

Tamara Drewe

by

Moi ra Buffi ni

Based on the book by Posy Si mmonds

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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.

*
*
*
*
*

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.

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 fire doors, 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

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.

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.

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 Haddinton, 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 a *f e c* 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 Nadi 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 fliesamaral tT -0.016900 Tc 11 0 in layer of dust

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

*

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.

Casey drops a potato in Glen's wine.

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

The door to the garden is open, letting in the evening 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
O ce ce?

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

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.

Glenn 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)

*
*
*

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

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 Nadi a 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.

Nadi a 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 ríojá please. And I
need a room.

ZOE

Sure, how many nights?

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.

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 wT Ql wfB 12o2 r

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*

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.

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

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.

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

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.

EXT. LATE AFT67 Tc 12 0 0 -12h0N. STONEFIELD0178 Tc 12 0 0 -12 180 33

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

TAMARA

Hello. Sorry to intrude.

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

POPPY

Hey, Tamara.

TAMARA

Poppy, how are you?

POPPY

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.

43 EXT. NEXT DAY. WINNARDS FARM.

43

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

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?

*

*

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.

INT. LATE AFTERNOON. Eturns

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 *

Nichol arse. *

NICHOLAS (CONT'D) *

Oh, grow up. *

*

ANDY (CONT' D)

Thought you'd have gone back to
London by now.

TAMARA

I wish. Looks like I'm stuck here for

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 (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 Haddinton -
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 colour 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?

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.

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 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 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? *

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 stands there lonely and
rhymelless It's driving me nearly

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. | 76A | * |
| | 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. | | * |

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 saucepot. 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 di dn' t know.

BEN

Di dn' t know what?

TAMARA

That you were in love with me.

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
ti o55po hs

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 cerry 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

BETH (CONT' D)

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.

*
*

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

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.

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?

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.

Grow up.

ANDY

BEN

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.O)
Hang on...

*
*

ANDY
Am I dismantling it - or mending it?

*

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

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. *

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

No I won' t. JODY

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.

He stops. He looks at her, betrayed.

TAMARA (CONT'D)
Why don't you believe me? I didn't

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.

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.

*
*
*
*

*

*

*

*

*

*

*

| | | | |
|------|--|------|---|
| 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 | |

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.

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

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

But I shi t.

Thursday? NICHOLAS

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 Fortnums...

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 *T* e

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

*
*
*
*
*
*
*
*
*

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.

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 c e.

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

128 INT. DAY. WINNARDS FARM - THE HALL.

128

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

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

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?

Jody suddenly startles.

Casey. JODY

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.

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 anythe69wer.

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 beeps. 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
He . . .

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
?

The question hangs between them.

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.

⊥ μ ∩ λ

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

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)

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

161

INT. DAY. WINNARDS FARM - THE KITCHEN.

161

Jody is shakily pouring a pot of tea.

BEN

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

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.

| | | |
|------|-----------------------------------|------|
| 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.

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.

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)

TAMARA

So you were.

They are at the threshold. They kiss.

TAMARA (CONT'D)

Welcome home.

THE END.