

(Past Present Future) Imperfect

by

Guy de Beaujeu

Guy de Beaujeu
Fluidity Films Ltd
65 Elton Road
BRISTOL
BS7 8DG

0117 942 1976 (tel)
0117 942 1983 (fax)
07976 565 194 (mob)
guy@fluidityfilms.com

© PHILIP GUY CERTAIN de BEAUJEU
2003

1.INT. KITCHEN. NIGHT

It's a week before Christmas. Preparations for supper are underway. It looks an impressive meal. DIANA, the mother, matriarchal, late 50s is in charge. JULIANA (Juju), daughter, pretty, tired/weak 30, married to Bobby is helping. MILLY, another daughter, sexy, almost slutty, 24, is also involved table-laying.

ARCHIE is trying to feed baby EMMA, 2. It's messy. He is malevolent and weird, but beautifully turned out, with a large napkin covering his Hugo Boss suit. He also wears trendy headgear. EDWARD, the father, lower middle class, controlling, emotionless, ignoring everything reading the paper. Seems a family at peace. ARCHIE is feeding little EMMA.

ARCHIE

Here we go, neeeeeaaaaarrrrrrr
and in she goes. Good girl.

JULIANA

Mum how long have those
tatties been in?

EDWARD

(behind his paper)
What time's Nathan arriving?

DIANA

In about an hour darling. He
rang to say he was on the
motorway about 10 minutes ago.

(to Juliana)

They probably need turning.

ARCHIE

OK Emmy, just a little more,
neeeeeaaaaarrrrr and in she...

EMMA knocks the spoon away, dropping food onto his jacket sleeve. ARCHIE leaps like he's scalded.

ARCHIE

(anger/shouts theatrically)
Oh shhhh...

EDWARD looks up. ARCHIE stops in mid flow.

ARCHIE

(quieter)

Damn!

ARCHIE

(louder)

Damn it!

EDWARD
(flat)

Archie.

ARCHIE
Well look.

EMMA starts to cry.

MILLY
Shouldn't be wearing your
silly suit anyway.

DIANA
Come here Archie.

DIANA grabs his arm and pulls him towards the sink.

ARCHIE
No!

He pulls away violently.

DIANA
I'm going to wash it off.

ARCHIE
You can't put water on a
Philippe Certain.

JULIANA
Oh don't be ridiculous.
Doesn't it rain in Spain?

She picks up the wailing EMMA.

ARCHIE
Philippe Certain is French.

DIANA
Only on the plain remember.

JULIANA
Come on darling, uncle Arch is
in a tizzy.

ARCHIE
It needs to be dry-cleaned.

DIANA reaches under the sink for stain remover.

DIANA
Well let me spr...

ARCHIE
No! Mother have you...

EDWARD cuts across the racket.

EDWARD

Archie! Stop this nonsense and just go and change.

ARCHIE looks at his sleeve, is about to say something and then leaves.

DIANA

And give Beanie a nudge.

EDWARD

What's her name?

JULIANA

Oh daddy, it's Chrissie, you must remember by now. They've been together nearly six months.

EDWARD

Well he should have brought her home sooner then shouldn't he?

MILLY

Neeerggh, don't be a div daddy, they were travelling silly.

CUT TO:

2.EXT. TENNIS COURT. NIGHT

It's gloomy. Two figures are playing on a beaten up court. PHILIP is married to another daughter, Beanie. SIMON is 30 and a catholic priest who teaches at the local public school.

PHILIP

Shit! I can't see a frigging thing. You need to have a word mate.

SIMON

15-40. I'll see what I can do for you on Sunday.

PHILIP

Sunday? Bit bloody late mate. I think I'm in need of His mysterious ways now. What's that?

SIMON

Ahhh, set point.

PHILIP

Shit.

SIMON

Caelitus mihi vires.

PHILIP

Hey?

SIMON

My strength is from heaven.

CUT TO:

3.EXT. ROAD. NIGHT.

NATH, youngest son, 21, just back from travelling is driving CHRISSIE, his beautiful black girlfriend. Whatever they're in it's beaten up. From the exterior we can hear raucous singing.

NATH & CHRISSIE

Show me the way to go home I'm
tired and I need a little
sleep, I had a little drink
about an hour ago and it's
gone right to my feet. Cross
wind or sea or snow, wherever
you see me go, you'll always
hear me singing this song,
show me the way to go home...

CUT TO:

4.INT. STAIRS. NIGHT.

BEANIE, 25ish, largish, homely and seven months pregnant is coming slowly down the stairs as PHILIP and SIMON enter. PHILIP is 35ish, good looking, fit, upmarket. SIMON is 30, dark and attractive, if nervous.

PHILIP

Ah ha, here's the mother of a
future generation of Wimbledon
winners. Hello Bea Bo.

SIMON

I don't suppose your genes
play any role in that then.

PHILIP

Hey hey hey, not so cocky
signore. You may not know but
Beanie played for Devon as a
schoolgirl.

BEANIE smiles benevolently.

PHILIP

And that wasn't so long ago
now was it Bea?

PHILIP kisses her on the cheek.

PHILIP

Snaffled her up straight after
she left secretarial college.
Oh sorry, how rude. Father
Simon McManus Beanie Lisle.
Bea, big Bea, whatever.

BEANIE

'Course I know Simon Phil.

SIMON

Look at this. Haven't seen you
for a bit. How are things?

They kiss hello.

PHILIP

(ignoring them)

Yes, while the rest of her
sekkey chums were having a
year off, we were just having
it off, hey Bea?

He pinches her behind.

BEANIE

(embarrassed)

Phil!

PHILIP

Oh c'mon on, he may be a
Father, but it doesn't stop
him thinking about fathering.

Looks at her stomach.

PHILIP

(loud/sarn't major)

Now pay attention you! You
'orrible little man. Hang in
there you hear, no messing
around this time.

Beat.

PHILIP

Dunno if you heard but we lost
the last little bugger you
see.

PHILIP (cont...)
 Pretty bloody awful all round.
 Pretty bloody all round
 actually. Boy too.

SIMON looks embarrassed. BEANIE is silent.

SIMON
 Think I'll grab a shower. See
 you later.

He turns and heads up the stairs.

SIMON
 Nice to see you Bea.

PHILIP
 Yeah good idea. I'll join you.
 I mean, ha, not literally, I
 mean I'll join you in having a
 shower, but not at the same
 time. Oh I know, you can never
 be too sure with you men of
 the cloth. Never can be too
 sure these days hey. Specially
 with you Catholic fellows. A
 right royal rum lot you are.

CUT TO:

5.INT. CAR. NIGHT.

Quieter. CHRISSIE is humming. NATH is an a-typical student
 traveller, pretty scruffy, necklace, bracelets, sun-kissed
 etc. CHRISSIE is laid back, but full of energy. North London
 trendy/smart.

CHRISSIE strokes his face.

CHRISSIE
 Hey cowboy, why the long face?

NATH
 Shouldn't you ask my horse?

CHRISSIE
 Woah, ouch you are so hot!
 Where do you get those killer
 lines?

NATH grins wanly. CHRISSIE kisses him on the cheek.

CHRISSIE
 The nearer we've got the
 quieter you've become.

NATH

I prefer thoughtful. Or perhaps introspective.

CHRISSIE

Thoughtful is better. Anyway you, I'm s'posed to be the nervous one. Actually I am the nervous one.

NATH

I've never seen you nervous in six months.

CHRISSIE

Yes you have! What about the chapel?

NATH

'Cept maybe when you saw into my pants for the first time. Shaking like a leaf you were.

CHRISSIE

Oh yeah!

Beat.

CHRISSIE

I wasn't shaking from nerves that was laughter.

She grabs his crotch.

CHRISSIE

But isn't it amazing what disabilities love will overcome.

He leans over to kiss her, she moves away for a moment, grins and then kisses him on the lips.

NATH

Just amazing.

NATH pulls over.

CHRISSIE

What's up?

NATH talks while leaning over her to get to the glove compartment.

NATH

Nothing, I just think it's
time for an emergency spliff
before I venture the horror
that is my family upon you.
All those skeletons to meet.

CHRISSIE

I'm a Ugandan whose great
times whatever grandpa was an
English officer with a
penchant for fingering the
goods. So don't talk to me
about skeletons. We've got a
graveyard of 'em.

NATH strikes up and takes a long hard drag. Blows out
lovingly.

NATH

Ahhhh that Condor moment.

CHRISSIE

Wassat mean?

NATH

No idea, something one of my
uncles always used to say when
he was having a sneaky fag in
my tree house.

He takes another drag and passes it over.

NATH

(reflective)

It's over babe.

CHRISSIE

It's just begun.

NATH

Now I have to share you,
that's the worst of it.

CUT TO:

5a. INT. EDWARD'S BATHROOM. NIGHT

ANGLE on EDWARD in shirt tails and socks, doing up a tie with
some precision.

CUT TO:

6.INT. BOBBY'S ROOM. NIGHT.

JULIANA's husband BOBBY is sat at a makeshift desk. He's working on a laptop with a mobile earpiece in his ear. He's weak looking.

BOBBY

(patient)

Yes I know they wanted the front page before bloody Christmas but as I explained..

Beat.

BOBBY

(quietly desperate)

That's simply not true...Ask her, she was there for goodness sake. I said to the client that...look I've got the spreadsheet I showed them in front of me...Of course I know how important Dolly Productions are to us, I do the billing...

(suddenly shouts)

No!

(much quieter)

No, that's not necessary... No, the farm isn't taking up too much of my time. Please Sebastian, I'll handle it OK.

BOBBY is left staring at the wall, earpiece still in place, frustration/fear building.

JULIANA appears with little EMMA.

JULIANA

I'm going to bath Emmy, unless you want to?

Beat. BOBBY ignores her.

JULIANA

Bobby?

BOBBY starts.

BOBBY

Woah Juju.

JULIANA

Well? Do you want to bath your daughter or not?

BOBBY

What? No, not right now Ju.

He looks back at his laptop.

BOBBY

Something's come up love.

JULIANA

It's 7.15 on a Friday.

BOBBY

Not in America it isn't.

She looks at him blankly. Defeated, picks up EMMA and exits. BOBBY doesn't even look up.

CUT TO:

8.EXT. GROUNDS. NIGHT.

The castle is in view through some binoculars. They are lowered and a figure melts back into the woods.

CUT TO:

9.INT. PHILIP & BEANIE'S BEDROOM. NIGHT.

PHILIP enters drying himself. BEANIE has been lying on the bed, there are copies of Hello, Vogue and a Mills & Boon left. PHILIP looks critically at the Mills and Boon, reads a bit.

PHILIP

(dramatic)

He stood in the middle of the mirrored room staring at her. She could feel his eyes boring into her, undressing her, leaving her naked before him. She could see the tight curves of his flat stomach beneath his sodden shirt. His nipples, were little points, dark against the white of the silken material, drawing her to him. From deep within her she could feel her primeval desire raging forth.

He stops, but reads on smiling, slowly running a hand across the front of his towel. He drops the book and picks up Vogue, searching quickly for a suitable image.

CUT TO:

11.INT. CORRIDOR. NIGHT.

ARCHIE leaps down a few stairs, sweeps round a couple of corners on the dimly lit corridor.

ARCHIE
(shouts)
Phil! Phil are you down here?

CUT TO:

12.INT. PHILIP & BEANIE'S ROOM. NIGHT.

PHILIP is sprawled close to ecstasy on the bed. He jumps like a scalded rabbit chucks the mag on the floor and turns quickly over as ARCHIE bursts in, grabbing the Mills & Boon.

ARCHIE
There you are, gone deaf?

(shouts)
Hello, hello? Got any
cufflinks?

Beat.

PHILIP
Ahhhhh...

ARCHIE
Can't find any to match this
bloody buggering shirt.

PHILIP
Have a look in my, ahhhhh,
stud box.

ARCHIE
Good man Philpot. You alright?

PHILIP
Pucker old chap. Just pucker.

ARCHIE fiddles around in the box as PHILIP stays on his front.

ARCHIE
Beanie's looking bloody huge
now, like a whale, must be
gonna explode any second.

He crouches theatrically, fingers in his ears.

ARCHIE
Look out she's gonna blow!

PHILIP

Mmmmm, month and half or so.

ARCHIE

Month and a half hey? Maybe you should call the little bugger Jonah. Bloody Jonah.

ARCHIE finds some cufflinks and tries them on.

ARCHIE

Cooooooool, spot on.

He approaches PHILIP.

ARCHIE

Look at those babies.

PHILIP

Mmmmm, excellent. First class.

ARCHIE

Good job. Philly. See you in a mo. Enjoy the read.

He exits.

PHILIP lifts himself off his stomach and looks down at the bed cover. Grimaces.

CUT TO:

13.INT. BATHROOM. NIGHT.

JULIANA is in the bath with EMMA, staring, depressed, up at the ceiling as she splashes and gurgles. OS a noise.

JULIANA

Bobby?

ARCHIE

No it's me.

He pushes the door open and enters.

ARCHIE

What d'you think of these?

He shows her the cufflinks.

JULIANA

Lovely.

ARCHIE

Do they match?

JULIANA

Perfectly.

ARCHIE

All right rascal? Look what you did, uncle Archie had to put on bloody new clothes.

EMMA grins and splashes.

JULIANA

Arch. Language.

ARCHIE

Woah, not this time trouble.

Beat. He looks at JULIANA unembarrassed as she draws EMMA close to her.

ARCHIE

Don't be long. Nath and his mystery travelling bint will be here soon. Or perhaps she's a monkey like the sailors used to bring back.

ARCHIE contorts his face like a chimp and jumps up and down.

JULIANA

Will you...?

She holds up EMMA. ARCHIE stops.

ARCHIE

(indignant)

Sis!

JULIANA

(defeat)

Well go and get Bobby then.

CUT TO:

14.INT. BOBBY'S ROOM. NIGHT.

BOBBY is tapping away. ARCHIE puts his head round the door.

ARCHIE

Bobster? Sis wants some help.

He doesn't look up.

BOBBY

Not right now.

ARCHIE pulls a chimp face and exits. BOBBY makes another call.

BOBBY OS
Jacky Framlin please...Robert
Smith-Weston.

CUT TO:

15.INT. MAIN HALL. NIGHT.

It's looking Christmassy. EDWARD is smelling some vintage red wine. He spots SIMON hovering.

EDWARD
Ah ha, Father Simon, just the
man of class and culture I'm
looking for.

SIMON
Evening sir.

EDWARD
Come and have a sniff of this
little beauty.

SIMON appears somewhat dutifully/nervous.

EDWARD
Right no cheating Father, look
away, look away.

He grabs a glass and pours him a snifter.

SIMON
Bonum vinum laetificat cor
hominis.

EDWARD
Hmmm?

SIMON
Good wine gladdens a person's
heart.

SIMON sniffs dubiously and takes a sip. Plainly has no idea.

EDWARD

Quite. Need a clue me old
china? Hey?

(conspiratorial)

Left bank.

SIMON

Well it's very nice. It's
French isn't it?

EDWARD

Of course it's French, blimey
what sort of house d'you think
I keep here Father?

PHILIP enters.

DIANA

Leave him alone Teddy.

EDWARD

Ah ha another victim. Philip,
Philip in you come.

PHILIP

Ted.

EDWARD hands him a glass. SIMON smiles awkwardly and sips again. PHILIP goes through the whole pretentious sniffing, swirling, sucking routine. EDWARD watches with interest, it's the most animated we've seen him.

PHILIP

Late 70s.

Slurps more.

PHILIP

Left bank.

EDWARD

Very good.

SIMON looks at him embarrassed.

PHILIP

Second growth.

EDWARD

Ah ha!

PHILIP

Clos de la Reine, 1978.

EDWARD claps his hands.

EDWARD

Bingo Phil, top job, one year out. 77. Went over there to collect it ourselves. Bought at six pounds 30 a bottle, now worth £73.

PHILIP

I like the 76 slightly better, just a slightly more sophisticated structure.

EDWARD

(surprised)

Really? Blimey.

PHILIP takes another swig.

PHILIP

You see the early rains in 76, followed by the remarkable drought added an intensity, a roundness that I feel this one just slightly lacks.

EDWARD fills his glass and takes a swig.

EDWARD

Is that right?

He puts an arm around PHILIP and leads him out.

EDWARD

And where can a man find a few bottles of this sort of nectar?

SIMON is left, staring at not a lot. He looks at the labels, looks around and then pours himself another glass and downs it in one, a determined look on his face. MILLY enters. She's wearing a plunging dress, but looks like a little girl.

MILLY

(flirty)

Hello Si, getting squiffy already?

SIMON

Oh no, no not at all, I was trying some with your Pappah, but he's...

MILLY

Don't worry silly, I don't
mind.

He tries not to look at her breasts, but it's pretty
difficult.

MILLY

How was the tennis?

SIMON

Oh you know.

MILLY

Did you beat my hopeless
brother-in-law?

SIMON

I did as a matter of fact.

MILLY

Jolly good for you. Though of
course I s'pose he's not
really a brother-in-law what
with Bea being adopted and
everything.

SIMON

(hiding surprise)

No well I suppose. Yes, well
in fact in law he is your...

MILLY isn't listening.

MILLY

If you can tear yourself away
from the wine I think Mummy
wants to serve shampoo on the
lawn. Nat should be coming any
minute.

CUT TO:

16.INT. CAR. NIGHT.

NATH and CHRISSIE are having sex in the car, whispering sweet
nothings.

CUT TO:

18.EXT. GARDEN. NIGHT

Everyone is in warm coats. Lots of flares burn. Champagne is popped. BEANIE, SIMON, PHILIP, EDWARD, DIANA, MILLY, ARCHIE and JULIANA are all there, chatting away about not a lot.

EDWARD

I've encouraged Philip and Beanie to put the next one down for Cranmill immediately, isn't that a good idea?

SIMON

Well we should probably wait until we see if it's a b...

EDWARD

Nonsense! The Colvilles do a great line in boys. This one is but a biological hiccup.

DIANA is chatting with PHILIP.

DIANA

Are your parents back from
South Africa yet Philip?

PHILIP

Sunday, Di.

DIANA

Gosh that's been a long trip
then. How's the farm been
coping without them?

PHILIP

Well Morris is there to keep
an eye on things and I sort of
do know my way around there
myself.

DIANA

Oh absolutely. No I wasn't
trying to suggest...Just Bea's
been over a couple of nights
when you've been up in town,
so I imagine you must be quite
frantic.

PHILIP

We've taken on John
Philipson's son, Eric, to give
Morris a hand as well.

DIANA

Eric! Have you? Oh John will
be thrilled. I thought I'd
seen him in the lane last
week.

CUT TO:

19.INT. CAR. NIGHT.

NATH is taking off his necklace and bracelet.

CHRISSIE

What are you doing?

NATH

Nothing.

CHRISSIE

Yes you are.

NATH

I want it to be a surprise.

NATH starts to flatten his spikey hair. CHRISSIE ruffles it again.

NATH

Hey!

He puts the necklace and bracelet into the glove compartment and pulls out a gold signet ring, slipping it on.

CHRISSIE

Woah. What is that?

NATH

It's nothing.

CHRISSIE

Let me see. C'mon, let me see.

NATH holds out his hand reluctantly.

CHRISSIE

Darling, that is gross.

NATH

18th from Dad. Thanks a lot.

CHRISSIE

What's on it?

NATH

Does it matter? Family crest.

CHRISSIE

What's that, servant girl with master rampant?

NATH smiles grimly.

NATH

Adversa virtute repello.
Repulse adversity by courage
or something.

He smoothes his hair down again. CHRISSIE goes to muss it again and he grabs her hand.

NATH

Leave it babe...Please?

NATH starts the car.

CHRISSIE

Perhaps I should remove my
button ring.

NATH

No, but just try to keep it
under wraps.

CHRISSIE looks at him to see if he's joking. She slumps back
in her chair when she sees he's not.

NATH smiles.

NATH

And keep your (whistles) ring
hidden too.

CHRISSIE

My (whistles)?

She hits him.

CHRISSIE

I might go and get a
(whistles) just to piss them
off, so watch out.

CUT TO:

20.EXT. DRIVE. NIGHT.

The car splutters up the drive.

NATH OS

Promises, promises.

CUT TO:

21. EXT. GARDEN. NIGHT

DIANA and JULIANA are chatting.

DIANA

Where's Bobby darling?

JULIANA

Calling America.

DIANA

But it's 8.15.

JULIANA

(dry)

Not in America.

DIANA

Well who's got the baby
talker?

JULIANA

He has.

DIANA

Is that wise?

JULIANA

He's working Mum, he's not deaf.

DIANA

Don't you think the job and the farm are too much for him?

JULIANA

Oh mum, please.

DIANA

Did she like her broccoli compote?

JULIANA

Seemed to.

DIANA

You used to love it. I should give you the recipe, it's so good for them. It's full of beta carotene. Mops up all those free rascals or whatever they're called.

ARCHIE talks, head close to BEANIE.

ARCHIE

Juju's breasts got really big before she had Emmy. Have yours got any bigger Bea? Only it's quite hard to tell.

BEANIE

Archie get lost.

ARCHIE

What? It's only biology. Juju's looked back to their normal size just now.

BEANIE glares at him.

ARCHIE

We're brother and sister, don't you think we should talk about it? I know all about the leaks and everything.

Beat. BEANIE is embarrassed.

ARCHIE
Will Philip want to taste the
milk d'you think? Bobby
couldn't wait.

BEANIE
Archie shut up!

There's a silence for a split second. BEANIE looks up more
horrified by that then the questions. She smiles awkwardly.

ARCHIE
Where did you buy these?

He waves the cufflinks under her nose.

BEANIE
Oh, errr, Pinks I think.

ARCHIE punches the air.

ARCHIE
Yessssssssss! I knew it. He
shoots. He scores!

CUT TO:

22.INT. LOO HALLWAY. NIGHT.

Through the hallway we can see NATH putting on a shirt. He
enters doing it up, dumps his bag in the hall.

NATH
Welcome to Colville Towers.

Looks around. Tinsel, lights, mistletoe etc.

NATH
Blimey, or should that be
Santa's Grotto?

CHRISSIE
Where's the loo?

NATH
Couldn't you just...

She closes in on him, grabbing a twig of mistletoe and teasing
him as she helps him button his shirt.

CHRISSIE
(whispers)

No Nathan I can't because
parts of you are at this stage
making a bid for freedom down
my inner thigh. Some, how
shall I put it, evacuation, is
required.

NATH
(grossed)

Oh please.

Beat. She holds up the mistletoe and kisses him lightly.

CHRISSIE
I'm waiting, but your semen
isn't.

NATH
It's there. I'll wait.

She hands over the mistletoe and exits. Beat. PHILIP appears.

PHILIP
Ah ha! The prodigal returns.
There you are.

NATH
Hi Phil, all right?

PHILIP
Welcome home oh great
wanderer. Gimme five, or
whatever you young Doctor
Livingstones say.

There's an embarrassed moment as high fives are confused with
handshakes. PHILIP spots the mistletoe.

PHILIP
Getting stuck in already huh?
So you're all done you old
dog. Into the real world hey?

NATH
Seems that way.

PHILIP
Pretty scary I'll bet, but if
there's anything I can do, you
know, advice on the old
interview technique, that sort
of thing, now that you're
back, just zing us a call.

NATH

Cool, thanks. How's Bea?

PHILIP

Fat. I mean large. Come on, come and find out, what you hanging around here for?

NATH

Just waiting for...

PHILIP

Oh ho, the new dolly hey? Just freshening herself up I guess, bit of slap to meet the family? Rouge up those cheeks.

NATH

Something like that.

PHILIP puts an arm round him and pulls him off.

PHILIP

Sure a bright packbacker can find her way to the garden.

They exit.

NATH OS

Backpacker.

PHILIP OS

Quite.

CUT TO:

23. EXT. GARDEN. NIGHT

PHILIP and NATH appear. Flaming torches everywhere.

PHILIP

Waheey everyone, look what I just found lurking in the corridor like a bad Indian smell.

A cheer goes up. NATH is enveloped by DIANA. He kisses the women hello.

EDWARD

Here's my boy.

He hugs NATH who kisses him on each cheek.

NATH

Hi dad.

EDWARD

Hello buster. Scruffy as ever
I see. Don't they have irons
in Asia?

NATH

(smiles)

Thanks a lot, this took hours.

ARCHIE hands him a drink.

NATH

Thanks Arch.

ARCHIE

Well where is she then?

NATH looks at EDWARD, worried.

NATH

She's umm, coming, she won't
be long.

CUT TO:

24.INT. LOO. NIGHT.

CHRISSIE is on the loo. Her POV of a hare, hanging from the
towel rail of the basin, blood dripping from its nose into a
tin bowl below.

CHRISSIE

(grossed out)

Oh per-lease.

CUT TO:

25. EXT. GARDEN. NIGHT

NATH is chatting with his MUM.

NATH

(excited)

We met in Diu, it's at the
bottom of Gujarat. It's an old
Portuguese colony. She was in
the same crappy guesthouse and
we just, well we just hit it
off. It was brilliant mum. Is
brilliant. She changed her
whole trip just to stay with
me. The stuff we've seen
together, God it would take me
a week just to show you the
photos. And then when I got
sick in Tibet she was just
there whenever I...

DIANA

And what about poor Anna?

NATH

(surprise)

Anna?! Oh mum. What's...

DIANA

She was lovely darling and her father was a JP, just like daddy. Her mother was a church warden too. Not that I approve of women in the church mind you, but the sentiment was there.

NATH

Mum I was going out with Anna, not her family.

DIANA

Yes darling, but family is so important, the most important thing. And we knew her parents. When I married your father, it wasn't just...

CUT TO:

27.INT. LOO HALLWAY. NIGHT.

OS we hear CHRISSIE fight with the flush. She tries a few times and it doesn't work.

CHRISSIE (OS)
(muffled)

Shit.

She appears from the loo, stands in the hall looking around at everything. Blows her cheeks out. There are stuffed heads, covered in tinsel, old paintings. It looks pretty beaten up.

BEANIE approaches with a tray humming quietly. Her POV of CHRISSIE looking around.

BEANIE

Hey! Excuse me? What are y...?

CHRISSIE turns startled.

CHRISSIE

Oh hi, sorry, I'm, errr, I'm Chrissie. He's just, we've just...

Beat. BEANIE doesn't register.

CHRISSIE

Nathan's girlf...

BEANIE

(Surprise)

Oh my God! Of course. I'm so
sorry. Oh gosh. Right. Right.
Blimey. Chrissie of course.
How silly of me.

They stand awkwardly.

BEANIE

Gosh. Sorry, I thought you
were a...Silly. Right well,
come on out.

CHRISSIE

Um, there's a problem with the
err...with the toilet. It's
not working.

BEANIE

One light tug followed by a
stronger one in quick
succession. Shall I show you?

CHRISSIE

No it's fine thanks.

She disappears back into the loo. OS a flush almost
immediately.

BEANIE

(loud)

You're not the first and you
certainly won't be the last.

(almost to herself)

Needs a sign really.

CHRISSIE returns.

BEANIE

I'm Beanie by the way, Nath's
little sister for my sins.

CHRISSIE

Well it's nice to meet you.

She shakes her hand and gives the very surprised BEANIE a
hello kiss on each cheek. BEANIE takes a deep breath.

BEANIE

Right then, Chrissie. Wow.
Great.

CUT TO:

28.INT. BOBBY'S ROOM. NIGHT.

BOBBY is staring out into the garden. OS party sounds tinkling up. Looks gutted. Looks down. It's a long way. OS EMMA gurgles

CUT TO:

29. EXT. GARDEN. NIGHT

NATH is chatting to MILLY. He's nervous. He spots BEANIE and CHRISSIE approaching from the corner of his eye. His POV of his FATHER, chatting to SIMON and PHILIP. EDWARD looks up, looks back down for a moment and then shoots another look. Though he tries not to be, he is gobsmacked.

MILLY

(whisper)

She's so exotic!

SIMON and PHILIP turn to see what EDWARD is so blown away by. NATH's POV of DIANA looking with concern at EDWARD. CHRISSIE is being slowly introduced to everyone by BEANIE. She kisses them each in turn.

BEANIE

This is our mother Diana.

CHRISSIE

Hello Mrs Colville, nice to meet you.

She puts out her hand and then kisses her. Shock/surprise.

DIANA

Hello dear, we've heard a lot about you from Nathan's emails.

PHILIP

(sotto voce to Simon)

Though obviously not everything!

BEANIE

This is Father Simon who teaches Latin at Cranmill, the local catholic school.

SIMON's not sure whether to proffer a cheek or not.

CHRISSIE

Hello. No ring on so it'll have to be the cheek I'm afraid.

SIMON

Yes, yes, very good.

BEANIE

My husband Philip.

PHILIP needs no second invitation to give her a kiss.

CHRISSIE

Congratulations.

PHILIP

Thank you very much. All my own work of course!

BEANIE looks away momentarily. You'd almost miss it.

CHRISSIE

Nice to meet you.

BEANIE

We're going to test you in a minute! This is my father, Edward Colville. Daddy this is Chrissie.

CHRISSIE

How do you do sir?

NATH's POV as EDWARD thrusts out a hand.

EDWARD

(flat)

Very well. Thank you.

Beat.

EDWARD

Do you drink?

CHRISSIE

Does Chuck Berry play piano?

MILLY arrives before EDWARD can reply.

MILLY

Me next!

CUT TO:

30.INT. BOBBY'S ROOM. NIGHT.

BOBBY is standing looking at EMMA. He is holding a pillow to his chest somewhat menacingly, tears rolling down his cheeks.

He strokes her cheek and cries some more, sobs wracking his body. EMMA sleeps on. He takes the pillow slowly away from his body.

CUT TO:

31.EXT. GARDEN. NIGHT.

JULIANA is talking to CHRISSIE, MILLY is standing there with ARCHIE too.

JULIANA

So you've finished uni as well
have you? Does it feel
wonderful?

CHRISSIE

I'm not sure what it feels
really. It hasn't really sunk
in that I'm back. That it's
all over. How did it feel for
you?

JULIANA

I didn't go to university. Or
have a year off for that
matter.

ARCHIE

Juju was too thick daddy
thought.

JULIANA

No Archie, daddy thought it
wasn't right for me. Archie go
and get some more champagne
for everyone. Look at poor
Chrissie.

ARCHIE

(v bad Aussie accent)
Throat's as dry as a dead
dingo's dick right?!

JULIANA

Archie!

CHRISSIE

(smiles)
Something like that.

He takes their glasses. NATH's POV of DIANA and EDWARD. He seems disappointed.

MILLY

Daddy once said what was the point of girls going to university when they were just going to waste it by being secretaries and having babies?

JULIANA

Oh Milly, don't be so silly, daddy would never say that. Really he wouldn't.

MILLY

He did!

JULIANA

Well he let you go didn't he?

MILLY

Only 'cos I got into Oxford and he thought I might meet someone terribly eligible to take me off his hands.

It seems a well-worn conversation.

CHRISSIE

What did you read?

MILLY

Philosophy. What about you?

CHRISSIE

Politics. I know, pretty dull huh?

JULIANA

So you met in India?

ARCHIE returns with the champagne glasses.

ARCHIE

Whattya think of those?

CHRISSIE

Well it's a bit dark, but, yeah, they're nice.

ARCHIE grins and runs his hands through his hair.

JULIANA

Did your eyes meet across the marble of a beautiful temple built by Janhangir Khan?

33.EXT. GARDEN. NIGHT

CHRISSIE takes a sip of champagne.

JULIANA
(wistful)
He seems different.

CHRISSIE
(surprised)
Does he?

MILLY
I don't think he does.

JULIANA
Older I guess. More, more
assured...it's good.

ARCHIE returns back with the champagne bottle.

ARCHIE
I thought you might be a
bloody monkey. Like what the
sailors brought back. Explorer
Nath's monkey.

He pulls his monkey face. CHRISSIE smiles embarrassed as he runs off.

JULIANA
I better go and help mother.

CHRISSIE
Can I...

JULIANA
Enjoy your champagne.

JULIANA leaves. CHRISSIE looks thoughtfully down at her glass. Sad almost.

MILLY
Can I touch your hair?

CHRISSIE
(surprised)
Ummm, well yeah, sure if you
want to.

NATH's POV of MILLY feeling the hair. He's standing with BEANIE.

NATH
Christ, she's not a frigging
exhibit.

BEANIE

Oh Nath leave her, it's fine.

NATH

No it's not, it's fucking insulting.

BEANIE

(smiles)

She's just being friendly.
World travel's done wonders
for your language then?

NATH

(light)

Don't you start. Having Milly
as your mate would be like
palling it up with Ratty Rat
Rat the rattlesnake.

BEANIE

(laughs)

Oh that's not fair. Ratty Rat
Rat huh?

NATH

Milly doesn't do friends. As
if you hadn't you noticed oh
innocent one.

BEANIE

Oi! Leave it. Anyway, there's
Father Simon. He's her friend.

NATH

Bea, Father Simon is heading
for mummification or should
that be Millification, like
the rest of the poor saps who
bounce happily into her web.
It's not till they're having
the lifeblood sucked out of
them that they realise it's
too late. That it's true, what
you see is what you get.

BEANIE

Father Simon's a priest.

We see PHILIP approach.

NATH

Father Simon is a red-blooded
male who can't stop looking at
her tits.

PHILIP

Bit like the rest of us hey!

BEANIE

Shut up Phil.

PHILIP

Don't worry, I shall go and
plonk myself between them
both. A rose between two
thorns.

He leaves. They watch him go.

NATH

(sotto voce)

A dick between two fannies
more like.

BEANIE

(smiles)

Stop it! You're more nervous
than I thought.

NATH

So the tables are turned hey?
And I thought you might be the
nervous one.

He rubs her tummy meaningfully. BEANIE shoots him a look. NATH runs a finger across his lips.

CUT TO:

34.INT. BOBBY'S ROOM. NIGHT.

BOBBY is breathing deeply, getting things under control. Beat. Rises and goes to his laptop bag, rustles about and brings out some pills. Takes two and swallows them straight. No water. Goes to put the bottle away, stops, takes out one more for good luck. Swallows that too. OS a gong.

CUT TO:

42. INT. ENTRANCE HALL. NIGHT

NATH, MILLY, PHILIP & CHRISSIE walk in together. PHILIP tries to link arms with MILLY but she shrugs him off. CHRISSIE gives NATH's hand a squeeze. She wants to keep holding it, but he doesn't respond. She looks at him questioningly.

PHILIP

Ahh a Colville dinner.
Excellent!

They pass the loo. PHILIP and MILLY walk on.

CHRISSIE

I'm just gonna...

NATH

One quick pull...

CHRISSIE

Followed by a hard tug.

NATH grins.

CHRISSIE

Found out the hard way. Wasn't quite poo in the handbag, but it was close.

NATH

Nice. I'll cherish that thought on the way in to dinner.

CHRISSIE

Kiss me.

NATH

Later.

CHRISSIE

(smiles/girly)

No, now.

NATH looks around, worried/awkward. He pecks her on the lips and goes to move away.

CHRISSIE

Nath! What's up with you?

She looks pissed off. NATH looks down.

NATH

Nothing.

She grabs him and spins him towards the loo, the door is open, she snogs him passionately. His eyes are open. His POV of the hare.

CHRISSIE

(grins)

That's better. But careful darling, you might scratch yourself with that regulation Colville hair shirt you're wearing.

NATH smiles grimly and leaves, bumping into BEANIE.

NATH

Just umm, explaining the waterworks.

BEANIE

I already did.

NATH

Bloody students, minds like sieves.

CUT TO:

44.INT.DINING ROOM. NIGHT.

EDWARD is at the head of the table, with JULIANA and DIANA on either side. NATH is next to JULIANA and MILLY who is next to SIMON. BEANIE is next to him at the other head, with ARCHIE on the other side, who is next to BOBBY, who is next to CHRISSIE, then comes PHILIP who is next to DIANA.

EDWARD makes pouring motions to ARCHIE.

EDWARD

Right, we're going to start with a little Pouilly Fuissé from cellar three and then we have a real treat. This is one that your mum and I picked up from an auction in the local marie. Outbid the local wholeseller, who wasn't best pleased, let me tell you.

Polite laughter. ARCHIE is filling everyone's glass. CHRISSIE picks hers up and is about to drink, but sees no one else is, so stops.

EDWARD

It's more robust than you might imagine, melons, a delicious late hint of vanilla. Well made too. Bought for 27 francs a bottle, call it two pounds seventy, so much easier before this Euro nonsense, now worth £11.50.

He picks up his glass and swirls it around, most people follow suite, including NATH. ANGLE on CHRISSIE bemused. Sucking and slurping follows, CHRISSIE takes a decent draught.

EDWARD

Grace Simon?

Everybody stands, CHRISSIE is left behind, but follows suit.

SIMON

Umm, right, this is a grace
 used at Queens College
 Cambridge. One of, umm my
 favourites. Benedic, Domine,
 nos et dona tua, quae de
 largitate tua sumus sumpturi,
 et concede, ut illis
 salubriter nutriti tibi
 debitum obsequium praestare
 valeamus, per Christum Dominum
 nostrum . Amen.

ALL

Amen.

They all sit. Conversation begins.

CHRISSIE

I'm Chrissie by the way.

She puts out her hand. BOBBY is surprised and wipes his hand
 on his trousers.

BOBBY

Bobby. Juju's husband.

CHRISSIE

Ah ha.

They eat. We dip in and out of conversations. BOBBY doesn't
 seem to take part in much. ARCHIE does wine duty dutifully.

PHILIP

Got lots of coming home
 parties lined up I bet?

CHRISSIE

Oh you know, a few.

PHILIP

The best time hey? College
 out, travelling done,
 Christmas round the corner.

CHRISSIE

(smiling)

Job to find, nowhere to live,
 no money, student debt.

PHILIP

Ahh but you've got your life
 before you.

CHRISSIE

And you don't?

PHILIP

Me? Wife, kid on the way, dad thinking of retiring.

CHRISSIE

You make it sound like a death sentence. That's a bouncing living baby in there, part of you, your history. I think that's amazing. That might be your son and heir, your future tennis partner.

PHILIP

It's a girl.

CHRISSIE

Oh right, well don't sound that depressed about it, we can be good fun too you know. Why d'you find out?

PHILIP

Bea was persuaded to, by the outlaws.

JULIANA chats, head close to NATH.

JULIANA

I think she's gorgeous.

NATH

Me too.

JULIANA

Was it love at first sight?

NATH

It was for me, but it took me two weeks on some camel trek to do anything about it.

JULIANA

Two weeks on a camel? Ow!

NATH

Tell me about it. And I wasn't even in her group. My heart used to race every time I saw that night's oasis camp. If she wasn't there I was depressed for days.

JULIANA

That is so romantic. Love in the desert.

NATH

It became a bit like Pavlov's dog. My heart would palpitate even if I was just passing some oasis. Wobbling about on a bloody camel like some sea sick lovesick drunken idiot.

JULIANA

But it was her being sick that sealed it?

NATH

You heard about that huh?

JULIANA gives him a fond kiss.

JULIANA

Watch out Nath, sounds like love.

Beat. NATH smiles.

NATH

Yeah. You know what, it is.

JULIANA's POV of CHRISSIE chatting to PHILIP, smiling. Behind her she sees BOBBY, stone faced.

JULIANA

Nath, whatever happens, I want you to know I'm thrilled for you. And a little bit jealous.

NATH

You're doing all right Juju. Emmy's lovely.

JULIANA

I'm doing all right Nath, but you don't know the half of it.

EDWARD butts in.

EDWARD

When are you going to open that wretched results envelope Nathan? I've stared at it everyday on my desk, pretty much driven me mad. Why you didn't let me...

NATH

Because I didn't want to get them abroad when I could do absolutely nothing about it.

EDWARD

Not very Colville is it, to
put one's head in the sand?
Will family honour be upheld?

JULIANA

Of course it will daddy.

EDWARD

Will those thousands shelled
out on you come home to roost?

NATH

If I get a Desmond I'll be
mighty pissed off, put it that
way.

EDWARD

I'm not sure I understood a
word of that, what was it?
Urdu?

MILLY

Come on daddy, Desmond Tutu.
Two, two, geddit? Douglas
Hurd. Third.

EDWARD

I was hoping for a first in
the family, especially after
Milly rather let the side
down.

NATH

Dad, no one wants a first.
Makes you look a right geek. A
two one will do fine.

EDWARD

Since when does what everyone
else think have any relevance
to one's education?

MILLY

Employers are scared of people
with firsts, they think
they're going to be more
intelligent than them. A
Dessie or a Douglas is far
better.

EDWARD

I hope you haven't under
achieved for the sake of your
image Nathan?

NATH

Chrissie got a first dad.

EDWARD

I'm not interested in her. I'm interested in my son. Who seems to be showing a distinct lack of application.

JULIANA

No he's not daddy, he's just being modest.

NATH stands and collects some plates. CHRISSIE goes to stand but is shooed down. MILLY, and JULIANA exit with NATH and the plates. ARCHIE finishes off the wine round.

BOBBY

Where are you from?

CHRISSIE

(surprised)

Me? Oh, ummm North London.

BOBBY

No I mean really.

CHRISSIE

No I really am from north London, Hampstead Islington border.

BOBBY

Your family.

CHRISSIE

Same place I'm afraid. I still live at home.

BOBBY

Oh.

Hot bowls of food arrive.

PHILIP

I think he means...

CHRISSIE

I know what he means.

CUT TO:

45.INT. KITCHEN. NIGHT.

NATH is loading the dishwasher with JULIANA.

NATH

Why does dad always go on
about the same bloody thing?

JULIANA

He doesn't mean it.

NATH

Yes he bloody does. It's like
I'm some crap Lloyds
investment that keeps coming
back to haunt him.

JULIANA

He just wants the best for
you.

NATH

If it's not my hair it's my
shirt, if it's not my clothes
it's my frigging degree.

DIANA walks in.

DIANA

What are you two gossiping
about?

NATH

Oh you know, life, the
universe.

DIANA

Sweetheart take those would
you?

JULIANA exits with food.

DIANA

We're all very excited about
you coming home darling.

NATH

Oh thanks mum. Well it's nice
to be back.

DIANA

Everyone home for Christmas,
it'll be just like it always
was.

NATH

(awkward)

Oh I thought you meant this
weekend.

DIANA

Well that as well. But it's having you home for the winter that daddy and I are most looking forward to.

NATH

(awkward)

Riiight. Well I'm not going to be here all winter.

DIANA

Oh?

NATH

Chrissie and I are thinking of going to South America.

DIANA

(flat)

South America? But darling, you've only just come back. Does daddy know? I know he had lots planned for us all.

DIANA looks like she's chewed a lemon.

NATH

It's nothing definite yet.

DIANA

Best not mention it now then. I know just how upset daddy will be. Oh Nathan, what a shame.

NATH

Like I said mum, it's not definite yet, so don't worry.

DIANA

Why would one want to go there anyway?

CUT TO:

46.INT. DINING ROOM. NIGHT.

Supper continues.

EDWARD

(loud)

Swine is all right for you is it?

CHRISSIE ignores him.

EDWARD

Hello?

CHRISSIE

I am sorry Mr Colville, I didn't realise you were talking to me?

EDWARD

Well everyone else is family. I know what they like.

CHRISSIE

The wine is fine thank you.

EDWARD

Not wine. Swine. Pig. Pork. Oink oink. You eat it do you?

CHRISSIE

The more crackling the better I say.

EDWARD

Only asking, only asking. It's polite to ask.

CHRISSIE

(to Bobby matter of fact)
Uganda via Egypt and deepest Wiltshire. If you can call Bath deepest Wiltshire. Grandfather fought in the West Ugandan Regiment for his future homeland, arrived in England 1946, my granny joined him in 1948, my mum was born 1956, Lambeth, South London.

BOBBY

Oh. So your dad's English, I mean white from Bath is he?

CHRISSIE

God no, my white roots come from the delightful bastard Colonel Jack 'whipping' Sutherland some army barmy who couldn't keep his dirty hands off the goods.

PHILIP

Colourful. Does it leave you bitter?

CHRISSIE

That I've got five percent
white blood in me? You better
believe it.

PHILIP and BOBBY don't know what to say.

CHRISSIE

Joke?

PHILIP

Oh gosh. Right. Ha, only,
well, one doesn't know, not
sure of one's well,
guidelines.

BOBBY

Not these days anyway.

CHRISSIE

Blimey boys, I'm not
radioactive.

NATH appears with more food.

CHRISSIE

Treat me like you would anyone
else round the table.

NATH

(dry/flat)

Not sure that's a good idea.
You'll be up the duff and
chained to the sink before you
can say help yourself and pass
it on.

BOBBY

Oh thanks very much.

NATH

Pleasure.

CHRISSIE does as she's told and gets stuck in.

CHRISSIE

So what do you do Bobby?

CUT TO:

47.INT. KITCHEN. NIGHT.

EDWARD is standing in the kitchen with some wine. DIANA and
ARCHIE are there. He is luminescent with rage.

EDWARD

How dare he bring her to this house? How dare he? I will not have it. It's beyond all disrespect. It is an, an insult to me, to you, to the whole family.

DIANA

Teddy darling, please calm yourself my love. I'm sure he didn't...

EDWARD

Don't even suppose to try to. He's doing it deliberately, I know he is.

He looks like he's going to explode.

ARCHIE

Woah daddy chill out.

EDWARD

Get out of my sight. Go.

He is breathing heavily. Laboured. ARCHIE stands for a moment and then flees. EDWARD rustles in some draws.

EDWARD

Where's my boy? Where's my lovely boy?

He finds an old photo of a baby.

EDWARD

Daddy's here darling, daddy's here. Isn't he beautiful Di? D'you see how beautiful he is?

DIANA comes over and puts an arm around him.

DIANA

He's gorgeous darling.

CUT TO:

48.INT. DINING ROOM. NIGHT.

MILLY is holding FATHER SIMON's hands. He looks awkward.

MILLY

You see this one is your love line. Pretty fractured Si, ut oh!

MILLY cont...

And these marks here down the side represent how many children you're going to have. Let's have a look, ohhhh, three by the look of it.

SIMON

I'm not sure that palm reading is something that I can really subscribe to.

MILLY

My love line is all over the place.

CHRISSIE

...no I'm part of the White Teeth generation.

PHILIP

The what?

CHRISSIE

Zadie Smith?

PHILIP

Hmmmmmm?

CHRISSIE

It's a book.

PHILIP

Ah. Any relation to Wilbur?

CHRISSIE

It's about the history of two families, one black and one Asian, growing up in North London.

BOBBY

Sounds riveting.

CHRISSIE

It's brilliant.

MILLY

Can I see your palm Chrissie?

CHRISSIE offers her hand. EDWARD enters followed by DIANA. He looks calmer. NATH's POV of him sitting down. NATH looks frustrated/despairing.

MILLY

Wow, look at that life line
Si. And you are going to have
loads of children.

EDWARD

Milly stop this pagan
nonsense. Honestly Father
Simon, I would have thought a
man of your...

MILLY

Oh daddy, don't be silly, it's
not pagan.

NATH

I've got some news I thought
you'd like to...

EDWARD cuts across him. NATH stops immediately.

EDWARD

Philip is going to tell us a
little about the next wine
we're going to enjoy. What was
that Nathan?

NATH

Doesn't matter.

He doesn't meet CHRISSIE'S eyes.

CUT TO:

49.EXT. GROUNDS. NIGHT.

A figure runs across the lawn.

CUT TO:

50.INT. KITCHEN. NIGHT.

JULIANA walks in with a water jug and starts to fill it up.
Her POV of the baby picture. She stops the water, wipes her
hands and picks it up carefully. She turns it over.

JULIANA
(softly)

Oh shit.

CUT TO:

51.INT. DINING ROOM. NIGHT.

PHILIP

2000 acres approximately, just west of here. 470 head of prime beef, about 8000 sheep and a shed load of pheasants. All starts about five miles that way.

CHRISSIE

Oh. But I thought Bobby said that his family's land...

PHILIP

It does.

He sketches with a finger in his gravy.

PHILIP

The Colville's, our farm, Bobby's family pad.

BEANIE comes up.

BEANIE

Phil, I'm going for a walk. Bit hot.

PHILIP doesn't look up. CHRISSIE smiles at her.

PHILIP

OK Bea Bo. So the house is almost entirely surrounded by family.

BOBBY stands.

BOBBY

Just going to check my emails.

EDWARD

(distaste)

Bobby sit down. They'll wait until after dinner.

BOBBY sits immediately.

EDWARD

What are Cranmill's results going to be like this year Simon?

NATH looks at CHRISSIE. She smiles. He smiles grimly back.

SIMON

Bit early to tell sir, but
it's looking pretty good as I
understand it.

EDWARD

And what about these stupid
schools inspectors or whatever
they're called? What business
the government has in the
affairs of the private sector
I will never know. Regulation
is strangling the economy if
you ask me. In my time in the
City, even then it was...

CUT TO:

52.INT. KITCHEN. NIGHT.

BEANIE is nervous. She scoops leftovers into a plastic bag.
Drops some on the floor via her dress. OS voices. Stuffs the
bag under her dress as JULIANA walks in.

JULIANA

Thought you were on a wander.

BEANIE

Oh I am, I just. Don't seem to
be able to regulate the
eating.

Beat. JULIANA looks at her messy dress.

BEANIE

See you in a minute Juju.

JULIANA

Sure.

She watches BEANIE exit. Notices the food on the floor. Bends
to pick it up.

CUT TO:

53.EXT. HALLWAY. NIGHT

The evening is coming to a close. DIANA, CHRISSIE and NATH are
in the hall.

DIANA

Chrissie is in Raven. Can you
get her a towel as you go up,
I don't think Mrs B left one
out for her.

NATH

In Raven? Mum.

DIANA

Yes darling. Father Simon's in Chaffinch, Archie likes Robin to change in, I've left Blackbird free in case Bea needs to be on her own.

NATH

Night.

He kisses his mum.

CHRISSIE

Thanks for supper Mrs Colville, it was delicious.

DIANA smiles.

DIANA

Sleep well.

She exits. CHRISSIE and NATH grab their bags.

CUT TO:

54.INT. STAIRS. NIGHT.

CHRISSIE

Raven huh? What's wrong with your room? Why didn't you say anything?

NATH

Don't even go there.

CHRISSIE

You're a big boy Nathan.

NATH

Bravery seems easier away from home for some reason.

Beat.

CHRISSIE

Do I embarrass you?

NATH

Jesus no...

CHRISSIE

Because if I do I think you should tell me right now.

NATH

My mother's image of me is
circe 1993.

CHRISSIE

Your father's circe 1893.

NATH

Beanie and Phil couldn't sleep
together even after they were
engaged.

CHRISSIE

Oh come off it sweetheart,
they must know what's going
on.

NATH

I guess. It's just, I just
think they'd rather not have
it thrust down their throats.

CHRISSIE

(dry)

As it were.

NATH

Dad worries that it's going to
offend mum. The whole Catholic
thing doesn't help.

CHRISSIE

You're joking aren't you?

Beat. NATH looks at her.

CHRISSIE

I guess not.

Beat.

CHRISSIE

You could just tell them how
it is.

NATH

I...I

Beat.

CHRISSIE

(conciliatory)

So what's wrong with Raven?
Don't tell me, it's home to
the pet ghost?

NATH

Even he'd get lost finding his way to my room.

CHRISSIE

Then you shall just have to give me a map.

NATH

No joke I probably bloody will.

They stop by an airing cupboard. NATH grabs two towels.

NATH

There you go. Let me dump my bag and I will, as butlers are apt to say, show you to your room.

CUT TO:

55.INT. NATH'S ROOM. NIGHT.

NATH opens the door. The bed has been turned down and a bedside light is on. A teddy is propped up on the pillow. NATH picks it up and puts it on a chair.

CHRISSIE

How sweet.

NATH

Like I said, circe 1993.

He dumps his bag.

CHRISSIE picks up a photo of ANNA, a sloaney-looking blond girl wrapped around NATH. It's sitting on the top of other photos of her.

CHRISSIE

And who is this lovely lady?

NATH's fiddling, not looking.

NATH

And who is which lovely l...
Oh you are fucking joking!

CHRISSIE looks like she might lose her cool.

NATH

Chrissie I promise, I haven't seen these photos.

Beat. She looks at him. And then at some other photos.

NATH

Well I've seen the photos,
course I have, I mean, but not
God, not for ages, I mean I
didn't leave them here. I
swear to you.

CHRISSIE

Pretty girl.

NATH

My mother shares a diplomacy
coach with Ariel Sharon.

CHRISSIE smiles slightly.

CHRISSIE

And she is?

NATH approaches.

NATH

Oh sweetheart, does it matter?

CHRISSIE

Yes it fucking does actually.

EDWARD enters without knocking.

EDWARD

Nathan, can mum have a word?
Let me show her to Raven. She
must be tired.

NATH looks lost. CHRISSIE pissed off.

CUT TO:

56.INT. SITTING ROOM. NIGHT.

Two heads are just visible on the sofa. NATH walks in.

MILLY (OS)

No silly, that's the heart
line. That's the love line
there.

NATH

(curt)

Milly, where's mum?

MILLY leans her head back over the sofa.

MILLY

Oh hello Nat, I thought you'd
gone to bed.

She pats the sofa.

MILLY

Come and join us for a naughty
nightcap.

NATH

Where's mum?

MILLY

Went to bed about 10 minutes
ago.

He exits as BEANIE enters.

BEANIE

Is Phil in there?

NATH

What? I don't know. The
bishop's in there I think.

BEANIE

Can you tell him I'm sleeping
in Blackbird?

NATH

Tell him yourself.

BEANIE puts her head round the door.

BEANIE

Phil?

ANGLE on SIMON sitting with MILLY. Looks guilty and ducks down
making a shhh with his finger.

MILLY pops her head up.

MILLY

Dunno where he is Bea.

BEANIE

If you see him tell him I'm in
Blackbird.

MILLY

OK. Night, night.

BEANIE leaves.

MILLY

What? You're allowed to sit
with me silly. Now let's have
your hand back.

SIMON hands it over reluctantly.

CUT TO:

57.INT. RAVEN. NIGHT.

CHRISSIE appears from the en-suite bathroom in a long t-shirt, drying her face.

She looks at her watch and then sits on the bed. Pissed off. Lies back and picks up a book. Looks at her watch again.

CUT TO:

59.INT. NATH'S ROOM. NIGHT

JULIANA is there, holding the photos of Anna as NATH stomps in.

NATH
Don't even ask.

JULIANA
Nath we need to talk.

NATH
Oh God Ju, not just now.

JULIANA
It's important.

NATH
Yeah well I've got something more important to sort out.

JULIANA
Nathan, listen to me.

She shuts the door.

CUT TO:

60.INT. UPSTAIRS CORRIDOR. NIGHT

EDWARD walks past and hears a women's voice. Face darkens.

CUT TO:

61.INT. NATH'S ROOM. NIGHT

JULIANA
There's something that happened years ago...

The door is almost smashed open. EDWARD bursts in.

EDWARD
(loud)

Right!

Beat.

EDWARD
(guttled/confused)
Juliana!

NATH
Yes dad, Juliana, my sister in
my room.

JULIANA
(brightly)
With the lead piping.

EDWARD
What? Where's Bobby?

JULIANA
Checking his emails probably.
I'm not sure. Do want to see
him.

EDWARD scans the room.

EDWARD
Yes. No, no tomorrow is fine.

JULIANA
I'd better go, I need to check
on Emmy.

NATH
Sure. Night.

She kisses him, then kisses EDWARD as she leaves.

JULIANA
Night daddy. Leave poor
Nathan, he needs to go to bed.

EDWARD
Hmmm.

He exits. NATH sits down on the bed and puffs his cheeks out.
His POV of the photos.

NATH
Fuck!

He gets up and turns them over. Decides better of it and
chucks them in a drawer.

CUT TO:

62.INT. RAVEN. NIGHT

CHRISSIE is still looking pissed off. She looks at her watch and sighs. She gets her mobile phone, there's no signal.

CUT TO:

63.INT. NATH'S ROOM. NIGHT

NATH is lying on his bed waiting. Checks his watch. Yawns. Eyes droopy.

CUT TO:

64.INT. RAVEN. NIGHT.

CHRISSIE looks at her watch and makes a decision. She bounds out of bed.

CUT TO:

65.INT. NATH'S ROOM. NIGHT

The light is on, but he is sleeping, still in his clothes.

CUT TO:

66.INT. CORRIDORS. NIGHT.

VARIOUS ANGLES of CHRISSIE walking quietly along corridors and down stairs.

Stops. Is lost.

CHRISSIE
(quiet)

Shit!

Retraces her steps. Finds herself downstairs. Opens a curtain to get her bearings. A MAN in dark clothes is peering in.

CHRISSIE screams and sits down on the step. The MAN sprints off.

CHRISSIE
Oh God. Oh God.

BEANIE appears.

BEANIE
Chrissie?

CHRISSIE almost jumps out of her skin.

CHRISSIE

Oh fuck Beanie! Sorry, sorry.

BEANIE

What? What's up? Are you OK?

CHRISSIE

Oh God Beanie there was someone here, peering in. I nearly cardiaced.

BEANIE

Here? Are you sure.

CHRISSIE

Very. We should call the police.

BEANIE

(worried)

The police! Oh no, no need for that. No.

CHRISSIE

No?! Well we should tell someone shouldn't we, one of the men.

BEANIE

Definitely not. You know, I think it probably was the police anyway.

CHRISSIE

Really?

BEANIE

Almost definitely. Daddy asks them to check out the estate from time to time. Pays for their Christmas party or something, so they pop up here. That must have been who it was. It's nothing to worry about. I promise. Happens all the time here. Would you like some tea? I can't sleep. As usual.

CHRISSIE

Errr, no, no thanks. I think I'll just ummm, head back to bed, thanks. Where's the main corridor from here?

BEANIE

Top of the stairs, turn right,
second door on the left.

CHRISSIE

Great. Right, thanks. Night
then.

BEANIE

Night.

CUT TO:

67.INT. UPSTAIRS CORRIDOR. NIGHT.

CHRISSIE sees Nath's door. Suddenly ARCHIE appears in front of
her. Menacing.

ARCHIE

Oooooohhhh, the things that
go bonk in the night.

CHRISSIE

(forced whisper)

Jesus Archie, you scared the
hell out of me.

ARCHIE

(flat)

Did I?

Beat.

CHRISSIE

Yes you did. Well, night then.

CHRISSIE moves towards Nathan's door. ARCHIE moves to block
her. Smiles.

ARCHIE

You shouldn't be out and about
so late Chrissie Whissy. Who
knows what you might bump
into.

CHRISSIE

I wanna...

ARCHIE

I don't think that would be a
good idea. It's so late.

He moves closer. Staring down at her breasts. CHRISSIE covers
herself instinctively.

ARCHIE

Your nipples are hard.

ARCHIE goes to touch her breast. CHRISSIE grabs his arm. He smiles again. Leans closer.

ARCHIE

Ohhhh, shall we fight?

CHRISSIE looks at him defiantly and lets his hand go.

ARCHIE

(light)

Bedtime.

CHRISSIE looks at NATH'S door.

ARCHIE

Shall Archie show Chrissie
Whissy the way?

CHRISSIE

(grim)

I'll find it.

She leaves, reluctantly, ARCHIE'S POV of her disappearing rear.

CUT TO:

68.INT. CHAPEL. NIGHT

Candles flickering. FATHER SIMON is praying. Hard.

SIMON

(whisper)

...give me the strength of
thine own heart so that I may
be strong enough to repel the
evil that doth reside in the
hearts of men. Keep from
within me the thoughts and
deeds of the unbelievers and
those that would us shy from
the path of God...

CUT TO:

68b.INT. EDWARD'S BATHROOM. NIGHT

EDWARD sits in a chair looking at a photo. Tears in his eyes.

CUT TO:

68d.INT. CHRISSIE'S ROOM. NIGHT

CHRISSIE is tucked up in her bed like a little girl, staring at the ceiling.

CUT TO:

69.EXT. DRIVE. DAY.

It's morning. A smart sports car appears, driven by ANNA, the blond sloane from the photos (and Nath's ex).

CUT TO:

70.INT. BREAKFAST ROOM. DAY

BOBBY is sitting nursing a coffee, looking dreadful. He's reading the paper. JULIANA is feeding EMMA.

CUT TO:

71.EXT. GARDEN. DAY.

MILLY is doing some sort of tae kwon do on the lawn. She dressed in a figure hugging catsuit. Really going for it.

CUT TO:

72.INT. RAVEN. DAY.

CHRISSIE's POV of MILLY doing her thing on the lawn. She smiles and shakes her head.

CUT TO:

73.EXT. BATTLEMENTS. DAY

FATHER SIMON is standing alone, also watching MILLY.

CUT TO:

74.INT. BREAKFAST ROOM. DAY

JULIANA

You do need a holiday Bob, we both do. Early spring would be...

BOBBY's mobile phone goes off. He snatches it up.

BOBBY

Yup.

Beat.

BOBBY

Oh Jesus fuck.

JULIANA

Bobby!

BOBBY

(cold)

Tell him to wait.

(screams)

No, tell him to wait.

He stands. Ashen.

JULIANA

Bobby what is it?

BOBBY

I gotta go to the farm.

He turns to leave.

JULIANA

Shall we come?

BOBBY

(shouts)

No!

(quieter)

No, it's not a good idea.

JULIANA

Bobby please...

He exits.

CUT TO:

75.INT. POOL. DAY

NATH is doing lengths, front crawl. ANNA walks in wearing a dressing gown and watches him for a moment. Walks to a bench, drops her towel and undoes her dressing gown. She is naked. NATH still hasn't seen her.

She jumps in with a squeal. NATH stops and looks around, standing in the shallow end. He sees ANNA swimming underwater towards him. She launches herself off the bottom and jumps up naked before him. Throwing her arms around him.

ANNA

Surprise!

NATH
(calm)

Oh Jesus Anna, what the fuck
are you doing here?

He starts to unwrap her arms as CHRISSIE walks in. She takes
one look and storms out.

NATH
Oh great. Nice one. Timed to
per-fection.

He rushes to the side.

ANNA
(pouty)
Nathan where are you going?

NATH
Anna. Fuck off.

CUT TO:

76.INT. CORRIDORS. DAY.

CHRISSIE is livid, storming up stairs. But she seems to be
lost again.

CUT TO:

78.INT. STAIRS. DAY.

PHILIP is coming down the stairs looking pleased with himself
as NATH runs up.

PHILIP
Morning old chap.

NATH
You seen Chrissie?

PHILIP
Not a hair. Blimey Charlie,
lost the old girl already?

Nath pushes past.

NATH
Anna is downstairs in the
pool. Do me a favour, pull her
out, stick her in her car and
tell her to fuck off back to
The Grange and stay there.

PHILIP
Oh come on old boy I...

NATH runs on.

NATH
She was naked last time I
looked.

PHILIP
Righto!

CUT TO:

79.INT. CORRIDORS. DAY.

CHRISSIE is still lost. Frustration building.

CUT TO:

80.INT. RAVEN. DAY.

NATH is waiting on Chrissie's bed when the door bursts open.

NATH
Chrissie I am so...

CHRISSIE
(livid)
I hate this stupid fucking
house and I hate you.

She starts to pack.

NATH
Chrissie listen to me.

CHRISSIE
(screams)
No! Fuck off.

NATH
Oh come on.

CHRISSIE
(shouts)
You and your stupid, sloaney
friend. I should have fucking
known. Saving yourself last
night were you?

NATH
Oh Jesus this is like a bad
carry on movie. Chrissie...

CHRISSIE
(to herself)
What have we done? Jesus what
have I done.

NATH

I was waiting for everyone to go to sleep OK? I...I didn't want anyone to see me.

CHRISSIE looks at him accusingly.

NATH

Yes I know it's pathetic. I just, well. Oh God it's so bloody difficult in this house.

CHRISSIE

I didn't notice you crushed with Catholic guilt when we went to mum's.

NATH

That's different.

CHRISSIE

Why?

NATH

Because.

Beat. Defeat.

NATH

I wanted to surprise them OK? I wanted to return like some prodigal son, different, grown up. Exciting stories to be told. But it's all the same. It's crushing in its bloody sameness.

CHRISSIE

But you've changed, even if they haven't. Even Juliana said so.

NATH

I just don't feel, I dunno, I don't feel sexy here. It's awkward, like my hands are too big for my body.

CHRISSIE looks at him and smiles.

CHRISSIE

What?

NATH

I feel. Clumsy. Like when you have a photo taken and have to keep smiling. Something that's natural starts to feel...

He waves his arms around. CHRISSIE looks at him.

NATH

...like it's not part of you, like it's out here. That's what it's like for me at home.

CHRISSIE

(smiles)

Uh huh?

NATH

Well I didn't get that at your mum's. At your mum's I feel, well, in here. Natural I s'pose. Myself.

Beat.

NATH

(grins)

Despite the fact she blatantly loathes my skinny white ass.

CHRISSIE hits him.

CHRISSIE

Not as much as me!

NATH

So that's why I didn't come to see you. Well that and the ghost on your corridor. And I had no idea Anna was turning up, I went for a swim and she just appeared. I don't fancy her, care about her, want her or need her. And if anything, seeing her naked was the best thing that could have happened.

CHRISSIE

Oh thanks.

NATH

It meant nothing. There was nothing there. My pulse didn't blip. Just didn't. It was like a lump of meat wrapped around me. I feel, I dunno, it's made me strong. It's made me feel so good about you. About what we're creating. What we've done.

CHRISSIE blows her cheeks out.

CHRISSIE

Goddamit! You are one smooth spin doctor Nathan Colville, you know that?

NATH grins and kisses her.

CHRISSIE

Unlike your brother.

NATH shoots her a look.

CUT TO:

81.INT. SWIMMING POOL PUMP ROOM. DAY

PHILIP and ANNA are shagging. Really going for it.

CUT TO:

82.INT. WOODS. DAY.

ARCHIE and EDWARD are out shooting.

EDWARD

So was she going into his room or leaving it?

ARCHIE shakes his head violently.

ARCHIE

Dunno, dunno, dunno, dunno.

EDWARD

(annoyed)

All right. Shut up. Haven't you learned anything? Why did you have to go and be such an arse with Fenella huh?

ARCHIE

She teased me.

EDWARD

Well that wasn't her story was it?

ARCHIE

She wanted me. Her nipples were big, like that.

He holds his fingers against his chest, his gun swings. EDWARD grabs it.

EDWARD

Easy!

A pigeon flies out and EDWARD blasts. Misses.

EDWARD

After that little episode the family hated us, it was a miracle we ever got Anna in the picture. Can you see what you've done Archie? Can you?

ARCHIE just shoots at nothing.

EDWARD

(dreaming)

The Colvilles great again. You want that don't you boy?

ARCHIE fires again.

EDWARD

The estate back as it was, the title back in the house. Respect, real respect. I could be Lord Lieutenant. The Queen's representative.

Another pigeon. EDWARD fires again, twice.

EDWARD

We must have the land back that that bitch stole from us, do you understand that Archie?

CUT TO:

83.INT. RAVEN. DAY

NATH and CHRISSIE are in bed snogging.

NATH

Baby I love you so much.

CHRISSIE

But you've never even mentioned Anna, then suddenly there are pictures, your mum's talking about her and she's in the flipping pool starkers.

NATH

It was so corny.

CHRISSIE

I know it was corny, but at the same time. I dunno, talk about skeletons...No secrets remember.

NATH

I guess I was embarrassed.

CHRISSIE

About telling me?

NATH

No, about her.

CHRISSIE

Why 'cos she's such a bloody sloane?

NATH

(reluctant)

No because dad bribed me to go out with her.

CHRISSIE

You what?

NATH

He bribed me.

CHRISSIE

How?

Beat. NATH doesn't want to say.

CHRISSIE

Nathan how did he bribe you?

NATH

He gave me a BMW. Said I needed something suitable for Lady Anna.

CHRISSIE

(amazement)

A car. You went out with
someone for a car?

NATH

Oh you know, I was young. I
was...

CHRISSIE

Shallow? Weak? Trivial even.
Frivolous?

NATH

I loved that car.

CHRISSIE

And what about Anna?

NATH

Not as much as the car!

He gets thumped. They fight and CHRISSIE straddles him.

NATH

But look at it this way. I
must have loved you way more.
Look what a heap of shit I've
got now.

CHRISSIE

Oh wow, well you really know
how to make a girl feel
wanted.

She looks down under the covers.

CHRISSIE

Actually, you really do know
how to make a girl feel
wanted.

NATH tries to be strong.

NATH

Sweetheart, we should really
go down, I don't want anyone
to catch...

CHRISSIE kisses him to shut him up.

CHRISSIE

There are three of us in this
bed and it looks like two of
us want to play, so I'm afraid
you're out-voted cowboy.

There's some fiddling under the covers and CHRISSIE settles.

CHRISSIE

Anyway there's only one thing
I don't get, why Anna?

NATH

Oh God, can we talk about this
later?

CHRISSIE

No. Why Anna?

She holds his arms down.

NATH

Ahh, the family tragedy. It's
just some stupid will from
years ago. We shared some
relation and Anna's family got
the land between Philip's and
Bobby's 'cos dad's firstborn
wasn't a son, it was Juju.

CHRISSIE stops. Amazed.

CHRISSIE

All this is about bloody
fields? How frigging feudal is
that?

NATH

The joke is, it's not even
Dad's bloody house anyway. Mum
inherited it. Uncle Rufus is
her side of the family.

CHRISSIE

(quiet)

Fuck me!

NATH

(grins)

If you shut up, I will.

CUT TO:

84.INT. SITTING ROOM. DAY.

MILLY, still in her catsuit is watching through the window as PHILIP kisses ANNA goodbye. ANNA hands over a piece of paper that PHILIP quickly pockets. She takes a slurp out of a straw in her juice and turns. BEANIE is standing there watching.

MILLY

Oh hello Bea. Everything all right? Gosh you look tired.

BEANIE looks flat.

BEANIE

(flat)

You're to invite her in for tea. Apparently there is cake.

BEANIE leaves disgusted.

CUT TO:

85.EXT. WOODS. DAY.

EDWARD and ARCHIE are still out shooting. ARCHIE disappears off to have a pee in undergrowth. Notices something hidden. Pushes it with his foot. It's a bivvy with a sleeping bag inside.

ARCHIE

Daddy.

CUT TO:

86.EXT. LAWN. DAY

SIMON looks like he's gearing himself up for something. Whispering to himself. He looks nervous. He walks up and down the lawn, jumps when he hears the shots from the woods.

CUT TO:

87.INT. RAVEN. DAY

NATH is running CHRISSIE a bath. She's naked in bed. He walks in from the en-suite pulling on a shirt.

NATH

OK, now I'm real nervous. That catholic guilt rush is in full flow. I'm gonna have a bath downstairs.

Chrissie grins at him.

NATH

(smiles)

I know I know. I shall flail myself later.

He leans over to kiss her.

CHRISSIE

On your way sinner.

NATH

Talking of sinners, describe the bloke you saw at the window.

CHRISSIE

Oh God, I dunno, I didn't see him for long, he was about as surprised as I was.

NATH

Which is what makes me nervous.

CHRISSIE

I guess he was medium height, quite pale, shortish haircut.

NATH

Colour?

CHRISSIE

Dark I think. Funnily enough he looked a bit like you.

NATH

(groan)

Oh shit.

CHRISSIE

Oh bloody hell Nath, d'you know him?

NATH

Not, I have a feeling, as well as Beanie does.

CUT TO:

88.INT. BILLIARD ROOM. DAY

MILLY is doing some stretching exercises. OS a knock on the door.

MILLY

Hello?

FATHER SIMON puts his head round the door.

MILLY

Hello Father, come to join in?

SIMON

Can I, errr, can I come in?

MILLY lies with her legs spread stretching.

MILLY

Of course you can.

SIMON looks behind him and then carefully closes the door.

SIMON

Milly, this is very awkward
for me and so I must ask that
this goes no further. Can you
promise me that?

MILLY looks at him, a little smile upon her face. She crosses
her legs and pats the floor beside her.

SIMON

No I think I'd rather stand.
But before we start I really
must have your word.

MILLY

(dramatic)

Father it is yours.

SIMON

I want you to come away with
me.

CUT TO:

89.INT. KITCHEN. DAY

DIANA is pottering about making lunch, ANNA is at the table
with a coffee. MILLY walks in ego-boosted.

DIANA

He has a friend with him from
his travels, but it doesn't
seem to be anything serious.
Hello darling. Just a holiday
romance wouldn't you say?

MILLY

(light)

Who?

DIANA

Never mind. Anna's going to be riding Masterful Tom on Saturday.

MILLY

That's nice. I hate horses, they scare me.

DIANA

Don't be ridiculous darling.

MILLY

I do. And they hate me.

ANNA

They can usually tell whether you do.

DIANA

Perhaps you should ride out with Anna then.

Beat.

ANNA

That would be lovely.

MILLY

(innocent)

No thanks very much all the same.

BEANIE walks in, sees ANNA and stops.

DIANA

Hello darling.

ANNA has a fixed grin on her face.

ANNA

Hello Bea.

BEANIE

If you touch my husband again I'll rip your fucking head off.

Cold.

DIANA

(shocked)

Beanie!

MILLY smirks.

ANNA
(even)

I don't know what you mean
Bea?

DIANA

Oh Anna I am so...

BEANIE

You make me sick.

DIANA

Darling...

BEANIE turns and walks out.

DIANA

Oh Anna I am sorry. It's the
baby. You know hormones and
things. She's not been
herself. Must be the baby,
such a strain. It's a girl you
see.

ANNA

Don't worry Diana, it's fine
really.

MILLY smirks even more.

DIANA

Oh dear. Go and get Philip
darling.

CUT TO:

90.INT. SWIMMING POOL PUMP ROOM. DAY

PHILIP is standing in the pump room, he has Anna's knickers
bunched in his hand, smelling deeply, his other hand down his
front.

MILLY OS

Phil? Phil? Mum wants you,
quick.

CUT TO:

92.EXT. WOODS. DAY.

Chaos. Shouts and grunts. There's a struggle, EDWARD and
ARCHIE are grappling with BARNIE, the man from the window.
He's in dark clothes, looking quite scruffy.

Suddenly he breaks free and makes a run for it leaving ARCHIE
and EDWARD in the leaves on the floor.

EDWARD

After him Archie!

ARCHIE leaps up and grabs his gun. His POV as BARNIE breaks cover and sprints across the lawn. ARCHIE fires, misses, fires again and BARNIE tips over.

CUT TO:

93.INT. BOBBY'S ROOM. DAY.

EMMA is sobbing as JULIANA enters. BOBBY is sitting on the desk staring at her.

JULIANA

Bobby? My God what are you doing?

She rushes over to EMMA and picks her out of the cot.

JULIANA

It's OK baby, it's OK, mummy's here.

BOBBY doesn't look at her.

JULIANA

You haven't even changed her.

BOBBY

(matter of fact)
We're finished.

JULIANA

At least you could...

BOBBY

Completely finished.

JULIANA stops.

BOBBY

If it wasn't so fucking tragic it'd be funny. In fact the more I think about it, the more it is funny.

JULIANA

What is, what are you talking about?

BOBBY

One of the cows was sick, but Terry thought we'd caught it quick enough. I thought we'd caught it quick enough.

BOBBY cont...

Just told him to bury her and
flog off the others real
quick. Not bother informing
the authorities. Well what was
the point it was all dealt
with. Only it wasn't was it?

Beat. BOBBY can't look at JULIANA.

BOBBY

Dug up the cow haven't they.
Say we've spread the disease
over most of Kent.

He suddenly bursts into tears.

BOBBY

I'm going to jail Ju. What's
your dad going to say?

JULIANA

What's dad...? Is that all you
care about? What about me and
Emmy.

CUT TO:

94.INT. CORRIDOR. DAY

PHILIP looks around and quietly opens the door to the cellar.
He slips inside.

CUT TO:

95.INT. WINE CELLAR. DAY

PHILIP turns on a light and comes down the steps. On the side
are four bottles of wine, laid aside, ready. He reaches into a
dark cubbyhole and brings out a wine book and pad. He looks up
the wine and makes a few notes. Stops, pencil in mouth, smiles
to himself and writes something else.

Puts the wine guide away.

SIMON OS

Homines libenter quod volunt
credunt.

PHILIP practically cardiacs.

PHILIP

Fuck me. Simon? Is that...

We can just make out SIMON sitting in the gloom.

SIMON

Men believe what they want to.
Used by Julius Caesar, but
probably borrowed from
Terentius. It's a good trick.
Well you had me anyway.

PHILIP regains his composure.

PHILIP

What the hell are you doing
down here?

SIMON comes out of the gloom. He's in proper priest's stuff.

SIMON

Quietest, darkest place I
could find. Reminds me of the
cells at St Assisi's.

PHILIP

My God you scared the crap out
of me.

SIMON

I went there for a month, from
college. No women. Such a
peaceful life. So, so
uncomplicated. Unadulterated.

PHILIP

No women, blimey. Not my
scene.

SIMON

No it wouldn't be would it
Philip?

PHILIP

What's that supposed to mean?

SIMON

Though you, yes even you might
find it refreshing. A relief
almost, to put those raging
hormones or whatever it is to
one side. Without the
temptation there isn't the
desire.

PHILIP

A lot you'd know about it.

SIMON

It must be so exhausting
constantly feeding your
pathetic desire to be loved.

PHILIP

Hey steady on old man.

SIMON

Because you know it's never
ending. You can never satiate
the beast, because it's fed by
your weakness and that
weakness runs through your
core Philip.

PHILIP

You don't know what you're
talking about. You're a bloody
priest.

SIMON

Damnant quod non intellegunt.

PHILIP

Give it a rest.

SIMON

They condemn what they do not
understand. The commonest of
slurs and the one that is
furthest from the truth. I am
a priest yes, but I am also a
man and no amount of sackcloth
will change that.

PHILIP

As Milly will bloody well
testify. Don't tell me you
don't want to get a piece of
that action.

SIMON

Milly needs my help.

PHILIP

I think she'd prefer your
dick.

SIMON

Her father asked me if I would
consider helping her through
the pain of her current
existence and lead her
somewhere altogether more
spiritual.

PHILIP

Milly? Spiritual? Don't make me laugh.

SIMON

Milly will be coming away with me and some disciples after the weekend to a retreat in Shetland, where she will learn about God's word.

PHILIP

Shetland? Oh right, for how long?

SIMON

For as long as it takes. Some of our number have been up there for three years.

CUT TO:

96.INT. BOBBY'S ROOM. DAY

JULIANA is hugging EMMA, crying.

CUT TO:

97.INT. CORRIDOR. DAY.

NATH and CHRISSIE come down the stairs holding hands. EDWARD is waiting for them. NATH takes his hand out of CHRISSIE'S.

NATH

Hi dad.

EDWARD

Nath I'd like to talk to you about a family matter.

NATH

Oh come on dad, it's the weekend. Anyway there's something that we...

EDWARD

Yes well something has come up. It's very important.

NATH looks at his dad and at CHRISSIE.

CHRISSIE

It's fine. I'll read the paper.

EDWARD leaves.

CHRISSIE

(whispers)

If you don't say something
soon I will.

EDWARD (OS)

Nathan.

NATH looks lost. Smiles weakly and follows EDWARD.

EDWARD

The house is under grave
threat, will you come to the
stables please.

NATH

Don't tell me the locals are
revolting...

EDWARD

Beanie has let us down.

NATH

Beanie? Dad what do you...?

ANNA appears, looking like she's leaving.

ANNA

Oh hello Mr Colv...

EDWARD opens the front door.

EDWARD

Lady Anna. Do join us.

NATH

(complaining)

Dad.

CUT TO:

98.EXT. STABLES. DAY.

ARCHIE, DIANA and PHILIP are there. As is BARNIE, bloodied,
but alive. They are joined by ANNA, EDWARD and NATH.

NATH

Oh my God Barnie. It was you!
What happened?

BARNIE is close to tears. He sounds local.

BARNIE

They shot me.

EDWARD

Enough!

ARCHIE

He was running away.

NATH

(incredulous)

So you shot him? This is your daughter's friend.

DIANA

She's let us down.

PHILIP

We don't even know if the baby is mine.

NATH looks on in disbelief.

NATH

You shot Barnie.

EDWARD

You knew Barnie was on the estate?

NATH

No, well, no not really.

DIANA

Oh darling what does that mean?

NATH

Chrissie saw him.

EDWARD

But said nothing?

NATH

She didn't have a clue who he was, thought he was an intruder.

EDWARD

So she sees an intruder and tells no one.

NATH

She told Beanie, bumped into her on the stairs terrified.

EDWARD

And there's someone else she told who also kept quiet.

Beat. NATH looks down.

EDWARD

Someone else who is prepared to let their family go to the sharks. Someone else who is only concerned with themselves.

NATH

No, that's not true. I only thought it might be Bernie. I hadn't even seen him.

EDWARD

But you had your suspicions. What about poor Philip, your brother-in-law, cast upon the world as a cuckold.

NATH

Philip can look after himself.

EDWARD approaches.

EDWARD

(whispers harshly)

Philip is a part of this family and I want him to stay that way. You are in danger of destroying everything that I have spent years creating for the good of this family and its future generations. I am making us great again.

NATH looks concerned.

EDWARD

And your attitude to Lady Anna is symptomatic of your complete disregard for all of us. Travel seems to have curtailed your mind not expanded it, otherwise you would see where your duty lies. An apology to Anna wouldn't be a bad start.

NATH is speechless. ANNA smiles winningly.

DIANA

Darling it's not hard.

NATH feels the pressure of family.

NATH

Anna, I'm sorry. Very, very sorry, but I don't l...

EDWARD

Archie, I suggest you escort Barnie off the estate.

NATH is left staring at a grinning ANNA.

BARNIE

I wanna see Bea.

EDWARD

You are in no position to make any demands young man.

BARNIE

I wanna see my Bea.

EDWARD

Your Bea needs to stay within the bosom of her family safe and protected from the likes of you.

BARNIE

She needs me, always has. She loves me.

PHILIP bursts out laughing.

PHILIP

Loves you? Don't make me laugh.

BARNIE

And I love her. More than you will. Any of you.

EDWARD

Archie.

ARCHIE grabs BARNIE and marches him out of the room. NATH just watches. ANNA smiles at him. We follow as BARNIE is manhandled by ARCHIE through the gates.

BARNIE

(shouts)

You're not the lord of the bloody manor, we all know that. Great uncle Sir Rufus, now he was a real gent, not some bloody bean counter who didn't deserve what he got.

ARCHIE

Shut up Barmy.

BARNIE

Or what, you're gonna shoot me again?

ARCHIE

Get out.

BARNIE

It's not his baby, you know that Archie? She used one of them caps with him, it's my baby.

ARCHIE

Must be like fucking a bloody hippo.

ANGLE ON NATH, he looks stricken. PHILIP's confidence is draining.

BARNIE OS

(shouts)

Bea? Bea? I love you. I love you.

No one looks at anyone else.

PHILIP

He doesn't know the meaning of the word.

CUT TO:

101.INT. SITTING ROOM. DAY.

CHRISSIE is curled up on a sofa reading. MILLY walks in.

MILLY

(girly)

Hello.

CHRISSIE

Oh hi Milly. What's going on? I thought I heard shouts.

MILLY

Oh I don't know. Just silly family stuff. Daddy trying to defend the castle from invaders I think.

CHRISSIE

Oh, so nothing serious then?

MILLY
(innocent)

No. Don't think so.

Beat.

MILLY
What are you reading?

CHRISSIE
Birdsong.

MILLY
Uh huh.

CHRISSIE
Sebastian Faulks? It's one of the most beautiful books I think I've ever read. He's brilliant at evoking that incredible frisson when you fall in love with someone for the first time. How even just feeling your foot against their shoe is so thrilling.

MILLY looks at her blankly.

MILLY
Is it a love story then?

CHRISSIE
Sort of. It's about war too. But it's also got some of the most amazing sex scenes.

MILLY
Oh.

Beat.

MILLY
I've never been in love.

CHRISSIE
Haven't you? You must have been, a gorgeous thing like you.

MILLY
I've let boys touch me sometimes and I don't mind kissing them, but I never do that sex thing.

CHRISSIE's not sure what to say.

MILLY

Daddy thinks I'm a slut. Says I encourage them. But I don't. At least I don't mean to. It's them liking me, you know, not the other way round.

CHRISSIE

There's nothing wrong in it Milly.

MILLY

That's not what Our Lord says.

CHRISSIE

Isn't that a bit old fashioned?

MILLY

Do you love Nathan?

CHRISSIE

Loads.

MILLY

And do you.

Beat. CHRISSIE looks at her.

MILLY

Fuck?

CHRISSIE

Well I...

MILLY

Archie tried to make me do it with him once. When we were about 14, but mummy caught him and thrashed him with the very twine he'd tied me up with. Wanted to put a Mars Bar up in me, like that pop star, but I wouldn't let him.

MILLY is fiddling with a pen on the desk.

MILLY

That was the year before great uncle Rufus died and we came here. I was so pleased to leave Binfield. We lived in a box, a box you couldn't escape. I wanted to escape from him.

MILLY cont...

It was like a dream, a beautiful dream, like angels had heard me.

CHRISSIE

It must have been amazing.

MILLY

Daddy was happy. The whole Lloyds thing was just forgotten, poof, just like that. And we had a home again. And now he wants me to leave.

CHRISSIE

Who wants you to leave?

MILLY

Simon.

CHRISSIE

Father Simon?

MILLY

Uh huh.

CHRISSIE

Milly what d'you mean?

MILLY

He loves me, wants me to go to Scotland with him.

CHRISSIE

Woah, hang on. Has he...?

MILLY shakes her head.

MILLY

No, but I can feel his love. Do you think I should go?

CUT TO:

102.EXT. GARDEN. DAY.

NATH is sitting on some steps, looking out at nothing. CHRISSIE approaches.

CHRISSIE

(smiles)

Hey cowboy.

NATH turns to her. We see the tears pouring down his face.

CHRISSIE

Oh baby what's...?

NATH

(bitter/crying)

I didn't do anything. I'm just as bad as the others. I just stood there and watched it happen.

CHRISSIE

Sweetheart, what?

NATH

(bitter/crying)

I thought I was different. That I would be different, you know. But I didn't do a thing. Not a bloody thing.

CHRISSIE

Nath, baby, didn't do what?

CUT TO:

103.INT. CASTLE. DAY.

ANGLE on DIANA watching CHRISSIE and NATH.

CUT TO:

104.EXT. GARDEN. DAY.

NATH

(weak)

I wanted to stand up. To him. To all this. I wanted to stand proud and show them all. Look at this, look at what I've done, who I have. But I fell at the first fence. Fuck me, I wouldn't even dress the part. You laughed at me and you were right. You know the only one with any balls in this family? It's Beanie, little Bea and she's not even real family. Maybe that tells it's own story huh?

CHRISSIE

Oh baby.

NATH wipes his nose.

NATH

They say families are like ducks on the water, calm and serene on the surface with a whole load of kicking underneath. But not our family. Oh no. We're not ducks, we're just fucking decoys with daddy pulling the strings.

Beat.

NATH

You know what the difference between the Colvilles and a shopping trolley is? A shopping trolley has a mind of its own. I wanted to be strong for you. And yet you know what? No matter how long you go away for, it's always the same at home. I wanted to be me, the me when I was away with you. I was strong. I did what I wanted. What we wanted. Our choice. Tibet or Outer Mongolia? Hard seat or soft sleeper? Nine months freedom sucked out of me in half an hour. Now I'm just... pathetic.

CHRISSIE

Hey come on, we all play our parts when we go home, that's what family is, it's one big play. It's theatre. We know the roles and we act them out. It doesn't make us bad people.

NATH

It does if the play's a fucking tragedy.

CUT TO:

105.INT. KITCHEN. NIGHT

ARCHIE is feeding EMMA. There's lots of airplane noises going on as food is aimed into her mouth. JULIANA (looking more tired than ever) and MILLY (subdued, but trying) are helping DIANA to prepare supper. EDWARD is sitting reading his paper. It's almost the opening scene. EDWARD, DIANA and ARCHIE seem deliberately oblivious to the others' pain.

CUT TO:

106.INT. DINING ROOM. NIGHT

NATH is laying the table as DIANA comes in with flowers.

NATH
(quiet)

Hi.

Beat. She pushes the flowers around a bit.

DIANA
Relationships can be so hard
can't they?

NATH
Mmmm, what?

DIANA
Relationships.

NATH smiles grimly.

DIANA
Oh darling, it's just I saw
you and Chrissie having a
teary moment. Are you having a
very difficult time?

NATH
(surprise)
Us? No. No everything's fine.
It's other stuff. Uni stuff.

DIANA
Is it your results? It's
important to talk darling.
That's what family is for.
We're here for you.

NATH
(awkward)
Great. Thanks mum.

DIANA studies the table.

DIANA
That looks nice. Nothing beats
Christmas for a family. Why
don't you go and change? Then
you can reveal all.

NATH is about to argue, but stops. Smiles.

NATH

Sure.

CUT TO:

107.INT. STAIRS. NIGHT

NATH climbs the stairs and stops. His POV of PHILIP looking with ANNA at her car outside. He sits down on the stairs staring at them. A steely look in his eye. A bird must fly over as both of them pretend to hold shotguns and follow its flight. Laughter. ANNA hops in, sees NATH and blows him a kiss. He doesn't respond. PHILIP kisses her goodbye.

CUT TO:

108.INT. CORRIDOR. NIGHT

We follow MILLY bringing in food into the dining room.

CUT TO:

109.INT. DINING ROOM. NIGHT

NATH is at one end of the table. He has on his necklace and bracelet. To his left CHRISSIE, to his right JULIANA. Next to CHRISSIE is PHILIP, then ARCHIE then BEANIE, who is next to EDWARD, who's at the other end of the table. On EDWARD's left are DIANA, SIMON, MILLY, and BOBBY who is next to JULIANA.

DIANA is placing food onto plates and passing it round.

EDWARD

Grace Father Simon?

ANGLE on NATH. He is doing all he can to control himself. BOBBY walks in and sits hastily down. Looks wild.

BOBBY

Sorry I'm late.

SIMON

This is a grace used in some other Cambridge colleges, but not, umm interestingly, used at Queens. Oculi omnium in te sperant Domine et tu das escam illorum in tempore opportuno. Aperis tu manum tuam, et imples omne animal benedictione. Amen.

ALL

Amen.

Beat.

NATH

Amen.

EDWARD

Good. What do we have here
darling. Looks good.

DIANA

Courgette and coriander soup.
Both from the garden. Garlic
croutons, also made with
garlic from the herb garden.
Beanie made the bread, didn't
you darling?

Beat. BEANIE looks up.

BEANIE

Yes I did.

DIANA

And we even have butter
churned on Philip's farm. So
all in all it's a real family
effort. A yuletide family
effort.

EDWARD

Well we've got a Chablis from
one of the smaller producers.

NATH is fighting for control.

EDWARD

But that certainly doesn't
take away from its quality.
Mother and I picked this one
up just last year, so it's
young, fresh and very melony.
We bought it for...

NATH

Does it matter?

There is silence. EDWARD continues.

EDWARD

We bought it for...

NATH

Dad! I don't care. I just want
to drink it OK? Look.

He drains his glass. CHRISSIE looks surprised.

NATH

I, I don't care how much it cost or how much it's worth. Can't we just enjoy it?

DIANA

Knowing the value of things helps us to enjoy them even more Nathan. You won't remember the hard times that daddy and I...

CHRISSIE drains her glass too.

NATH

Of course I remember them mum, we're not allowed to forget them. We're family. This is family all around, why do we have to go through this, this charade with the wine every time we sit down?

DIANA

Daddy enjoys it.

NATH

Well what about the rest of us?

EDWARD

Nathan no one is asking you to join us.

NATH

Yes they are. If I wasn't here mum would have a hissy fit. Milly are you interested in the wine?

MILLY doesn't answer. Looks scared.

NATH

Ju are you?

JULIANA

Ummm, well...

NATH

Archie could only tell the difference between Ribena and Chateau Neuf du Pape by the bottle with the plastic top.

PHILIP

I always find it very interesting.

DIANA

There you see, I think you're being a little bit spoilt darling. Now have your soup before it goes cold.

EDWARD

So Philip, what do you think we might have picked this up for locally?

PHILIP

Four pounds a bottle.

EDWARD

Pretty close. Four fifty. The same one down in Threshers is eight fifty.

SIMON

I imagine you're looking forward to telling us all about that Bordeaux we're having next hey Philip? Are you blind tasting this one as well.

PHILIP looks at him with a grim smile.

EDWARD

Absolutely Father, Philip really is a past master.

SIMON

Isn't he?

JULIANA

(to Chrissie)

Mum tells me you're dragging Nath off to South America?

NATH

She's not dragging me anywhere. We want to go.

JULIANA

Where to?

CHRISSIE

Always wanted to walk the Inca Trail, so Peru and then hopefully up into the Amazon.

BOBBY

Everything rots in the Amazon.
Just falls apart. You got any
fungal infections, you bloody
know about them.

JULIANA

Since when were you an expert?

BOBBY

Nothing dries so you get that
acrid left in the washing
machine smell. Awful place.

JULIANA

Well that's encouraging, I
didn't know you were the great
explorer?

BOBBY

I did have a life before I met
you Ju, hard though it is to
believe.

CHRISSIE

I've got a cousin out there on
a vaccination programme, so
we'll have a base which is
cool.

JULIANA

That'll be brilliant. You
lucky things.

NATH smiles half heartedly.

NATH

(sotto voce)

Not from where mum is looking.

MILLY

(loud to no one)

Chrissie is reading Birdsong.
It's got the best sex scenes
in ever.

DIANA

Really Milly!

CHRISSIE

Oh, well, I wouldn't
exactly...

BEANIE

I agree.

She smiles for the first time.

BEANIE

When they're on the punt in that river canal system. My goodness it's like...

EDWARD

Is this a topic for dinner?

BEANIE's face falls. NATH is beginning to lose it. His whole body is beginning to shake.

EDWARD

I don't think your mother wants to hear about...

NATH stands and smashes his soup bowl onto the table.

NATH

(cold getting hotter)

Who are you to decide what we discuss at dinner? Birdsong is one of the greatest books ever written about the horror of the First World War. But oh no, you wouldn't know that would you? Got sex in, must be shit. Every school kid in the country should read this book. You know why dad? Huh? Because it's a book about emotion. Love. Loss. Want. Need. Desire. Death. It's about how life really is. And was. It's a classic.

ARCHIE smirks and smashes his spoon against his bowl repeatedly.

EDWARD

Nathan calm down. Archie!

ARCHIE stops hurriedly and sulks.

NATH

No! I don't want to calm down.

JULIANA starts to pick up bits of broken bowl.

NATH

Leave it Ju. Just leave it.

EDWARD

Sit down.

NATH

You have no authority over me.

ARCHIE sees some soup on his sleeve.

EDWARD

I am your father, this is my family house and I demand you sit down.

ARCHIE

Mum! Look what he's done.

NATH

This is not your house. Anymore than it's mine or Beanie's. It's mum's in case you've forgotten who's uncle Rufus was.

EDWARD

How dare you. I have built this house up for the family.

NATH

You built this house up for you. You couldn't give a shit about the family. It's not about the family, it's about you, it's always been about you.

EDWARD

You have no idea what we have been through.

NATH

I have every idea what we've been through and you put us through it. You chose to invest more than we could afford in Lloyds, so pleased when each year another huge wad dropped on the mat. But it wouldn't last, couldn't last.

EDWARD

That's rubbish.

NATH

The greed that drove you, that easy money and then it bites you back after all these years. It's not what we've been through, it's what you put us through. All of us.

MILLY starts to cry.

PHILIP

Hey come on old chap.

PHILIP goes to put his arm around MILLY. She shrugs him off.

EDWARD

I did it for the family. Like any father would.

CHRISSIE pulls NATH's sleeve. He shakes her off.

NATH

You can't even see it can you? Look around at your family. At what you have done to it. See how successful you have been.

MILLY

(sobbing)

Nat stop it.

ARCHIE

(mimicking)

Nat stop it.

NATH

You condemned other people's lives just to fulfil your own.

EDWARD

Who on earth do you think you are? Do you think that because you're some well-travelled hot shot you can come back here, into my family, with your, your oh so trendy...

(sneers)

...girlfriend. To tell me what the story is? You have no idea.

NATH

I only have to look into your daughters' eyes to see what the story is dad. All I ever wanted was to be loved. It's so simple it's a cliché. I didn't want a big house, I didn't want a flash bike, I just wanted a father who saw a son and loved him for that.

NATH cont...

(shouts)

Not for what use I might be to him.

(wells up)

Not as some pawn in a ridiculous chess game of your ambition. Only you see this isn't a game dad, this is real fucking life and if you fuck it up, or have it fucked up for you, there's no second chance.

ARCHIE smirks at the swear words.

EDWARD

One of those black bitches killed my son, killed my little boy so don't you come shouting at me about no second chance. Did you know that huh Nathan Colville? Did you? No of course you didn't.

NATH looks at him blankly.

JULIANA

Nath I tried to tell you.

EDWARD

Grange farm went to Lady Anna's family because she let him die. All of it was ours because he was the first born, my boy Max would have it all. And then she killed him and it was gone. All gone.

NATH

(shouts)

Listen to yourself!

EDWARD points at CHRISSIE.

EDWARD

One of them killed my boy and you bring her here to mock me.

JULIANA

(screams)

It was cot death!

CHRISSIE stands, distraught/confused.

NATH

No Chrissie, I want you to
hear this my darling.

She sits.

EDWARD

She killed him, didn't want us
to be great again.

JULIANA

Dad it was cot death.

SIMON stands.

SIMON

I think I should leave. Milly?

MILLY looks up, tears pouring down her face. Thinks for a
moment, nods and stands, looks back at NATH and leaves.

NATH

Does his death mean nothing
more to you than that? Nothing
more than what it was you
didn't get because he died?
Nothing about the love you
never felt, the hope you never
experienced, the pain you
never suffered, the joy you
never saw?

EDWARD

That black bitch killed my
son. And you knew. You came to
mock me.

NATH

(screams)

She is here because I love
her.

EDWARD

You don't know what that is.

ARCHIE

(evil)

Fenella knows.

NATH

If I didn't it would be
because of you. The infection
you've spread through us all.
Love destroyed on the high
altar of family.

NATH cont...

Family first and fuck whatever comes second. Well not any more. It's not about the past. It's about what comes next.

PHILIP stands.

PHILIP

Come on old chap I think...

NATH

Touch me and I swear I'll knock your fucking head off.

PHILIP sits quickly.

DIANA

Nathan that's your brother in law!

NATH

He's no relation of mine. You know why mother? Because he's no husband to Beanie. You know why mother? Because Philip never loved Beanie and she never had a chance to find out if she loved him. You know why mother? Because daddy did it all didn't he. Love, set and match. Bingo, there's another 5,000 acres.

PHILIP

How dare you.

NATH

Oh shut up you gutless twat.

EDWARD

Get out! Get out of my house and take that black murderous bitch with you.

There is a sudden silence.

NATH walks slowly down to face EDWARD. He comes up very close.

NATH

If you ever call my darling wife that again, I swear I will kill you, you bigoted, racist, evil bastard.

JULIANA let's out a cry.

PHILIP

Wife!

There is silence. EDWARD slumps in his chair. DIANA is speechless. BEANIE is grinning hugely. ARCHIE just drinks and fills his glass and drinks again.

NATH returns to CHRISSIE and takes her gently by the hand. Kisses her softly on the lips and wipes her tears.

He kisses JULIANA and runs a hand along her cheek. She smiles weakly. CHRISSIE and NATH go to the door.

EDWARD

You're finished, you'll never survive, you're finished you hear?

NATH

No dad, we've just started.

CUT TO:

110.INT. CAR. NIGHT.

NATH and CHRISSIE are ready to go. NATH is breathing deeply.

CHRISSIE

OK?

NATH

Yeah. Let's hope the fucking car starts.

OS a muffled shot.

CHRISSIE

Christ what was that?

NATH guns the engine.

NATH

I don't know and I don't care.

CUT TO:

111.INT. DINING ROOM. NIGHT

Bedlam. There's blood all over the wall behind BOBBY'S seat. His head is slumped on the table oozing blood. Gun still in his hand. JULIANA is screaming, BEANIE being sick, ARCHIE banging the table maniacally. EDWARD is motionless, staring disbelieving, eyes blank as we draw nearer and nearer to them.

CUT TO:

112.INT. CAR. NIGHT

NATH is driving. ANGLE on a white envelope on the dash.

CHRISSIE

What's that?

NATH

Degree results.

CHRISSIE

Uh huh. Wanna open it?

NATH

Not really. You open it.

CHRISSIE

Sure?

NATH

(smiles)

That's what wives do right?
Open their husband's mail.

CHRISSIE picks the envelope off the dash.

CHRISSIE

My God, I am suddenly so
nervous.

NATH

What does it matter? What can
it change? I got you haven't
I?

She smiles, leans over and kisses his cheek.

CUT TO:

113.EXT. ROAD. NIGHT

The car disappears down the road.

NATH (VO)

Get on with it then, the
tension's bloody killing me.

OS ripping.

CHRISSIE (VO)

Oh my God, baby you got a
first, with distinction.
That's so fantastic. Wanna
turn back and tell your dad?
He'll be so proud.

NATH (VO)
I'd rather shoot myself.

BLACK

THE END