

Tamara Drewe

by

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Based on the book by Posy Simmonds

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1 SUMMER. POSY DRAWING

1

2 EXT. DAY. STONEFIELD - THE GROUNDS.

2

Andy Cobb, early thirties, is digging an English garden in the hot sun. He is lean, naked to the waist. It's hard to tell which century he inhabits. Only when he stops to drink from a plastic bottle do we realise he is of our time.

TESS (V.O.)
And love slipped the bonds of restraint...

At a table under a willow tree sits Tess - early fifties, funky specs - at a laptop. She pauses in her typing, staring at Andy.

TESS (V.O.) (CONT'D)
His touch was like a cosmic 'yes'.

Underneath a converted barn, cross-legged on a bench in a bikini top, sits Eustacia. She is hunched over a note pad, writing at tremendous speed, oblivious to all but her work.

EUSTACIA (V.O.)
'Fuck you,' screamed Kelly, 'Fuck you to hell!' Scott stepped back from the cell door as the gob of spit flew.'

1A INT. DAY. GLEN'S ROOM.

1A

Sitting at a barn window is American academic Glen McCreavy ; a physically awkward man, more at home with his intellect than his body. He is surrounded by foolscap, post-it notes, books and markers - dominated by a poster of a dour Victorian - Thomas Hardy. He is writing.

*
*
*
*
*

GLEN (V.O.)
This complex contemporary matrix is what Hardy meant by 'the ache of modernism.'

He regards it.

*

GLEN
Crap.

He deletes it. He looks at his blank screen, breathing deeply. The only words left say 'Chapter Six'.

*

NICHOLAS (V.O.)
Inchcombe had seen it all before.
He'd seasoned it: the metallic smell of blood and gunshot;
forensics hunched like vultures.
The dreadful mundanity of murder,
he thought.

3 INT. DAY. STONEFIELD - NICHOLAS' SHED.

3

Nicholas Hardiment writes fluidly with pencil and paper. A good-looking man of fifty. Dark hair, strong figure.

NICHOLAS (V.O.)

He approached Patel, who was stricken. She was one for whom a corpse was still an obscenity. Inchcombe realised a disturbing truth. His lack of feeling was almost...

(He stops writing. Sighs)

NICHOLAS (CONT'D)

Pathological...

4 EXT. DAY. EWEDOWN - THE PLAYGROUND.

4

A playground on the edge of an idyllic English village. Jody Long - fourteen, skinny, restless - is lying at the bottom of the slide gazing at the clouds. Casey Shaw, her shy, placid best friend, is sitting on a toddler toy, reading aloud from a magazine.

CASEY

'I've been wearing the wrong size all my life,' said Katie. 'I was always popping out. Turns out I'm a 30GG,' she says. 'Now my bras finally fit - though Simon prefers me without one.'

Jody checks to see if her breasts have grown. She sighs.

4A INT. DAY. KITCHEN.

4A

A woman in an upmarket apron is taking a tray of scones and biscuits out of the aga. It's Beth Hardiment. Once pretty, she's now mumsy and countrified.

She examines her baking, satisfied with its perfection.

Mary, the help, is doing the washing-up.

BETH

Do you think I should be reminding them to drink enough? It's very hot out there...

MARY

Beth - they're writers, not babies. You run round after 'em too much.

5 EXT. DAY. STONEFIELD - THE GROUNDS.

5

Glen walks outside, breathing in the fresh air. Beth approaches with her tray of scones and biscuits.

BETH

Can I tempt you, Glen?

GLEN

Wow, thanks.

Glen picks up a scone.

BETH

I often take something snacky down to Nicholas at this time of day. I know how the brain needs feeding. How are you settling in?

GLEN

Great. The last writer's retreat I stayed at kind of froze my balls off, you know?

BETH

Oh.

GLEN

Screeching firedoors, curried lasagne and a needy poet - from whom I still bear the scars.

BETH

We try to keep it peaceful here; far from the madding crowd.

GLEN

Well, it's paradise.

6 EXT. DAY. EWEDOWN - VILLAGE STREET. TRIANGLE.

6

The blight on this rural paradise is a vandalised bus shelter near the only T-junction in the village. A twee shop, hanging baskets and Grade II listed buildings make up the view. It's shatteringly dull.

Casey and Jody walk up towards the bus shelter. Their boredom is epic.

An open-topped BMW goes past and halts briefly by the junction. The tones of Classic FM blare out, much to the enjoyment of the middle aged couple within.

CASEY

Frock horrors. This weeks top of the shocks goes to Katie Pound in an off the shoulder lime by Roberto.

JODY

She looks like a bug.
(Car hoots) Wankers!

CASEY

You wanna sack your stylist girl.

JODY

Bet they did that on purpose,
dressed her up like an insect.

Casey agrees. They zoom away.

7 EXT. DAY. STONEFIELD. THE GROUNDS.

7

Glen lowers himself into a comfy garden chair, his mouth full of cream and jam. Behind him, Nicholas' shed.

GLEN

Perfect harmony.

8 INT. DAY. STONEFIELD - NICHOLAS' SHED.

8

Nicholas is panicking down the phone.

NICHOLAS

In Ewedown? Nadia, what the ffff
are you doing there? I haven't told
her yet.

8A EXT. EWEDOWN. THE STREET NEAR THE BUS STOP.

8A

Nadia is walking up the road from the station in her high heels, carrying an overnight bag. She is weeping into her phone.

NADIA

Why not? You keep saying you want
to be with me.

Jody and Casey are all ears.

NICHOLAS

I can't tell her just like that.
It's twenty five years; a marriage.

NADIA

Come on Nicholas. Or I'm going to
get in a taxi and find your farm.
Come up there and -

NICHOLAS

No -

NADIA

Drag you out -

NICHOLAS
NO, NO DON'T!

NADIA
I want to be with you. I thought
you'd be pleased...

8B POV. EXT. DAY. STONEFIELD / INT. DAY. NICHOLAS' SHED 8B

Through the window Nicholas sees Beth leaving a scone by Diggory, a sleeping poet in a pretentious hat.

NICHOLAS
Of course I'm pleased... Nadia, go
to the pub and stay there. I'll come
when I can.

NADIA
Are you going to tell her?

NICHOLAS
Just give me a couple of hours -

He ends the call just as Beth is nearing the door - panicking the phone back on to its holder.

NICHOLAS (CONT'D)
Cock pie.

Beth opens the door to see Nicholas apparently hard at it.

BETH
How's the worker?

NICHOLAS
Good actually. Just about to embark
on forensics.

BETH
Well give me your pages and I'll get
started.

Nicholas hands her several pages.

NICHOLAS
Reckon I might pack it in a bit
early today. Need to think about my
blood smears. Might take a drive;
have a pint. Stir the old grey
matter up.

BETH
Who were you talking to just then?

NICHOLAS
Judy. She says the Impala contracts
should be through in a day or two.

Beth immediately knows he is lying. The lie pains her. She goes to the door.

Beth decides to try and call his bluff.

BETH

I could come with you.

NICHOLAS

What?

BETH

For a drive. I don't know when we last went out.

Buying time by biting his scone:

NICHOLAS

This is absolutely yummy.

BETH

We could go into Haddon, get a meal.

NICHOLAS

Yes but. What about the guests?

BETH

Mary's got Casey to help.

NICHOLAS

But I'm supposed to be thinking, you know about the -

BETH

You can run it by me. I'm good at forensics.

Nicholas has run out of excuses.

9

EXT. DAY. STONEFIELD - THE GROUNDS.

9

Beth approaches Andy with her scones and biscuits. Nearby, Glen is sitting back in a sun-lounger. Diggory sleeps on.

BETH

Can I tempt you, Andy?

Andy takes a scone with a wide smile.

BETH (CONT'D)

That's Glen, our new academic. Turns out he's working on Thomas Hardy. Said he might have some farming questions.

ANDY

Needs an expert yokel, does he?

BETH

Would you mind? And the writers are eating *al fresco* tonight; could you check there's no bird shit on the seats? Sorry.

Beth looks distant, troubled.

ANDY

You OK?

BETH

Yes. Nicholas and I are going out
to dinner.

As she walks away, Andy glances at the shed, a look of
puzzled dislike on his face.

9A INT. DAY. STONEFIELD.

9A

Glen settles back in his chair.

GLEN

It's paradise...

10 INT. DAY. STONEFIELD - NICHOLAS' SHED. 10

Nicholas, dreading his predicament, is staring out at a cow's
arse. The cow starts to piss. He shuts his eyes in
desperation.

10A I/E. DAY. TAMARA'S CAR. 10A

Shooting from inside the car, we pass the sign "Ewedown".

11 EXT. LATE AFTERNOON. EWEDOWN - HALFWAY DOWN THE STREET. 11

The same car drives through the village. Jody and Casey
appear from behind a wall and chuck eggs at it. They both
land on the windscreen.

JODY

Fucking bingo!

Jody and Casey run away, laughing.

11A EXT. DAY. EWEDOWN. OUTSIDE THE PUB. 11A

The driver brakes, swerves and comes to a halt. Tamara Drewe
gets out. She's twenty eight, startlingly beautiful. She
looks around shocked, for the culprit.

The immaculate, picturesque street is deserted. Tamara takes
it in, with an expression of such distaste that it might as
well be a landfill site.

TAMARA

What a dump.

As she drives away, we see Nadia sitting outside the pub in
her urban heels, anxiously smoking a cigarette.

12 EXT. LATE AFTERNOON. WINNARDS FARM. 12
 Tamara drives up to an old farmhouse. She gets out of the car and stands at the gate. Air of neglect; dark windows. Tamara looks at the place as if it stirs memories. She doesn't move.

12A DELETED 12A

14 EXT. LATE AFTERNOON. WINNARDS FARM. 14
 At the back of the house Tamara walks through an overgrown, neglected garden. She peers through the back door into the kitchen. A thin layer of dust on the surfaces; a sense of recent abandonment.
 Suddenly a pigeon flies out from the porch eaves - just over her head. Tamara startles. It completely spooks her. She backs away. She doesn't know what to do.

13 EXT. LATE AFTERNOON. EWEDOWN - BUS SHELTER. 13
 Jody and Casey are slouched on the bench at the bus stop. Three teenage boys are doing wheelies over the T-junction. One of them almost lands in the shop. An old lady comes out, shoo-ing them away.

JODY
 We could walk up the garage.

CASEY
 I'm supposed to be helping my mum up at Stonefield.

JODY
 They keep you busy.

CASEY
 Yeah.

JODY
 You never stop, you!

Neither of them moves. The boys are yelling. Two try to put the third head first into the bin outside the shop. Jody and Casey are not impressed.

15 DELETED. 15

16

EXT. EVENING. STONEFIELD - THE GROUNDS (PATIO).

16 *

The writers are sitting round a table lit with tea-lights in jars. Casey is helping her mum, Mary, an efficient local woman in her late thirties. She wobbles the heavy serving dishes dangerously.

GLEN

It was called 'From Hearth to Heath
- Doomsday and Revelation in
Victorian verse.'

TESS

What was it about?

GLEN

Oh you know. Pale poets on
laudanum, dark towers and sunless
seas - a little sturm and drang in
a teacup.

*
*
*
*
*
*

At an upstairs window we can see Beth hold a dress up to herself and then abandon the idea.

TESS

Did it sell?

GLEN

Well my kind of books aren't about sales. I mean that's not why I write. So... no.

TESS

What are you working on next?

Upstairs, through a window, we see Beth is putting on a blouse.

17

INT. EVENING. STONEFIELD. BETH'S BEDROOM.

17

Beth is looking at herself in a cheval mirror. She's full of hope that Nicholas will take her out - and dread that he'll find some excuse.

18

EXT. EVENING. STONEFIELD. THE GROUNDS (PATIO).

18

GLEN

Thomas Hardy.

DIGGORY

Is there anything left to say about that maudlin bore?

GLEN

Excuse me but there is nothing dull about Hardy. That is a misconception.

TESS

At least you've been published. I'm seething with envy; I'd love to be published.

EUSTACIA

I publish myself on the internet.

TESS

Oh, do you earn money doing that?

EUSTACIA

No.

GLEN

So what do you write?

EUSTACIA

Lesbian crime.

Casey drops a potato in Glen's wine.

EUSTACIA (CONT'D)
I'm here picking up tips from the
master.

19

INT. EVENING. STONEFIELD - DOWNSTAIRS.

19

The door to the garden is open, letting in the eveing air. Nicholas is waiting for Beth by the mirror. He is full of unease - but can't help finding himself handsome. His phone bleeps; a text. He reads it anxiously.

NICHOLAS

(calling)

Beth, why don't I just pop out on
my own?

Beth, determined to force things, comes downstairs.

BETH

But I'm ready. Come on.

She's on her way to join him.

NICHOLAS

Is that - I mean - are you wearing
that?

BETH

Oh.

NICHOLAS

Just looks a bit... hot.

Now Beth knows she is right. She takes her jacket off, gutted.

NICHOLAS (CONT'D)

You know, Haddition's always packed
with pissed Londonites on a Friday. I
doubt we'll get a table anyway. Let's
do it properly next week; make an
occasion. I'm always taking you for
granted. I'm vile I know; you should
kick me really, but -

He's about to leave. Beth speaks calmly.

BETH

Who is she?

The question hangs in the air. Nicholas' smile is frozen.

NICHOLAS

What?

For a moment, he tries to find a lie.

NICHOLAS (CONT'D)

Oh come on, Beth.

BETH

Tell me. Who?

NICHOLAS

Look, it's nothing. It's been once
or twice, that's all. Beth, it's
not anything.

Beth is raw with pain.

BETH

(her voice raised)
Who is she?!

19A EXT. EVENING. STONEFIELD - THE GROUNDS (PATIO) 19A

Tess faintly hears. She stops mid chew, listening for more.

19B INT. EVENING. STONEFIELD - DOWNSTAIRS 19B

Nicholas coughs up.

NICHOLAS

Just a researcher with Radio 4.

BETH

What's her name?

NICHOLAS

Nadia, Nadia Patel.

This hits a nerve.

BETH

Patel? She's in your book.

NICHOLAS

No, no I met her when I was on
Desert Island Discs.

BETH

You put her in your book!

NICHOLAS

Just the name.

BETH

And Desert Island Discs was a year
ago.

NICHOLAS

Yes but -

BETH

Once or twice?

NICHOLAS

I was going to tell you but -

Beth utters an inchoate cry.

19C EXT. EVENING. STONEFIELD. THE GROUNDS (PATIO)

19C

Tess hears it.

TESS

Shhh!...

Beth's pained voice drifts out of the house.

BETH (O.S.)

You lying PIG!

A hush falls over the table.

19D INT. EVENING. STONEFIELD - DOWNSTAIRS.

19D

NICHOLAS (CONT'D)

Beth, I'm a ruin, I know - but I've
been in a real state about this... I
didn't want to hurt you.

Another wounded cry from Beth.

19E INT. EVENING. STONEFIELD. KITCHEN.

19E

In the kitchen, Andy picks up his plate and goes.

19F INT. EVENING. STONEFIELD - DOWNSTAIRS.

19F

Beth is incandescent.

BETH

How can you lie to my face?

NICHOLAS

Can we talk calmly about this?
There are people out there -

BETH

You look me in the face and LIE!

NICHOLAS

For God's sake; we're surrounded by
novelists -

BETH

You BASTARD!

19G EXT. EVENING. STONEFIELD. THE GROUNDS (PATIO) 19G

A thrilled intake of breath goes round the table. The writers (with the exception of Glen, who is mortified) are poised like scavengers, waiting for more.

19H INT. EVENING. STONEFIELD - DOWNSTAIRS. 19H

NICHOLAS

Beth, we're like a pair of
compasses...

BETH

Don't you dare -

NICHOLAS

Joined solidly at the top but with
the ends able to roam, in freedom -

His phone beeps.

BETH

That's from *her* isn't it? Are you
keeping her waiting?

Nicholas finally snaps.

NICHOLAS

We've talked a lot about the
creative mind and we agreed that it
needs freedom to explore!*
*
*

BETH
(leaving the house)
Take your freedom. I can't live
like this any more. It makes me
feel WORTHLESS!

20 EXT. EVENING. STONEFIELD - THE GROUNDS (PATIO/PORCH). 20

Casey gawps, fascinated.

Nicholas is following Beth outside. Her agony travels through
the quiet evening air. The writers are open-mouthed.

NICHOLAS
Calm yourself down!

BETH (O.S.)
Go set up home with Patel. See if
she does your tax return.

NICHOLAS (O.S.) (CONT'D)
Will you please -

BETH (O.S.)
Do you love her??

Diggory's fork stays in mid-air. Glen is horribly fascinated.

NICHOLAS
(Firmly)
This is pointless.

BETH
Is she young?

NICHOLAS
For heaven's sake.

BETH
IS SHE?

NICHOLAS
YES!

The guests are hanging on every word. Beth retreats back into the house.

BETH (O.S.)
If you leave here tonight to be with her... Don't come back.

NICHOLAS
Beth...

For a moment, she hopes he'll apologise.

NICHOLAS
You're making fools of us both.

Beth, tears stinging, picks a plant out of the tub by the door and hurls it, roots and all. It's a direct hit.

BETH
Liar.

Glen cringes. Beth slams the door.

Nicholas wipes soil off his glasses; brushes it off his shirt. He realises with a sinking heart that he must pass the writers to get to his car.

DIGGORY
I didn't know they provided material too.

20A INT. EVENING. STONEFIELD - DOWNSTAIRS.

20A

Beth, her back to the door, is regretting her gesture.

20B EXT. EVENING. STONEFIELD - THE GROUNDS (PATIO/PORCH).

20B *

EUSTACIA
Beth does everything for him you know;
(MORE)

*
*
*

EUSTACIA (cont'd)

types his manuscripts, deals with
his agent, makes his female
characters convincing.*
*
*

Nicholas still at the door, listening.

*

EUSTACIA

She even came up with the name Dr
Inchcombe.*
*
*

DIGGORY

No wonder he's bored.

*
*

EUSTACIA

I hope she takes him to the fucking
cleaners.*
*
*

Nicholas walks to his car. Silence. He roars away.

*

20C INT. EVENING. STONEFIELD - THE KITCHEN.

20C

Beth comes into the kitchen. Her eyes flicker over pictures
of her daughter and Nicholas. She is in shock.

20D EXT. EVENING. STONEFIELD - THE GROUNDS (PATIO).

20D

*

Glen is mortified.

*

GLEN

At the end of the day, this is why
I'm glad to be single.*
*
*

20E INT. EVENING. STONEFIELD - THE KITCHEN.

20E

Beth is going through agonies of self-criticism.

BETH (V.O.)

Nadia Patel. Gazelle eyes. Tantric
sex.We see her thoughts: An exotic clinch. Nicholas in thrall to
Nadia's confident passion.

BETH

(To camera)

Why would he choose me?!

20F EXT. EVENING. STONEFIELD - THE GROUNDS (PATIO).

20F

*

The gossip flutters round the table.

*

TESS

Will she take him back, that's the
question.*
*
*

EUSTACIA

Would you?

*

*

TESS

I'd be torn.

*

*

EUSTACIA

He's far too up himself.

*

*

TESS

What about the farm though?
Splitting up all this? Must be
worth a fortune. I think she's
very rash, making him choose...

*

*

*

*

*

*

*

21 EXT. EVENING. STONEFIELD - THE KITCHEN.

21

Alone, Beth weeps.

*

22 EXT. NIGHT. EWEDOWN - OUTSIDE THE PUB.

22

Nicholas is walking Nadia to his car.

*

NADIA

Thought you weren't going to come.

NICHOLAS

I was busy. Rowing with my wife.

NADIA

Where are we going?

NICHOLAS

Home.

NADIA

To your farm?

A look of frustration crosses his face. He turns to her.

*

NICHOLAS

We could have gone on just as we
were.

NADIA

But you said you wanted to be with
me...

NICHOLAS

Yes. In London. Now and then.

Nadia looks at him. The scales are beginning to fall. They
get in the car. As they drive away, Tamara's car pulls up.
She gets out of the car and takes in the pub before entering.

*

*

23 INT. NIGHT. EWEDOWN - THE PUB.

23

Tamara enters. Zoe, a buxom Australian, is behind the bar.

*

*

TAMARA

Big glass of rioja please. And I
need a room.

ZOE

Sure, how many nights?

TAMARA

Don't know. Just one.

Zoe pours the wine. She's disarmingly friendly.

ZOE

You here on business?

TAMARA

No. Business of a kind.

ZOE

I don't mean to pry; I'm just
really nosey.

TAMARA

I'm from here. Sort of.

ZOE

Nice place.

Tamara smiles her disagreement.

ZOE (CONT'D)

I keep meaning to leave but... Hard
to get away.

TAMARA

My mum's house is just up the road.

ZOE

You're not staying with her?

TAMARA

She's. She died.

Zoe finishes pouring the wine.

ZOE

Have that on me. And here's your
key. Up the stairs, right in front.
You can't miss it.

Tamara utters her thanks, surprised at Zoe's kindness. She takes her drink and the key upstairs. Zoe remains, grinning. We see why.

Andy Cobb has just walked in. Zoe pulls him a pint.

ZOE (CONT'D)

Didn't think I'd see you tonight.

ANDY
Bit of an atmosphere at Stonefield.

ZOE
Tell me everything... *

Andy shakes his head. *

ANDY
Marriage. Remind me never to try it.

ZOE
Andy, you're just a sex object. No one'd have you.

He grins back at her.

24 INT. NIGHT. EWEDOWN - THE PUB. TAMARA'S BATHROOM 24

Tamara is in a deep bubble bath. She glances at herself in the mirror, scrutinising her beauty. She fingers her nose. Slowly a look of doubt steals over her - as if she's not quite comfortable in her own skin.

25 INT. DAY. STONEFIELD - THE KITCHEN. 25

Glen is eating his breakfast looking at all the Hardiment's family memorabilia in the kitchen. Andy is eating toast. *

GLEN
So the Hardiments have lived here centuries, huh?

ANDY
No, 'bout twenty years. Still strangers by local standards.

Beth comes in, tense, anxious and haggard.

BETH
Andy, come and look at Ingrid. I think she's coming into heat.

She goes out.

GLEN
She's a nice lady.

ANDY
Yeah, I owe her a lot.

GLEN
Husband's a sleazebag, huh? *

ANDY

We'd say prick here actually. Or
wanker.*
*
*

GLEN

That's good. We might even call him
a Fuck.*
*
*

ANDY

That's good too.

26

EXT. DAY. STONEFIELD - THE CHICKEN RUN.

26

Andy approaches Beth. She is cleaning out the hen coop with
all the frenetic energy of an abandoned wife.

BETH

This is going rotten underneath.

ANDY

Shall we look at Ingrid?

BETH

It's falling apart.

ANDY

I can do that. Beth...

Andy takes the shovel. Beth bites back tears.

ANDY (CONT'D)

He won't last five minutes.

Beth looks down embarrassed by (but grateful for) his
support.

26A

INT. DAY. STONEFIELD.

26A

Glen wanders into Beth's office. The wall in front of him is
dominated by a framed newspaper profile of Nicholas,
surrounded by framed covers of Inchcombe books. The whole
room is a shrine to Nicholas' career.*
*
*
*Glen is in the hall looking at Beth's prints and pictures;
old maps, wildlife and framed letters from grateful writers
who have stayed at the retreat. He stares at a print of farm
workers in the nineteenth century. Glen sighs.*
*
*
*

GLEN (V.O.)

I know why I'm drawn to Thomas
Hardy. He writes about failure
better than anyone else. I need
this book to go well. I need a tiny
reward for my endeavours...*
*
*
*

His stomach gurgles ominously.

*

GLEN (V.O.)
I need a dump.

*

27 DELETED.

27 *

28 INT. DAY. STONEFIELD - THE HALL/DOWNSTAIRS CLOAKROOM 28

Glen walks down the corridor by the kitchen, to the downstairs cloakroom; a marvellous Victorian toilet of reassuring size. He shuts the door in relief.

29 INT. DAY. STONEFIELD - THE HALL/DOWNSTAIRS CLOAKROOM. 29

Glen is on the loo. Even in this small room there are framed photographs of Nicholas receiving awards. He looks at them in wonder.

NICHOLAS (O.S.)
If that's the way you feel...
Nadia, I'm devastated.

Through the frosted window Glen sees Nicholas.

NICHOLAS (O.S.)
But if that's your decision, I'll
have to learn to live with it.

Beth comes in from the garden. Glen sees Nicholas quickly end the call. For Beth's benefit:

NICHOLAS
(Into his phone)
I told you. I love my wife. Don't
ever phone me again.

Glen is shocked by this duplicity.

NICHOLAS
Beth...

BETH (CONT'D)
No don't touch me, don't you dare.

Glen panics, realising their reunion is going to be right by the door. He puts his hand on the flush, hoping to warn them - too late.

NICHOLAS
I'm sorry.

BETH
Not good enough. Not any more.

NICHOLAS
I'm sorry.

BETH
You do what you like and then you're
sorry?

NICHOLAS (O.S.)
I hate myself. I hate myself.

Glen opens the door a chink. They are feet away from him.
Nicholas looks unshaven, shagged and guilty.

BETH
Where were you?

NICHOLAS
Drove her back to London. Took all
night.

BETH
You drove her home?

NICHOLAS
She was in a state.

BETH
Do you think she'll get over it?...

Nicholas shrugs. To Glen's horror, he starts to cry.

NICHOLAS
I'm sorry.

Then Beth is sobbing too. They are in each other's arms, holding each other.

NICHOLAS (CONT'D)
I don't know why I'm like this. I
couldn't do without you.

Glen looks away from the clinch, horribly embarrassed. He opens the toilet window, puts the soap dish straight. Looks again - still hugging, sobbing, kissing - puts his hand on the flush - too awful to reveal himself - takes it off again. Straightens his hair, examines his teeth, sweating.

He looks again. At last the emotion is abating. Nicholas releases Beth. She wipes her eyes.

BETH
I've got to go to the bottle bank.

NICHOLAS
OK... Let's talk later.

BETH
Yes. The goat's come into heat.

NICHOLAS
Has it?

BETH
I love you so much.

NICHOLAS
Me too.

Beth goes. Nicholas is watching her; his expression strange. He walks away. At last Glen emerges, incredulous at Nicholas' lies.

31 INT. DAY. STONEFIELD - THE GROUNDS.

31

Glen flops into a sun-lounger near Diggory.

GLEN

I've just seen the Hardiments kiss
and make up.

DIGGORY

(irritated)

The hat is on.

GLEN

Looks like she's taking him back.

DIGGORY

When the hat is on, it means don't
speak.

GLEN

(with irony)

So... Peace is restored.

The sound of a burglar alarm suddenly blares over the garden.
Diggory sits up, infuriated.

32 EXT. DAY. THE FIELDS (LIMBURY).

32

Glen is following Andy down the hill from Stonefield. The
cows are too close for Glen's comfort. He hurries through.

GLEN

I don't like cows. I mean really.
They exude bovine malice.

ANDY

Yeah, these girls are killing
machines. They don't like Americans
either.

GLEN

Very funny.

32A EXT. DAY. FIELD AND COPSE. (LARKHAM)

32A

Glen and Andy are in the valley between the two farms.

ANDY

It's Winnards Farm. Lady there died
a while back. Place is empty.

GLEN

You think it's being robbed?

ANDY

Prob'ly just kids. Nothing to do
round here except make trouble.

GLEN

What if it's bad guys? Don't you
have a blunderbuss or a fowling
piece or something?

They climb up through a copse.

CUT TO:

32B EXT. DAY. FIELDS (WINNARDS).

32B

Glen and Andy are going up the hill towards Winnards.

ANDY

Used to belong to my dad, this
place.

GLEN

Really?

ANDY

But it all went tits-up. Land was
flogged to a consortium and the house
was sold to Londoners; the Drewes.

GLEN

So this is your ancestral pile?

ANDY

Was. Born in that room up there.

He points up at the back bedroom window.

GLEN

You must have been pretty resentful.

33 1995. EXT. DAY. WINNARDS FARM - THE LANE.

33

An eighteen year old Andy jumps off a stile into the lane
behind a slim, fifteen year old girl on a horse.

ANDY

Hey.

The girl turns. She has a huge nose.

ANDY
This farm's mine, big nose.

The girl kicks the horse into a trot, her nose in the air.

34 EXT. DAY. WINNARDS FARM.

34

Andy and Glen turn the corner to the back of the house. Tamara is up a ladder wielding a hammer at the alarm box.

ANDY
Hey, what're you doing?

Tamara gives the alarm box a great whack.

ANDY (CONT'D)
Who are you??

TAMARA
Andy, you moron; it's me.

Andy looks more closely. A disturbing spark of recognition.

ANDY
Tam?... Hardly recognise you.

Another whack. The noise becomes a high-pitched squeal.

ANDY (CONT'D)
You won't do it that way.

TAMARA
Then help me!

35 INT. DAY. WINNARDS FARM - THE KITCHEN.

35

Andy turns the alarm off. Tamara enters the dusty kitchen.

ANDY
Used to do bits of work for your mum.
Been keeping an eye on the place
since she died.

TAMARA
What sort of work, graphics?

ANDY
I do horticulture now.

TAMARA
You're a gardener?

Andy says nothing. He stares at her nose. Glen has come in.

*

GLEN

This is a great old house.

TAMARA

Would you like to buy it?

GLEN

I'm not really the property-owning kind. Prefer my life to fit into hand luggage.

*
*

ANDY

That's why you're back, to flog it?

TAMARA

Yes.

ANDY

Make a nice second home for some banker wankers.

TAMARA

Andy if you want it, why don't you make me an offer?

ANDY

Because sadly I'm still prey to the economic forces that threw the peasant classes off the land.

*

TAMARA

Unlucky.

Tamara opens a cupboard. It's full of empty wine bottles.

*

ANDY

Tam.

Their eyes meet.

ANDY (CONT'D)

What the fuck have you done to yourself?

Tamara's face falls.

36

EXT. DAY. THE FIELDS (LARKHAM).

36

Glen and Andy are walking back. Andy is brooding.

ANDY

She's completely different.

*
*

GLEN

How was she before? What's the story?...

*
*
*

ANDY
There isn't one.

GLEN
Come on.

ANDY
Was nothing. Decade ago. Just a
teenage thing.

37 1996. INT. DAY. WINNARDS FARM - A SHED.

37 *

Tamara pulling down her pants; Andy unbuttoning his jeans.
She jumps up on the worktable, pushing a stack of turnips out
of the way. They kiss passionately.

ANDY
You should find someone you're in
love with.

TAMARA
You stupid prick.

Andy looks at her. She is sincere.

ANDY
You saying you love me, frosty tits?

TAMARA
You first.

ANDY
You say it; You're the girl.

TAMARA
Fuck off.

She kisses him. As they start to make love:

TAMARA (CONT'D)
I love you. Fuck off. I love you.

37A EXT. DAY. A FIELD.

37A *

Glen looks over at Andy, interrupting his thoughts.

GLEN
Romeo and Juliet, huh?

Andy carries on down the hill, shaking his head.

38 INT. DAY. WINNARDS FARM - THE KITCHEN.

38 *

Tamara is watching Andy walk away with Glen. Her eyes follow
him curiously - then she firmly turns her back.

*
*
*
*
*
*
*
*

Tamara rips a bin liner off the roll and shakes it out.

She takes a deep breath. She opens the cupboard and begins to bin the distressing mountain of empty wine bottles. *

39 EXT. NIGHT. STONEFIELD - THE GROUNDS.

39

Beth is standing at the hedge looking down at the valley with Nicholas at her side.

BETH

Thinking of the first time we saw
this place...

NICHOLAS

You've made it a wonderful home
Beth.

BETH
Not wonderful enough.

She starts to walk away. Nicholas holds her back.

NICHOLAS
If you can't put this behind you,
then we're stuck.

BETH
Well I'd better sort myself out then. *

NICHOLAS
What has to happen? I am sorry -

Beth brings her arm up to push him away. Nicholas catches it; draws her to him. He kisses her insistently. Beth's resistance diminishes. Soon it has gone. We begin to see the depth of Beth's physical love for him.

At that moment, Glen walks round the corner. He tries to backtrack, mortified by his intrusion on their passion. Too late. They part. Nicholas turns away in frustration.

GLEN
Just taking the air.

Flustered, he knocks into a tub of lobelias. Beth and Nicholas remain. The moment between them is gone. Round the corner, Glen is cringing.

40 CUT 40

41 EXT. DAY. EWEDOWN - BUS SHELTER. 41

Jody and Casey are reading a celebrity magazine.

JODY
Would you do him?

CASEY
No.

JODY
What about him?

CASEY
He's gay, you dobbin.

JODY
So?

They turn to a big spread on a band called Swipe.

CASEY
Swipe.

JODY

Ben Sergeant...
I'd walk through fire to do him.

CASEY

The drummer?

JODY

He's not just the drummer. He writes
the lyrics; it's his band. He's the
fucking genius, not Steve Culley or
any of these wankers. It's Ben.

CASEY

OK. I'd do Ben.

JODY

I wanna be her, in that dress with
him licking my teapot lids.

CASEY

Yeah... me too.

42

EXT. LATE AFTERNOON. STONEFIELD - THE GROUNDS.

42

Casey is still carrying this image as she serves a tray of
nibbles on the patio. She stands among the writers, watching
a fly get caught in one of the vol-au-vents.

*
*
*
*
*
*
*

DIGGORY

People talk about the muscularity in
prose. I want a similar muscularity
in my verse. I don't want a poetry
that's flabby or obese - that's why I
adhere to the tightest rhyme schemes:

Diggory picks the vol-au-vent up and without looking, puts it
in his mouth. Casey moves over to Nicholas and Glen.

*
*
*
*
*

DIGGORY

ABB ACC DEE D. They give you the
armature, the beating heart, the
nerve ends...

NICHOLAS

So has the muse shone on you, Greg?

GLEN

I've been pretty distracted. Most
recently by those delicious cookie
things that Beth brought round this
afternoon.

NICHOLAS

Oh yes. Of course we call them
biscuits here.

GLEN

And by the place itself, the people.

NICHOLAS

Sometimes wish I *could* get
distracted. Ten page a day man,
rain or shine.

*

GLEN

Wow, that's scary. Ten pages; how
do you do that?

NICHOLAS

Well, Greg -

GLEN

Glen -

NICHOLAS

I wouldn't presume to give an
academic tips.

GLEN

Matter of fact I read one of your
books. Another distraction but I
thought it was decent stuff.

NICHOLAS

Well.

He's offended.

NICHOLAS (CONT'D)

How do I do it? I just get on with
it, Greg.

Nicholas walks away leaving Glen smarting. The female writers
surround Nicholas. He tops them up, full of charm. Under his
breath, Glen impersonates:

GLEN

'We call them biscuits, here.'

Nicholas raises his glass for a toast.

NICHOLAS

To the muse, however you find her.

He is looking at Beth. She is gratified. Then his eye shifts,
his glass still in the air.

NICHOLAS (CONT'D)

Who's that?

Tamara Drewe is climbing the stile at the bottom of the
garden in a low cut T-shirt, tiny pair of denim shorts and
bare feet. The evening light bathes her in a golden sheen.

GLEN

That's Tamara Drewe.

NICHOLAS

No it isn't.

GLEN

I met her with Andy.

NICHOLAS

Good God. What's happened to her?

POPPY

She's had a nose job, Dad.

NICHOLAS

She's completely different.

GLEN

That's what Andy said.

BETH

Poor Tamara. Such a sad girl. She used to come and help you wash the car, didn't she Nicholas? I think she liked a bit of family after her dad left.

TESS

Is that Tamara Drewe who writes the column in one of the Sundays?

BETH

Used to. Writes for the Independent now.

TESS

She spent weeks going on about her nose job. Smart way to pay for it I suppose. Was her old one an awful conk?

NICHOLAS

Yes.

BETH

She's poured herself into those shorts. I hope they don't give her thrush.

TESS

What's the etiquette with nose jobs? Do we mention it, or...

Tamara has arrived in earshot. Absolutely everyone, including a very curious Casey, is staring at her nose.

TAMARA

Hello. Sorry to intrude.

Her hand defensively brushes her nose. Poppy walks towards her, full of warmth.

POPPIY

Hey, Tamara.

TAMARA

Poppy, how are you?

POPPIY

Love your new hooter.

TAMARA

Thanks. It isn't actually new; just smaller...

At last Beth remembers her manners.

BETH

Tamara, so sorry about your mum.

TAMARA

Thank you...

BETH

Are you staying down for a while?

TAMARA

I'll have to. There's so much to be done.

BETH

You must let us know if we can help.

TAMARA

Actually, I was going to ask if you could spare a pair of strong arms. I've got a skip coming tomorrow and -

BETH

Nicholas? -

Nicholas is opening another bottle of prosecco. It pops its cork over his trousers. He mutters a swear word.

GLEN

I'm available. I do skips.

DIGGORY

I... No.

TAMARA

Well thank you. You're very kind...
Is Andy around at all?

Beth is helping Nicholas wipe his trousers.

BETH

Oh, I can't spare Andy. He's making a new coop for my Buff Orpingtons.

Tamara and Glen are carrying junk out to a skip. Tamara is in big boots and a slightly more practical pair of shorts.

44

INT. DAY. STONEFIELD - THE KITCHEN.

44

Beth is preparing lunch, talking to Poppy. Nicholas is going through his typed-up manuscript; not really listening. *

BETH

She's had the writers down there helping her all day. I hope she realises they're here to work... *

POPPY

Can't believe what a difference her nose makes. *

BETH

Well I think it's a mistake; taken away all her character.

POPPY

Come on; she looks ten times better. *

NICHOLAS

Huh. *

BETH

And she knows it. I found those shorts really irritating. Going around with half her bum hanging out. I mean, why?

POPPY

To annoy people like you. Might get a pair myself. *

NICHOLAS

Of course you won't.

POPPY

Why not?

NICHOLAS

Because you're not desperate, are you? Always something a bit desperate about Tamara Drewe.

Beth looks at him puzzled as he works on.

45

EXT. DAY. WINNARDS FARM.

45

Tamara and Glen are having a rest.

GLEN

So why did you change your face?

TAMARA

Changing my face is the best thing I
ever did. And I don't care what
anyone thinks.

*
*
*

GLEN
Would it work for me?

*

TAMARA
Maybe; if you did the wrinkles too.

GLEN
Oh, you're just coming on to me...

Tamara laughs. She starts work again.

GLEN
In your column, you write about
yourself... Does that come easily?

*

*

TAMARA
No... But it feels right. My first
novel's definitely going to be
autobiographical.

*

GLEN
Your first novel? You're going to
dash one off just like that?

TAMARA
Ideally, I'd like to make it into
fiction before I'm thirty.

*

GLEN
And then maybe a swimwear collection,
a chat show, a pasta sauce range?

TAMARA
What?

*

GLEN
Life sure is easy for the beautiful.

TAMARA
You know before I got the nose job
I had no trouble getting taken
seriously. Maybe, when they removed
that bit of cartilage, they pulled
my brain out by mistake - what do
you think?

*

*

*

*

*

*

*

Glen smiles, won over.

*

Glen is coming from the bar with a pint for Andy and a half
for himself. He has just been served by Zoe.

GLEN
She's single, man.

Andy looks over at Zoe.

ANDY

Well it's not exactly a relationship; we just have an occasional thing. Zoe doesn't want to be tied down and -

GLEN

Not Zoe! Tamara... You should get in there. Marry the girl. Then you get to live back in your ancestral home.

ANDY

No way. Not her type.

GLEN

The trouble is Andy, you think like a loser. And I know that because I'm the loser that losers turn to for tips. I'm the losers loser.

ANDY

I'm a pedigree loser. I had a graphics business; went bust. And then with my great business acumen I invested in a polytunnel full of ganja.

GLEN

Wow. How'd that go?

ANDY

Made a tit of myself. Spent about six years stoned out of my box and I'm only just getting it back together. Besides, even if I was the last man in the world, Tamara Drewe wouldn't have me.

GLEN

Why not?

ANDY

I dumped her.

GLEN

Oh, you are a loser.

ANDY

I was twenty. My mates thought I was cradle snatching... And they used to call her Beaky.

47

1996. EXT. DAY. OUTSIDE THE PUB.

47

Tamara in her school uniform, is gutted.

TAMARA

Beaky?...

We see her stricken face as she turns away. Then she turns back and hits Andy. His nose streams blood.

48

INT. LATE AFTERNOON. EWEDOWN - THE PUB.

48

Glen is preparing to leave.

GLEN

You told her the truth... The time might come when she respects that. Andy, as your love guru, I suggest you ask Tamara for a date. But take a shower first, OK?

ANDY

(smiling)

Piss off, Glen.

49	EXT. EVENING. WINNARDS FARM.	49
	Tamara is in her shorts and boots, chucking empty bottles and old saucepans into the skip, like an Amazon.	
50	EXT. EVENING. STONEFIELD - THE GROUNDS.	50
	Nicholas is at the hedge, looking down the valley towards Winnards Farm. He is watching Tamara like a hawk - as if he can't quite believe what he is seeing.	
51	1996. EXT. DAY. STONEFIELD - THE GROUNDS.	51 * *
	Nicholas and Tamara are polishing Nicholas' car.	*
	TAMARA	*
	Boys know nothing.	*
	Nicholas looks up at her, smiles indulgently. Tamara stops work.	*
		*
	TAMARA (CONT'D)	*
	I've been reading 'Inchcombe's Dose.'	*
		*
	NICHOLAS	*
	Have you?	*
	TAMARA	*
	The bit where Doctor Inchcombe finds himself having thoughts about the dead guy's daughter.	*
		*
	Tamara walks around the car, bringing her polishing cloth closer to his.	*
		*
	TAMARA (CONT'D)	*
	You describe her light smattering of freckles and her striking profile. So...	*
		*
	She turns her head.	*
		*
	TAMARA (CONT'D)	*
	Who did you base her on?	*
		*
	NICHOLAS	*
	What?	*
	TAMARA	*
	Have you noticed me?	*
		*
	Nicholas looks at her in surprise.	*
		*
	TAMARA (CONT'D)	*
	Because I've noticed you...	*

She waits, hoping for a kiss, a hug, anything. She puts out a hand - almost touches him. He steps back. *

NICHOLAS
Think it's time you went. *

Tamara is mortified. *

NICHOLAS (CONT'D)
You're making yourself ridiculous. *

This really hurts. Tamara takes the bucket of soapy water and throws it over the car - and Nicholas. *

TAMARA
Nicholarse. *

NICHOLAS (CONT'D)
Oh, grow up. *

52

EXT. EVENING. STONEFIELD - THE GROUNDS.

52

Nicholas is still staring at Tamara, who is jumping on the stuff in the skip. Glen is strolling up the hill from the pub. He follows Nicholas' gaze.

GLEN

A man can dream, huh?

Nicholas looks at him affronted - as if he doesn't know what he's talking about.

53

INT. EVENING. WINNARDS FARM.

53

Tamara, hot and dirty, runs up the stairs with her roll of bin liners. She opens the door to her mother's bedroom.

She is completely unprepared for it. A neat, womanly room covered in photographs of Tamara as a child, teen and young woman. On the dressing table is a lipstick; the lid lying next to it as if it has just been used. Tamara picks it up.

She sits, suddenly exhausted. For the first time, she looks lost.

54

EXT. DAY. ANOTHER FARM - THE GOAT PEN.

54

Tamara still looks slightly shaken as she walks up to Andy. He is watching Ingrid meet Darcy, a billy goat.

ANDY

Go on Ingrid; have some kids.

TAMARA

Pretty direct isn't he? He's not even bought her a coke.

Andy turns. Sees her.

TAMARA (CONT'D)

And he stinks.

ANDY

She doesn't mind; it's like Lynx to her. If she's ready she'll stand for him, if not she won't.

TAMARA

That's disturbing human.

ANDY

Refreshing basic.

Darcy is up and at it.

ANDY (CONT'D)
Thought you'd have gone back to
London by now.

TAMARA
I wish. Looks like I'm stuck here for
a while. Actually, I've got a
proposition for you.

Andy glances at the goats; bad idea.

ANDY
We should go for a drink
sometime, Tam. You know, for old
times sake.

TAMARA
So we can reminisce about how I
smashed your nose?

ANDY
You didn't smash it.

TAMARA
Yes I did.

ANDY
It just bled.

The memory is between them.

TAMARA
I've got to do the house up before I
sell it. It looks like an eighties
timewarp. Would you like the job?

He just looks at her.

TAMARA
Painting it and tidying the garden?
Good hourly rate.

ANDY
It can't be easy down there, Tam.

TAMARA
What d'you mean?

ANDY
All the memories and stuff. Your
mum...

TAMARA
I'm fine.

ANDY

Is it that you want someone around?
Like when you look up I'd be there
too?

TAMARA

Jesus Christ, the goats are giving
you ideas

ANDY

OK it's bollocks -

TAMARA

That's very sweet of you Andy -

ANDY

Of course you wouldn't want to
fraternise with your gardener.

TAMARA

So... is that a yes?

Andy doesn't reply.

TAMARA (CONT'D)

Come on, goat whisperer - I thought
I'd be doing you a favour. I thought
you needed the work.

It's all over with Ingrid and Darcy.

TAMARA (CONT'D)

She's had a shit time but she'll
still call him. He'll lose her
number. He won't ring her back...

Andy's face cracks into a smile. He is won over.

54A INT. DAY. STONEFIELD. GLEN'S ROOM.

54A *

Glen types a sentence. He reads it. He deletes. He stares at
the blank page. It stares back at him.

GLEN

No.

He stands. He paces. He sits.

GLEN

Just write, you numbskull. You
moron, you dumb fuck - write!

55 EXT./INT. DAY. STONEFIELD - BETH'S OFFICE.

55

Glen is passing Beth's office. She's working through a stack
of fan mail. She smiles when she sees him.

BETH

How's Thomas Hardy?

Glen unburdens himself.

GLEN

I'm wasting my sabbatical.

BETH

Oh dear.

GLEN

I've been working on this book forever; why can't I finish it? I'm two years past my delivery date and Fantail could ask for their chickenshit advance back. I can't write. I'm fucking constipated. It's a disaster.

BETH

Crikey.

He notices the In-Tray.

GLEN (CONT'D)
Is this all his fan mail?

BETH
I do a couple of sessions a week,
to keep on top of it. Pretty good
at forging Nick's signature.

Glen looks awed - and defeated.

BETH
Would you like me to read it?

GLEN
You'd do that?

BETH
Be glad to. If you think it would
help.

Beth suddenly sees Andy out of the window. He's leaving.

BETH (CONT'D)
Sorry Glen. Just need Andy -

GLEN
Barging in on you; What an idiot.

56 EXT. DAY. STONEFIELD - THE GROUNDS.

56

Beth catches up with Andy.

BETH
If you're going into Hadditon -
we're really low on chicken feed.

ANDY
I'll get it tomorrow. I'm on my way
down to Winnards. Doing one or two
jobs for Tamara.

BETH
She's got you helping her too?

ANDY
Just painting, decorating, sorting
the garden.

Beth is quite put out.

BETH
Andy, that sounds like a lot. I
need you here.

ANDY
I can easily do both.

BETH

As long as you're not working for
her in the hours that I pay you.

Without thinking, she has made Andy feel like a servant.

ANDY

Sure, Beth. I won't rip you off.

He walks on, leaving Beth feeling very uncomfortable - and somehow slightly bereft.

57

INT. DAY. WINNARDS FARM - THE GROUNDS / KITCHEN.

57

Andy comes in. He shouts into the house.

ANDY

Tam? Got some colour charts for you to see.

He sets out all the colours charts and plans he has been working on. Tamara appears. She is dressed to kill.

*
*
*

TAMARA

What would you choose for in here?

ANDY

Well... I'd have this one. And then upstairs in the bedroom -

*
*
*

TAMARA

OK.

*
*
*

She starts gathering her things.

ANDY

So what d'you have to do to get a cup of tea round here?

TAMARA

Make it.

(She points)

Tea bags. Sugar. Fridge.

(She grins)

I'm off to work.

*

Andy stares. Suddenly Tamara is no longer just a blast from the past. He sees a future - a future that he wants. He slowly smiles back - but she's already striding away.

58

EXT. DAY. A ROCK FESTIVAL - THE PERIMETER FENCE.

58

Pounding rock music, slightly distorted by distance. Jody and Casey are trying to get in over the boundary fence. A security guard is already running towards them.

JODY

This is our village. Our fucking field.

GUARD

OUT!

JODY
COME ON YOU BASTARD LET US IN!

Jody is ready for a fight but Casey pulls her back.

59 CUT.

59

60 EXT. DAY. STONEFIELD - THE GROUNDS

60

Beth is tending to Ingrid - making sure she's not scared by the noise. Ingrid looks as if she couldn't give a damn. Over by the barn she sees Glen, unaware that he's being watched, breaking out of a mournful walk to groove to the music. She smiles.

At the other end of the farm, Nicholas is staring over the hedge with tissue paper ear-plugs. He pretends his arm is a rifle, like a little boy. He aims at the cows. He fires.

61 EXT. DAY. A ROCK FESTIVAL - THE MAIN STAGE.

61

Swipe are playing; bit like The Libertines in their prime. There is one girl in the band, bass guitarist Fran Redford. The drummer, Ben Sergeant, is also vocals. The lead singer, Steve Culley, is mixed-race; confident and charismatic.

He is getting very up-close and personal with Fran. Ben is getting more and more furious.

In the wings, we see Tamara talking to a publicist, trying to make herself heard above the roar of the music. She is pointing at Steve and Fran. The publicist nods.

Suddenly Ben leaps up and takes hold of Steve, pulling him away from Fran. There is a scuffle, Fran trying to separate the boys. Ben takes a microphone.

BEN

Sorry people. I resign. Swipe is no more. Steve Culley is a cunt.

Ben storms off the stage. The audience are in uproar.

PUBLICIST

Ben! Ben! What's happening?

BEN

He's seeing Fran. I won't work with
that tosser again.

FRAN

Steve! Don't!

Steve is coming into the wings. He punches Ben.

STEVE

You fucking baby.

Ben falls. He virtually lands on Tamara. They both hit the ground. Steve storms off - Fran following, calling his name. Ben is dazed. He looks up at Tamara.

TAMARA

Hello. I'm Tamara Drewe.

BEN

What?

TAMARA

I'm supposed to be interviewing you
- for the Independent.

She smiles sweetly, smoothing his hair.

TAMARA (CONT'D)

It was scheduled for later but
maybe now's a better time...

62

EXT. LATE AFTERNOON. EWEDOWN - BUS SHELTER.

62

Jody, Casey and the boys are sharing a bottle of cider.

JODY

They should let us in free.

RYAN

Too right. They come here, drink our
water, use our fields, they leave
all their crap in our drains -

Tamara's car sweeps past with the roof down. It is closely followed by a bright yellow Porsche. Ben is driving and his boxer dog, Boss, is in the passenger seat. Jody clocks him.

JODY

Ben! Ben!

She jumps up and down in the road with both arms waving.

CASEY

What are you doing?

JODY
That was Ben from Swipe! Ben!!

Jody and Casey scream with delight, chasing the car.

63

EXT. LATE AFTERNOON. WINNARDS FARM.

63

Ben skids his Porsche to a halt right next to Tamara's car. He jumps out. Boss follows. Tamara is walking towards the door. The distant festival is still audible. Tamara backs towards the door, with Ben inches away.

BEN

That's Boss.

TAMARA

Hi Boss.

BEN

You're not allergic are you?

TAMARA

To indie drummers? Maybe. Who are your influences, Ben?

BEN

Everyone asks that. This your place?

TAMARA

I'm selling. D'you want it?

BEN

No, I want something else.

Tamara grins. Jody and Casey arrive at the brow of the hill, breathless. They see Ben pin Tamara against the door.

JODY

Who the fuck's she?

CASEY

I seen her up at Stonefield. She's got a nose made of plastic.

JODY

How come she gets Ben? I've loved him since March.

Just as Ben's about to kiss her, Tamara coolly opens the door and draws him into the house.

CASEY

Wow...

Jody is gutted; feeling the full injustice of her life.

64

INT. LATE AFTERNOON. WINNARDS FARM - KITCHEN

64

Tamara leads Ben to the kitchen. The hall has been stripped.

TAMARA

Would you like a beer?

BEN

Yep. Maureen Tucker.

TAMARA

Who?

Tamara opens the fridge. Ben is inches away. He still hasn't kissed her and he's just about to.

BEN

Moe Tucker, with the Velvets. Five foot nothing. Used to stand up to play. Put the snare drum on its side and hit it with mallets. Mentalist.

TAMARA

You write all the songs; that's pretty rare for a drummer.

BEN

Everything you've ever heard about drummers is total shit.

TAMARA

You mean you don't spontaneously combust?

BEN

Only sometimes.

She goes in to kiss him. But Ben grabs a pair of chopsticks from a utensils jar. He starts to play around Tamara, hitting the surfaces, the shelves and everything on them; a brilliant rhythm. He gets closer and closer. Tamara is utterly mesmerised. Ben stops. He still doesn't kiss her.

BEN (CONT'D)

Any more questions?

Tamara is speechless. He kisses her.

65

EXT. DAY. THE FIELD AND THE COPSE - NEXT MORNING (LARKHAM) 65

Andy is walking in the copse up to Tamara's. He spots a couple of wild mushrooms and picks them. In the distance he sees Glen bending and stretching. A cow is looking at him over the fence. Glen sees it and startles.

The sight makes Andy smile. He carries on towards Winnards Farm in high spirits.

66 EXT. DAY. WINNARDS FARM.

66

Andy comes up to the house. He sees the yellow Porsche; then a large boxer dog sitting by the front garden. It starts barking at him. Andy calms him right down.

ANDY

Hey, hey - who are you, mate -
lost, are you?

Andy strokes Boss.

66A EXT. DAY. BACK OF WINNARDS.

66A

Andy takes a key from under a flower pot.

66B INT. DAY. WINNARDS FARM. KITCHEN / HALL.

66B

Andy opens the kitchen door.

ANDY

Tam? You want breakfast?

Boss bounds inside and disappears.

ANDY

Woah -

Andy is puzzled. He steps into the hall.

ANDY

Do you know about this dog, Tam -

He notices two half-drunk beers. He wanders into the hall. He sees Ben's boots and most of Tamara's clothes, abandoned. The unmistakable moans of lovemaking are coming from Tamara's room.

He turns on his heels, pained.

67 EXT. DAY. THE FIELD. (WINNARDS).

67

Andy strides back across the field, chucking the mushrooms in the mud on his way.

68 **AUTUMN.**

68

68aa **POSY DRAWING**

68aa

68A EXT. DAY. WINNARD'S FARM.

68A *

Postcard of Winnards Farm. The exterior is half-decorated.
Two cars parked - Tamara's and the yellow Porsche, which
looks more like a permanent fixture. The garden has been
cleared and dug, ready to plant.

*
*
*
*

Andy is stoking a bonfire. He is smouldering like the embers.
He gives the yellow Porsche an angry look.

*
*

68AA EXT. DAY. STONEFIELD. THE FIELD.

68AA *

Nicholas and Glen are both walking in the field. They pass
each other, each managing a painful smile.

*
*

NICHOLAS

*

How goes the opus?

*

GLEN

*

Fine Nicholas, just fine...

*

Their smiles fade. Nicholas descending into deep gloom, Glen
into deep anxiety.

*
*

*

69

EXT. DAY. STONEFIELD.

69

Beth is mending the engine of her huge mower. Glen, now wearing a scarf, is sitting on the seat watching her work.

GLEN

It's his most obscure novel 'The Well-Beloved'. Most people have never even heard of it. About this guy of twenty who falls in love with a beautiful young woman. Then when he's forty, he meets the woman's daughter and he falls in love with her. And finally, when he's sixty he meets the granddaughter -

BETH

Oh he doesn't.

GLEN

Yeah. Falls in mystical love. Hardy was like that in his life, too. Even as he aged, he only had eyes for young women. Like, in one essential way he never grew up.

BETH

In his trousers.

GLEN

He was still at it in his eighties. You know? Snow on the rooftop but fire in the cellar...

BETH

Why won't it come for you Glen? The way you talk about it's so engaging.

GLEN

Yeah but there's an academic style, you know?

BETH

Who are you writing for? Who's your ideal reader?

Glen can't answer.

BETH

Because if you wrote the way you spoke... it would make me want to read Hardy.

GLEN

Really?

BETH

Yes. If you wrote like you were talking to a friend... Pass me that thing.

Glen passes it, looking at Beth as she tightens a bolt.

BETH

Try it now.

Glen turns the key. The engine starts. Glen starts to drive the mower, delighted. Beth watches him, amused.

69A CUT

69A

70 INT. NIGHT. STONEFIELD - THE DINING ROOM. 70

A cosy dinner for all the writers - more ladies in their forties and fifties. Nicholas is topping up his glass.

NICHOLAS

I simply pander to popular taste.

CAITLIN

Oh your books are far more than that.

NICHOLAS

Just airport fodder...

Glen at the foot of the table, finds this modesty rich.

CAITLIN

Your prose is so vivid. And Inchcombe - for all his flaws - is a man with total integrity.

GLEN

Who did you base him on, Nicholas?

NICHOLAS

(Ignoring Glen)

My books don't say anything profound. I can't pretend to be an intellectual - not like Glen here, illuminating our ignorance with his critical glow - but I do love prose. And I think I can turn a reasonable story.

Glen peers into the kitchen. Beth is serving desserts.

GLEN

Excuse me.

He goes to help her, leaving the ladies around Nicholas like cups around a teapot.

GLEN

Let me help.

BETH

They need dusting with this.

GLEN

I went to my room and I wrote for three hours. The time just vanished.

BETH

That's great, that's brilliant.

GLEN

I feel like a man who's just passed a gargantuan stool.

BETH

Super. Sprig of mint on the top.

Glen returns to the dining room with two desserts. He listens to Nicholas as he serves them.

NICHOLAS

The real secret of being a writer is learning how to lie.

A frisson of shock goes round the lady writers.

NICHOLAS (CONT'D)

Because that's what storytellers are. Thieves and liars...

GLEN

(as he serves Nicholas)

'The basis of all excellence is truth.' Samuel Johnson.

Glen's intellect wins the day. Nicholas smarts.

71

INT. NIGHT. WINNARDS FARM - TAMARA'S BEDROOM.

71

The room - her mother's - is empty except for a mattress on the floor, clothes rail, designer bean bag and desk.

Tamara is sitting at it, tapping away on her PC, almost pained with concentration. Ben is bored.

BEN
Are you done yet?

TAMARA
I'm just starting something.

BEN
That poxy column? Can't it wait?

TAMARA
Not the column. Just stuff coming out. Don't want to stop it.

BEN
Do it later. Play with me.

Ben strums his guitar, determined to get her attention.

BEN (CONT'D)
She is such fun she's sexy
And she lives on an old farm
But something gnaws away at me
It's causing me real harm.
Tamara, what can you do with it?
What can you do with her name?
It's stands there lonely and
rhymeless It's driving me nearly
insane.
Tamara the lovely, the ultimate,
dazzling girl,
Make me pasta carbonara,
Cos I'm ravenous Tamara,
Then shag me wearing your tiara...

Tamara is delighted. She leaps on him.

72

EXT. DAY. WINNARDS FARM - THE GARDEN.

72

Andy is planting a bed. Ben's boxer dog is digging up work he's just done. Andy swears at him under his breath.

BEN (O.S.)
Hey - Andy?

Andy looks up. Ben is at the bedroom window, naked.

BEN (CONT'D)
Can you let my dog in? Thanks mate.

Jody and Casey watch from behind the hedge as Andy angrily goes to let the dog in.

CASEY

He must like kissing plastic.

JODY

He doesn't love her. He's just on
the rebound from losing Fran;
numbing his pain with loads of
empty, rampant sex. What he really
needs...

CASEY

Is a fifteen year old from Ewedown.

JODY

So? Stranger things happen. He's
only ten years older and that's
nothing. If he met me, if he just
met me...

CASEY

It'd be love, right?

JODY

Yeah.

(She grins)

But I'd settle for sex.

73

INT. DAY. STONEFIELD. THE BARN

73

Beth is feeding the hens.

BETH

Coo-er... In your parents' bedroom?
Still I suppose being an
exhibitionist is part of his job -
strutting about on stage.

ANDY

He doesn't strut; he's a drummer.
He sits on his arse.

BETH

Very good-looking, isn't he? Poppy
You-Tubed him and we both got quite
hot and bothered. Is that his car -
the yellow Porsche?

ANDY

Yep.

BETH

Bit brash, vrooming through the
village... But fancy our Tamara
bagging a bone fide rock star. She
was such an ugly duckling. She must
be thrilled to bits.

Andy can't listen to any more.

74 INT. DAY. EWEDOWN - THE PUB.

74

Andy peers through the door. Zoe is setting tables. He knocks. Zoe let's him in.

ZOE

We're not open for another hour.

ANDY

Good.

75 INT. DAY. EWEDOWN - THE PUB STORE ROOM.

75

Andy and Zoe are in the near-darkness, making love against the wall.

76 INT. DAY. EWEDOWN - THE PUB.

76

Andy is lying on one of the seats, his head on Zoe's lap.

ZOE

I'm going to move on soon, Andy.

ANDY

No way...

ZOE

Don't know if I can stick a winter here. The way the light disappears; it's doing me in. I'm a blue sky girl. Got to have some warmth.

Andy just looks up at her, smiling his understanding.

ANDY

We all need a bit of that, don't we.

76AA EXT. DAY. WINNARDS FARM.

76AA *

Boss is outside, sniffing round the front door. Sounds of the end of an epic shag from the upstairs window. He sits, bored.

He hears the noise of crows in the field.

He is off like a shot.

76A EXT. DAY. STONEFIELD. THE FIELD IN FRONT OF NICHOLAS' SHED

Boss is having the time of his life chasing the cows. Penny Upminster, an uppercrust landowner in a horrible coat is trying to catch him.

78 I/E. DAY. STONEFIELD - NICHOLAS' SHED / THE FIELD (LIMBURY) 78 *

The whole herd is now on the rampage, Boss in pursuit, Penny bringing up the rear. Nicholas sees them heading straight for his shed.

NICHOLAS

Fuck Soup.

77 INT. DAY. WINNARDS FARM - TAMARA'S BEDROOM.

77

Tamara is opening a Tiffany's box. There is a ring inside it. She looks at Ben, almost in disbelief. Boss can be heard, barks fading in the distance.

TAMARA

What's this?

BEN

What's it look like?

TAMARA

Ben... For which finger?

BEN

Whatever one you like. That's a nice one. Why not put it on that?

He's pointing to her ring finger. Tamara is moved.

79

EXT. DAY. STONEFIELD - THE GROUNDS (LIMBURY).

79 *

Penny Upminister has managed to get Boss on a bit of rope.
She is handing him over to Beth at the top of the field.

PENNY

Those girls could have aborted!

BETH

Calm down, Penny. I'll sort him out.

Nicholas is approaching.

PENNY

It beats me why you people want to live in the country. You've got no sense of responsibility.

BETH

It's not our dog!

NICHOLAS

Hello, Penny. How's tricks?

Penny is suddenly all coy.

PENNY

Oh - Nicholas...

NICHOLAS

You're looking great. Terrific coat.

PENNY

What, this old thing?

NICHOLAS

You look like royalty.

PENNY

(laughs, delighted)

Well, I try... Can't wait for your next book. Inchcombe's such a sauce-pot. Giles is always says 'What are you reading Penny? You've got steam coming out of your ears...'

She laughs like a drain. Nicholas joins in. Beth is striding away with the dog, infuriated.

80

INT. DAY. WINNARDS FARM - TAMARA'S BEDROOM

80

Ben has put a ring on Tamara's finger.

TAMARA

So what's the ring saying, Ben?

BEN

It's saying hello I'm a ring. Will you marry me?

Tamara looks at him, searchingly.

BEN (CONT'D)

What's up?

TAMARA

I didn't know.

BEN

Didn't know what?

TAMARA

That you were in love with me.

BEN

The ring says I'm platinum with a
long guarantee. So give me a reply.

Tamara is grinning from ear to ear.

TAMARA

You're the best fun in the world.
I'd love to marry you.

She throws her arms around his neck.

TAMARA (CONT'D)

Can I say it then?

BEN

Say what?

TAMARA

I love you.

Tamara holds him, profoundly affected. Something akin to fear flickers across Ben's eyes. The phone rings.

BEN

(answering it)

What? She's being proposed to.

81

EXT. DAY. TEN MINUTES LATER. STONEFIELD - THE GROUNDS.

81

Ben's Porsche skids to a halt, music blaring. Diggory is
looking on in irate astonishment. The hat is on.

*
*
*

BETH

Shhh! There are writers here, trying
to write.

Beth is in the hen enclosure, a hen in her arms.

*

BETH

This is a Buff Orpington. She's
looking a bit peaky today. Not a
great layer but she's very
decorative.

*
*
*
*
*
*

Beth puts down the hen.

*

BETH

We're fully organic - but I like to
think that our champion product is
the written word.

*
*
*
*
*

Nicholas approaches, his hand held out, heartily.

*

NICHOLAS

The famous Ben - Swipe, eh?

Ben just about manages to shake it.

BEN

Swipe's over. Thought the whole world knew that.

NICHOLAS

It wasn't on Newsnight, no.

BETH

Ben is engaged to Tamara. Isn't that lovely? He'd just popped the question when I rang.

NICHOLAS

She said yes?

Nicholas can't hide his disbelief. Ben is insulted.

BETH

We're delighted for you both.

Boss leaps up, straining against a chain.

BEN

Why's he on a chain?

BETH

He was out of control.

BEN

How'd you like to be chained up?

BETH

He was chasing livestock. He could've got shot.

BEN

They shoot him; I'll fucking shoot them.

*

He takes Boss. Beth and Nicholas are left alone.

NICHOLAS

I think the word is gobshite.

BETH

I hope he makes her happy. It's hard for girls when their dads walk out. Gives them bad taste in men.

NICHOLAS

What's that supposed to mean?

BETH

Just saying her father left when she
was a girl and -

NICHOLAS

That is ten pence psychology! You
don't know what you're talking
about, do you? *

He walks away. Beth is completely taken aback.

82 INT. DAY. STONEFIELD - NICHOLAS' SHED/ EXT. WINNARDS 82

Nicholas, wearing a woolly hat and scarf, is writing.

NICHOLAS (V.O.)

Patel's eyes were open, eloquent in
death...

He looks up. In the distance, he can just see Tamara talking to Andy in the garden at Winnards Farm.

Nicholas opens his desk. He finds a pair of old binoculars. He focuses them on Tamara. She holds out her hand with the ring on it. Andy has his arms wrapped around himself, his shoulders hunched. He nods, affecting congratulations.

Nicholas tries to close in on Tamara. But she turns and goes indoors. Also the yellow Porsche arrives. Nicholas puts the binoculars down.

NICHOLAS (V.O.) (CONT'D)

He knelt down - forensics be damned -
and closed her eyes, forever.

83 INT. DAY. 10 MINUTES LATER. WINNARDS FARM - KITCHEN. 83

Tamara is turning the ring around her finger.

BEN

'Mai Buff Orpingtons. Oh, the
written word. That's what the
country does to you; turns you into
one. What's up?

TAMARA

It's a shame it doesn't fit. Perhaps
you should have taken one of mine
with you when you went to buy it.

BEN

Yeah but I didn't know you then.

TAMARA

So.... when did you buy it?

Ben realises his mistake. Tamara laughs, shocked.

TAMARA (CONT'D)
Was this for someone else?

Ben shrugs, not wanting to admit. The truth dawns.

TAMARA (CONT'D)
You gave it to Fran didn't you?

BEN
So? It's yours now. She never wore
it. She didn't want it.

TAMARA
You asked her to marry you...?

BEN
It was a gesture, OK, when she
started seeing Steve. Backfired,
anyway. Look, I love you now.

Tamara doesn't believe him. She is devastated.

BEN (CONT'D)
It's not the ring that matters. I
mean fuck the ring. It's just a
consumerist piece of zinc. What
matters is I want to marry you.

TAMARA
Do you?

BEN
Yeah. With my whole heart. And all
the other stuff. Like my brain and my
entrails and my whatever, pancreas.
It all wants to marry you.

He hugs her, starts kissing her but Tamara hardly responds.

84

INT. NIGHT. STONEFIELD - NICHOLAS' SHED./ EXT. WINNARDS 84

Nicholas is staring out at the darkness. Beth is organising things around him.

BETH
She wondered if you had a delivery
date in mind. I told her Easterish.
Mind that cocoa, it's hot.

Across at Winnards, Tamara's bedroom light comes on. For a moment, she gazes out. Nicholas gazes back.

BETH (CONT'D)

There's a few invites; I'll pop them there. Just tick the ones you want to go to.

Ben wraps his arms lovingly around Tamara. She draws the curtains as he pulls her away.

BETH (CONT'D)

And Tim wants to know if you'll do your Christmas signing in Haddon. I know he's always ungrateful but I think it's so important to keep these little bookshops open, don't you?

NICHOLAS

Uh huh.

Beth is on her way out. She turns and kisses him.

BETH

Come in soon, my love.

Nicholas stares out into the darkness. He isn't working. He isn't doing anything.

84A EXT. NIGHT. NICHOLAS' SHED.

84A

From the field, Nicholas is an ageing, isolated figure in a tiny pool of light.

85 WINTER. POSY DRAWING.

85

86 EXT. DAY. EWEDOWN - THE BUS SHELTER.

86

Mud, frost and gloom add to the sense of neglect. Jody is smoking. Casey is eating Pringles. They share a magazine.

CASEY

Look at that cellulite...

JODY

She been sitting on a bead car-seat or what?

Casey turns a page.

CASEY

'Her latest tattoo count was nine, including a Sumatran tiger and 'Eternity' written in Sanskrit.'

JODY

She'll be getting a barcode done next. Right across there.

CASEY

Nice baby though. I'd like one that
colour.

Jody chucks her fag-end into the bin.

87 EXT. DAY. EWEDOWN - THE BUS SHELTER - FIVE MINUTES LATER. 87

The bin is on fire. Casey chucks in the Pringles box. They warm their hands, watching one of the boys wheelie his bike and fall off right into a freezing puddle. Casey giggles.

CASEY

That Ryan...

JODY

What a dick.

CASEY

I think he's cute.

JODY

No you don't. Would you snog him?

CASEY

Maybe.

JODY

Be like having a slug in your mouth.

Ben's yellow Porsche speeds right through the puddle, further soaking Ryan. Ben and Tamara are both wearing designer shades despite the gloom; Boss in the back.

Jody and Casey are both on their feet in a second.

JODY (CONT'D)

Ben! Ben!

CASEY

BEN!!!

RYAN

Wankers.

Ben gives them a grin and a wave. Jody's heart soars.

JODY

Come on.

88 MERGED WITH 87.

88

89 EXT. DAY. 10 MINUTES LATER. WINNARDS FARM. 89

Jody is outside the back door. She lifts a flowerpot and takes the key from underneath.

JODY

She keeps this here for Andy.

CASEY
What if she's got an alarm?

JODY
Soon find out.

Jody opens the door. They go in. The alarm is hanging off the
wall, the wires pulled out. Jody grins at Casey, satisfied.

CASEY
What if they come back?

JODY
If you're too chicken, go home.

The girls wander in, awed. Jody turns and grins, her eyes like a cat's.

90 INT. NIGHT. HADDITON - A BOOK SHOP. 90

Nicholas is doing a book signing. There's a good crowd.

NICHOLAS
Is that Claire with an 'i'?

Beth has a tray of mince pies. Glen is at her side.

BETH
What about you, Glen? Where will you be?

GLEN
In London with a collection of spare academics. I guess we'll be decking the halls in our own erudite way.

BETH
I'll miss our chats.

GLEN
I've been in a state of writerly bliss these last weeks. I hope I get to come back.

BETH
Me too. We'd love to have you.

*

Glen doesn't want Beth to move away.

GLEN (CONT'D)
You know, this is the best mince pie I've ever had.

BETH
Oh?

GLEN
If it was possible to have an orgasm from mere food, this mince pie would do it.

BETH
(embarrassed)
Golly.

She moves away. Glen heads for the wine, kicking himself.

Tamara and Ben walk in. Ben looks at the country casuals in undisguised horror.

BEN

What the fuck are we doing here?

TAMARA

It's kind of research; I want to write about them. They're funny, Ben - come on.

They move through the crowd.

VINTNER

The 2001 was the best. Someone just bought my last three cases...

POSH HIPPIY

So I've got her this gorgeous Rajasthani gagara skirt...

Arriving at the mulled wine.

TAMARA

Besides, I want to show you off.

BEN

What am I - arm candy?

TAMARA

More like arm fungus with that face on. Ben, meet Glen. Glen, meet Ben, my fiance.

GLEN

You're getting married?

TAMARA

Uh huh.

GLEN

OK. Beautiful dress, magazine photoshoot - everything the aspiring novelist needs.

TAMARA

I knew you'd be pleased.

GLEN

Have a mince pie.

BEN

Can we get out of here?

TAMARA

Wait.

She abandons him. Glen has turned away. Ben stands amid the nice chat, like a man being tortured.

Meanwhile, Tamara is jumping the queue at Nicholas' desk.

ARMY GEEK

In Field of Tares, you made Fred a corporal. But there's no such thing in the Royal Artillery. They call them bombardiers.

NICHOLAS

Oh, thank you for that...

TAMARA

Sorry.

She flashes a smile at the Army Geek and puts her copy down in front of Nicholas.

TAMARA

Could you do it for Ben? He's my fiance. We're getting married in the summer.

NICHOLAS

So I hear. You have my heartiest
commiserations, Tara.

He hands her the book dismissively. Tamara is smarting.

TAMARA

Well merry Christmas. Nicholarse.

She turns away.

91 INT. NIGHT. WINNARDS FARM - TAMARA'S BEDROOM.

91

Jody sniffs Ben's aftershave, longingly. Casey plucks his
guitar. They listen to the note in hushed awe.

*
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*

Jody puts her foot into one of Tamara's killer stilettos. She
picks up Ben's drumsticks and kisses them, reverently.

*
*
*

JODY

We gotta live the dream, Casey.
Live the dream...

Jody and Casey jump up and down on the unmade bed. Jody pulls
a black T-shirt from under a pillow. She holds it to her
face.

*
*
*

JODY (CONT'D)

Ben...

Casey is looking out of the window. The yellow Porsche is
heading up the lane.

CASEY

Omigod!

A wild panic. They put things back where they found them.

JODY

Go! Go! Go!

She nicks the T-shirt.

91A INT. NIGHT. WINNARD'S FARM.

91A

The girls sprint down the stairs and out.

91B EXT. NIGHT. WINNARD'S FARM.

91B

They dive behind a bush as the car pulls in. They lie on the ground splitting their sides with hushed laughter, as Ben and Tamara disappear into the house.

92 INT. NIGHT. WINNARDS FARM - THE KITCHEN.

92

Tamara and Ben are having a heated discussion.

BEN

Why don't you sell it like you keep saying?

TAMARA

Because... I've started writing.

BEN

You can write anywhere.

TAMARA

But this is proper. Not just stuff for the paper. 'It's about my teens - and is working for me here.

BEN

Well it might be memory lane for you but it's doing my fucking head in. I want London. I want some Urban, OK? Are you with me or what? Cos I've had it with this place.

Tamara is hurt - and deeply disappointed.

TAMARA

Of course I'm with you...

BEN

It's drab. It's depressing. And every time I look out of the window I see Andy's arse - what's that about?

*

93 EXT. NEXT DAY. STONEFIELD - ANDY'S CORRUGATED SHACK.

93

Andy is bending down, the top of his arse peeking out in the morning sun. Ben stares at it with distaste. Andy is plucking a goose, putting all his frustration into it.

*

BEN

We're leaving. Thank God.

*

Andy looks at him.

*

BEN
Tamara says you sell Christmas geese.

ANDY
Yep.

BEN
Can I have one?

ANDY
Right now?

BEN
Yeah.

Andy smirks, pointing at a big white duck.

ANDY
That one's spare.

BEN
Is that a goose?

ANDY
You can take it now if you like.

BEN
(disgusted)
Oh come off it.

ANDY
What?

BEN
It's fucking alive.

ANDY
Oh, you want it from Tesco, all
plucked and headless sitting on a
bandage.

Ben's curiosity gets the better of him.

BEN
How d'you do it then?

Andy points towards an upturned traffic cone, held in place
by a metal frame.

ANDY
Gently put it's head down there; then
quick in the skull with an air rifle.
Pluck it while it's warm, little pot
to catch all the blood -

BEN
Do you enjoy doing that?

*
*

ANDY

No, but in my low wage economy, this flock's worth a lot.

BEN

You're a sick fuck, Andy.

Andy has had enough.

ANDY

Grow up.

BEN

(squaring up)
What did you say?

Andy stands. He's at least two inches taller than Ben.

ANDY

I said grow up, little drummer boy.

Ben thinks about it. He walks away. Glen appears with his suitcase on wheels containing most of his worldly goods.

ANDY

Tamara rang me this morning. Said
to finish the house. It goes on the
market in the spring and that's it;
over.*
*
*

GLEN

Why does the asshole always get the
girl?

He stands with Andy; comrades. Andy slaps him on the back.

ANDY

Come on. Or you'll miss that train.

94

INT. SIX WEEKS LATER. WINNARDS FARM - TAMARA'S BEDROOM.

94

*
*Snow falling outside. Jody and Casey are in school uniform.
Jody curled up on the bed; Casey at Tamara's PC. The room has
been redecorated.*
*
*

JODY

It won't be just a shag, Case. It'll
be an event. I'll be wearing like a
gossamer slip with a bra bit; Prada.
Or like a filmy, linen shirt, and...We see Jody's thought bubble. Ben is leaning against the door
frame, giving her a smouldering look.*
*

JODY (V.O.) (CONT'D)

He'll be wearing a black T-shirt all
taut over his buff bod and underneath
Calvin Klein Boxers, black.Jody moves towards Ben. He buries his face in her neck as if
he's found the love of his life.

JODY (V.O.) (CONT'D)
And he'll have like one tattoo of my
name and lush pecs and we'll have
candles and white sheets and I'll
smell of Allure by Chanel.

Ben lifts Jody on to the bed. They marvel at each other. He bends down to kiss her.

JODY (V.O.) (CONT'D)
 And he tries to stop himself but I'm
 a vision and he gets drawn into my
 power and it'll be like Uhhh... But
 also respectful. And my 'V' plates
 will melt into nothing.

She looks up. Casey is reading at the PC.

JODY (CONT'D)
 Are you listening?

CASEY
 I like this.

JODY
 What?

CASEY
 There's this bit right, where her dad
 takes her for dinner and she thinks
 it's some big treat but what he's
 doing, right, is telling her he's
 leaving them. And she, right, she's
 gutted and she yaks all her food into
 a napkin and puts it on his plate.

JODY
 So?

CASEY
 It's painful. But funny. It's about
 her; Plastic Fantastic. She's sad,
 Jode.

JODY
 Sad? She's a lucky cunt.

*

94A EXT. NIGHT. WINNARD'S FARM

94A

Outside the farm the snow falls.

95 INT. DAY. LONDON - BEN'S WAREHOUSE FLAT.

95

Tamara is trying to write. Ben is playing his drum kit, high
 as a kite. The noise is deafening. Tamara sits back, looking
 around the boyish pad. It feels alien. The phone rings.

96 EXT. DAY. WINNARDS FARM

96

Andy is on the phone, examining the decrepit shed. Nothing
 has changed in a decade.

*

ANDY

So what about the shed?

*

*

TAMARA (V.0)

Hang on...

*

*

ANDY

Am I dismantling it - or mending it?

*

96A EXT. DAY. LONDON - BEN'S FLAT. BALCONY./ EXT. DAY. WINNARD~~96A~~ *
FARM.

Tamara takes the phone out onto the balcony to escape the noise. She slowly smiles, knowing what he's thinking. *

TAMARA

I don't know; the shed... What do you think?

ANDY

I recommend preserving it.

TAMARA

Really?

ANDY

Always useful, a good shed.

TAMARA

Well then. Keep it...

Andy puts the phone down, grinning. Tamara is grinning too, sharing the same memory.

97 INT. NIGHT. STONEFIELD. THE KITCHEN. 97 *

Beth is decorating a little pink valentine cake. She's on the phone to Nicholas. *

BETH

Really? Oh dear...

NICHOLAS (V.O.)

Yes, We thought it'd be a good opportunity to catch up.

BETH

Couldn't you do it another day?

97B INT. NIGHT. A RESTAURANT. 97B *

Nicholas is standing by the window on his phone. *

NICHOLAS (V.O.)

Beth, you know what it's like. Judy's off to New York tomorrow. We can never find a window. Should be home around ten.

He puts the phone down. *

97C INT. NIGHT. STONEFIELD - THE KITCHEN. 97C *

Beth looks at the cake. It says To My Valentine in piped lettering around the edge. She picks up her icing bag, full of unease. *

In the middle of the cake she ices a big question mark. Then she quickly looks up a number and dials. *

BETH
Hello, Judy? *

97D INT. NIGHT. RESTAURANT. 97D *

Judy and Nicholas are eating their starters. *

JUDY
Beth, hello love. *

BETH
I'm so sorry, I think Nicholas has got his phone turned off and um - *

JUDY
He's right here. I'll put him on. *

97E INT. NIGHT. STONEFIELD - THE KITCHEN. 97E *

BETH
Oh - actually - don't worry - I've just found it. *

Beth puts the phone down, biting her lip. She is relieved, ashamed and ultimately not reassured. She looks to camera. *

BETH
Nicholas has been telling the truth a lot recently. *

The cake, with its question mark, is finished. *

CASEY (V.O.)
Roses are red, violets are blue. *

98

INT. DAY. WINNARDS FARM - TAMARA'S BEDROOM.

98

Jody, dressed in Tamara's leopard skin coat, is admiring herself in Tamara's mirror, swigging from a bottle of wine. We hear Casey reading the card.

CASEY (V.O.)

You are so fit
I wanna shag you.
Love from Ben pfwoor!!!

Jody takes another swig with a wicked grin, she sits at Tamara's PC.

We hear Casey knock three times on the back door.

99

I/E. DAY. WINNARDS FARM - KITCHEN.

99

Outside Casey is waiting. Jody lets her in. She has accessorised the leopard print coat with red stilettos, a Chloe bag and bright red lipstick.

CASEY

(Shocked)
What are you doing?

JODY

Just messing. I got one from Mum, one from that peanut Ryan, and a mystery one from Ben.

CASEY

I sent you that.

Jody takes another swig from the bottle of wine.

CASEY (CONT'D)

Is that theirs?

JODY

It's my mum's; they don't drink this shit.

She hands it to Casey.

JODY

Look what I'm doing. Come on.

99A

INT. DAY. WINNARDS FARM - TAMARA'S BEDROOM.

99A

Jody plonks herself down at Tamara's PC.

JODY (CONT'D)

We have to get him back down here.
I'm sending him a valentine.

CASEY
No you are not!

JODY
From her address.

CASEY
He'll think it's from Tamara, you
dipshit.

JODY
But I know it'll be from me. Subject:
Hot Love.

CASEY
(amused, despite herself)
Oh God, Jody...

JODY
Contacts: where are you Ben?

CASEY
Look, there's that bloke my mum works
for; Nicholas Hardiment.

JODY
Let's put him on. Who else?

CASEY
Uncle Andy. *

JODY
Andy Cobb.
(typing as she speaks)
'Come to Winnards Farm. I'll give you
the biggest shagging of your life.
Love Tamara xxx.'

They fall about giggling. Jody swigs more wine.

CASEY
Don't ever, ever send that.

JODY
I just did.

Casey is appalled.

CASEY
You never!

Jody nods.

CASEY (CONT'D)
You'll spoil it! Jody - I love coming
here and you'll spoil it!

JODY

No I won't.

CASEY

She'll know someone's read all her stuff!

JODY

I'll delete it from sent items. It's just a laugh, Case. I only want Ben to come back.

100 INT. DAY. LONDON - BEN'S WAREHOUSE FLAT. 100

Ben is reading the email looking angry and jealous.

BEN

What the fuck is this?

101 INT. DAY. STONEFIELD - BETH'S OFFICE. 101

Beth opens the email.

BETH

'Come to Winnards Farm.'

102 INT. DAY. EWEDOWN - THE VILLAGE PUB. 102

Andy is on the public computer looking completely puzzled.

ANDY

'I'll give you the biggest shagging of your life...'

103 INT. DAY. STONEFIELD - BETH'S OFFICE. 103

Beth starts, utterly shocked.

103A INT. DAY. EWEDOWN - THE VILLAGE PUB. 103A

Zoe is leaning over Andy's shoulder, reading the email.

ZOE

She must want a foursome. Or something.

104 INT. DAY. LONDON - BEN'S WAREHOUSE FLAT. 104

Ben is bashing away at his drums. Boss is barking. Tamara is trying to remonstrate with Ben over the din.

TAMARA

How many times? I didn't send it!
Are you listening to me? BEN! WILL
YOU STOP DRUMMING?

He stops. He looks at her, betrayed.

TAMARA (CONT'D)
Why don't you believe me? I didn't
write that email.

BEN
Explain it then.

TAMARA
Is this about Fran?

BEN
What's Fran got to do with it?

TAMARA
She's the reason you don't trust me.
Just because she fucked around on
you it doesn't mean that I will.

Ben, furious, starts drumming again. Tamara boiling with
frustration, walks away.

105 CUT

105

105A INT. DAY. LONDON - BEN'S WAREHOUSE FLAT. / EXT. DAY. THE 105A
FIELD (LIMBURY) OUTSIDE ANDY'S SHED.

Tamara is on the phone at the far end of the flat.

TAMARA
I wasn't pissed, or depraved or
anything -

Andy is outside his shed.

ANDY
It's OK, it's OK...

The drumming leads up to a massive crescendo and stops.

TAMARA
Can you go to the farm? Just take a
look, see if anyone's been in.

ANDY
No problem.

TAMARA
Thank you. Ben's really pissed off.
He's massively got the hump -

Ben appears from the other end of the large room.

BEN
Have I?

TAMARA
Got to go. Sorry.

She puts the phone down.

TAMARA

I've just asked him to go and check
over the farm -

BEN

Are you thick?

TAMARA

What?

BEN

Isn't it obvious who sent it? That
tosser Andy Cobb.

TAMARA

He wouldn't do that.

BEN

Making himself all cosy in your
house. Going through your stuff,
prob'ly wearing your fucking pants -

TAMARA

No way!

BEN

Bet it was him that nicked my black
T-shirt.

TAMARA

There is no way Andy would do that!

Ben pulls his jacket on.

BEN

Well that says it all; the way you
leap to his defence.

TAMARA

He hasn't done anything.

BEN

You know what? I know Fran fucked
my best friend but at least she was
straight with me.

TAMARA

Ben - where are you going? Don't
go!

BEN

Fuck's sake.

He pushes her away, harder than he meant to. She lands on the sofa, shocked.

BEN (CONT'D)
(without apology)
I'm taking the dog for a crap.

He grabs the lead and opens the door. It slams shut. Tamara's dread overwhelms her.

106 INT. DAY. STONEFIELD - THE KITCHEN.

106

Poppy is reading a print-out of Tamara's email. Beth is folding sheets.

POPPY
Oh come on mum. She's just stirring shit. Tamara's always done that.

BETH
Why's your father on there - and poor Andy? It's so tasteless.

POPPY
(helping with the sheets)
You know how subversive she is. She once sent me a valentine from Prince Harry - and I believed it. It's her sense of humour; she likes causing trouble. At school she used to give us first years tips on how to shoplift.

BETH
She taught you to shoplift?

POPPY
Mum, she's marrying Ben Sergeant. Why would she look at an old git like dad?

Nicholas is in the shadowy hall, listening with interest. Poppy helps Beth upstairs with the laundry. Nicholas steps into the kitchen. Poppy has left the email on the table. Nicholas picks it up, deeply curious.

106A EXT. DAY. STONEFIELD - ANDY'S SHED (LIMBURY).

106A

Nicholas is walking up the field wearing his red scarf. Andy is outside his shed, doing heavy work. *

NICHOLAS
What did you make of that email from Tamara?

ANDY

It don't make any sense. Her London
boyfriend's trying to fuck her up;
that's my theory.

Andy carries on working.

ANDY (CONT'D)

She could do so much better.

Nicholas walks on.

NICHOLAS

(To himself)

Couldn't agree more.

107 EXT. DAY. EWEDOWN - THE BUS SHELTER.

107

Casey and Jody are pouring over a gossip mag; pictures of celebrity blonde with new man.

CASEY

How come she's with a different bloke every week and when Lesley Hunt's sister shagged Jeff Dobson - just once, after he lied he loved her - she gets called a dirty slag.

*

JODY

(Pointing at the blonde)
That's cos she does it in five star resorts around the world - and not The Feathers carpark.

Over the page, Ben canoodling in a freezing park with Fran.

JODY

It's Ben!

CASEY

'Who's the daddy? Steve Culley and Fran Redmond recently announced they were expecting. But in a Valentine tryst shocker Fran is snapped with ex Ben Sergeant! Ben and Fran - we say Get A Room.'

JODY

He's back with Fran? After...

CASEY

After that email, Jode.

JODY

No way. No way!

Tamara's car zooms past. Her expression is black.

JODY (CONT'D)

Omigod... what if she's dumped?

108	EXT. DAY. WINNARDS FARM.	108	*
	Tamara arrives outside her house. Depressed. She remains in the car, reluctant to go in, to face her isolation.		*
	She looks at herself in the mirror. The face that stares back seems like that of a stranger.		*
109	DELETED	109	*
109A	INT. A HOSPITAL.	109A	*
	Tamara is lying in bed with her brand new nose bandaged up. Her face is covered in bruising. She is panicking - experiencing a loss of self.		*
			*
109B	EXT. DAY. WINNARDS FARM.	109B	*
	The mask drops. All her old insecurities come back. She gets out of the car and slams the door, unable to stand the sight of herself. She lets herself in.		*
			*
109C	INT. DAY. WINNARDS FARM.	109C	*
	The inside of the house has been transformed by Andy. The drab gloomy shades of her mother have gone, replaced by warm tones which bring out the beauty of the house.		*
			*
	Tamara wanders through. She turns around taking it all in. She never knew the house was so beautiful.		*
			*
110	INT. DAY. EWEDOWN - JODY'S BEDROOM.	110	*
	Jody is weeping into her mobile phone.		
	JODY		
	I'll never see Ben again... And it's all MY FAULT.		
	Jody's mum comes into the room.		
	MUM		
	What's all your fault?		
	JODY		
	(putting the phone down)		
	None of your business.		
	MUM		
	I'm bloody sick of you looking like a wet weekend. Who's Ben?		

JODY

No one.

MUM

What've you done?

JODY

Nothing.

MUM

Are you in trouble?

JODY

NO!... Leave me alone.

MUM

You take care with boys, Jody. You know what can happen.

JODY

What can happen? What can ever, ever happen in a place like this?

She throws herself on her duvet, inconsolable.

111 EXT. DAY. STONEFIELD - THE GROUNDS (MARVELL'S FARM). 111

Beth is with Lucetta, another writer, crossing a field. Lucetta raises her binoculars passes them to Beth.

POV SHOT AT MARVELL'S FARM.

LUCETTA

Are they crows or jackdaws? It's so nice to get these little details right.

BETH

They're rooks.

LUCETTA

I've got an unhappy wife and a newly qualified vet discovering a forbidden world of physical love in a bird hide.

BETH

(through binoculars)

There's Nicholas...

Nicholas's red scarf makes him visible from afar.

112 EXT. DAY. THE FIELD AND COPSE. (LARKHAMS) 112

Nicholas sees Tamara. He waits while she emerges from the copse.

TAMARA

I'm looking for Andy.

NICHOLAS

He's not up at Stonefield.

Tamara is about to turn back. *

NICHOLAS
So what about this shag I've been reading about? *

TAMARA

Oh fuck off. *

NICHOLAS

I liked your email. Very succinct. *

TAMARA

Well I didn't send it. And I wouldn't shag you if you were the last man left after a nuclear winter.

NICHOLAS

I'll come round tomorrow then. About
three?

TAMARA

Drop dead you smug prick.

Nicholas watches her storm back up the copse.

113 EXT. DAY. EWEDOWN. THE VILLAGE PUB.

113

Tamara's car pulls up. Jody and Casey wheel around closer on their bikes. Tamara tries the door. The pub is shut. She looks in through the glass and sees Zoe up on the bar, clinging to Andy in a long embrace. Tamara is frozen. Andy kisses Zoe, long and tender.

Tamara turns.

She gets back in her car, trying to hide her distress - which has taken her completely by surprise. Jody and Casey stare mutely as she drives away.

114 INT. DAY. EWEDOWN. THE VILLAGE PUB.

114

Andy and Zoe finish their kiss.

ZOE

Still time to change your mind. Blue skies. Fun in the sun.

ANDY

Just not a traveller, Zoe.

ZOE

(gently)

I know... you're like a big old tree. Stuck here.

115 EXT. NEXT DAY. A SECLUDED LANE.

115

Nicholas parks his 4X4. As he gets out, he is on the phone.

NICHOLAS

I'll probably stay on at the library for another hour or two. Yes... just checking some law reports.

115A CUT

115A

116 INT. DAY. WINNARDS FARM - THE KITCHEN / HALL.

116

Tamara is playing with the ill-fitting ring that Ben gave her. She puts it a jar and closes the lid. There's a knock on the front door. She startles, her face falling. She answers it. Nicholas is on the threshold.

*
*
*

NICHOLAS

Hello.

TAMARA

So. Nicholas.

She lets the door fall open. She backs into the hall. Nicholas walks in. He closes the door. They look at each other. Neither of them moves.

NICHOLAS

You can tell me to leave.

Tamara says nothing.

NICHOLAS

You can throw me right out.

Nicholas slowly takes his red scarf and coat off. He hangs them on a coat hook, bringing himself closer to her.

NICHOLAS

Just say and I'll go.

She still can't speak. Nicholas takes her in his arms. He is big and fatherly and comforting.

Tamara feels a sense of relief, of not being alone. Her arms go around him. When he kisses her, he's surprisingly real, vulnerable even, as if he's left his lordly persona at the door. Tamara closes her eyes.

Their kisses become more urgent.

117

INT. DUSK. WINNARDS FARM - TAMARA'S BEDROOM.

117

Tamara is lying in Nicholas' arms in the growing darkness. He looks blissfully post-coital. Tamara is gazing ahead. A tear rolls down her cheek. It lands on Nicholas' chest.

NICHOLAS

Are you crying?

TAMARA

No.

Nicholas is taken aback. He instinctively holds her.

NICHOLAS

Don't cry. Am I really that bad?

Tamara shakes her head, glad of him.

TAMARA

I'm just not myself.

*

NICHOLAS

Yes you are.

She looks up at him.

NICHOLAS (CONT'D)

You're relentlessly, rudely,
uncompromisingly yourself.

A smile appears on Tamara's face.

*

TAMARA

I used to watch you out of my window
helping your daughter learn to
skateboard up the lane. Bit of an
obvious crush, wasn't it.

NICHOLAS

Is that why you're crying?

TAMARA

No.

NICHOLAS

Am I here as revenge on your ex?

TAMARA

I don't know why you're here. Why are
you here, Nicholas?

NICHOLAS

Because... since you climbed over
that stile in the summer I haven't
thought about very much else.

*

She doesn't believe him.

TAMARA

You can use me in one of your books.

*

118

INT. NIGHT. WINNARDS FARM - THE HALL.

118

Nicholas is putting his coat on. Tamara is uneasy.

NICHOLAS

When can we do this again?

TAMARA

What about Beth?

NICHOLAS

Look, Beth and I have this kind of
open -

TAMARA

Bullshit.

NICHOLAS
Thursday?

TAMARA
Isn't life complicated enough?

Nicholas shakes his head. He kisses her.

119 INT. NIGHT. STONEFIELD - THE KITCHEN.

119

Nicholas strolls in. He's ecstatically happy. Beth is getting something out of the Aga.

BETH
Oh poor you - was it awful?

NICHOLAS
Bloody terrible. Didn't move till
well past Chiswick. But look, I
nipped into Fortnum's...

He hands her a package.

BETH
All my favourite teas - Oh!

He embraces her. He is affectionate, magnanimous in his bliss. Beth is taken aback by his warmth.

BETH
My goodness. You feel like my buzzy
toothbrush just after I've charged it
up. You should go up to London more
often.

NICHOLAS
Maybe I will...

Nicholas goes to the table. The writers greet him as he sits.

NICHOLAS
Sorry everybody; traffic was a pig.
Do carry on...

LUCETTA
I'm trying this magic realist bit
at the end of chapter three, where
the characters slowly turn into
birds -

NICHOLAS
That sounds very innovative...

LUCETTA
Do you think so? It's sort of the
key to the structure, which I'm
thinking of as a nest shape...

Nicholas listens benevolently as Lucetta shares. His good humour is so out of his recent character that Beth watches him with increasing unease. There is something in her eyes akin to suspicion.

121 SPRING. POSY DRAWING.

121

122 EXT. DAY. HADDITON - THE STATION / BETH'S CAR.

122

Beth is putting Glen's luggage into the boot.

GLEN

So after two years of radio silence
I contact my editor. And she loves -
I mean loves the chapters I did in
the fall.

BETH

Oh Glen.

GLEN

I tried writing at the library but
I could feel that awful paralysis
descending again.

*
*
*
*

122A EXT. DAY. THE ROAD TO EWEDOWN / INSIDE BETH'S CAR.

122A *

GLEN (V.O.)

I missed everything that I've been,
you know, finding here.

(Seeing the view)
Oh my god - it's so beautiful!

*
*
*
*

They are now in the village driving down the main drag.

*

BETH

I'm glad you've come back.

GLEN

A few solid weeks should - holy cow!

An egg hits the windscreen (shot the same way as the earlier scene). Casey and Jody hide. Beth gets out of the car to clean the window.

GLEN

Idiots! Morons! Hey, writers! Let's
egg the self-regarding sacks of shit.

*

123 INT. DAY. STONEFIELD - THE KITCHEN.

123

Glen is helping Beth prepare the evening meal. They are both animated, enjoying one another's company.

GLEN

There's this theory he gave his wife syphilis, right? No evidence but the symptoms fit. The poor woman gets kind of eccentric and moves her bed up to their attic -

BETH

The bastard -

GLEN

Meanwhile, Hardy falls in love with a woman who is thirty nine years younger than him.

BETH

I don't believe it.

Nicholas is passing through, reading *The Independent*.

NICHOLAS

Geoff.

GLEN

Glen.

NICHOLAS

Henry James.

GLEN

Thomas Hardy.

NICHOLAS

That's right, a Hardy book. Coming well?

GLEN

Yes, actually.

Nicholas returns to the paper.

BETH

He gave his wife syphilis.

NICHOLAS

Jolly good.

He goes. Beth is ashamed of his condescension.

BETH

He's completely distracted. He's up and down to London all the time.

The latest Inchcombe's taking everything he's got.

*

*

*

124

INT. DAY. WINNARDS FARM - TAMARA'S BEDROOM.

124 *

Nicholas is reading, hunched over a computer. He glances round. Tamara, wearing a robe, is awaiting his opinion.

TAMARA

Is it any good? Because I keep -

NICHOLAS

Shush.

(Points at the screen)

This is brutally candid. You lay yourself completely bare.

TAMARA

I'm well-known for it.

NICHOLAS

Seriously. It's very moving.

Tamara knows this is praise indeed. She is deeply gratified.

TAMARA

Thank you.

NICHOLAS

So... have I done my duty?

TAMARA

Admirably.

NICHOLAS

Now do I get my treat?

Tamara, almost in his arms, is crestfallen.

TAMARA

You are so cheesy.

Tamara is staring at him with something akin to distaste.

125

EXT. DAY. EWEDOWN. BUS SHELTER.

125

Jody and Casey share a magazine and a spliff in the bus stop.

JODY

Zero Ben sightings in two whole months.

CASEY

Last time I saw Plastic she looked like a minger; all red-eyed and gutted. Ben's a Love Rat.

(MORE)

CASEY (cont'd)
 She should move on...

JODY
 She's probably topped herself. I
 would if Ben dumped me.

CASEY
 Jode. Don't say that. What if she's
 done something?

JODY
 Like got in the bath with her heated
 tongs?

CASEY
 Like taken a stack of pills?

We see Jody's thought bubble of Tamara luridly dead, her
 mouth coated with dried froth and vomit.

JODY
 D'you think she might be lying there
 all choked in vomit and drug froth?

CASEY
 That'd be dire.

JODY
 If we find her we'll get in the
 papers.

CASEY
 Oh my God.

JODY
 Rock Chick Dead at Winnards Farm.

125A EXT. DAY. WINNARDS. DAY

125A *

Andy is outside the farm beside his landrover. He walks up to
 the front door. Hesitates.

Behind the railings, the girls arrive.

*

CASEY
 What's Uncle Andy doing here?

*

*

Andy knocks.

*

126 INT. DAY. WINNARDS FARM. TAMARA'S BEDROOM.

126 *

Hearing the knock, Tamara springs out of bed. Nicholas spins
 into a panic.

*

*

NICHOLAS
 Arse biscuits.

*

*

126A EXT. DAY. WINNARDS FARM.

126A *

Casey and Jody are watching as Andy waits.

*

CASEY

*

No answer...

*

JODY

*

She could have been lying there
days. She could be like putrid now,
like rancid -

*
*
*

CASEY

*

Oh no, I'm gonna chuck -

*

JODY

*

Like bloated and all greeny.

*

CASEY

*

And Uncle Andy'll find her by the
smell!

*
*

BOTH

*

Eurrrrr! Shhhhh!!

*

(MORE)

*

BOTH (cont'd)

*

127

I/E. DAY. WINNARDS FARM - THE HALL.

127

Tamara opens the door in some deshabille. To her surprise, she sees Andy on the threshold, looking spruced up and handsome. The contrast with Nicholas couldn't be more apparent. She finds herself genuinely pleased to see him.

*
*
*
*

TAMARA

*

Andy...

Behind the railings, the girls can't help their look of disappointment at seeing her alive.

*
*

JODY

*

Bollocks.

ANDY

*

Haven't seen you for a while. Thought you might be ill or something. Or depressed or -

TAMARA

*

I've had my head down, writing.

*

ANDY

Come for a drink. Let's lighten up.

*

TAMARA

*

I'd love to, but...

*

ANDY

*

Shake off the winter blues. Come
celebrate the spring.

*

*

TAMARA

*

I can't... I'm kind of on one with
my writing.

*

Over her shoulder, Andy sees Nicholas' red scarf and coat
hanging on the coat hook. He hides his shock. Tamara is
unaware that he has seen.

*

*

TAMARA (CONT'D)

*

Can we do it soon though? I'd
really like to; just not right now.

*

*

He nods at her in disbelief.

*

ANDY

*

(Coolly)

*

Sure.

*

He turns on his heels and goes. Tamara closes the door.

*

Outside, Andy is leaning over his land-rover, sickened.

*

JODY

*

D'you think he's in with a chance?

*

CASEY

*

No way.

*

JODY

*

Why not? He's fit. I'd do him.

*

CASEY

*

Jody - he's my uncle.

*

JODY

*

She'd be mad not to have him - I
bet he goes a like a train.

*

Nicholas is creeping down the stairs. Tamara is troubled.

*

NICHOLAS

*

What's he doing here?

*

TAMARA

*

He just came on the off-chance.

*

NICHOLAS
Off-chance of what?

TAMARA
He wants to know about roofing for
the shed...

129 EXT. DAY. WINNARD'S FARM.

129 *

Andy's Land Rover roars away.

JODY
Let's go. I'm freezing my tits off.

CASEY

Wait!!

Casey is looking back at Tamara's door. Tamara is peering out. Nicholas joins her, putting his coat on. He kisses her passionately. He wants to stay. She's insisting he leaves.

JODY

Oh. My. God.

CASEY

It's him. From Stonefield.

JODY

The dirty cheating sod.

130 INT. DAY. WINNARDS FARM - THE KITCHEN.

130

Tamara wanders in looking like she's trying to shake Nicholas out of her hair. She sits, full of apprehension.

We see her fears: Beth, in her apron, pulling Tamara's hair back and coming at her face with an electric hand-held whisk.

BETH

You fucking little slut.

She puts her head in her hands.

131 INT. EVENING. JODY'S BEDROOM.

131

Jody and Casey have Googled Nicholas. They are outraged.

CASEY

'Prolific author of intelligent
crime novels.'

JODY

Fucking 'D' list. How could she do
that after Ben?

CASEY

Maybe she's numbing the pain.

JODY

He's not even a proper celeb.

CASEY

Maybe older guys know more... you
know, bed stuff.

JODY

Eww! He's a perv. I hate him.

CASEY

Jode, I know who I feel sorry for.

132 EXT. NEXT DAY. EWEDOWN - BUS SHELTER.

132

Beth is walking to the post box. Jody and Casey are at the bus shelter, gazing at her with keenest pity.

BETH

Hello Casey. How are you?

Jody nudges her. Casey nods. Beth posts her mail.

BETH (CONT'D)
You waiting for the bus?

JODY
Bus got scrapped.

BETH
So it did. Well. Hope it doesn't
rain.

She turns for home.

CASEY
Gutted for her.

JODY
Me too. Fat arse though, hasn't
she?

133	DELETED	133	
134	DELETED	134	*
135	EXT. DAY. A SECLUDED LANE (HALSTOCK).	135	
	Casey and Jody stroll down a lonely lane. Misty. Rooks caw.		*
	CASEY There'll be the divorce and like acrimony and her world'll fall apart...		*
	JODY Yeah.		*
	CASEY But maybe one day, she'll put the bitterness behind her and find a new love...		*
	JODY Don't be daft. She's old, you big sop.		*
	A parked 4x4 looms out of the mist.		*
	CASEY See? That's D-List's car.		*
	JODY So this is where he hides it when he goes to shag Plastic.		*
	CASEY Yeah. Dirty git.		*

JODY
Big old turd. *

CASEY
He's a rotten cheater. *

JODY
Like my dad. Come on Case. Let's
fuck him up. *

135A EXT. DAY. WINNARDS FARM.

135A *

Nicholas looks to see if the coast is clear - then lets
himself out. *

136 EXT. DAY. A SECLUDED LANE.

136

Nicholas is striding purposefully back to his car with a smug post-coital grin. Then he sees that one of his tyres has been let down.

*
*
*

NICHOLAS

Shit salad.

He gets out his phone. Jody and Casey are in the trees watching, satisfied.

136A INT. DAY. STONEFIELD - THE KITCHEN.

136A

Beth is on the phone preparing to cook.

BETH

Oh poor you. What a drag.

137 EXT. DAY. A SECLUDED LANE.

137

Tamara is half-running down the track with a foot pump.

138 CUT

138

139 EXT. DAY. A SECLUDED LANE.

139

The rooks are cawing.

NICHOLAS

Yes, it's a frightful bore.

BETH (O.S.)

Well I'll hold off on the paella.

Tamara arrives, breathless. Nicholas signals her to keep quiet. She looks guilty, anxious.

NICHOLAS

You're a marvel. See you soon.

140 INT. DAY. STONEFIELD - THE KITCHEN.

140

The line goes dead. Beth is disconcerted. Glen walks in.

GLEN

Beth, could I use your printer?

BETH

Nicholas is on the motorway with a flat tyre. But I couldn't hear traffic. Just rooks...

She snaps out of it. But she knows.

BETH

Did you ask me to read something?

141 EXT. DAY. A SECLUDED LANE.

141

The tyres are done. Nicholas is about to get in the car.

TAMARA

Nicholas, someone knows. Maybe we should -

*

NICHOLAS

Who cares?

He kisses her, passionately. She is troubled but eventually responds. Jody nudges Casey.

JODY

Casey, pap them. Pap them!

Casey holds out her mobile and takes a picture. Then Tamara extricates herself from his embrace.

*

Jody peers at Casey's photo. A close-up clinch.

JODY (CONT'D)

Fucking bingo.

141AA CUT

141AA *

141A EXT. DAY. WINNARDS FARM - THE GARDEN / LANE.

141A

Tamara, dressed for a walk, heads down the lane. She looks preoccupied.

Jody appears from behind the hedge. She heads for the door, motioning Casey to follow.

142 INT. DAY. WINNARDS FARM - TAMARA'S BEDROOM.

142

Jody is at the computer. Casey is keeping a nervous watch.

CASEY

This is wrong, Jode.

JODY

She's asking for it; slut. I'm going to email D-List's wife.

*

*

CASEY

We should send the photo and be done with it.

Jody suddenly startles.

JODY
Casey.

CASEY

What?

JODY

While I was sitting here. Look. An e-mail from Ben come in. Just like that, when I'm here.

(She reads:)

'Tamara, Fran's baby has come.'

143 INT. DAY. LONDON - BEN'S WAREHOUSE FLAT.

143

Ben is play-fighting with Boss.

BEN (V.O.)

And as it's a cute little brown girl with curly black hair I think we can safely say it's Steven Culley's and not mine. Truth is, I feel released. I am free! New band up and running. Done three songs about me and you.

Ben throws a treat lovingly at Boss. Boss catches it.

BEN (V.O.) (CONT'D)

Big favour to ask. We're recording in Paris. Would you have Boss?

144 INT. DAY. WINNARDS FARM - TAMARA'S BEDROOM.

144

Jody continues to read.

JODY

'Could drop him off next week. And when I'm back, maybe we could dot dot dot. Ben.'

CASEY

He's coming back.

JODY

Tamara doesn't deserve him, Case.

(She starts to type)

'Dear Ben, I can't see you as I am shagging an old married man -

CASEY

What're you doing??

JODY

'But I have found a reliable dog-lover in the village...

CASEY

No way, Jody! You're not sending it.

JODY
'Call Jody on 07700 900929.'

Casey tries to stop her pressing send. Jody digs her nails into Casey's hand. Casey yowls. Jody presses send.

CASEY
You stupid cow!

JODY
I'm making something happen!

CASEY
You gone too far!

JODY
I'm getting him down here.

CASEY
/ You don't know when to stop!
You're an idiot. I'm not having
nothing to do with it.

Jody shouts over her from /.

JODY
Otherwise my whole life'll go by and
I'll be washed up and thirty four
like my mum and no one decent will
ever even have snogged me!

Casey is leaving.

CASEY
You twat.

JODY
Fuck off then.

145 INT. DAY. NICHOLAS' SHED. STONEFIELD.

145

Nicholas is writing. Beth approaches.

BETH
There's the festival brochure. You're
on in the Lanson Marquee. I've marked
a few bits in case you want to read.

Beth hands him a hardback.

NICHOLAS
You're a marvel. Cheers.

He kisses her and prepares to leave. She is suspicious. *

BETH
I could come with you.

NICHOLAS

Oh, don't. You hate festivals.

*

BETH

But it's only Hadditon. I'll come.

*

NICHOLAS

It's completely boring. You'll hate it. Stay here.

Her suspicion will stay silent no longer.

BETH

Have you got anything to tell me, Nicholas?

NICHOLAS

Like what?

Nicholas attacks; the best form of defence.

NICHOLAS

God, it's like living with the effing moral police. Are you ever going to trust me?

He goes.

145A EXT. DAY. EWEDOWN (PIG FIELD).

145A

Nicholas drives through a huge puddle in his 4X4, splashing Casey. He roars on, oblivious.

CASEY

(getting her mobile out)

Right. Wanker.

SCENES 146,147 AND 148 ARE CUT.

149 INT. DAY. KITCHEN - STONEFIELD.

149

Glen is admiring his finished manuscript. Beth is making sponge, preoccupied - but pleased at Glen's achievement.

*

*

BETH

I'm doing this cake in celebration.
Well done.

Glen holds up his mug of coffee.

GLEN

To Hardy.

*

BETH

(toasting him)

Although I can't bear the man for
what he did to his wife.

Andy comes in with an armful of logs.

GLEN

Well, things were different then.
She had no choice.

*

Beth's mobile bleeps. She picks it up.

GLEN

She couldn't just walk away. I mean
who'd put up with that now?

Beth drops the mixing bowl. She cannot speak.

GLEN (CONT'D)

What is it?

BETH

(Looking to Andy)

How do I find out who sent this?

Andy takes the phone, sees the photo.

ANDY

It says number withheld.

He returns the phone.

BETH

Did you know?

*

Andy nods guiltily. Beth acknowledges what this means.

ANDY

Couldn't tell you. I'm sorry Beth.

*

He leaves.

BETH

Her...

Glen looks at the photo; Nicholas and Tamara's clinch.

GLEN

Oh My God. This is just - this is
horrible.

BETH

Right under my nose. I feel sick.

*

GLEN

It's so shitty, so insulting. You
do not deserve to be treated -

BETH

If you're kind to me, I'll cry. I
don't want to cry. I must be very
clear.

GLEN

If there is anything I can do...

BETH

(moving away)

I have to do it myself.

Beth's face cracks into distress.

GLEN

Hey, come on.

BETH

I trod in the sponge mix.

GLEN

It's OK. It's OK.

149A DELETED

149A

150 EXT. DAY. STONEFIELD. ANDY'S CORRUGATED SHED. 150

Tamara is out on a walk. She approaches the shed; sees Andy's
landrover parked beside it.

TAMARA (CALLING)

Andy?

Andy emerges. Tamara smiles tentatively.

*

TAMARA

Hey. How are you?

*

Andy says nothing.

TAMARA

Would you like to have that drink? I
could do with a friend / at the
moment and -

*

*

*

ANDY

You and Nicholas Hardiment. That's a
nice piece of work isn't it?

*

Tamara is utterly dismayed.

ANDY

I get it from his point of view. He's
always been a cheating wanker. He
loves having his cake and eating it -
But since when did your standards
drop so low? You could have anyone.
All you have to do is bat your eyes.

*

TAMARA

Andy -

ANDY

I care a lot about Beth. She helped
me out when I was at rock bottom.

TAMARA

I'm not going to split them up. It's
just -

ANDY

(with contempt)

A bit of fun?

Tamara is covered with shame.

*

TAMARA

It's none of your bloody business.

*

ANDY

I reckoned I could still see the
blazing girl you used to be. But now?

*

TAMARA

Shut up!

*

ANDY

I don't know who you are.

*

She turns away, her eyes stinging.

*

150A EXT. DAY. A FILLING STATION.

150A

Boss is crapping on a verge. Ben is on his phone.

BEN

That Jody? This is Ben Sergeant.

151 INT. DAY. EWEDOWN - JODY'S BEDROOM.

151

Jody falls off her bed.

JODY

That's right, yes... I love dogs.

151A EXT. DAY. A FILLING STATION.

151A

The crap is done. Man and dog are back in the car.

BEN

So I'll meet you at Winnards Farm,
four thirty.

Ben zooms off.

152 INT. DAY. EWEDOWN - JODY'S HOUSE.

152

Jody is haranguing with her mum.

JODY

It's a nice dog, Mum!

MUM

Well I don't like 'em. Dog-hair and
slobber all over the place.

JODY

But I said yes.

MUM

No dogs, no way and that's final.

Jody is devastated.

JODY

You loser. I hate you. You want to
RUIN MY LIFE!!!

Jody slams her bedroom door. She stares at herself in the mirror. She steels herself.

JODY

Live the dream, Jody...

153

EXT. DAY. HADDITON - OUTSIDE THE FESTIVAL MARQUEE.

153

Tamara pulls Nicholas into a quiet corner.

TAMARA (CONT'D)
Andy Cobb has rumbled us.

NICHOLAS
Cock pie. Has he told Beth?

TAMARA
I don't know. But he might. And I
wouldn't blame him.

NICHOLAS

Well, I suppose it has to come out
sometime. *

TAMARA

Does it? *

NICHOLAS

It's a good thing. Feels like a
relief. Means you and I can start to
think about our plans. For the
future... *

TAMARA

Nicholas?... *

NICHOLAS

I know it's been hard, sharing me
with Beth. But I'm yours now. I'm
going to leave her. I want a new
life - and I want it now. With you. *

Tamara is appalled. A minder interrupts. *

MINDER

Mr Hardiment? It's time. *

154 CUT

154

155 INT. DAY. HADDITON - THE MARQUEE. 155

During the interview, Tamara takes a seat at the end of the
front row. The audience listens attentively.

NICHOLAS

It all runs very smoothly. I start a
book in the summer, publish it the
following spring. Bit of a factory,
really. *

INTERVIEWER

So you've just finished 'Like The
Night', Inchcombe's seventeenth
adventure. Are you already planning
the next?

NICHOLAS

There won't be a next one. Frankly
I'm sick to death of Inchcombe. In
fact, I'm about to kill him off. *There's a gust of dismay in the crowd, as though a real death
has been announced.

INTERVIEWER

That's a bombshell for your fans.

NICHOLAS

(all for Tamara)

Yes, but I'm moving on to fresh pastures.

LADY IN THE CROWD

No!

NICHOLAS

Inchcombe will be meeting a very sticky end. And it's one murder I'm really looking forward to.

LADY IN THE CROWD

How could you?

INTERVIEWER

This might be a good moment to take a few questions. Yes, the lady in the apron...

BETH

You write a lot about adultery. Is that from personal experience?

Tamara turns round. Nicholas' colour drains. Beth is with Glen, close by - glaring at him. He tries to make a joke.

NICHOLAS

Madam, what a saucy question!

BETH

Why do you cheat persistently on your wife?

Nicholas considers whether he wants to be publicly humiliated. He decides not.

NICHOLAS

Because she lets me.

Beth takes this like a blow. Even Tamara is shocked by it.

156

EXT. DAY. HADDITON - THE GROUNDS BY THE MARQUEE.

156

Tamara is striding away from the Marquee, red with shame. Nicholas is at her side almost jogging to keep up.

TAMARA

It's got to stop, Nicholas.

*

NICHOLAS

You're right. I can't go on using
her, lying to her. Won't be fun but
I've got to do it.

*

TAMARA

Listen -

NICHOLAS

I don't feel alive with Beth! I
haven't been living for years. She's
had me smothered in a comfy blanket -

*

*

TAMARA

Nicholas, listen to me.

She makes him look at her.

TAMARA (CONT'D)

We had fun. But it's wrong. And
it's over.

*

NICHOLAS

But... I'm in love with you.

TAMARA

I'm sorry.

*

Nicholas looks as if he's just been punched.

NICHOLAS

No. You can't end it. Tamara - Fuck
supper!

*

TAMARA

Will you keep it down?

*

NICHOLAS

My God, you're cold hearted.

*

*

TAMARA

Please don't shout.

*

*

NICHOLAS

You don't feel a thing, do you?

*

*

TAMARA

I do feel. I feel like I'm blazing
away inside all the time. Why do I do
these things? What am I doing with
you?

The question hangs between them.

NICHOLAS

There's someone else isn't there...

TAMARA

Oh for God's sake.

*

NICHOLAS

Not that narcissist drummer?

*

TAMARA

Goodbye.

NICHOLAS

It's that ignorant lunk isn't it?
That muscle-bound wastrel Andy Cobb.

TAMARA

Andy Cobb is a far better man than
you!

In saying it, Tamara realises it's true. She walks away.

Nicholas bends almost double in pain, letting out a great moan from the soul. A fan has been waiting at a respectful distance. He approaches.

Nicholas numbly takes his book. Instead of signing, he tears it to pieces. He hands the tatters back to the fan.

NICHOLAS (CONT'D)

Thank you.

157

I/E. DAY. WINNARDS FARM - HALL / TAMARA'S BEDROOM

157

Jody knocks on the door. It's open. She pushes it.

JODY (CALLING)

Hello? It's Jody Long. About the
dog?

She looks around.

JODY (CONT'D)

Ben?

She heads up the stairs.

157A

INT. DAY. WINNARDS FARM - TAMARA'S BEDROOM.

157A

Jody enters Tamara's bedroom. She stares at the bed. She runs her hand over the cotton percale. She puts on Tamara's slip and looks at herself in the mirror.

BEN
Hello Jody...

Jody spins round.

The door closes. Ben is standing behind it. He is wearing a tight black T-shirt; the man of her dreams.

BEN
Dog minder? I guessed you might be the somebody who's been getting in here, pissing about, sending e-mails and fucking people up. D'you know what I'm saying? You've been breaking in.

*

JODY
I didn't break in. Used the key.

BEN
What key?

JODY
Found it under a pot.

BEN
Well for fuck's sake. Did you nick my T-shirt?

JODY
Took it as a souvenir. I'm sorry!

Jody is very scared. She is crying.

BEN
Creeping about in our stuff? What gives you the right?

JODY
I just... like I always wanted to meet you...just once...just to tell you stuff...

BEN
What stuff?

JODY
Like... I love you.

BEN
So that's nice. Least someone does.

*

JODY

I used to lie awake thinking about you being here... in Ewedown, the bumhole of nowhere. It was the best thing to happen ever. I've been so in love with you. And when you left I couldn't bear it. I thought the valentine would make you come back...

BEN (CONT'D)

D'you still love me, Jody? Even though I wanna lock you up in a young offenders institution?

Jody nods, unsure.

BEN (CONT'D)

What would you do for me then? Would you do anything, like a proper fan?

Jody looks at him, scared. She manages a nod. Ben approaches her.

BEN (CONT'D)

Let's see then shall we?

We see Jody's phone flashing on the bed.

*

CASEY (V.O.)

Jody! What are you doing not fucking answering?

*

158 EXT. DAY. EWEDOWN.

158

Casey is at the triangle leaving a message on Jody's phone. Boss is running round and round it.

*

CASEY

Ben's dog. It's here. Means Ben must be -

*

Casey suddenly realises where Jody is. The dog runs off up the street. Casey sets off towards Winnards, full of apprehension.

*

159 INT. DAY. STONEFIELD - DOWNSTAIRS.

159

Beth is taking Nicholas' awards down and chucking them in a box. Glen is trying to save them from smashing.

BETH

I bet that bitch wants a baby. Well she'll find out; Nicholas doesn't do children.

She is brandishing a diamond dagger award.

BETH (CONT'D)
He'll leave it all up to her.
That'll age her.

GLEN
Beth -

BETH
But suppose he discovers
fatherhood?
(MORE)

BETH (cont'd)

They do, these men, second time round. They get all nappy-happy. I was barely twenty when I got pregnant. I've never done anything! Oh God! God!

GLEN

Yes you have. Look at this place!

BETH

I hate him - I've wasted my life! *

GLEN

No... What about all the work you do here?

BETH

Breeding goats? Baking fucking biscuits? It's meaningless!

Beth bawls. Glen holds her.

GLEN

Beth... When I was lost with my book you helped me more than you know. You asked who I was writing it for...

He starts to really hold her. The sobbing subsides.

GLEN

You.

He kisses her. Beth looks at Glen; a revelation. The future opens up. She kisses him back.

NICHOLAS

Excuse me.

Nicholas is standing in the doorway, looking grey.

NICHOLAS (CONT'D)

May I speak with my wife?

Glen releases Beth.

BETH

No. You may not.

She walks away.

*

160 EXT. DAY. STONEFIELD - THE GROUNDS.

160

Beth walks outside towards the chicken coup. Nicholas pursues her. She sees Boss running across the grounds chasing birds.

NICHOLAS

It's over.

BETH

That's Ben Sergeant's dog. Perhaps he's come to beat the shit out of you - good!

*
*
*

NICHOLAS

Beth - I finished it. She's been chasing me; this wild crush -

*
*

BETH

LIAR -

*
*

NICHOLAS

There's something desperate about her, something almost unhinged -

*
*

BETH

Good God, even when you try and tell the truth you lie. YOU LIE!!

*

Nicholas is falling apart.

BETH

I want you to leave. I want a divorce. I want Stonefield.

NICHOLAS

Beth...Don't. You can't.

BETH

I will.

(To Boss)

And you - Go home! Bugger Off!!

She throws a handful of chicken feed at him. Boss runs away. Beth storms off.

Nicholas looks profoundly shocked; like a man who has just realised he's in danger of drowning.

160A EXT. DAY. WINNARDS FARM.

160A *

Tamara's car pulls up outside. She gets out, looking at the yellow Porsche in complete disbelief.

*
*

TAMARA

Ben...

*
*

161 INT. DAY. WINNARDS FARM - THE KITCHEN.

161

Jody is shakily pouring a pot of tea.

BEN

Right. Now put two sugars in and
stir it. OK. That's a decent cup.
Which is lucky Jody cos if it had
been shit, I'd be on the phone to
the extremely scary local cops
right now.

JODY

Please don't tell my mum.

BEN

I knew it was boring round here but
for fuck's sake...

JODY

I'm gonna get out as soon as I can.
Going to work in Vegas - as a
croupier. Vegas, or a cruise liner.

BEN

Aim high, that's what I say.

161A INT. DAY. WINNARDS FARM. THE HALL.

161A

Tamara lets herself in. She calls:

*

TAMARA

Ben?

161B INT. DAY. WINNARDS FARM. THE KITCHEN.

161B

BEN
Tamara. You've had an infestation.

TAMARA
(entering)
Of what?

BEN
Jody.

Jody, shamefaced, prepares to cough up.

162 EXT. DAY. A FIELD.

162

Boss is lolloping round. He stops. The whole herd of cows is staring at him. Boss regards the animals with curiosity. He wags his tail. Will they play? He starts to bark.

163 EXT. DAY. THE FIELDS.

163

Nicholas sees Glen sitting on the edge of an old rusting trough. Fury overwhelms him.

*

NICHOLAS
Oy! Greg! I want a a word with you.

GLEN
It's Glen, asshole.

Nicholas is stomping through the mud and cowshit.

*

NICHOLAS
You fucking devious bastard.

GLEN
I'm devious? I'm a bastard?

*

*

*

NICHOLAS
You think I haven't noticed how
you've been worming your way in?
You keep your hands off my wife,
you low-rent pedant.

*

*

*

GLEN
You've abused her long enough /
with your goddamn lies -

*

*

NICHOLAS
I want you out of my house.

*

*

GLEN

It's Beth's. She made this place -

*

*

*

NICHOLAS

And I fucking pay for it. I've
given Beth all this. What can you
give her?

*

*

*

GLE

I can give her / integrity!

*

*

NICHOLAS

Obscure literary shit not worth ten
pence -

*

*

*

GLEN

You know if I made my pile
fantasizing rapes and homicides I
wouldn't be so proud.

NICHOLAS

(Shoving him)

You cunt.

GLEN

Fuck you.

Glen grabs him round the middle. They struggle like overgrown
schoolboys.

NICHOLAS (CONT'D)

Beth'll come to her senses. You
need an income to run Stonefield.
And mine's bigger than yours!

Glen nuts him. Nicholas slips backwards in the mud. He whacks
his skull on the sharp, rusting corner of the trough. He
falls to the ground. Glen is astonished at his own prowess.

GLEN

Now... get up, Nicholas. Let's talk
about this like grown men.

Blood trickles from the wound on Nicholas' head. He moans.

GLEN (CONT'D)

Oh my God. Nicholas...

Glen becomes aware of a sound like a drumbeat, the drumming
of hooves. The herd of cows come over the brow of the hill
and down towards them. Boss is chasing them, barking. The
beasts are terrified, stampeding.

They are heading straight for the trough. Nicholas is trying to get up on his knees.

GLEN (CONT'D)
Nicholas! Get up! Run!

Glen puts out a hand to help him. But before Nicholas notices, he instinctively retrieves it.

Glen turns on his heels and runs, terrified. He throws himself into the hedge as the cows thunder past. They disappear down the hill, Boss still behind them.

Glen looks back towards the water trough. Nicholas is lying on his front, his face pressed into the mud, unmoving.

Glen walks over. He gingerly peers at him. The back of Nicholas' skull is broken open. Blood is pooling in the mud and shit. Glen panics. He looks all around. Has the accident been seen?

No human is visible. Has his part in it been noticed? He bends down as if to turn the body over, in case by some miracle Nicholas still lives. He cannot bring himself to touch him. Fear overwhelms him. He runs away.

164

EXT. DAY. WINNARDS FARM - THE KITCHEN / HALL.

164

Tamara is looking at Jody, stunned.

TAMARA
It was you?

Jody can't look her in the eye.

BEN
Jody has explained that she did it
out of deep love for me.

To Ben's astonishment, Tamara smiles. He grabs his moment. *

BEN (CONT'D)
Tamara...

It's an apology. Tamara takes Ben's hand and leads him through to a dresser in the hall. She opens it. *

TAMARA (CONT'D)
Ben.

She takes the ring out of the jar and puts it in his hand. *

TAMARA (CONT'D)
I'm in love with someone else.

At that moment, Casey appears at the back door.

CASEY
Jody - the dog!

165 EXT. DAY. THE FIELDS.

165

Boss is still worrying the herd. He's got them against a gate. The animals are very distressed. Behind them we see Andy's Landrover appear.

165A EXT. DAY. THE FIELDS (LARKHAM)

165A

Andy gets out of his Landrover, takes out his rifle, comes through the gate. Loads his rifle while watching the dog.

165B EXT. DAY. THE FIELDS (LARKHAM).

165B

His POV. The dog and the cattle.

165C EXT. DAY. THE FIELDS (LARKHAM).

165C

He raises the gun.

165D EXT. DAY. THE FIELDS (LARKHAM).

165D

Through his sights, the dog.

165E EXT. DAY. THE FIELDS (LARKHAM).

165E

As his finger tightens on the trigger.

Bang. A shot rings out. He looks round, off right.

165F EXT. DAY. THE FIELDS (LARKHAM).

165F

Up on the ridge of the hill, Penny Upminster is standing in a straw hat and flowery wellies, with a smoking gun.

PENNY
Got 'im. The beast.

166 CUT

166

167 INT. DAY. STONEFIELD - BETH'S OFFICE.

167

Beth, chucking fan mail into the bin, stops in her tracks.

167A EXT. DAY. WINNARD'S FARM.

167A

Tamara's head appears at the front door.

*

168	CUT	168
168A	CUT	168A
168B	CUT	168B
168C	EXT. DAY. STONEFIELD - THE FIELD.	168C
	Beth is coming down the field where Nicholas lies. She sees a figure in the distance. She squints, the sun in her eyes.	
168D	EXT. DAY. COPSE (LARKHAM'S)	168D
	Opposite her she sees Tamara descending through the copse.	
169	EXT. DAY. FIELD. (LARKHAMS)	169
	Tamara, walking down by the trough, discovers Nicholas' body. She drops to her knees, light-headed with shock.	
170	EXT. DAY. FIELD.	170
	Beth walks into the field. She sees Tamara kneeling, looking at something on the other side of the trough.	
	BETH	
	Bitch.	
	Tamara looks up.	
	TAMARA	
	Beth - no -	
	BETH	
	Brazen. That is brazen.	
	Beth carries on walking towards her.	
	TAMARA	
	Beth. Don't.	
	Tamara is running towards Beth. She cannot bear her to see. She throws her arms around her, protecting her.	
	TAMARA (CONT'D)	
	Don't look. Don't look...	
	It is too late. Beth is seeing the corpse. A great wave of shock hits her. Tamara holds her tight, trying to contain it. Another great wave of shock.	

BETH
Nicholas. No.

Her cries of grief soar over the valley.

171 EXT. DAY. THE FIELD - LATER.

171

Tamara, ashen, is on the phone to emergency services.

*

TAMARA

You'll get to it through Byley farm.
His skull is broken. It's smashed. No
I haven't but... it's obvious. His
wife. Yes she is. Thank you. Thank
you. I will.

*
*
*
*
*
*
*

Beth has turned Nicholas over. She is washing the mud from
his face with water from the trough.

*

TAMARA

They're on their way...

*
*

Beth seems totally closed off. Tamara gingerly approaches.
She touches Beth's shoulder.

*

TAMARA

Beth? Help is coming -

*

Beth cannot bear to be touched. Her hand involuntarily flies
out. It slams into Tamara's face.

Tamara steps back. Her nose is broken, pouring blood.

*
*

TAMARA

It's broken! -

She gasps, riding the pain, knowing she deserves it. It's the
biggest wake-up call of her life.

*

Beth stares at her, at first astonished at what she has done -
then satisfied. Tamara stumbles away.

171A EXT. DAY. IN THE COPSE. LATER.

171A *

Tamara sits beside a dewpond, gingerly washing the blood off
her face.

ANDY

Tamara...

Andy is watching. She turns away from him. He approaches.

*

TAMARA

I'm sorry.

*
*

She starts crying bitter tears.

*

ANDY

Tam, come on. It was an accident.

Still Tamara cries. He comforts her. She lets him. He holds
her for some time.

*
*

ANDY

I'd better get up to Stonefield. Come
with me. We'll get this sorted.

Tamara shakes her head. She separates herself from him and stands.

ANDY

Then get Ben to take you to London.
Make sure he looks after you.

*

Tamara walks a few paces away. She stares straight ahead.

TAMARA

I don't want to be with Ben.

*

She looks back at Andy. He begins to understand. She walks off.

*

171B INT. DAY. STONEFIELD. GLEN'S ROOM.

171B *

Glen, sick with dread, is drying his face with a towel. He picks up his muddy shoes and clothes, wraps them in a bag and shoves them in his case.

*

*

*

His eyes alight on his poster of Thomas Hardy. He pulls it down.

*

*

172 EXT. DAY. WINNARDS FARM - THE GARDEN.

172 *

Ben and the girls have dug a grave for Boss. Casey is putting flowers on the top. Ben starts to cry like a broken-hearted little boy. Jody instinctively puts her arms round him. The girls are immensely moved. Jody looks over at Casey. She mouths:

JODY

Pap me! Pap me!

*

Casey waits until Ben is not looking. Then she takes pictures with her mobile phone. Jody cradles Ben in her arms, doing her best moved-but-sultry pose. Casey tries not to laugh. Jody is ecstatic. The man of her dreams is in her arms. Her wish has come true.

172A EXT. DAY. STONEFIELD - THE COURTYARD.

172A

An ambulance and two police cars are in the courtyard. The police are carrying the corpse, covered in blankets. Andy crosses the yard to the barn. He bumps into Glen furtively coming out of the door. Glen's case is packed.

ANDY

What are you doing?

Glen can't look him in the eye.

GLEN

I figured I'd best, you know, take myself off. She doesn't want writers around the place now. And police, autopsies, not my thing -

ANDY

You can't run away.

GLEN

I'm not running away! I just finished my book; my time here is up. Destiny calls.

ANDY

Beth is asking for you.

GLEN

She's... Really?

ANDY

She's on her own over there. Glen, she doesn't need a writer around the place. She needs a man.

173 DELETED

173

174 DELETED

174

175 INT. DAY. STONEFIELD - THE KITCHEN.

175

Beth is sitting, still pale with shock, her hands around a mug of tea. Glen approaches.

GLEN

I'm so sorry.

Beth looks up at him despairingly.

GLEN

Do they... suspect anyone? I mean of like Foul Play?

BETH

It was my fault. I let the dog go!

GLEN

No, no...

BETH

I shooed him away! The police said it was an accident but...

GLEN

It wasn't your fault!

*

*

*

BETH

What I don't understand is why was he in that field anyway? He hated cows. And when they were coming, why didn't he get out of their way?

GLEN

Beth. I have to tell you...

For a moment, confession and silence hang in the balance. Glen opens his mouth to speak.

GLEN (CONT'D)

You live in the country. You share it with those dangerous beasts. And when they're scared, they run. Like we do...

Glen is full of horror at his lie.

But Beth is only grateful.

BETH

Glen. Stay with me.

Her eyes, still red with grief, are full of their future together.

Glen nods. He will stay. He wants it all.

Beth leans into him, seeking comfort. He puts his arms around her, his face ashen with the weight of his secret.

As he holds her, he looks around the room. Nicholas is everywhere, glaring down at him from photographs.

176 EXT. EVENING. WINNARDS FARM - THE GARDEN.

176

Tamara is in the garden, a strip on her nose. She sees Andy in the dusk. He's leaning against the gate watching her.

TAMARA

Don't say anything.

ANDY

Kind of suits you. And I always did like the old one.

They are in each others arms. The embrace lasts and lasts.

Tamara is leading Andy up to the house.

TAMARA

You did it on purpose, didn't you?

ANDY

What?

TAMARA

Made it so beautiful I'd never be able to leave.

ANDY

Been dying to get rid of you. This is my house. I was born in that room.

TAMARA
So you were.

They are at the threshold. They kiss.

TAMARA (CONT'D)
Welcome home.

THE END.