in the background.

WILLIE (CONT'D)
 Glory be. One eye, Joe, the miller.
 Well, I don't know what his trade
 was, but that's the man who went
 with the party on the train this
 morning. The train? He seen that
 too? Well, of course I have. I
 waved it out. Why, what's the
 matter? Seen the miller? You're no
 company for the likes of us.

WILLIE
 What's the idea of all

JEREMIAH HARBOTTLE
 this?

WILLIE
 The milk wheel turns, though the
 night is still, he haunts the
 station, he haunts the hill, and
 the land that lies between. Oh,
 he's a house agent, is he? Well, I
 want his name and address.

UNKNOWN
 He

WILLIE
 was took my train 10 years ago.
 Yes, well, he was took to my train
 this morning and I won the next to
 the nation. No, like a good man,
 don't be talking about such things
 in this house. No, let sleeping
 ghosts alive. Listen, I'll stand
 for ghosts with their heads tucked
 under their arms, but he's had
 goalposts. All I know is somebody's
 bothered to train for me and I'm
 going to find out what he's done
 with it. Come on. No, we're not
 coming. They're opening half an
 hour. Help!

WILLIE
I know, I'm wasting me time.

INT. STATION OFFICE - DAY

Willie is on the phone. MR. BROCK, a bald man in a suit, is on the phone at his desk.

WILLIE
Hello? What's the matter with your station? Doesn't anyone answer the phone? I'm sorry, I've just been to the local, the local signal box. Where's this excursion? Why, haven't you seen it? No, and nobody has. Oh, well, that's funny, isn't it? There's nothing funny about it. Are you dead certain you sent it off? Well, are you dead certain you sent it to me? Of course I am. Well, I'm dead certain I sent it off. Then where the blazes is it? I don't know. Who had it last? What are you babbling about, man? The train was sent to you and it hasn't been heard of since. Well, I can't understand it. Are you sure your driver knows the way? There hasn't been an accident, has there? Not according to my ferret.

WILLIE
Hello? Just a moment, please. This is Bracken. Where is your train? Have you or have you not sent that excursion off? Yes. Well, where is it? Well, we've missed it for the moment. Excuse me. It went off at 6 o'clock. When? What? It was scheduled for 10 o'clock. Is that a different one to the 10 o'clock one? No. Are you contradicting me? No, not you. You. Yes? No. What do you mean by changing those schedules? It's shooting my customers better. Customers? What customers? I'm not talking to you. Will you pull yourself together, man? I am together. Well, where is it?

WILLIE
Get off the line, ring off. Ring
(MORE)

WILLIE (CONT'D)

off? Do you know who you're talking to? Yes, I'm talking to him. I'll report this to Brock at head office. Oh, yes, well, you're too late. I'm talking to the old fool now. What old fool? What are you gibbering about? I can't hold up the whole service. Can I stick me signals off? Yes, if it'll give you any pleasure. Let me tell you something else, too. I'm going to ring off. Oh, are you?

JEREMIAH HARBOTTLE

Well, let me tell you something. You can pack up your

WILLIE

things and go back to England. And if you're not out of that station by tonight... Tonight? Why, take me all day to pack. What's the hurry? You're fired. Fired? Yes.

WILLIE

Oh.

WILLIE

Well, I've been thrown out of better stations than this.

Willie is packing his belongings. Albert and Jeremiah Harbottle are with him.

WILLIE (CONT'D)

Hey, what you packing for? I'm leaving. What, tonight? Have you told the head office? They told me.

JEREMIAH HARBOTTLE

What's the matter?

WILLIE

He's got the push. Poor old guy. Hey, you can't go like this. Have a bit of bacon. No, I wouldn't deprive you of it. He won't keep much longer. No, thanks. I thought you wouldn't stay with us very long. He never did like Station Master. Who? One-eyed Joe the Miller. Listen, I've had enough of him.

WILLIE

Remember, that's such a lot of
rubbish. It ain't rubbish. Every
night when the moon gives light,
the Miller's ghost is seen. He
walks the track with a sack on his
back. And his ear all painted
green, I know. He haunts the

JEREMIAH HARBOTTLE

tunnel. He haunts

WILLIE

the hill and the

JEREMIAH HARBOTTLE

land that lies

WILLIE

between. Ah, it's all me eye. Here,

WILLIE

I'll give you this.

WILLIE

It's a tunnel. There's no tunnel on
our line. Oh, not on the new line.
But on the old loop line, there's
one. Loop line? Well, first I heard
of a loop line. He runs through
Pookahill. Tank use now. Through
Pookahill? Where does he lead you?
Across the border. Border? Loop
line? Tun... I've got it! Go on!
Where are we going? Find my train!

WILLIE

Are there any more arguments? We're
going. I shouldn't. Besides, we
might overwork Radson. She was out
yesterday, you know. I warned you.
It's haunted. Oh, shut up. Come on.
Let's have a look at the map,
Albert. Here. Hold that, Jerry.
Now, there's Pruger Hill, and
there's the mill on the top. Here's
Buggles Kelly, and there's the line
that runs the Bracken Junction.
There's where the line crosses the
border, and there's the border.
Now, here's where the old line
branches out here. That's right.
And one-eyed Joe was killed right
there.

Willie, Albert, and Jeremiah Harbottle are in the train engine. Willie is holding a lantern.

WILLIE (CONT'D)

Banshee! Banshee. It's Radson on the boil. Come on.

WILLIE

Whoa! What's he say? He said, whoa. I thought he said, Joe.

WILLIE

This is the branch line, all right. Now, where's the point lever?

Willie, Albert, and Jeremiah Harbottle are on the tracks. Willie is looking for something.

WILLIE (CONT'D)

Be quiet. Shh! I've got it. Yeah, I've got it first. Oh, look, look, fresh oil. Hello.

WILLIE

Ah, take a look at that. What does that prove?

JEREMIAH HARBOTTLE

There's been a cattle show.

WILLIE

Cattle show? That's a football favour. Well, it shows we're on the right track anyway. Well, we'll see where it leads us. Go

UNKNOWN

on. Right.

UNKNOWN

Look, there's

Willie, Albert, and Jeremiah Harbottle are in the train engine. They see a tunnel.

WILLIE

the tunnel.

WILLIE

Well, there's something across it. I told you, they don't use it. He pulled it up. Oh. Well, slow down. You'll hit it. Right. Slow down. Put your brakes on. Right. Brake! Brake! Brake!

UNKNOWN

Broke.

WILLIE

Now see

UNKNOWN

what you've done.

WILLIE

Why don't you stop it when I told you to? When I asked of. Well, you couldn't have yourself with that thing, Rick.

WILLIE

Look, there it is. My excursion. Now who's potty?

WILLIE

Well, I wonder where everybody is. Ah, that's they're playing football. Now, who plays football in the dark? Night school. Don't be silly. They haven't even unpacked the goalpost. Now we've found the train, let's go back. Well, after them messing me about, piecing my train, leaving it lie about in a strange tunnel, not me. Besides, they haven't even paid for the tickets.

Willie, Albert, and Jeremiah Harbottle are in the train engine. They are looking for the football team.

JEREMIAH HARBOTTLE

Hey.

WILLIE

Look, my tickets. They haven't even clipped them. Some more over there.

WILLIE

Blimey, they chunked him away. Oh, what a nerve.

WILLIE

Hey, follow me. Now, I'm not going in there. Oh, yes, you are. You're going to do as you're told, and you too. It's not my business to poke me loads in other people's tunnels. That's right. You mean you say

(MORE)

WILLIE (CONT'D)
you're going to let me go in there
alone to face whatever there is to
face? Yes. All right. I'll get
inside.

Willie, Albert, and Jeremiah Harbottle are in the tunnel.

WILLIE (CONT'D)
It's all right, I'm behind you.

JEREMIAH HARBOTTLE
Would you like to come in front?

WILLIE
No, I can see fine from here.

WILLIE
What was that?

JEREMIAH HARBOTTLE
Voices.

WILLIE
Must be somebody there.

JEREMIAH HARBOTTLE
No.

WILLIE
Yes.

JEREMIAH HARBOTTLE
What's that growling?

WILLIE
My stomach. Oh, keep it quiet.

WILLIE
Hey. Guns. Funny that state of a
football match. They're not
footballers. They're gun runners.

Willie, Albert, and Jeremiah Harbottle are in a dark room.
They see guns.

WILLIE (CONT'D)
Come on, boys, get that lot down.
Oh, what's your hurry? No one's
gonna find it here. Oh, if we're
not over the border before sunrise,
we'll all be finding ourselves in
the jail. Go on, get that lot down,
boy. Get the other one down from
(MORE)

WILLIE (CONT'D)
upstairs. Come on, Mickey, what's
the matter with you? Can't you get

UNKNOWN
that...

WILLIE
Come on, hurry up.

JEREMIAH HARBOTTLE
We're gonna be here all night or
what?

WILLIE
This is a funny-looking place,
isn't it? Cracky, we're in One Eye
Joe's Cock-Eyed Mill. Oh, dear.
Hey, quick, behind this.

Willie, Albert, and Jeremiah Harbottle are in a dark room.
They see a windmill.

JEREMIAH HARBOTTLE
If

WILLIE
we go to the left. If we go to the
right, we'll be wrong. It's the
left.

UNKNOWN
It's

WILLIE
the left? No, it's the left. Of
course it's the left. I go to the
right. Listen,

UNKNOWN
if

WILLIE
we go to the left, we turn round
and get to the other road. Good
evening. If we go to the right...

WILLIE
All of you.

Willie, Albert, and Jeremiah Harbottle are hiding behind
some sacks. They see the gun runners.

WILLIE (CONT'D)
What are you doing here? Oh, you
dropped a ticket. Don't you start
anything. Three of us. How do? One.

WILLIE
Follow me.

WILLIE
Come

UNKNOWN
here.

WILLIE
Come on downstairs. And hurry.

WILLIE
Bullshit!

Willie, Albert, and Jeremiah Harbottle are locked in a room.
They try to break down the door.

UNKNOWN
Let's

WILLIE
break the door. We can't get out.
They can't get in. It's all coming
up. Open it yourself.

WILLIE
They're not here. They must have
got out some other way. Let's get
back to the frame.

Willie, Albert, and Jeremiah Harbottle are in the room. The
gun runners are gone.

UNKNOWN
It's

WILLIE
Hey, hey, what's the matter? I
thought you were gone. The trouble
with you is you think too much. Tie
him up. Tie him up, you can't do
that. I'm a busy subject.

UNKNOWN
What

WILLIE
are you going to do? You'll know
(MORE)

WILLIE (CONT'D)
soon enough. You can't do that, I
said. Yeah? And who's going to stop
us?

WILLIE
Flory B,
Jeremiah Harbottle is covered in flour.

JEREMIAH HARBOTTLE
the ghost.

UNKNOWN
The

WILLIE
Phantom Miller.

WILLIE
What are you,

UNKNOWN
Joe?

WILLIE
That's not a ghost.

Willie, Albert, and Jeremiah Harbottle are in the dark room.
They see the gun runners escaping through a trapdoor.

WILLIE (CONT'D)
Daylight's here, Grogan. All right.
They can't get away. We'll get them
when we come back. Flip that boat!

WILLIE
They've taken the ladder away. Now
what are we going to do? We can't
get down.

Willie, Albert, and Jeremiah Harbottle are at the top of the
windmill. The ladder is gone.

JEREMIAH HARBOTTLE
We can tie a bit of rope to that
rope and slide down. That hook
wouldn't bear our weight. We'd

WILLIE
have to tie it this tight to that
beam. That goes round when the wind
blows, wind us up again. Never
mind. It's a good idea. We can try
(MORE)

WILLIE (CONT'D)
it. Go on, give us a rope. Oh, we haven't got a rope.

JEREMIAH HARBOTTLE
Well, what are we

WILLIE
arguing about then?

UNKNOWN
What

WILLIE
was that? I don't know.

The windmill starts to turn.

A shot of the windmill turning.

WILLIE (CONT'D)
You touching something? No, I'm holding on. Come in, we lost you, lady. I shall be sick in a minute. Haven't we got enough trouble? He's got sticky fingers in your ears and can't up to a hundred.

WILLIE
Hey, what's this? Oh, look.

WILLIE
Oh, the,

WILLIE
the, the, the, uh, preparer. Now, all we're going to do is to pull up one of these, uh, sails and make it to the bottom drop off. Anything going on? Well, something's holding it. Must be a break somewhere.

WILLIE
Ah, perhaps this is it.

UNKNOWN
Can

WILLIE
he stop? Yes. Well, there you are. We've got it under perfect control. Come on, Harvotten. Yes, what is it? We're going down on the windmill sails. Come on, you're
(MORE)

WILLIE (CONT'D)

first. What, right down there? No, no, go along this horizontal sail. Which? Well, this one, point to three o'clock. We'll lower you down. Then when you get to six o'clock, you can drop off. You understand? Yes, six o'clock. What time is it now? No, no, six o'clock at the bottom. All right.

WILLIE

Oh, dear, oh, dear, oh, dear. Come on, come on.

WILLIE

You all right? Can I along here? Yes, go on.

WILLIE

Oh, it's a long way down. Never mind, you'll soon be there. Yes, that's what I'm afraid of.

WILLIE

You all right? Oh, dear, oh, dear. Just a minute.

WILLIE

Oh, dear, oh, dear.

WILLIE

I'm back again.

WILLIE

Hurry up.

WILLIE

Are you nearly there? Nearly.

WILLIE

I'm ready.

WILLIE

She's

UNKNOWN

ready.

WILLIE

All right, you don't take more, do it. Stop with the engine.

WILLIE

Oh, dear. The blood's running to me
act.

UNKNOWN

Bending.

UNKNOWN

Hey?

WILLIE

Bending. Well, look at the weight
on it. Can't you float a little? Go
on.

WILLIE

I think I ought to go to the end.
Yes, but don't go past the end.

UNKNOWN

All right, I'm ready.

WILLIE

You all right down there? Up up
here. What

UNKNOWN

are

WILLIE

you doing up there? Up 12 o'clock.
Well, why don't you try? You'll
spoil everything. Come on, give it
a damn.

JEREMIAH HARBOTTLE

You'll have to climb out on the
other way.

WILLIE

I can't. I can't think of the
steamer. Oh, yes, you can. I'm
balancing him. You climb out on the
other one and you'll bring him
down. Oh, all right. Hold on.

UNKNOWN

Hurry

WILLIE

up. I'm cold up here.

WILLIE

Go on. I know what

UNKNOWN

I'm doing.

WILLIE

Hurry up. We're hurrying up.

JEREMIAH HARBOTTLE

I can't hold on that younger.

WILLIE

I'm coming as fast as I can.

JEREMIAH HARBOTTLE

Hurry up.

The windmill turns. Willie, Albert, and Jeremiah Harbottle are on the sails.

WILLIE

I can't hold up back

EXT. WINDMILL - DAY

WILLIE is clinging precariously to the sail of a windmill. He struggles to hold on as the windmill rotates. He is silhouetted against the sky.

WILLIE

longer. I can't stay up

WILLIE

here all day for the picking.

The windmill continues to turn. WILLIE is upside down.

WILLIE (CONT'D)

Stop someone, Bobby. When are you going to get off?

The windmill spins. Willie is still clinging to it.

WILLIE (CONT'D)

I'm slipping!

WILLIE

Oh, shut up! I'm going to be sick!

WILLIE

I'm going! I'm going!

Willie falls into a haystack. Another MAN IN A CAP AND OVERALLS is already in the haystack.

WILLIE (CONT'D)
All right, down!

The man in the haystack looks up at Willie.

WILLIE (CONT'D)
We need a good job of fodder the
hay carp. Yes, well, you might have
thought of taking the fork out,
too.

UNKNOWN
Here, look.

INT. TUNNEL - NIGHT

Willie and the other man are in the tunnel, on the tracks.
Willie is wearing a train conductor's uniform. They are
pushing a small train engine.

WILLIE
Now, let's get away. What, without
my train? Not likely. We'll come
and glance into it.

TRAIN CONDUCTOR
There's an engine on the other end.

WILLIE
I'll attend to that.

WILLIE
All right, Mike, on time. We're
almost ready. Now, you start when I
tell you. You'll go and drive until
I tell you to stop. You understand?
You think you'll get away with
this? I hope so, for your sake.
Hurry up. Jump to it. Get moving.
No funny business.

Willie is now in the cab of the engine, talking to the TRAIN
CONDUCTOR. The other man is also in the cab.

Other men are trying to get into the train carriage.

WILLIE (CONT'D)
Right away. Start, fellow.

A man looks out of the train window.

WILLIE (CONT'D)
Take down them. If we don't keep
(MORE)

WILLIE (CONT'D)
 moving, they'll do what? We'll get
 up on the carriage loop. Do what?
 Get up there. Don't argue. Take
 this with you. If any of them stick
 their

UNKNOWN
 heads up,

Willie climbs on top of the train.

UNKNOWN (CONT'D)
 slough

INSERT - SIGN: "BEWARE OF TRAINS"

WILLIE
 them. What about that station mark?
 We collect them on the way back.
 We're none too soon as it appears.
 Hey, what's this? We're going the
 wrong way.

A man looks out of the train window again.

Willie is on top of the train, holding a shovel.

The Train Conductor and another man are in the cab.

INSERT - SIGN: "SPEED NOT TO EXCEED 10 MILES PER HOUR"

INSERT - PRESSURE GAUGE: "S.R.N.I."

WILLIE (CONT'D)
 Hey, look! Under bars are now. Let
 me see who can do

WILLIE
 it. That's the pressure gauge. I
 know. I was dragging

UNKNOWN
 the speed by the telegraph pole.

WILLIE
 Don't touch anything.

UNKNOWN
 We're coming

WILLIE
 to Douglas Kelly in a minute. Never
 mind. Keep going. I

can't UNKNOWN

get WILLIE

a UNKNOWN

WILLIE
touch. Tell me now. If we keep
going, they can't get out.

WILLIE
We're home.

Willie is on top of the train. He looks down into the train.

A man in a top hat is in the train cab.

WILLIE (CONT'D)
Douglas Kelly.

Willie throws some sacks into the train cab.

WILLIE (CONT'D)
Are they cold? No, no, they're
lying. Well, they're lying

UNKNOWN
in anyway.

WILLIE
Here, here, don't take it,

UNKNOWN
Mr.

WILLIE
Cole. We can run out and get on
like that.

The train enters a tunnel.

UNKNOWN
Oh, shut

UNKNOWN
up. Ah!

Willie is on top of the train, holding a shovel.

UNKNOWN (CONT'D)
We're

WILLIE
getting there!

The train conductor looks out of the train cab.

The man in the top hat looks out of the train.

The train conductor looks worried.

The train conductor is holding a shovel.

The train conductor looks worried.

Willie is on top of the train, shoveling coal.

The man in the top hat is in the train carriage.

The train conductor and the man in the top hat are in the train cab.

UNKNOWN
Hey!

A small object falls from the train.

UNKNOWN (CONT'D)
Hey! Hey! What's the matter? You're making

Willie is on top of the train, shoveling coal.

The train conductor looks at Willie.

WILLIE
all the steam out! Who is? You are!
Look, he's got enough to boil!
Where is it?

UNKNOWN
You tell me that! Hey!

The man in the top hat looks out of the train cab.

The train is moving fast.

INSERT - SIGN: "WHISTLE"

The train conductor blows a whistle.

WILLIE
Use your gun. I can't get the gun.
Give me your rifle. We haven't got

Men are struggling inside the train carriage.

Willie is on top of the train, shoveling coal.

WILLIE (CONT'D)
any ammunition. Keep it, please.

WILLIE
Whoa!

Willie looks into the train cab.

Men are struggling inside the train carriage.

UNKNOWN
Whoa! Whoa! Okay. What is

Willie is on top of the train, shoveling coal.

A man is in a signal box, looking out of the window.

WILLIE
it? Don't look down, but there's
another

The man in the top hat looks out of the train cab.

UNKNOWN
train coming. Oh! Hey!

The train conductor and the man in the top hat look worried.

The train is moving on the tracks.

WILLIE
Oh, it's fixed.

JEREMIAH HARBOTTLE is in the train cab with the train conductor. Jeremiah has a long white beard.

UNKNOWN
We can't

WILLIE
walk forever. This is the last bit
of car we've got left.

WILLIE
Here, here, here. You can't burn,
lads. No, if we don't get any help
too, you'll go any next. That might
as well go to the scout. Well, how
do we get them? Well, when they're
seeing they want help, they put a
message in a bottle and she'll get
overboard. Yeah, put it in that
(MORE)

WILLIE (CONT'D)
 bottle. Yes, lads, it's my mention.
 Oh, come on, come on. No waste
 time. They'll

UNKNOWN
 chuck

WILLIE
 it away. Ah. Here, here. That's my
 mention. I'm as ill as you are. I'm
 going to want a couple of trains on
 the

TRAIN CONDUCTOR
 engine.

WILLIE
 How are you going

TRAIN CONDUCTOR
 to

WILLIE
 do it? Give us

TRAIN CONDUCTOR
 your hat. Here. Now, you stick it
 out that

Men are struggling inside the train carriage.
 Willie is on top of the train, shoveling coal.

UNKNOWN
 side

UNKNOWN
 when I

A hat flies off the train.

UNKNOWN (CONT'D)
 get out of this.

A man looks out of the train window.

A man in a top hat is in the train carriage.

WILLIE
 There's a bottle.

UNKNOWN
 Give

WILLIE
it to me.

The train conductor and Jeremiah Harbottle are in the train cab. The train conductor is holding a bottle.

A man in a top hat is in the train carriage.

The train is in a dark tunnel.

WILLIE (CONT'D)
No, not there, you fool. We're in
the

TRAIN CONDUCTOR
tunnel. Where's Cole? I'm

Men are struggling inside the train carriage.

UNKNOWN
in

WILLIE
the

WILLIE
danger.

The train conductor and Jeremiah Harbottle are in the train cab. The train conductor has soot on his face.

WILLIE (CONT'D)
It's not Cole. It's your

A man looks out of the train window.

Willie looks out of the train cab, his face covered in soot.

WILLIE (CONT'D)
pants. It's going to a

UNKNOWN
station. I'm going to throw it.

INT. STATION MASTER'S OFFICE - DAY

The station master's office is visible through a window. The TRAIN CONDUCTOR is at a desk, eating. He has soot on his face.

The train conductor is holding a piece of paper.

INSERT - NOTE: "Have got gun-runners aboard stop what shall we do stop will escape if we stop stop Porter, Stationmaster

(Retired) P.S. Tell a policeman."

WILLIE
Calling Belfast, Argent. Calling
Belfast.

INT. TRAIN CAB - DAY

The train conductor is in the train cab, looking out of the window. He has soot on his face.

TRAIN CONDUCTOR
Belfast, standing by. Go ahead,
please.

The train conductor looks out of the window.

TRAIN CONDUCTOR (CONT'D)
Station, stand by for all the
schedule.

The train conductor looks at the man in the top hat.

TRAIN CONDUCTOR (CONT'D)
Stand by for all the schedule.
Stand by for all the schedule.

The man in the top hat looks out of the window.

TRAIN CONDUCTOR (CONT'D)
Side track 24, good.

WILLIE
Side track 24, good. Right.

TRAIN CONDUCTOR
Pole 16, express. Pole 16, express.
Right.

WILLIE
Diverge on the way to West Yard.

The train is moving.

UNKNOWN
All cars proceed to West Yard
Terminus. All

The train conductor is in the train cab.

UNKNOWN (CONT'D)
cars proceed to West Yard Terminus.
All cars proceed to West Yard
Terminus.

The train is moving on the tracks.

The train conductor is in the train cab.

The train conductor looks at the man in the top hat.

The train conductor looks at the man in the top hat.

The train conductor looks at the man in the top hat.

A man is in a signal box, looking out of the window.

The train is moving.

Willie is on top of the train.

The train conductor and Jeremiah Harbottle are in the train cab. They both have soot on their faces.

The train is moving on the tracks.

The train is moving.

The train conductor and Jeremiah Harbottle are in the train cab.

The train pulls into a station. People are on the platform.

WILLIE

They're all in there. Well, Drogon,
we've got you

Steam comes out of the train.

Willie is on top of the train, holding a suitcase.

UNKNOWN

at last.

Men are being pulled out of the train carriage.

WILLIE

Congratulations. Good, thank you.
Good busy work. Thank you. All in

Willie, Jeremiah Harbottle, and the train conductor are on the platform. Willie and the train conductor shake hands with a man in a suit and bowler hat.

SUPERINTENDENT

a day's work. I'll see that you get
recognition in the proper quarters.

WILLIE

Oh, don't thank me. Grand old
engine, Matt. Ninety years old.
Yes, and good for another night.

Steam billows around the men.

The men are still on the platform.

The screen fades to black.

TITLE CARD: "THE END Oh, Mr. Porter!"