

**ACCESS ALL AREAS: Episode 1: Return To Fender**

SCENE 1. EXT., THE *HOE AND BEECHES* HOTEL, HERTS. DAY.  
A SUNNY SATURDAY IN APRIL.

Outside a traditional large country pub with a trendy new sign, a beaten up Wrangler Jeep draws up and parks.

MAX McINTYRE gets out, a guitar case in hand. 6 feet and 30, he has deep black unruly hair. He is good-looking in a craggy unkempt way.

SCENE 2. INT., *HOE AND BEECHES* HOTEL, HERTS. DAY.

Approaching the Function Room, MAX is met by an officious hotel staffer in a white jacket.

HOTEL FUNCTIONARY

I'm afraid the Wingate party is still  
at the church...sir.

MAX (holds up guitar)

I'm just delivering it, I'm not gonna  
be playing it on the roof. (belatedly  
reacts) Wingate party? What church?

SCENE 3. EXT., *OUR SOULS* CHURCH, HERTFORDSHIRE. DAY.

A service seen through a stained glass window. The choir is singing.

SCENE 4. EXT., COUNTRY ROAD IN HERTS. DAY.

Max's Jeep races towards a narrow bridge over a stream. The bridge is blocked by a tractor with a wide load. Without hesitation, the Jeep swerves into the stream and splashes through it.

SCENE 5. EXT., *OUR SOULS* CHURCH, HERTS. DAY.

A smartly-dressed congregation can be seen leaving the church, but only their sleeves and coats are visible.

SCENE 6. EXT., COUNTRY ROAD IN HERTS. DAY.

Max's Jeep is blocked by a flock of sheep. Above a line of trees he sees the church steeple. MAX pulls off onto the verge, gets out and sets off running across a muddy field towards the church.

SCENE 7. EXT., *OUR SOULS* CHURCH. DAY.

The congregation stands in the churchyard. A VICAR is talking unheard to JONO WINGATE, 32, well-coiffed, in a black Armani suit with gold jewellery.

MAX tears round the corner of the church and bangs into JONO, who drops what he's carrying, revealing it as an urn. The top comes off but nothing is spilt.

MAX bends down to help, and we notice the VICAR and JONO are flanked by TERESA (TERRI) WINGATE (29, dark, and very attractive) and her escort PETER LYMINGTON, 32 and florid, a rich lawyer type.

TERRI'S eyes fix on MAX and they stare at each other.

SCENE 8. INT., *HOE & BEECHES* FUNCTION ROOM. DAY.

The room has stripped floor boards, sofas and a stage with a full band setup. The faded name of *Valley Forge* is written on the drummer's bass drum. A rack onstage contains an array of coloured guitars.

In semi-darkness, MAX is trying to fix one with a soldering iron. Beside him guitarist DAN LAVERY - 35, hair starting to recede - is laughing and looking at a song list.

DAN

Far out! You spilt her parents' ashes?  
Quite an entrance after ten years! What  
did you do as an encore?

MAX

Well I didn't exactly wait to sign  
autographs. And thanks for telling me  
it was a memorial service. Terri's  
folks were very good to me, you know.

DAN

Well, why else did you race off to the  
church? (realising) You thought Terri  
was getting married! Flame still  
burning, eh? (laughs) I'd say the old  
embers are well cold by now.

MAX takes the soldering iron and without looking, applies it to the bottom of DAN's songlist, making it smoulder.

MAX

Doing any Hendrix tonight? What's that track off the first album?

DAN

Dunno - *Purple Haze*?

MAX

No..

DAN's setlist catches fire. He drops it and yells, while stamping on it.

DAN

*FIRE!!!!*

MAX

That's the one. Now get the drinks in.

SCENE 9. INT., HOE & BEECHES FUNCTION ROOM. DAY.

JONO WINGATE and PETER LYMINGTON are at the bar watching MAX as DAN approaches and signals the BARMAN for two pints.

JONO (to DAN)

What's that scrounger doing here? This ain't a *Big Issue* bash.

DAN

He's only setting up my spares.

JONO

We're not playing Madison Square Garden, Dan. It's a one-off reunion, so you only need **one** guitar.

DAN picks up his beers and heads back to the stage.

DAN (in stage whisper)

Now I remember why the band split.  
(Raises voice) Or rather why we all quit.

SCENE 10. INT., HOE & BEECHES FUNCTION ROOM. DAY.

TERRI WINGATE stands at the back of the hall talking to the Vicar, REVEREND NAYLOR. She can see MAX fixing Dan's guitar.

REVEREND NAYLOR

So Jono used to be a pop star?

TERRI

Well, his band Valley Forge had a Number One with *Hot Sludge Fun Day*. But he always fancied the business end.

REVEREND NAYLOR

Oh yes, Arnold and Jean said he worked in New York - as a C & A man?

TERRI (laughing)

A & R - '*Artists and Repertoire*'. He signed *Voodoo Vault*.

The VICAR looks blank. TERRI sees MAX's soldering iron slip and burn the back of his other hand. TERRI winces.

REVEREND NAYLOR

Something wrong?

TERRI

Just a twinge.

SCENE 11. INT., HOE & BEECHES FUNCTION ROOM. DAY.

MAX shakes his hurt hand as DAN appears. MAX looks around, spots the Gents and points to the guitar.

MAX

This job needs proper light. (gestures towards Gents). Let me finish it in the Gents, then I'm off. You can deal with The Comical Brothers over there.

SCENE 12. INT., HOE & BEECHES FUNCTION ROOM. DAY.

At the bar JONO and PETER see MAX and DAN head for the Gents.

JONO

Look at him. Getting the rowdy powder in, I bet! Once a roadie, eh? Dunno what Terri saw in him. Anyhow, have you asked her yet? You could move into the old house - keep it in the family.

PETER

Terri's so wrapped up in her hat shop, I don't know...

JONO

I can't believe she's still wasting her time with that! Get her out of there, Peter. Just tell her it's what Mum and Dad would have wanted.

From across the room JONO sees one of the *VALLEY FORGE* MUSICIANS give a thumbs up to him from the stage.

JONO

Show time.

SCENE 13. INT., *HOE & BEECHES* FUNCTION ROOM. DAY.

TERRI is still with REVEREND NAYLOR. She looks towards PETER and they wave at each other.

JONO leaves the bar and walks towards the stage, followed by two other MUSICIANS.

TERRI

The hardest part is not being able to talk about the future. "*As long as you're happy, Teresa*" they said. Well I wasn't really, but I never told them, and now I can't.

REVEREND NAYLOR

I know it will be very difficult, and it will take time. But the departed can often show the way forward by what they leave behind, if you follow me.

SCENE 14. INT., *HOE & BEECHES* FUNCTION ROOM. DAY.

JONO steps up onto the stage and squeezes behind his keyboard.

JONO (into microphone)  
 Ladies and gentlemen, thank you all for  
 coming. Now we're going to celebrate  
 Mum and Dad's memory with some old  
 songs.

JONO turns round, and realises someone's missing.

JONO (into microphone)  
 I see nothing's changed in ten years:  
 we're missing a guitarist. Dan Lavery  
 to the stage please.

SCENE 15. INT., HOE & BEECHES GENTS LAVATORY. DAY.

MAX is fixing the guitar at a sink, while DAN is in a  
 stall.

DAN (O.S.)  
 Got a great guitar in the shop  
 yesterday. The body's like Saturn, with  
 golden rings an' all. It used to  
 belong..

MAX (interrupts)  
 ...to *Bionic Roof*? I made it. Meant for  
 The Edge originally.

DAN (O.S.)  
 Bollocks did you! In your piddly back  
 room?

MAX  
 My Chicago workshop - in the 5 minutes  
 when it was all going right. Bring it  
 in and I'll prove it.

MAX finishes fixing the guitar.

MAX  
 Done! I'm off - play ZZ for me.

PETER LYMINGTON bursts in.

PETER  
 Where's Dan? We need him onstage now!

FX: Sounds of DAN pulling trousers up and grabbing the  
 door, which flies open.

DAN crashes flat out on the floor, one hand still trying to pull up his jeans, which are bunched mid-calf.

DAN  
Aargh - me back! It's gone again.

MAX bends down to minister to DAN. It's plain DAN can't move.

PETER (dithering)  
But Terri's been looking forward to this all day.

MAX stands up and grabs the guitar. He holds it like a soldier with an FN rifle and gestures at DAN with it.

MAX  
Keep your wig on - she'll get her show.  
Just get him an ambulance.

SCENE 16. INT., THE HOE & BEECHES FUNCTION ROOM. DAY.

MAX jumps onstage, plugs the guitar in, and switches on the amplifier.

MAX (to JONO)  
Dan's done his back in. Count it off.

JONO (gritting his teeth)  
1-2-3-4!

*Valley Forge* start to play '*Bad Moon Rising*' by *Creedence Clearwater Revival*. JONO sings and plays keyboards, and MAX echoes each phrase with stinging Eric Clapton-style blues guitar licks.

JONO turns round to glare at MAX each time. As he turns back the third time, JONO knocks over the mike stand, which crashes to the floor.

SCENE 17. INT., HOE & BEECHES GENTS LAVATORY. DAY.

A wincing DAN LAVERY is being attended to by two BAR STAFF and PETER LYMINGTON. They lift him on to a wooden device with wheels on the end.

SCENE 18. INT., HOE & BEECHES FUNCTION ROOM. DAY.

JONO bends down and sets up the mike stand again, but the song is just coming up to the chorus, so MAX steps forward and shouts:

MAX

Everybody sing for Arnold and Jean!

AUDIENCE

".. *There's A Bad Moon On The Rise*"

MAX sings and plays a guitar solo. The audience dances - grandparents with children etc.

NEW SCENE 19. INT., HOE & BEECHES FUNCTION ROOM. DAY.

TERRI is at the back of the room with her cousin SHARLEEN FIRMANI and her friend ABIGAIL STRONG. SHARLEEN is brash, blonde and Australian, while ABIGAIL is more prim and Home Counties.

ABIGAIL gestures towards the stage.

ABIGAIL

Sure about this song?

TERRI

Oh yeah, my Dad loved it!

SHARLEEN

Never mind the song - who's that guy up there?

TERRI

Which one?

SHARLEEN gives her a sceptical look.

SHARLEEN (spells it out)

The guitar player.

TERRI

Oh.....Max? He's just an old friend.

Suddenly the doors crash open and a grinning DAN LAVERY enters - strapped to the wheeled device, which is upright and revealed as a beer barrel trolley, making him look exactly like Hannibal Lecter.

DAN is wheeled to the back of the room, while his arms play air guitar to MAX's solo.

SCENE 20. INT., THE HOE & BEECHES FUNCTION ROOM. NIGHT.

The gig is over and MAX is packing up DAN's gear. TERRI approaches, with JONO and PETER in tow.

TERRI

That was brilliant! You and Dad used to sing '*Bad Moon Rising*' while he taught you woodworking. Remember, Jono?

JONO

Not really.

MAX

And he always got the words wrong.

MAX sings (to the tune of "*There's a Bad Moon on the Rise*"):

MAX

*"There's a bathroom on the right."*

MAX laughs and TERRI smiles ruefully.

MAX (now serious)

Terri, I'm really sorry about earlier. Your Mum and Dad were very special.

TERRI makes a dismissive gesture. PETER coughs.

TERRI (to PETER)

Peter - Max McIntyre. He used to live next door.

PETER (clicks his heels)

Peter Lymington. I've been looking for you.

MAX looks worried.

PETER

You're a beneficiary of the Wingate estate.

MAX looks puzzled. JONO looks nonplussed.