

# A Pleasant Summer In The Country

A screenplay by

David Fell

Contact details:

Address: Murrayfield Flat  
Rockcliffe  
Dalbeattie  
Kirkcudbrightshire  
DG5 4QG

Telephone: 01556630494

Mobile: 07775747593

e-mail: [scotdav\\_1@yahoo.com](mailto:scotdav_1@yahoo.com)

A Pleasant Summer In The Country

1 EXT GARDEN DAY

It is a bright summer's day on the lawn of a large country house. We pan round to view, in turn, two old ladies sitting drinking from teacups on a veranda, a large expanse of pristine lawn bordered by fir trees on one side and a pond on the other. It is an idyllic setting; the world somehow seems to be at peace in this place. At the opposite end of the lawn to the house there is a middle-aged man, SIR HENRY, in an electric wheelchair and a little girl, PENELOPE, who is maybe 7 or 8 years old, and is throwing a stick for the butler, HARGREAVES. As we close on this little scene we see that SIR HENRY has a rather irascible appearance, PENELOPE is blissfully happy in her work and HARGREAVES has the air of a man who is often referred to as 'the long-suffering'. HARGREAVES retrieves the stick and unhappily hands it to PENELOPE who immediately throws it into a tree.

HENRY

Good throw Penelope, (turning to HARGREAVES) off you go then Hargreaves.

HARGREAVES trudges miserably off and begins to climb the tree.

HENRY

And watch out for squirrels.

PENELOPE

Yes Hargreaves you must watch out for squirrels.

There is the sound of grunting and thrashing about as HARGREAVES climbs. He doesn't appear to be at home in this habitat. PENELOPE claps as HENRY looks on with a sadistic smile.

HARGREAVES

I appear to be stuck, Sir Henry.

HENRY

Well, I'm afraid you'll have to jump, Hargreaves.

One of the old ladies, AUNT ESMERELDA, totters unsteadily into view.

ESMERELDA

What's going on? Henry, what are you doing? Is it something awful?

PENELOPE

Hargreaves has to jump.

ESMERELDA

How exciting, (turning round to the other old lady)  
Come quickly Maud, Hargreaves is going to jump.

There is rustling of branches and a dull thud followed by a low moan.

HENRY

Oh Hargreaves, you might have waited for Maud

The crumpled body of HARGREAVES lies on the ground, twitching. PENELOPE walks over to him and pokes him with the stick. He shows signs of coming to.

PENELOPE  
(triumphantly)  
Hargreaves is alive!

CUT TO:

2 INT CAFÉ DAY

A beautiful young woman, CAROLINE, is talking to her friend, VIRGINIA. They sit at a table in a very fashionable café. They both look extremely chic and reek of money and social status. CAROLINE is slim and cool; dark bobbed hair, not unlike a flapper, having just stepped out of the pages of a Fitzgerald novel. Her expressions seem to betray very little of what she may be thinking or feeling. VIRGINIA, however, is more simple, attractive in her own way, but somehow a satellite to CAROLINE's star. A waiter is hovering around them looking rather uncomfortable. As we close slowly on them, CAROLINE takes a sip of her wine and leans back sensuously in her chair and sighs. She suddenly notices the waiter and whips him with a napkin.

CAROLINE  
(with hostility)  
Fuck off. (the waiter slopes off) I hate it when they do that.

VIRGINIA  
When they do what?

CAROLINE  
When they... well... stand around you, when they hover... like security cameras. I think I'm going to steal an ashtray, purely out of spite.

There is a slight pause. VIRGINIA looks at CAROLINE sympathetically.

VIRGINIA  
You're uptight.

CAROLINE  
Don't you start, that was another thing he said, he said I had a stick up my arse, whatever that means, and that I was a spoilt little brat, who never gave a thought for another human being in my entire selfish, miserable life.

Another pause. VIRGINIA plays with a spoon, and looks away, as if she can't help but agree.

CAROLINE  
You're supposed to tell me that it's not true, I mean... well... I gave a pound to a beggar last week.

VIRGINIA

Yes but you also told him that under no circumstances would he get another one if he didn't take a bath.

CAROLINE

Well... they're all so dirty... (faltering) I mean, well they would (beginning to cry) oh, oh I'm a horrible person amn't I? (floods of tears) I'm horrible...

VIRGINIA

(taking her hand and moving closer to her)  
Of course you're not horrible, you're lovely, I wouldn't want to be your friend if you were horrible, would I? All those men wouldn't be chasing after you all the time if you were such a horrible person.

CAROLINE

(calming down a little)

They only do it because I'm beautiful, (more floods) I'm a beautiful, horrible, selfish brat.

VIRGINIA

(calmly and kindly)

No you aren't, you wouldn't be crying about it if you were, you just wouldn't care.

CAROLINE

(cheering up a bit)

Thank you, I love you, why can't I be more like you? (pause) Will you come up to Scotland with me? I've decided to spend the summer in the country, but you have to come, it'll be unbearable without you.

VIRGINIA

Is that horrible old man still alive?

CUT TO:

### 3 INT DINING ROOM NIGHT

Close-up of SIR HENRY, we pan out to reveal the family, assembled for dinner. The dining room is very much as we might expect of a large country house; large, grand, oak-panelled, oil paintings depicting rustic scenes hanging on the walls. HENRY sits between PENELOPE and MAUD, opposite sit ESMERELDA and FERRIS, the brother of PENELOPE, aged about 25. At the head of the table sits PENELOPE's father, SIR BORIS and at the other end is LADY CLARINDA, his wife. MAUD and ESMERELDA both look as though dust would fly up if you shook them. FERRIS has a breezy, carefree demeanour and we get the impression that he spends a lot of time in open-topped cars. SIR BORIS on the other hand seems less trouble-free. There is a severe, formidable look about him and he constantly looks as though he is about to thrash someone. LADY CLARINDA is rather world-weary and appears to be quietly worried at all times. HARGREAVES is dishing out soup, and limping, presumably a

consequence of the afternoon's heroics. He spills a bit on BORIS, who takes a dim view of such incidents.

**BORIS**

(menacingly)

Careful Hargreaves. I've had one brush with death already today, and I object to being drowned in my soup.

**HENRY**

D'you think Hargreaves might drown you Boris? I fear not, anyway he's had his own brush with death today, haven't you Hargreaves?

**CLARINDA**

Yes, I believe you leapt rather heroically from a tree this morning Hargreaves?

**HARGREAVES**

Yes Ma'am.

**BORIS**

What on earth were you doing leaping out of trees? I don't pay you to leap out of trees do I?

**HARGREAVES**

No, Sir.

**BORIS**

Well, don't do it then. Anyway, (pausing, looking round the table suspiciously) Are you listening Maud? (MAUD sort of wakes up and looks around in bewilderment, she isn't quite all there) Never mind. Daft as a brush. Anyway, I had an accident in the car today. I'm alright before you all rush to enquire after my health (nobody looks remotely likely to), but Johnson got a bit of a bang on the head. Something wrong with the brake pipes apparently. (pause, looking accusingly round the room) Always a bit suspicious of things like that.

**CLARINDA**

(a little too dramatically)

You mean someone has tried to... waste you?

**BORIS**

I really don't know where you get these expressions, no, I don't suppose so. (pausing for thought) You wouldn't know anything about this would you, Henry?

**CUT TO:**

Same scene a little later, they are finishing off their main course. BORIS is still eyeing HENRY with great suspicion.

HENRY

Don't look at me, I wouldn't know a brake pipe from a fallopian tube.

CLARINDA

Henry don't be vulgar.

PENELOPE

What's a fallopian tube?

CLARINDA

You see what you've done? It's nothing of any importance, dear, now get on with your beans.

PENELOPE

If it isn't important then why can't I know?

FERRIS

(brightly, enjoying himself)

I should say they were jolly important.

HENRY

And more important to some than others eh, Ferris, you'd have nothing to do at the weekends if weren't for the good old fallopian tube... and it's chums.

BORIS

(becoming exasperated)

Good God, will you all just shut up for one minute, please. (pause, they all obey) Henry are you certain you didn't try to kill me today?

HENRY

(outraged)

I don't go about trying to kill members of my family.

CLARINDA

You did try to shoot Boris last Christmas, Henry.

HENRY

Well, seasonal high spirits, that's all.

FERRIS

Are you going to shoot someone this Christmas, Henry? It's an excellent addition to the seasonal fare, I must say, keeps everyone on their toes. Better cut down on the gin this year Maud.

HARGREAVES has limped into the room with a desert trolley. He clears his throat. They all look round except SIR BORIS who is glaring straight ahead.

HARGREAVES

Desert, ma'am.

CLARINDA

Penelope, dear, have you finished your beans? (she presents a clean plate with glee, although there is a suspiciously large pile of beans on HENRY's plate)  
Alright then, dear, what you like?

PENELOPE

I'd like a fallopian tube please.

CLARINDA

There's only ice cream and crème brulee, dear.

PENELOPE

Is it about, sex? It usually is when you don't tell me.

CLARINDA

You're far too young to be worrying about sex. Have some ice cream.

PENELOPE

Is it about the warm and tender feeling between the man and the lady?

CLARINDA

(tiredly, giving in)

Yes, dear, sort of. Now have some ice cream.

HENRY

(looking round at MAUD and giving her a hearty slap on the back)  
Had any warm and tender feelings lately Maud?

MAUD appears to go into a state of shock.

CLARINDA

Henry, I wish you wouldn't.

BORIS

(even more exasperated)

I wish you'd all listen to me for a change, this bloody place could be falling about your ears... (sternly)  
Ferris, you'll have to start doing a bit more, especially when these bloody Germans arrive, and so will you Henry. I don't see why I should pay staff when you buggers are sitting about on your arses.

HENRY

I don't see that I've got much choice in the matter.

BORIS

Well sit at a bloody desk then. Ferris I want you to take all the vehicles for services this week, we don't want another repeat of today's adventure when the huns get here.

FERRIS

Why? What happened today?

BORIS

(bellowing)

Does nobody listen to a word I say?

PENELOPE

I was listening Daddy, there's something wrong with your fallopian tubes.

BORIS puts his head in his hands. Everyone else looks non-plussed.

CUT TO:

4 INT APARTMENT DAY

A young man, JEFF, is rushing round an apartment, collecting clothes and stuffing them in a bag. A friend, presumably a flat mate, is sitting watching TV. It is a scruffy place but with a nice homely feel. JEFF, an American, has a pleasant, attractive appearance. He is the rough and ready type, perhaps a little scatter-brained.

FRIEND

You really don't want to go up there, Jeff, they're all mad you know that don't you?

JEFF

Ferris is alright, and his sister is a living Goddess.

FRIEND

She's a nut, like all the rest of them. I went up there last Christmas and his uncle tried to shoot his father with a shotgun. He's got another sister who spends most of her time on the roof and wails about the end of the world. And a younger one who's just a little brat.

JEFF

It'll be fun.

FRIEND

If they don't try to kill you, or marry you off to the mad sister.

JEFF

(pausing for thought)

You know I used to dream of spending a summer at one of these big places, eating strawberries and sipping at cocktails. Strolling through leafy glades with gorgeous young women.

FRIEND

Mm, well, you'd better watch out, it's the sort of place where guests disappear in the night.



CUT TO:

5 EXT WOODS DAY

We follow a winding path along a riverbank. It is lined with oak and beech trees and scarlet-blossomed rhododendron bushes, there are birds chirping happily and the sun streams through the branches glinting on the water like pennies. Ahead is a woman walking up towards a little cottage which sits just off the path. We see that it is LADY CLARINDA. She stops for a second and gazes back down the river before turning and walking up to the back door of the cottage, at which she knocks. A young man, TOM, answers the door. He is in his thirties, scruffy, with deep, passionate eyes. He is one of these people who are somehow instantly attractive. He smiles as he welcomes her into the house.

TOM

Hallo, Clarinda, lovely day.

CLARINDA

(stepping into the house)

Good morning Tom, it is beautiful isn't it? (pause)

So, how do you want me today?

TOM

Er, clothes off I think.

They walk through to a makeshift artist's studio. The room is small but well lit, and full of all the usual artist's paraphernalia. TOM settles himself at a canvass. CLARINDA disrobes and lies back on a chaise long. She appears to be quite used to this.

CLARINDA

This alright?

TOM

Maybe if you could turn your back to me a bit (she moves in accordance with his instructions) Perfect.

CLARINDA

It really is charming to have an artist at the bottom of the garden, much more pleasant than a man who poisons moles.

TOM

Yes I suppose it is. So how is everyone? Sir Henry behaving himself?

CLARINDA

He's been an absolute gargoyle, and Penelope doesn't go back to school for another month, they were gutting a pheasant when I left, she was skipping with the intestines.

TOM

Mm, well she'll grow out of it I expect. How's Amanda?

CLARINDA

Still up on the roof I'm afraid.

TOM

Sorry to hear it. No chance of her coming down?

CLARINDA

Tom, I do appreciate your courtesy, but I'd really rather not think about the family for now, it's such a lovely day.

CUT TO:

6 INT CAR DAY

Inside a car travelling up the motorway. CAROLINE and VIRGINIA are chatting.

VIRGINIA

Will there be men there? I think I feel quietly sexy at the moment.

CAROLINE

We'll no doubt be overrun with them, we usually are.  
(pausing for a moment's thought) Should we turn around and go back? I have an ominous feeling, have you ever had an ominous feeling?

VIRGINIA

Do you know I don't think I have, is it good or bad?

CAROLINE

I can't tell yet but I somehow feel as though I'm leaving, you know, forever.

VIRGINIA

Oh don't be dramatic, you adore London.

CAROLINE

Mm, I'm not sure that I do, anymore, it all seems rather pointless at the moment, all those celebrities and parties and ice cream and whatever else there is, it's all so superficial, I want a job, something useful, important.

VIRGINIA

What would you rather be doing?

CAROLINE

(pensively, thinking for a moment first)  
I want to be an estate agent or a cellist, or a joiner, I think being a joiner would be lovely. I must buy a screwdriver and some nails and begin practising immediately.

VIRGINIA

You're a rich young aristocrat, that's your job, you wouldn't like being a joiner, you'd break a nail.

CAROLINE

Mm, I suppose I would, nonetheless I have a feeling in my loins, can women get that?

VIRGINIA

I think so.

CAROLINE

Well that's what I've got and I think I'm going to find something, something sweet, and dreamy, like chocolate.

VIRGINIA

I hope it is chocolate.

CAROLINE

(thoughtfully)

Yes so do I.

CUT TO:

7 INT CAR DAY

JEFF speeds past CAROLINE and VIRGINIA in a flashy sports car. He is listening to the radio and seems happy enough.

CUT TO:

8 EXT ROOF/GARDEN DAY

PENELOPE is on the lawn on her own. She is staring up at the roof where AMANDA, her other sister is peering over a parapet. AMANDA, too, is a pretty girl. She is in her early twenties and there is a wild look in her eye, but she is perhaps not so mad as we have been led to believe. Her hair is all over the place and she wears an incongruously pretty summer dress and wellington boots.

AMANDA

(shouting down at PENELOPE)

Where's Uncle Henry?

PENELOPE

He's gone for a nap, you have to come and play with me.

AMANDA

Alright darling, I'll be down in a moment.

CUT TO:

Same scene a few moments later. AMANDA has joined PENELOPE on the lawn. She bends down and they exchange a nice kiss.

AMANDA

Are you sure he's gone for a nap? I thought I heard him banging about upstairs.

There is a wild scream from the house. They look up at the windows but see nothing.

PENELOPE

(intrigued)

What's he doing? Can we go and see?

AMANDA

(shuddering, taking her away from the house)

No darling, you're going to play with me remember?

PENELOPE

Will you chase me?

AMANDA

If you like, let's go into the woods.

CUT TO:

8 INT TOM'S COTTAGE DAY

TOM is showing LADY CLARINDA to the door. We get the impression that they are quite good friends.

TOM

Well thanks very much once again, it's so good of you to do this.

CLARINDA

Not at all, Tom, I really quite enjoy it. I think it's rather liberating. (pause) I wonder if you could, however, do me a small favour in return.

TOM

If I can.

CLARINDA

Well, it's Amanda, she hasn't been getting out much lately, and well, as you know she spends her days mooning about on the roof, wailing and so forth. I thought if you could come and take her out one day...

TOM

(seemingly happy enough, without being overly excited)  
I'd love to, when, er, when would be good?

CLARINDA

Tonight?

CUT TO:

9 EXT WOODS DAY

PENELOPE and AMANDA are running through the woods. AMANDA catches her and she screams and laughs. They both fall down, breathless, in a pile of leaves.

PENELOPE

Why do you like it on the roof?

AMANDA

Well, it started off as a protest because they wouldn't recycle anything in the house, you know newspapers, tin cans...

PENELOPE

I know, we do it at school.

AMANDA

Do you? Good, well, then I just decided it was very peaceful and no one bothered me, and I liked it up there.

PENELOPE

They all say you're mad.

AMANDA

I'm not mad sweetheart, I'm just a vegetarian.

LADY CLARINDA, comes into view, walking towards them. PENELOPE leaps to her feet.

PENELOPE

(excitedly)

Look! It's Mummy! Look Mummy, Amanda's on the ground.

LADY CLARINDA

Come south for the winter, dear?

AMANDA

I came down to play with Penelope. Anyway, I don't sleep up there, it's just more peaceful than that awful house, and those awful men; but if you're going to make fun of me I shall go straight back up.

CLARINDA

(with sudden alarm)

Oh, don't do that dear. I was rather hoping you might join us for lunch. I've told the kitchen you'll be eating herbivorously from now on. And you'll be pleased to note that we are now recycling our newspapers.

They begin to walk together, back towards the house. As they walk PENELOPE pops about around them throwing sticks into the river, running back and forth.

AMANDA

(coming round a bit)

It's a start I suppose. Uncle Henry's still shooting everything that moves though.

CLARINDA

Uncle Henry owns half the estate, dear, as you well know, there's nothing to be done about him.

AMANDA

I'd like to punch him.

CLARINDA

You can't, dear, not if you're going to be a vegetarian.

CUT TO:

10 INT DINING ROOM DAY

The family is assembled for lunch. The company is the same as the previous evening apart from AMANDA, who sits beside FERRIS.

AMANDA

What are we having, I'm not eating sausages.

HENRY

We're having vegetarian pie, with real vegetarians. Ferris and I bagged a couple this morning, they were foraging for roots and berries in the wood.

FERRIS

Oh, I er, forgot to mention I'm having a friend up from London for a week or two, that's alright is it? Should be here this afternoon.

CLARINDA

Ferris I really wish you'd give us a little more notice. What is it, a woman I suppose?

FERRIS

No it's a man actually, an old college chum. He's American.

HENRY

An American? Do we really want to be encouraging that sort of thing? I expect he'll be badly dressed and try to sell everyone a car.

CLARINDA

They usually have nice teeth.

BORIS

Isn't Caroline and that blasted friend of hers coming today?

FERRIS

Really, great, we can have a party, what d'you think Dad, we could have one of those masked balls or something.

BORIS

Absolutely out of the question. I have the Germans coming next week to look over the place for shooting deer. And I want everyone...

AMANDA  
(outraged)

You bloodthirsty scum. You're not happy unless you're shooting some poor dumb animal. (defiantly)  
Well I'm going to get a gun and shoot myself a few Germans I think, and maybe...

BORIS

(interrupting before she can get into full swing)  
Your sentiments are duly noted my dear, but unless I run this estate at something like a profit, you my fine young vegetarian will not have a roof under your head.

CUT TO:

11 INT/EXT CAR/GARDEN DAY

JEFF, pulls into the driveway in his car. We can see, in close-up, that he is delighted to be here. He parks in front of the house and jumps out of the car. He stands for a second, taking in his surroundings. There is no one around although after a second or two a large dog, a Labrador, comes bounding up to him. The dog is friendly and JEFF claps and plays with it. AMANDA appears on the roof.

AMANDA  
(suspiciously)

Who are you?

JEFF  
(looking round, confused)

Er, hello, is there...

AMANDA

Up here.

JEFF looks up and finally spots her. He smiles.

JEFF  
Hi, I'm Jeff, I'm a friend of Ferris. I, er, I came to stay, Ferris, er invited...

AMANDA  
Would you like a roast beef sandwich?

JEFF  
Er, I'm not with you, there... did you say, 'would I like a roast beef sandwich'?

AMANDA  
(impatiently)

It's not an IQ test, would you like a roast beef sandwich?

JEFF

(not at all sure how to approach this)

I'm not sure, I guess so, yeah, why not. Are you going to throw it down?

AMANDA

(hurling a piece of masonry at him)

Murderer! Bite him Douglas, savage him, go on Douglas, attack!

DOUGLAS, the dog, is not responding at all, he just looks around and then walks placidly away. LADY CLARINDA appears and approaches JEFF.

CLARINDA

Are you Ferris's friend?

JEFF

(shaking her outstretched hand)

Yeah, yeah, er Jeff, how are you?

CLARINDA

Lovely to meet you, Jeff, I'm Clarinda, Ferris's mother. You've met Amanda?

JEFF

Yeah, I don't think I made a very good impression, she threw a rock at me, actually.

CLARINDA

Did she? I am sorry, she's an environmentalist, you see. Ferris has gone off shooting something or other with Henry, we didn't really expect you until later. Would like anything? I'm sure we could manage a cup of tea and a sandwich, would you like a sandwich?

JEFF

(a little wary now)

Maybe not, no.

CLARINDA

Whatever you like, I'll get one of the girls to show you your room.

CLARINDA looks round for a maid.

Molly, Molly, where is that girl? Molly.

A maid scurries into view and presents herself neatly.

CLARINDA

Molly, show Jeff to his room, dear, the one we decided on this afternoon. (turning to JEFF) Molly will show you upstairs. You can have a rest if you



like, or go for a walk, or something, the riverside is lovely just now, we'll call you when Ferris gets back.

JEFF

Thank you.

MOLLY

If you'd like to come this way.

She leads him up the stairs.

JEFF

(to MOLLY)

Have you been here long?

MOLLY

(darkly)

They're all absolutely raving mad you know.

CUT TO:

## 12 INT BEDROOM DAY

JEFF stands in his bedroom looking out of the window. The view reveals the lawn where PENELOPE, DOUGLAS and HARGREAVES are playing. JEFF smiles as PENELOPE throws a stick, and then looks rather bemused as HARGREAVES retrieves it.

CUT TO:

## 13 INT HALL DAY

CAROLINE and VIRGINIA are standing in the entrance hall where we have just left CLARINDA, JEFF and MOLLY. They are looking around, their suitcases sitting on the floor beside them. The hall is rather a grand affair with marble floor and a sweeping staircase in the centre. There are portraits of various antecedents on the walls, a chandelier tinkles a little in the breeze from the open front doors. LADY CLARINDA approaches, smiling.

CLARINDA

(hugging and kissing CAROLINE with great affection)  
Hello my darling. How are you? Are you tired?  
(turning to VIRGINIA and kissing her) Lovely to see you again Virginia.

VIRGINIA

It's lovely to be here, I always forget how charming it is. I think I'll just stay this time.

CLARINDA

Henry will be pleased.

CAROLINE

Oh mother, you mustn't frighten people like that. Where is everyone?

CLARINDA

Oh they're around.

SIR HENRY wheels in, closely followed by FERRIS and DOUGLAS, the dog. HENRY is carrying a shotgun. FERRIS immediately greets CAROLINE and VIRGINIA with kisses on the cheek. He seems more interested in VIRGINIA.

CLARINDA

Henry, must you bring that thing into the house.

HENRY

I thought I might have a pop at some rabbits from my bedroom window.

CLARINDA

You most certainly will not.

FERRIS

(to VIRGINIA and CAROLINE, by way of explanation)  
He winged a gardener a few weeks ago, he and father had to pay compensation.

HENRY

It was barely a scratch, if I'd thought the bugger was going to make such a fuss about it I'd have made a better job of it.

JEFF saunters down the stairs and joins the group.

JEFF  
(brightly)

Hi there!

FERRIS

Hello. I think you know everyone don't you, you've met Caroline, my sister, and this is Virginia

VIRGINIA

I think we met once, didn't we?

JEFF

Yeah, yeah we did, at a party, I think.

FERRIS  
(indicating HENRY)

And this is Uncle Henry.

HENRY

So... an American. I imagine you'll be wanting to eat hamburgers all the time, won't you?

JEFF  
(laughing)

Well, I guess I could manage without them for a spell.

HENRY

And you'll want to sleep with all the women no doubt. Have you had sex yet?

JEFF

(trying to laugh it off)

No not yet, I thought I'd wait until after dinner.

HENRY

After dinner it is then. Which one of them do you want? It's not a bad selection... oh and there's another one up on the roof if you don't fancy any of this lot, although there's a possibility she's a lesbianist, still, might be a challenge for you...

CLARINDA

Henry, stop it. Don't pay any attention to him Jeff...

HENRY

I thought I might watch, if that's alright, pick up a few tips, anyone else want to watch? We could rig up a bed for him in the drawing room, then we could all watch...

CAROLINE

Uncle Henry you unspeakable monster.

HENRY

(wheeling off into an adjacent room)

Nine o'clock in the drawing room then, Jeff, looking forward to the performance.

JEFF

(looking embarrassed)

Ah, er, I, er...

FERRIS

(very matter-of-factly)

You'll get used to him, he's really quite fun when you get to know him.

CAROLINE

He's an utter measle. I don't know why we have to put up with it.

CUT TO:

14 EXT ROOF DUSK

It is beginning to grow dark. AMANDA sits on the edge of the roof dangling her legs over the edge and smoking a cigarette. TOM emerges from the gloom and sits down beside her.

TOM

Hi, are you coming in?

AMANDA

Oh I suppose so, I was just thinking about Uncle Henry, maybe I should be like that. Life would be so much simpler if you just didn't care about things.

TOM

I suppose it would.

AMANDA

I could shoot animals and be rude to guests, rude to everyone really.

TOM

Caroline's here.

AMANDA

I know, I went down for dinner, it was awful, as usual. They behave like utter barbarians and then they wonder why I come up here so often. Anyway Caroline's more like Uncle Henry than she would care to admit. She was all over that Jeff like a cheap suit.

TOM

(betraying slightly more than a passing interest)  
Jeff? Who's Jeff?

AMANDA

Oh he's an American Ferris dragged in from somewhere.

TOM

Is he staying long?

AMANDA

A few weeks I think. Long enough, as Henry pointed out, to eat the best part of a herd of cows and sleep with the best part of a herd of women.

TOM

I imagine he loves having an American to play with.

AMANDA

It's his personal ambition in life to make the guests as uncomfortable as possible.

TOM

I've noticed. Anyway, I'm here to take you out. D'you want to go out?

AMANDA

Did Mummy send you?

TOM

Sort of. Does it matter? I wanted to anyway. Come on let's go and get pissed. We can plan our world takeover.

AMANDA  
(getting up to go)  
Can we keep Uncle Henry in a cage?

CUT TO:

15 INT PUB NIGHT

AMANDA and TOM sit facing each other in a country pub. It is a fairly typical model, horse brasses, oak beams, surly clientele. They are drinking shots of Tequila and appear to be quite drunk.

AMANDA  
And we should hang all game show hosts, first one to die wins a holiday in Cyprus.

TOM  
And anybody who's ever been cruel to a penguin.

AMANDA  
Absolutely, they shouldn't be doing that to penguins.

TOM  
And lawyers...

AMANDA  
And heterosexuals, those perverts.

TOM  
And the employed, and all white middle-class, middle-aged, middle England, middle of the road, middle, middle, er middlers. Is that word beginning to sound strange?

AMANDA  
Yes it is rather, I don't think I can remember what it means now

They are gradually becoming louder and louder. People are beginning to turn and look at them.

AMANDA  
Anyway, and, and quiet people, who do they think they are sitting at the back minding their own business, and not making a noise, (shouting) Let's get those quiet bastards.

A barman comes over to their table, AMANDA suddenly appears to have become very drunk.

BARMAN

Alright you'll have to keep it down, please.

TOM  
(genuinely apologetic)  
I'm sorry, we'll...

AMANDA  
(interrupting loudly and drunkenly)  
And barmen, down with barmen.

BARMAN  
(uncompromisingly)  
Right, out, I don't care whose daughter you are,  
you're not carrying on like that in my pub.

They stand up and stagger towards the front door of the pub, watched all the way by the barman and the surly clientele.

BARMAN  
(half to himself)  
Bloody people, just because you've got money and  
titles you think you can do whatever you like.

CUT TO:

#### 16 INT DRAWING ROOM NIGHT

Back at the house CAROLINE, VIRGINIA, FERRIS, JEFF and PENELOPE are in the drawing room. The adults sit drinking, although they are not really drunk. PENELOPE, is tired but refusing to go to bed.

PENELOPE  
Why do I have to go to bed? I hate it when I have to  
go to bed. I'm going to hide.

FERRIS  
Why don't you hide in your bed?

CAROLINE  
Come here and sit next to me, darling, you can  
snuggle in to the cushions.

She goes and sits next to CAROLINE on the settee.

PENELOPE  
(to CAROLINE)  
I like it when you come home, you look different in  
the newspaper

CAROLINE smiles and kisses her on the forehead. She does look a little less intense, a little softer.

JEFF  
So what were you shooting today Ferris?

FERRIS

Rabbits, mainly, a few crows. Henry shot a cow.

CAROLINE

A cow! You aren't supposed to shoot cows.

FERRIS

Well, it'll be alright, we're having it slaughtered by the local butcher, we'll probably eat some of it tomorrow.

CAROLINE

Mm, I suppose, shall we go to the beach tomorrow?

JEFF

That would be great, is it far?

PENELOPE

(yawning, falling asleep)

It's not far, and there's an ice cream shop.

CAROLINE

Ferris, take her up to bed.

FERRIS

Why do I have to do it, she's your little darling.

VIRGINIA

I'll take her if you like. I'm going to bed anyway.

FERRIS

(showing sudden interest)

No it's alright I thought I'd turn in too.

FERRIS lifts her unceremoniously and slings her over his shoulder. They leave the room with VIRGINIA.

JEFF

Alone at last.

CAROLINE

(coquetteishly)

Whatever can you mean?

CUT TO:

17 EXT STREET NIGHT

TOM and AMANDA are staggering up the street. Amanda is very drunk, TOM only slightly less so.

AMANDA

(still shouting)

And quiet country villages, down with quiet country villages.

There is a pause as they both take a breath and sigh.

AMANDA

(talking in a normal voice)

I'm terribly drunk, I ought to be arrested by rights.  
Are they still arresting people these days or are they  
shooting on sight?

TOM

For a crime of this gravity I expect they'd have to shoot you.

Another pause.

AMANDA

Would you like to paint me?

TOM

Mm, you do need touching up, your elbow and maybe a knee.

AMANDA

You lecherous artist. I want to be painted not touched  
up. Will you paint me? I shall be 'Nude Reclining'.

TOM

Sold; to the lady in the wellington boots.

CUT TO:

18 INT UPSTAIRS HALLWAY NIGHT

FERRIS is standing outside what we assume is VIRGINIA's bedroom. She is backing slowly into the room. FERRIS is trying to follow her.

VIRGINIA

Ferris it isn't going to happen, so you might as well give up.

FERRIS

(moving closer to her)

A Calderwood never gives up.

VIRGINIA

(backing further away in response)

I'm tired, Ferris. Haven't you ever heard the  
expression 'no means no'?

FERRIS

No.

VIRGINIA

I'll spell it out then, N-O.

FERRIS

(smiling, trying to be charming, only half succeeding)  
I thought we could spell it, N-O-W.



FERRIS leans in towards her aiming for a kiss, VIRGINIA leans in to him apparently responding but pulls back at the last moment, pushing him away and slamming the door.

CUT TO:

19 INT DRAWING ROOM NIGHT

JEFF is sitting on the settee next to CAROLINE. He leans towards her and they kiss.

CAROLINE

I'm not going to sleep with you.

JEFF

I didn't ask you to.

CAROLINE

You didn't have to. *We are* sitting very close together. If you see what I mean.

JEFF

Doesn't it turn you on?

CAROLINE

Well it does and it doesn't. I do seem to inspire erections in men with remarkable regularity.

JEFF

Presumably you have occasion to enjoy them from time to time.

CAROLINE

From time to time, but not this time.

JEFF

Isn't it best to strike while the iron's hot?

CAROLINE

It all depends on whose iron it is. Any old iron won't do.

JEFF

(giving up somewhat, leaning away from her slightly and stroking her hair)  
You really are beautiful.

CAROLINE

Well you see therein lies the problem, I want you to look into my soul, rather than my camisole.

JEFF

Ah, you want to be loved.

CAROLINE

I want to be known, and if that means being loved; so much to the good.

JEFF

So I have a chance?

CAROLINE

You have as much chance of loving me as I do of loving you.

JEFF

Et in Arcadia ego.

CAROLINE

You're easily pleased. Uncle Henry's embarrassed you, Amanda's thrown a brick at you and now I won't sleep with you, hardly the Arcadian paradise.

JEFF

It's the setting rather than the plot.

CAROLINE

Well, I'm off to bed. And if you're sensible you'll go too, Henry's been known to shoot guests at night.

CAROLINE kisses him on the forehead and walks gracefully out of the room. JEFF takes a glass of whisky from a coffee table and leans back on the settee and smiles.

CUT TO:

20 INT COTTAGE DAY

The next morning in TOM's cottage, TOM and AMANDA lie naked in bed. It is another beautiful day. AMANDA slowly comes to and then suddenly sits bolt upright in bed. There is a little gasp of shock as she realises where she is and that she is not alone. She leaps out of bed and starts pulling on clothes. TOM opens his eyes.

TOM

We're in a bit of a hurry this morning aren't we? You could hardly wait to get them off last night.

AMANDA

Oh God, (pause) What happened?

TOM

I'm tempted to tell you that we made mad passionate love all night but I dare say you'd remember sooner or later. I painted you and then we had more to drink and then we passed out, as far as I remember. If we did make love I don't think it could have amounted to much.

AMANDA

(irately)

I don't care how much it amounted to, I want to know if we did it. It doesn't appear to be too much to ask now does it?

TOM

No, I suppose not. Anyway you were here too, can't you remember anything?

AMANDA

Not much. (with sudden horror) What do you mean you painted me?

TOM

Go downstairs and have a look.

AMANDA leaves the room and we hear the sound of her clumping down the stairs. We can faintly hear her saying 'oh God'.

TOM

(shouting so that she can hear)

You were 'Nude Reclining'.

AMANDA

(unseen, slightly muffled, speaking from downstairs)  
Well I can see that. Don't you dare show it to anyone. I'm going home.

CUT TO:

21 INT/EXT BREAKFAST ROOM/VERANDA DAY

The family and guests are all assembled for breakfast. It is smaller than the dining room but bright with French windows opening out onto the veranda. FERRIS, VIRGINIA, CAROLINE, JEFF and PENELOPE all sit at a table outside, just in front of the French windows, the rest sit inside.

FERRIS

Are there any more sausages in there Henry?

HENRY takes a sausage from a plate in the centre of the table and throws it through the open French windows where Ferris catches it nonchalantly and begins to eat with his hands.

CLARINDA

Henry we have servants.

PENELOPE

(appearing at the French windows)

Throw a sausage at me Uncle Henry.

CLARINDA

(before he can do it)

Don't, for goodness sake Henry, it isn't so very long ago we managed to stop her throwing food around.

AMANDA comes into view, walking purposefully across the lawn, she is still wearing wellington boots and pretty dress but looks awful. She walks up the steps and onto the veranda where she slumps down into a chair.

CAROLINE

Good morning little sister, want some breakfast?

AMANDA

Just coffee.

CAROLINE pours a cup of coffee from a pot on the table.

CAROLINE

Have you been out for a walk?

AMANDA

No, oh God I think I'm going to throw up.

FERRIS

(brightly)

Any more bacon and eggs, Henry? (to no one in particular) There's something about an egg, something warm and comfortable, there ought to be more eggs. Or more hens I suppose.

HENRY wheels onto the veranda with a plate full of bacon and eggs. He immediately spots that AMANDA is suffering.

HENRY

Well, well, the vegetarian's finally had a bit of meat inside her, has she?

CAROLINE

Henry I'll push you into the lake I swear it.

VIRGINIA

Where have you been?

HENRY

She was out with the artist.

CAROLINE

That chap who lives up at the cottage?

AMANDA

Yes, we went for a drink.

CAROLINE

A drink?

AMANDA

Well, lot's of drinks, and then, we went back to the cottage, and then, I can't remember...

HENRY

You've been porked, by the looks of things.

CAROLINE

Henry, I hate you...

FERRIS

Well, you have to admit it does look as though a porking has taken place. Penelope run through and grab another sausage will you, all this talk of pork is making me rather hungry again.

PENELOPE speeds off into the house.

AMANDA

(starting to cry)

Why do you all have to be so beastly to me? I hate you.

She storms off into the house in tears. Momentarily LADY CLARINDA appears, not best pleased.

CLARINDA

What have you done to her?

HENRY

I merely asked her if she'd had a pleasant evening and she hit the roof, so to speak.

PENELOPE

(returning with FERRIS's sausage)

They said she was porking, what does it mean?

CLARINDA

Henry, it won't do, I mean really, she's fragile enough as it is, without your salacious observations.

PENELOPE

Does it mean eating pork?

HENRY

In a manner of speaking.

CLARINDA

(to PENELOPE)

Go and get your swimsuit ready, if you want to go to the beach.

PENELOPE

(running off into the house)

Yippee, we're going to the beach.

CLARINDA

Henry, you can be as rude as you like to anyone else but if I hear another defamatory word out of you concerning Amanda, steps will be taken. You only own half the estate remember.

CAROLINE

Where is Tom's house?

CLARINDA

(trying to appear disinterested)  
Tom the artist?

HENRY  
Tom the piss artist, by the sounds of things.

CLARINDA  
(ignoring him)  
If you take the path along the riverbank, it's the first place you come to. It's just up on the left, off the path.

CUT TO:

22 INT/EXT TOM'S COTTAGE DAY

CAROLINE approaches the cottage and knocks on the door. TOM answers after a second or two. He, too, is suffering from over-indulgence.

TOM  
Lady Caroline, indeed, you're embarrassing me with all this attention. D'you want to come in?

CAROLINE  
Amanda's rather embarrassed today too, as you can no doubt imagine.

TOM  
It wasn't that bad, was it?

CAROLINE  
You tell me you're the one who slept with her.

TOM  
No, I don't think I did.

CAROLINE  
You don't think...

TOM  
Well my memory's a bit hazy, but basically I painted her, I mean a picture of her and then I crashed out on the bed. When I woke up she was there.

CAROLINE  
No sex then?

TOM  
No sex, just lots to drink. God I feel awful.

CAROLINE  
She thinks she's the whore of Babylon.

TOM

No, I've been with the whore of Babylon and it definitely wasn't Amanda.

CAROLINE

You're sure?

TOM

Yes I'm sure, she ran out this morning before I could think, really, but that's about it.

CAROLINE

Can I see the painting?

TOM

She asked me not to show anyone.

CAROLINE

Mm, alright then, she hasn't had much experience with men, you know. She thinks she can get pregnant if a man sits next to her on a bus.

TOM

Mm, I see. D'you want some coffee?

CAROLINE

That would be very nice.

CUT TO:

Same scene a little later. They are sitting drinking coffee in the kitchen. They seem very comfortable together.

CAROLINE

So have you ever done anything else? You haven't lived here for long.

TOM

No, I used to be an architect. I worked in a big office in London. I did it for a long time and hated every minute of it. It was like working on a production line. If I'd stayed for twenty years they might have given me a public toilet to design...

CAROLINE

So you gave it all up to become the eccentric artist in the woods?

TOM

Yeah, well, the broke, eccentric artist in the woods.

CAROLINE

Are you happy though, I mean, was it worth it?

TOM

Yes, I think it was, for the most part. I get lonely sometimes, and sometimes for a mad moment I wish

I was earning a big salary in the big city but I go for a walk or open a bottle of wine and sit down in front of a blank canvass and it passes. I can breathe here, it's stimulating, if you know what I mean. I look forward to the rest of the day when I wake up, I never felt like that in London... sorry, I'm going on a bit, so what do you do?

CAROLINE

Nothing, I'm the idle rich that people talk about with such malice.

TOM

Do they? I haven't heard anyone talk about you.

CAROLINE

You're obviously reading the wrong magazines. (quoting) 'Spoilt brat, Lady Caroline Calderwood, was last night described as rude, offensive and condescending because... because, because, because...' That's me.

TOM

You do sound pretty awful, is it all true?

CAROLINE

Well, it's not as bad as you might think if you didn't know me but I imagine it probably isn't too far from the truth. I think I'll get a job or something soon, try to be normal, keep myself out of the gossip columns. (pause) You see a man said some horrible things to me, a man I liked. He wasn't, well he wasn't, well, upper class, or rich or anything, and I made fun of his clothes one day, it was a stupid thing, not very much at all – I didn't think – but it hurt him, because he liked me too, and I laughed at him. And now he doesn't like me at all, and I feel terrible.

TOM

You made a mistake, we all do that.

CAROLINE

I know but it was a bad mistake, it wasn't like getting drunk and knocking a policeman's helmet off, or pushing a nun off her bicycle...

TOM

I'd love to do that.

CAROLINE

Yes it does sound rather fun, doesn't it? Anyway it wasn't like that it was, well, it was cruel, I humiliated him, and I made a lot of people think that I was a thoroughly unpleasant person to be around. In fact I was.



TOM

We've all done something we're ashamed of, most of us have anyway. You won't do it again. Will you?

CAROLINE

I don't know, to be quite honest, I hope not, but then I was born with a silver spoon in my mouth, I have no idea what it's like to be anything other than filthy rich. And sometimes that makes me horribly insensitive, especially if I'm drunk. I'm awful amn't I?

TOM

(quietly)

No, I don't think you're awful.

There is a pause as if they are suddenly embarrassed about talking so openly.

CAROLINE

Would you like to come to the beach with us today?

TOM

Us?

CAROLINE

Well everyone really. Penelope, Ferris, Virginia, Jeff and of course you know Amanda.

TOM

Is Jeff the American?

CAROLINE

Yes he's the American. Why, do you know him?

TOM

No, Amanda said you were all over him like a cheap suit.

CAROLINE

What an unpleasant expression. A cheap suit indeed. That's rich coming from the painted lady.

TOM

I'm sorry, is he your boyfriend or something?

CAROLINE

God no. He's nice, and very attractive in an American sort of way but he's younger than I am and I notice it.

TOM

So what is your type?

CAROLINE

I can't remember if I ever really had a type, do people still have types? I thought we just kept on sleeping with people until we got one we liked, or got pregnant.

TOM

Mm, I suppose that's what it amounts to more or less, (pause) anyway I might come to the beach if you think Amanda can bear the embarrassment, what time are you going?

CAROLINE gets up to leave.

CAROLINE

Pretty much now, I imagine. Penelope's probably apoplectic with anticipation by now.

CUT TO:

23 EXT BEACH DAY

PENELOPE, VIRGINIA, AMANDA, JEFF, TOM, CAROLINE and FERRIS, all lie stretched out on blankets on a beach. They have found a secluded spot next to some grass-covered dunes at the border of the beach. PENELOPE is finishing off an ice cream, TOM is reading a newspaper, the girls and JEFF are sleepily sunning themselves, FERRIS is gazing off into the distance at some bikini-clad women.

PENELOPE

Ferris, you must take me somewhere, to a pool with crabs and beasts in it.

CAROLINE

Yes, Ferris, you must take her somewhere exciting.

FERRIS

Why me? Amanda, you take her you're the one who's always saving the crab and eating seaweed.

AMANDA

I'm too tired to save crabs, I'm going to sleep for the rest of my life.

PENELOPE

(testily)

If someone doesn't take me somewhere soon I'm going to get an illness.

CAROLINE

(sleepily)

Well, I'm sure it'll be a beautiful illness. It'll be red and pink and blue and it'll be riding a bicycle.

VIRGINIA

I'll take her if you like, there are some lovely rocks over there (pointing to some rocks in the distance) I expect there'll be crabs to spare.

FERRIS

Alright I'll go.

PENELOPE, VIRGINIA and FERRIS get up and begin to walk away.

AMANDA

Ferris you are so predictable.

FERRIS just turns and smiles and keeps on walking.

TOM

(referring to his newspaper)

You know it says here that people are becoming illiterate, we're a less literate society than we were in the nineteen twenties.

CAROLINE

Doesn't surprise me, have you ever seen the television on a Saturday night, or any night for that matter. They scream a lot and shake themselves about and show off their teeth and their tits.

JEFF

Sounds like America.

AMANDA

I think that's where screaming came from, I mean originally.

CAROLINE

Would someone put suntan oil on my back?

Both TOM and JEFF immediately get up and go towards her. She smiles as if this has been her intention.

AMANDA

(with an edge on her voice)

Well don't all rush at once.

TOM sits down, looking slightly embarrassed. JEFF seems only too happy to oblige. CAROLINE makes happy little sighs as he goes to work. She is enjoying the attention. TOM looks on rather unhappily, AMANDA looks pissed off.

CUT TO:

24 EXT BEACH DAY

PENELOPE is splashing about in a pool by some rocks. FERRIS and VIRGINIA sit on the sand watching her.

FERRIS

Let's go behind this rock and see what's there.

VIRGINIA  
(knowingly)

I'm almost certain that I know what lies behind this rock.

FERRIS

Mm, I think you'd like it nonetheless, think of it as an exploration.

VIRGINIA

Well as it so happens I am in rather an explorative mood today.

FERRIS

(taking her hand and pulling her up to her feet)  
Shall we retire to the bedrock? (to PENELOPE)  
We're just going round here for a minute, scream if you need anything.

PENELOPE

You might have to pick up some crabs.

VIRGINIA  
(smiling at FERRIS)

I do hope not.

FERRIS and VIRGINIA walk behind the rock, out of sight.

CUT TO:

Same scene a little later. PENELOPE is standing up in the pool poking under a rock with a stick, a large crab scuttles out. She jumps and squeals and immediately runs round to the other side of the rock where she confronts FERRIS and VIRGINIA in a passionate embrace. She is not best pleased, realising that they are ignoring her.

PENELOPE

You're not supposed to be doing that, you're supposed to be playing with me.

They immediately break from the embrace, VIRGINIA, embarrassed, FERRIS, annoyed.

VIRGINIA

I'm sorry dear, come and let's go for another ice cream.

PENELOPE

And crisps, and orange.

FERRIS

You're a little brat, d'you know that?

VIRGINIA

Don't speak to her like that.

PENELOPE

(defiantly)

You're not supposed to let me out of your sight. I'll tell Mummy.

VIRGINIA

(worriedly)

Oh don't do that dear. We'll buy you all the ice cream and crisps you like.

CUT TO:

25 EXT BEACH DAY

CAROLINE is opening a coolbox taking out drinks and sandwiches and passing them round. FERRIS and VIRGINIA have returned. All are beginning to sit up to eat. PENELOPE is playing in the sand.

CAROLINE

Penelope, come here and have something to eat.

PENELOPE comes and sits down.

PENELOPE

I'm not hungry.

CAROLINE

You must be hungry, come and have a sandwich, if you don't, you won't grow up to be a beautiful actress.

PENELOPE

I'm fed up of growing, anyway if I keep on growing like this I'll be twenty-seven feet tall by the time I'm thirty. I counted it. It'll be terrible, I'll have to join the circus.

CAROLINE

That's nonsense.

FERRIS

It's the height of nonsense.

AMANDA

I think I'll go for a walk, would anyone like to come?

TOM gets up somehow rather reluctantly. CAROLINE looks on with interest.

TOM

I'll go... if you promise not to be thrown out of any pubs.

AMANDA

We'll only be going to rocks and beaches, can you be thrown out of a beach?

They begin to walk away along the sand.

TOM

Depends what you do. Are you going to start a fight?

AMANDA

Of course not, I wouldn't win a fight. (pause) Are you in love with my sister?

TOM

Love?

AMANDA

Yes, you know about love don't you? It's a happy thing, it comes to town in a big red caravan covered with ribbons and balloons.

TOM

Oh. That love. Well then, no, I'm not in love with your sister.

AMANDA

You like her though don't you? You hang on her every word.

TOM

She's very attractive, I suppose, and she can be quite charming in her own way.

AMANDA

(miserably)

I knew it, everyone loves Caroline, I hate her. She always does this. All the men want her, I feel like an old fishwife when she's around. I'm going to die of ugliness if she doesn't leave.

TOM

(sympathetically, putting an arm round her shoulder)  
You're just feeling sorry for yourself, and anyway you're not even remotely ugly, you're lovely, and very, very charming. Caroline doesn't get thrown out of pubs does she?

AMANDA

I bet she does, and better ones than I do.

TOM

Mm, well, maybe she does, thinking about it, but she doesn't go up on the roof does she? Or care about the rainforest, or polar bears.

AMANDA

No she doesn't care about polar bears, she only cares about herself. I think she eats polar bears on sandwiches when no one's looking.

CUT TO:

## 26 EXT BEACH DAY

CAROLINE is nibbling a dainty little sandwich which she throws away, apparently becoming fed up with it. She arches her back sensuously and smiles at JEFF.

VIRGINIA

Caroline, dear, you oughtn't to throw away rubbish like that, you're an environmental hazard.

CAROLINE

(tiredly)

I expect there'll be an act of parliament. I shall be pursued by a task force.

PENELOPE

Can we play a game?

CAROLINE

We're all terribly tired, darling, why don't you make a sandcastle. Jeff will you come and massage my feet, it really is an emergency, I think that they may even fall off.

JEFF complies with the eagerness and enthusiasm of a puppy.

PENELOPE

Virginia, will you bury me in the sand?

VIRGINIA

(appreciating that this is a threat)

Oh, if I must.

PENELOPE lies down on the sand as VIRGINIA begins to shovel sand with her hands.

FERRIS

(darkly)

Don't miss anything, now, especially at the top, where the mouth is.

CUT TO:

## 27 EXT BEACH DAY

AMANDA and TOM are sitting at the top of a rock. They are gazing down into the sea as it laps at the rocks a few yards below them. AMANDA seems to be deep in thought, TOM, more relaxed.

AMANDA

Tom, did you like painting me? I mean, was I a nice model?

TOM

Yes you were, although to be honest it all becomes sort of functional, you know, like a tool.

AMANDA

(not entirely happy with the answer)  
A tool? Is that all I was?

TOM

Well you have to understand, I've seen a lot of naked people, after a while you just become immune to any sort of sexual overtones.

AMANDA

Oh God I must be dreadfully ugly.

TOM

(pointedly but rather flatly)  
You are not ugly, you're very pretty, and you have a very attractive body.

AMANDA

I wish you'd say it like you mean it.

TOM touches her cheek and she turns to look at him. He kisses her softly, gently. She closes her eyes and when they break she looks at him dreamily.

AMANDA

Why did you do that?

TOM

I don't know. I wanted to. You really are lovely, you should know that.

CUT TO:

28 EXT VERANDA DUSK

It is beginning to grow dark. AMANDA and CAROLINE are standing on the veranda. CAROLINE is smoking a cigarette. She has assumed an air cool sophistication which somehow emphasises her dominance.

CAROLINE

You were away rather a long time with Tom today, weren't you?

AMANDA

So?

CAROLINE

So what were you doing?

AMANDA

I was kissing him. Why? What do you care?

CAROLINE

I don't care, I was just curious.



AMANDA

You can't have him.

CAROLINE

Who said I wanted him?

AMANDA

He's a man, that's your type isn't it?

CAROLINE

It's really quite a jealous place, the moral high ground, isn't it?

AMANDA

And what of the immoral, low ground, rather insecure, it seems, as ever.

CAROLINE

Insecure?

AMANDA

(starting to build up momentum)

You can't help yourself, can you, everyone has to love Caroline. Virginia follows you around like a lady-in-waiting, poor old Jeff's acting like a lovesick schoolboy...

CAROLINE

I'm not forcing them you know, they don't have to...

AMANDA

Oh come off it, you waltz in here like the queen of Sheba; I'm the nutter on the roof, Ferris is a layabout, and you, despite your many and quite bewildering array of excesses remain everyone's little princess.

CAROLINE

(matter-of-factly)

Well, I strongly suggest that you stop kissing men if this is the effect it has on you.

AMANDA

(petulantly)

I hate you.

CAROLINE

(spitefully)

And maybe I will have a go at old Tom after all, did you see how keen he was to rub oil on me today?

AMANDA

You slut.

CAROLINE

(aware of the fact that she is winning)

He was practically drooling.

AMANDA

(raising her voice, becoming very angry)

I hate you, you always do this, you always... I hate you.

AMANDA runs into the house in tears. CAROLINE smiles. We get the impression that these are arguments she is used to winning.

CUT TO:

29 INT TOM'S COTTAGE NIGHT

TOM is sitting at his easel staring at a half-finished drawing of a woman, it looks remarkably like CAROLINE lying on the sand in her bikini. There is knock at the door. He stands up slowly as if he is unwilling to tear himself away. When he opens the door he is confronted by an angry looking AMANDA.

AMANDA

(angrily)

My sister is a whore.

Having delivered the message she promptly turns and stomps off before he can say anything.

CUT TO:

30 INT/EXT VERANDA DAY

Everyone is having breakfast. The seating arrangements are as they were the previous morning with the younger element on the veranda, everyone else is inside.

FERRIS

Penelope, run in and forage for sausages.

PENELOPE

No, I won't.

AMANDA

Well done Penelope.

FERRIS

I thought you were playing at being a little slave girl.

PENELOPE

It's my turn to be the master now. (putting a voice of authority) Ferris, my slave, go and get me an egg.

FERRIS

(settling for a piece of toast)

Certainly not, I bow to no man.

PENELOPE

I want an egg. And I want it on a clean plate.

FERRIS

I'll give you a sound thrashing if you want. You're not thrashed nearly enough in my opinion.

PENELOPE

I'll tell what you were doing yesterday.

JEFF

This all sounds very mysterious, what've you been doing Ferris?

CAROLINE

Yes we have to know, has he murdered the cook?

PENELOPE

(as if she is telling a deep, dark secret)

He was kissing Virginia.

CAROLINE

Is that all? I was hoping we'd be able to lock him up.

VIRGINIA

He should be locked up anyway.

HENRY wheels out onto the veranda. VIRGINIA'S face falls.

FERRIS

Didn't hear you complaining.

PENELOPE

And they were sort of wriggling.

HENRY

Wriggling? Who was wriggling? At it again last night Amanda?

AMANDA

I wasn't 'at it' in the first place.

HENRY

Mm, well you're the only one who wasn't from what I can make out. It's been like an orgy here ever since, well... since Jeff arrived. I hear you've even been at it down at the beach.

JEFF

(rather unsure of himself)

Er... not really, we were just...

HENRY

Come on man, don't be modest, why this place is practically a stud farm at the moment, I shouldn't wonder...

CAROLINE

Henry, this really is becoming tiresome. Can't you go and shoot something?

AMANDA

I'm going to go and climb a hill today. Would anyone like to come?

JEFF

Yeah I'll come.

CAROLINE

Well I'm not going, I'm going to smoke, and have lunch and lie around.

PENELOPE

Can I smoke?

CAROLINE

Of course you can darling, What would like? Some cigarettes? Or a pipe, and we should get you started on drugs too I think.

As they are talking TOM comes into view, walking across the lawn with DOUGLAS, the dog.

HENRY

It's the bohemian, from the woods, he looks as though he's going to corrupt someone. He's already got the dog.

TOM bounds up the steps athletically. DOUGLAS plods up behind him.

TOM

Morning all. Douglas came to the house again. I think he's trying to defect.

CAROLINE

Douglas you traitor.

DOUGLAS, oblivious to the charges against him wanders over to AMANDA, who claps him affectionately.

AMANDA

Thanks Tom, d'you want to come and climb a hill with us today, we're rather short of numbers.

TOM

(sitting down and pouring himself some coffee)  
Can't today I'm afraid, a bit busy.

JEFF

Never mind, we can take Douglas. I bet he'd love to climb a hill.

CAROLINE

What are you doing today Ferris?

FERRIS

Taking the bloody car for a service.

CAROLINE

Why don't you go with him Virginia, you could kiss him again, if you feel up to it.

AMANDA

Why, Caroline, it's almost as if you were trying to get rid of us all.

VIRGINIA

Well I might go. But I'm not sure if I want to kiss him again if this is all the fuss it's going to cause.

HENRY

Quite right my dear you ought to stay here with me, I could do with a service myself.

VIRGINIA

I'd love to, but it suddenly occurs to me that I have things to do in town.

HENRY

What things?

VIRGINIA

I haven't had time to make anything up yet, but there's bound to be something, there's always something.

CAROLINE

And what about you Tom, why are you so busy? Is there a masterpiece involved? Or are you hoovering the dishes or whatever busy people do?

TOM

Both actually I'll be painting a masterpiece in the morning and I'll be hoovering the dishes this afternoon.

AMANDA

So you won't be welcoming any tourists, stray dogs, casual visitors, that sort of thing?

TOM

That would depend very much on the visitor.

AMANDA

I thought it might somehow, well, don't say you haven't been warned.

FERRIS

Am I missing something here?

CAROLINE

No, dear, just a little paranoia. You must go and have your carburettor scrutinised with a clear head. It's been my experience that garages are not for the confused and distracted among us. They are most unscrupulous places.

PENELOPE

I want to go with Ferris to the garage.

FERRIS

Well you can't.

PENELOPE

(petulantly)

I want to.

FERRIS

Well you can't, (to the others) I'm not looking after that all day.

AMANDA

She's not a 'that'. And I don't see why you can't.

JEFF

She could come with us I suppose.

AMANDA

No, she gets tired and she lags.

PENELOPE

I do not lag.

CAROLINE

If you stay here I'll let you smoke a cigarette. And we can have candyfloss and ice cream for lunch.

PENELOPE

(very pleased)

Alright.

CUT TO:

31 EXT LAWN DAY

We view HENRY from behind. He is in front of a window pointing a gun into the garden. We look down a telescopic sight to see CAROLINE and PENELOPE sitting on the lawn. We pan in on the two sisters. CAROLINE is lying stretched out on the grass smoking a cigarette. PENELOPE is imitating her, stretched out beside her pretending to smoke.

PENELOPE  
Can I have a cigarette now?

CAROLINE  
Certainly not.

PENELOPE  
(whining)  
You said.

CAROLINE  
You won't grow up if you smoke.

PENELOPE  
You smoke.

CAROLINE  
Not when I was eight years old.

PENELOPE  
(defiantly, between little sobs)  
I'm going to talk to strangers.

She trails miserably off into the house. CAROLINE stretches coolly and stands up. She looks around and begins to walk off in the direction of the woods.

CUT TO:

32 EXT WOODS DAY

CAROLINE is walking through the woods along the river in the direction of TOM's house. It is another beautiful day, she seems happy, in a dreamy sort of way.

CUT TO:

33 EXT HILLSIDE DAY

AMANDA, JEFF and DOUGLAS the dog are walking up a fairly steep hill. It is on the coast and there is a panoramic view of the coastline and the sea beyond. They are slightly out of breath and stop and sit on a rock. AMANDA is all tousle-haired and rosy-cheeked, she is somehow at her best in this environment. JEFF, too, seems content and relaxed.

AMANDA  
(looking at the scenery)  
It's beautiful isn't it?

JEFF  
Yeah. (looking at DOUGLAS who is staring out to sea) Even Douglas is enjoying it.

AMANDA

He's a very spiritual dog

JEFF

He's the dalai Labrador.

AMANDA

He is. He's thinking of his spiritual home, overrun by all those Pekinese. D'you want some crisps?

JEFF

(smiling at her)

I'd love some crisps.

AMANDA

I should've brought chocolate.

JEFF

I prefer crisps.

AMANDA

Do you? How lovely of you to prefer crisps.

CUT TO:

34 INT TOM'S HOUSE DAY

TOM is still at the easel, painting the picture of what is now very obviously CAROLINE. There is a knock at the door. He slowly rises. We follow him to the door where he is confronted by CAROLINE.

CAROLINE

I've come to your house.

TOM

I see. Was that all?

CAROLINE

Well I could go away again if you've decided to be rude.

TOM

(smiling)

You'd better come in then. D'you want a coffee?

CAROLINE

It's the thing I most want in the world.

CUT TO:

Same scene a little later. They are in the kitchen drinking coffee and smoking cigarettes. They sit opposite each other.

CAROLINE



Do you want a wife and seven children?

TOM

No. Three at most. You?

CAROLINE

Mm, not sure, can you imagine forcing a thing the size of a rugby ball out of your vagina?

TOM

Yeah, I see what you mean, well, you could take up a pastime, woodcarving for instance.

CAROLINE

Good idea. That's exactly what I'll do instead of getting married and having kids. I'll carve some out of wood. (pause) Why did you kiss my sister?

TOM

Ah. Now we get to it.

CAROLINE

Don't be so dramatic, I'm not here to protect her honour, I just want to know.

TOM

Spur of the moment, she was upset about not being pretty, mostly your fault by the way, and I told her she was so pretty and then we kissed.

CAROLINE

Do you want to kiss her again?

TOM

Would I be horse-whipped if I said no?

CAROLINE

Not by me. So do you?

TOM

I'm not sure really, I think she is lovely, but she's just not me somehow. She's very idealistic, which is good, of course, but I've come to be a bit more cynical over the years, and selfish too, if I'm being honest. I mean, I want to save the rhino, I just can't be bothered to do it personally, if you see what I mean? And anyway I'm not as quick as I used to be, I imagine you'd have to be pretty quick to save a rhino.

CAROLINE

You're probably right, unless you got one while it was sleeping, but then what if it woke up when you were in the middle of saving it? It would probably be pretty angry and you wouldn't want to go there.

TOM

No you wouldn't, anyway I won't be going there. I'll be staying right here, and saving myself the trouble.

CAROLINE

You could save the squirrel or something, always assuming that the squirrel is in need of salvation. It's a pity we couldn't save wine or cigarettes, I like them so much more than whales and zebras.

TOM

I don't think the cigarette is an endangered species. Or indeed the grape.

CAROLINE

Lucky for me. Anyway you're changing the subject. Do you make a habit of kissing nervous young aristocrats?

TOM

I do. I have three duchesses in the coal shed and a countess in the attic. And if I run out I can always come down to the house for more.

CAROLINE

You dreadful fiend. What are you going to do with me?

TOM

I haven't decided yet, perhaps I'll just fold you up and keep you in an envelope for the time being.

CAROLINE

Oh you mustn't do that. I may be mailed. I could end up in Peru, or equatorial Guinea, wherever that is. Is that a place?

TOM

I don't think so. I think people have made it up to frighten girls.

CAROLINE

What ghastly people. (pause) Would you like to paint me?

TOM

Well, would that be a good idea? I mean, I've already done your sister, so to speak and, er, well, I'm not at all sure...

CAROLINE

Why not? What's wrong with me?

TOM

Absolutely nothing, it's just that, well...

CAROLINE

Well then you must paint me immediately. We can get drunk if you like.

CUT TO:

35 INT TOM'S STUDIO DAY

Despite his better judgement TOM, not being able to help himself, is now painting the beautiful CAROLINE. She is reclining, naked, on the sofa, occasionally reaching down for a sip from a glass of wine. TOM has an intense look on his face. He is completely captivated. CAROLINE has a look of sweet satisfaction.

CAROLINE

(completely relaxed)

I feel positively blissful. Is this all you do? Or is there more?

TOM

(looking up at her)

More?

CAROLINE stands up and goes over to him and looks at the canvass, it is only, thus far, a charcoal sketch. She runs her hands sensuously over the image of her body.

CAROLINE

(whispering)

She's beautiful.

TOM

(also whispering, taking her hand)

Yes she is.

TOM stands up and they fall into a deep passionate embrace. He begins to rip his clothes off as they are engulfed by their desire. They fall onto the sofa and begin to make love wildly, uncontrollably.

CUT TO:

Same scene a little later. They are lying together on the sofa, breathless and happy.

CAROLINE

Mm, I feel yummy. I feel like a little sparkler. Could you just absolutely eat me?

TOM

I absolutely could.

CAROLINE

I loved the way you looked at me when you were painting. I want to be naked forever. Will you look at me forever?

TOM

Until the very end of forever.

CUT TO:

37 EXT GARAGE DAY

FERRIS and VIRGINIA are sitting on a wall in front of a garage. FERRIS is kicking his heels impatiently against the wall, VIRGINIA seems amused.

FERRIS

This is interminable, I hate garages. We should've brought Penelope, it would've been something to do.

VIRGINIA

Am I not something to do?

FERRIS

We could've taken her somewhere, she gets excited.

VIRGINIA

Well, if you take me somewhere I'll get excited. Why don't we go to the zoo?

FERRIS

There isn't a zoo for about five hundred miles.

VIRGINIA

A park then.

FERRIS

I haven't got my gun, anyway, there's nothing to shoot in a park, apart from dogs.

VIRGINIA

Ferris, dear, do you have to shoot things all the time?

FERRIS

I bet Henry's been shooting rabbits. A zoo would be good, mind you, all sorts of things to shoot.

CUT TO:

38 INT TOM'S HOUSE DAY

TOM and CAROLINE are still on the sofa all wrapped around each other.

TOM

Are you happy?

CAROLINE

(smiling and blinking)

Immeasurably.

TOM

Amanda might not be so happy.

CAROLINE

We aren't going to tell her, though. Are we?

TOM

No, I suppose not but she'll have to know sooner or later, always assuming there's going to be a later.

CAROLINE

I hope there'll be a later, (kissing him) and a sooner.

TOM

(as they begin to recommence their activities)  
The sooner the better.

CUT TO:

39 EXT LAWN DAY

HENRY and PENELOPE are on the lawn, dressed as red Indians. PENELOPE is whooping and squealing, she is wearing 'warpaint' and has feathers in her hair and carries a bow and arrow. HARGREAVES is tied to a chair. Apparently he has been taken prisoner. SIR BORIS approaches with a mean look on his face.

PENELOPE

(waving the bow and arrow and what appears to be a kitchen knife)  
You must surrender, Hargreaves, or I, Princess Penelope of the woods, will have to torture you and take your scalp.

HENRY

Afternoon Boris, come for a game of cowboys and Indians? Indians hitting mid-season form at the moment.

BORIS

No. Listen, the bloody Germans are coming tomorrow, we'll have to think of something for them to do.

HENRY

Germans and Indians? Anyway they're shooting deer aren't they? I thought that was why they were coming?

BORIS

Yes I know that but they can't do it 24 hours a day. We have to make sure they enjoy themselves. We could make a lot of money out of this, Henry, if we make a decent job of it.

HENRY

Hmm...

There is a loud yell as we focus on PENELOPE who is trying to scalp HARGREAVES with the knife. BORIS quickly intervenes, lifting her bodily and carrying her away still holding the knife and a tuft of hair. As they depart FERRIS and VIRGINIA come into view.

FERRIS

What's happening Henry? A lot of screaming going on isn't there. Have you shot someone?

HENRY

(untying HARGREAVES)

The Germans are coming, we must lower the drawbridge and treat them with civility.

CUT TO:

40 INT DINING ROOM NIGHT

The family and guests are all assembled for dinner. We appear to be entering the middle of the conversation which is still on the subject of how to entertain a German.

BORIS

Well, what do they do?

CLARINDA

They dance, I think, and eat sausages, some of them can be quite avant-garde apparently.

AMANDA

I can't imagine avant-garde Germans go shooting in Scotland. These'll be more traditional.

BORIS

Well what do traditional Germans do?

HENRY

Traditionally, they invade Poland.

CAROLINE

Well for goodness sake how many of them are coming?

FERRIS

I can't imagine they'd come this far north if they were going to invade Poland, they'd just go to Poland wouldn't they?

CLARINDA

Invading Poland isn't a very nice thing to do, they sounded very pleasant on the telephone.

ESMERELDA

I went to Germany once.

BORIS

(impatiently)

Well, what did you do?

ESMERELDA

I fainted.

BORIS

You fainted. What? Is that all?

ESMERELDA

I'm afraid so, we were in Switzerland by the time I came round.

BORIS

Dear God.

HENRY

Well if they don't drink, smoke and enjoy the company of bikini-clad female artistes, I'll be very surprised.

CLARINDA

I really don't think...

BORIS

(interrupting)

No dear, I think Henry's right, we'll get them pissed and hire a few girls...

FERRIS

We should have a party.

PENELOPE

Can it be a fancy dress party, and can we have...

BORIS

(interrupting)

Your performance today has left you in a very weak bargaining position.

CAROLINE

Why, what has she done?

CLARINDA

She's in disgrace I'm afraid. She tried to scalp Hargreaves with a kitchen knife.

CAROLINE

Well, these things happen I suppose.

AMANDA

Where were you? I thought you were looking after her?

CAROLINE

I was, she ran into the house in a mood, rather like you do after you've been caught kissing boys.

AMANDA throws a potato at her sister.

CLARINDA

Stop that at once.

BORIS

Behaviour is going to have to dramatically improve in this house during the next week. I don't want to see food anywhere except on a plate, no one will be up on the roof, there will be no sneaking around at night looking for other people's bedrooms...

HENRY

Yes Maud, I think we've all had quite enough of that

BORIS

...and no shooting of anything that wears trousers.

HARGREAVES enters with the dessert trolley.

HARGREAVES

(clearing his throat)

Dessert, ma'am.

CLARINDA

Penelope, don't you have something to say to Hargreaves?

PENELOPE

I'm sorry, Hargreaves, for scalping you when I was an Indian.

HARGREAVES

(unsmilingly)

That's alright Miss Penelope.

PENELOPE

Can I have my pudding now?

FERRIS

I think she should be soundly thrashed.

BORIS

She was soundly thrashed.

FERRIS

Was she? Good.

AMANDA

I ought to report you all to the social services, it's positively barbaric.

FERRIS

And she isn't?



CLARINDA

Alright, alright, I think we can leave it there for the moment. Boris where are the Germans sleeping? I'm not having them in the house.

BORIS

What do you mean you're not having them in the house? Where the bloody hell else are they going to sleep?

CLARINDA

Well I thought we could put them in the servants quarters.

BORIS

What about the servants?

HENRY

There's plenty of room in the stables. You don't mind sleeping in the stables for a few nights do you Hargreaves?

HARGREAVES

Well, Sir...

HENRY

There you are then, problem solved.

BORIS

Well, I suppose it'll do this time but we'll have to come up with something better in the future.

CUT TO:

41 INT TOM'S HOUSE NIGHT

CAROLINE is back at TOM's house. They are in bed laughing.

CAROLINE

(between laughs)

And then they told the poor bugger he had to go and sleep in the stables. It's a bloody madhouse.

TOM

(laughing with her)

Poor old Hargreaves, I'd poison their food if I were him.

CAROLINE

Does it matter that I come from all this?

TOM

Does it matter to you?

CAROLINE

I think it does sometimes, people are starving, dying, suffering all over the world and I have more than I need, and I don't even work for it. I feel guilty.

TOM

Do something about it then.

CAROLINE

Oh I don't feel that guilty.  
There is a knock at the front door. They look at each other.

TOM

(whispering)

Who d'you think it is?

CAROLINE

You know fine well who it is. Go and get rid of her.

TOM gets out of bed and quickly drags on some clothes.

CUT TO:

42 INT FRONT DOOR NIGHT

TOM opens the door and sure enough there stands AMANDA. She walks in without a word. TOM closes the door and follows her through to the kitchen. She looks as though she is expecting a few answers.

AMANDA

Well is she here?

TOM

Is who here?

AMANDA

Don't play the innocent with me, I can smell her perfume.

TOM

If by 'she' you mean Caroline, well, yes she was here. She came round this afternoon and we had coffee.

AMANDA

And she kept her clothes on?

TOM

Yes...

AMANDA

(before he can say anything else)

A likely story, do you know how many men she's slept with?

TOM

No.

CUT TO:

CAROLINE, listening at the top of the stairs, suddenly takes on a look of horror.

AMANDA

At least seven that I know of, there may even be more than that.

CUT TO:

CAROLINE immediately looks extremely relieved.

AMANDA

Anyway, I'm here now. I just, er, wanted to ask, well I wanted to ask if, well, you know, about the beach the other day, do you...

TOM

(tentatively)

You know Amanda, you're ten years younger than me, and to be honest I just don't think you'd be very happy, I mean you should be out partying and...

AMANDA

Does this have anything to do with her?

TOM

No, no it doesn't. I'm an old man, well I'm not an old man but, well, (pause) I'm not making a very good job of this, am I?

AMANDA

No you're not. It's alright, I'll survive. (she pauses for thought) You'd think men would want to be with me. I mean what's wrong with me? I don't want hundreds of them running after me like Caroline does. I just want one. It's not too much to ask is it?

TOM

Of course not. You'll find someone, and there's absolutely nothing wrong with you. You should leave that bloody house though. Get a flat in the city or something, you'll soon have more men than you know what to do with.

AMANDA

Mm, well I'm not so sure about that, (pause) I'm sorry, you must think I'm utterly pathetic, I'm not even sure why I came, I think I just thought I ought to, you know because we kissed, and then of course there's Caroline...

TOM

(interrupting hastily)

Well, don't worry about it, we're still friends aren't we?

AMANDA

(smiling)

I suppose we are. (pause) But I'll be round here with a shotgun if I find out you've been sleeping with my bitch of a sister. I'd better go, they were talking about going to the pub I'll have to persuade them away from the one I was thrown out of.

They walk towards the door.

TOM

Yeah, I was just going to have an early night, bye then.

AMANDA

(skipping out)

Bye.

TOM closes the door behind her. CAROLINE appears in a dressing gown. She makes a face as if to say 'what do you think?'

TOM

(smiling)

At least seven men eh? And all the time it was you who was the whore of Babylon.

CAROLINE

Yeah well, so now you know, I don't suppose you'll have any further use for me now that you know I'm not a virgin.

TOM takes her in his arms.

TOM

(softly, kissing her forehead)

Actually, I guessed.

CUT TO:

43 EXT DRIVEWAY DAY

The Germans are arriving in two big chauffeur-driven cars. HARGREAVES, BORIS, HENRY and PENELOPE are waiting to greet them. The car doors are opened by the drivers and out step four Germans, COUNT STARNBERG, MULLER, WARSTEIN and DARNER. They are all middle-aged, gruff-looking huntin', shootin' and fishin' types. BORIS steps forward and shakes their hands and introduces them to HENRY. HARGREAVES talks to the drivers, pointing at the servants' quarters – an annexe somewhere just out of sight. Hosts and guests go into the house, the drivers drive off. PENELOPE picks up a stick and throws it, looking at HARGREAVES who follows the main party into the house.

CUT TO:

44 DRAWING ROOM DAY

The Germans, BORIS and HENRY are all sitting in the drawing room smoking cigars. HARGREAVES is passing round a tray of cocktails. COUNT STARNBERG stands up and goes over to a window. He, like the others, speaks perfect English but with a thick accent. There is a rather frosty atmosphere.

STARNBERG

So when do we shoot?

HENRY

Any time you like, I'll get you a gun now if you want. We could open a window.

STARNBERG

Perhaps we should wait until morning.

MULLER

Shall we dress for dinner?

BORIS

Yes I think so unless you'd prefer to relax this evening. We could have something sent over.

STARNBERG

We shall dine with you tonight I think.

CUT TO:

45 EXT VERANDA DAY

CLARINDA, PENELOPE, AMANDA, CAROLINE, FERRIS, JEFF and VIRGINIA are sitting drinking tea. HENRY wheels into view.

FERRIS  
(to HENRY)

What are they like? D'you think they'll be fun.

HENRY  
(sarcastically)

It'll be like having the circus in town.

CAROLINE

Are they terribly Teutonic? I expect they're all clinical and efficient about everything and have beards.

HENRY

Well, there are four of them and Boris reckons one of them's some Bavarian count, at least I think he said count. He might have said...

CLARINDA  
(interrupting)

Henry don't you dare.

HENRY

Anyway, the buggers are having dinner tonight so you'd better inform the kitchen. In fact by the look of them you'd better inform the local supermarket. I'll have to go (wheeling back inside) I have to plan tomorrow's shoot with them.

AMANDA

(once HENRY is out of earshot)

Well I'm going to protest. It's absolutely primitive. (with disgust) Shooting animals for fun.

FERRIS

Henry shoots people for fun.

AMANDA

Well it's all revolting. No wonder there are still so many wars and things. We have no respect or understanding for anything other than ourselves.

FERRIS

I don't see how shooting a few deer has anything to do with starting a war.

AMANDA

No you don't do you? That's the problem. It's all about selfishness, we live in a world where people put themselves first every time, countries put themselves first, multinationals...

FERRIS  
(interrupting)

What else do you expect them to do?

CAROLINE

She expects people not to be greedy, vain and materialistic, she expects you not to shoot animals for entertainment.

FERRIS

Tough.

JEFF

I must say I agree with Amanda, I mean we pay half-witted, semi-talented actors and singers millions of

dollars a year to spend on cars and jewellery while people are starving to death. It's obscene, (suddenly realising where is, he becomes less sure of himself) isn't it?

FERRIS

Oh, don't be such a communist, Jeff.

AMANDA

Well I'm going to do something.

CLARINDA

What are you going to do, dear?

AMANDA

I'm not sure yet.

CAROLINE

You could throw yourself in front of a German.

AMANDA

I should've thought that was more your line.

PENELOPE

At school we're saving a starving boy in Africa. He writes us letters.

CAROLINE reaches out and hugs PENELOPE pulling her onto her knee.

CAROLINE

You're an absolute little rainbow.

AMANDA

(getting up and going inside)

I think I'll start with a placard, and maybe I'll buy some red paint, anyone want to help?

No one moves.

You'll rue the day, you know that don't you? You only get out of life what you put in.

AMANDA departs.

FERRIS

I'm going to put in a pint or two of beer before dinner, any takers, Jeff?

JEFF

Yeah, sure.

VIRGINIA

Is this a boy thing, or can girls come too.

FERRIS  
(smiling)

Girls can come too. Sister, are you coming?

CAROLINE

No I don't think so, Penelope's falling asleep, I'll take her upstairs. I might have a lie down too.

CUT TO:

46 INT TOM'S HOUSE DAY

CAROLINE and TOM are lying in bed, evidently having just had sex, they are sweating and out of breath. CAROLINE has her head on TOM's chest.

CAROLINE

Amanda's right isn't she? I mean we've made a mess of the world. A few people are very rich, a lot of people have nothing. We can't get on with each other, there's a war every other week, if it's not money it's religion or land. We hunt animals to extinction, we pollute practically everything from the seabed to the stratosphere. And just to add insult to injury even though we know about it we don't care as long as we have our cocktails, our cars, and our television sets.

TOM

(stroking her hair)

You see, you're not such a bad person after all. You do care about the world. And if you care about it, in the end it'll care about you.

CAROLINE

(giving him a cynical look)

You think?

TOM

No I don't think. If you go about preaching brotherhood of man, environmental salvation and a fair distribution of wealth, you'll immediately be cast into the role of 'nutter', 'lunatic fringe' and, what was the one I heard the other day? 'environmental extremist' whatever that is.

CAROLINE

You know, I think we make people like Amanda out to be nutters or whatever because they're right, so that we don't have to take them seriously and we can go on smoking, eating hamburgers and, well, I don't know, poisoning elephants. Do we do that?



TOM

Er, I think we do, or dolphins, something like that. Anyway, yeah, I think you're right. But we'll choke on it all eventually no doubt. (pause) Are you becoming political?

CAROLINE

Oh God I'm not am I? Look at my teeth. Are my teeth straight? And my eyes, if my eyes are suddenly very close together I'm done for.

TOM scrutinises her face and then kisses her.

TOM

No you're fine, it was just an attack, it'll go away if you start thinking about lawyers and MacDonalds and cosmetics companies, that sort of thing.

CAROLINE

Mm, you're right, I just thought of a big juicy hamburger. Can we go to MacDonalds? Can we? Can we?

TOM

Not if you want a big juicy hamburger.

CAROLINE

Oh, bugger, I have to go home for dinner. Amanda's becoming very suspicious. Will you miss me?

TOM

No, I've got another woman coming over, Lola, the dancer.

CAROLINE

(suddenly becoming a little precious)  
I wish you wouldn't say things like that.

TOM

It was only a joke.

CAROLINE

I know it was a joke but I don't like it, I don't like it.

TOM

(holding her, realising that she is upset)  
Are you alright? You seem a bit serious tonight, if that's the right word.

CAROLINE

Mm, I am. I think it's just being here with you. It's more real than anything I've been doing in London. I suddenly feel, oh I don't know, it was all parties and

shopping and boyfriends and girlfriends. We were always drinking and being funny, or trying to be, at least. And it suddenly all seems so silly and trivial, I feel like I've just wasted ten years in a nightclub. And I don't think I want to go back, I don't think I want to go anywhere. I want to stay here...

TOM

You can stay here, what's to stop you?

CAROLINE

I don't know, the luxury, the attention, the showing off, the easiness of it all.

TOM

And what about the pointlessness of it all? Do you want to wake up with a hangover every day and say to yourself all the things you just said to me over and over again? Dorothy Parker once said, 'it's not fun anymore but at least it dulls the pain'. D'you want end up feeling like that?

CAROLINE

Would you make me happy?

TOM

I don't know, but I'd try. Is that enough?

CAROLINE

Do you want me to stay?

TOM

It's the thing I most want in the world.

CUT TO:

47 EXT WOODS DUSK

TOM is walking CAROLINE to the bottom of the garden before she goes in for dinner. They kiss passionately then break.

CAROLINE

(gazing up at him, in a serious tone)

Do I inspire you? I mean the way lovers are supposed to inspire people. D'you know?

TOM

(quietly, seriously, stroking her hair and her face)  
When I look at you I could paint a kiss, I can see the colour of a cough or a hiccup, the shape of a sigh, the dimensions of a laugh, (pause) a formula for

enchantment. When I think about you imagination has a name and a philosophy and beauty itself is alive.

CAROLINE

(whispering, putting her face in his chest)  
I'm glad about that.

They part and TOM goes back the way he came, CAROLINE walks slowly towards the house. PENELOPE emerges from a bush and joins CAROLINE.

PENELOPE

I saw what you were doing.

CAROLINE

What was I doing, dear?

PENELOPE

You were kissing with your boyfriend.

CAROLINE

Mm, I think we should keep this a secret for a while, don't you?

PENELOPE

Why?

CAROLINE

You'll understand when you're older. You must promise me you won't tell, it'll be our special secret.

PENELOPE

Alright then. (pause) What's it like kissing a boy?

CAROLINE

Well, sometimes it's just like being licked by Douglas...

PENELOPE

Yuk...

CAROLINE

...And sometimes it feels like Christmas, it just depends on the boy.

PENELOPE

What was that one like?

CAROLINE

That one was like a whole lot of Christmases rolled up and squeezed into one kiss.

PENELOPE

Did you have to suck his tongue, I've seen them do it on the television, it doesn't look very nice.

CAROLINE

No I didn't suck his tongue, that doesn't sound very nice at all.

We pan out to see them run up the steps and into the house in the fading light.

CUT TO:

48 INT DINING ROOM NIGHT

The whole family and guests are assembled for dinner. The Germans are scattered amongst the family and other guests. There is a general chatter to accompany a, for once, warm atmosphere. We move around the table sampling the conversations.

DARNER

So, what do you want to be when you grow up?

PENELOPE

I'm going to be an actress.

DARNER

I see. And what kind of actress will you be?

PENELOPE

A beautiful one. With pearls and diamonds.

DARNER

Have you any acting experience? Perhaps you could give me a quick demonstration of your acting skills.

PENELOPE

What will I do?

DARNER

I'm not sure, perhaps you could show me your anger.

PENELOPE

Alright, I shall become very angry with these beans, (putting on a voice) 'You terrible beans, how dare you show your faces in this dining room, I know that you have killed my mother, and I know of your plans for the estate, I will never surrender, never'. That was me becoming angry with the beans.

Same scene further along the table, CAROLINE is talking to JEFF. JEFF is a little drunk.

CAROLINE

So what you're telling me is that you're not in love with me?

JEFF

No! Well yes. I think you're lovely, well, everyone thinks you're lovely...

CAROLINE

No they don't.

JEFF

No they don't.

CAROLINE

They don't?

JEFF

Well I'm sure they do, who are they anyway?

Same scene a little further along, AMANDA is talking to COUNT STARNBERG.

AMANDA

Do you like killing animals?

STARNBERG

It's not a question of liking or disliking, it's a question of being honest to one's nature. I am the predator, the deer is the prey.

AMANDA

But you aren't going to eat it.

STARNBERG

No, but someone is. I am at the top of the food chain, the fact that I am sophisticated and intelligent...

AMANDA

That's a matter of opinion...

STARNBERG

(ignoring her)

...merely underlines my ability to assume my position as the supreme predator.

AMANDA

Some might say that that is simply a way of justifying a sadistic desire to kill for pleasure.

STARNBERG

Have you ever been to an abattoir? At least I'm honest about it. Chickens aren't born covered in breadcrumbs and barbecue sauce.

AMANDA

Yes but you're doing it for fun.

STARNBERG

I agree, there is an element of satisfaction, but that is not because I am a sadist, it is because I am an animal.

AMANDA

Surely a sophisticated intelligent animal can make a choice. Do we terrify, torture and kill animals purely for pleasure, or don't we?

STARNBERG

Ah, the question of choice, there we enter a wider debate, Wittgenstein said...

Same scene a little further along, CLARINDA is talking to VIRGINIA.

CLARINDA

Well I watch it dear, from time to time, but there seems to be this bottomless reservoir of five to ten second clips, with which I am bombarded every time Inspector Morse goes to the toilet. I feel as though they think that I can't concentrate on anything for more than a minute. If we're not careful we shall become a nation made up entirely of highlights, we shall have Loch Ness, Buckingham Palace and no doubt something in Wales and everything else will simply be edited out of existence. It's extremely worrying.

VIRGINIA

(entirely unsure about this)

Yes I see what you mean.

BORIS speaks out addressing COUNT STARNBERG, but silencing the other conversations.

BORIS

Have you decided where you wish to go tomorrow, Count?

HENRY

(only slightly under his breath)

Well, there's no need for that, I mean I know he's a German but...

CLARINDA

(hissing)

Henry, don't you dare.

COUNT STARNBERG

(oblivious to HENRY's vulgar innuendo)

The gamekeeper has suggested the North Wood.

BORIS

Good, good.

AMANDA

And will you be shooting lots of defenceless animals...

BORIS

(interrupting before she can get up a head of steam)

You must excuse my daughter gentlemen, she's a vegetarian.

HENRY

She's a nutter.

AMANDA

Fuck off Henry.

CLARINDA

Amanda, please restrain yourself.

AMANDA

Why can't Henry restrain himself for once.

HENRY

I have been.

BORIS

(trying to laugh it off)

Well, gentlemen, as you can see it's no secret that my family enjoys a spirited debate over dinner, but don't take it too seriously.

HENRY

You can join in if you like, I'm happy to insult anyone.

MULLER

We all have families, there is no need to apologise, I am sure our time here will be most enjoyable.

PENELOPE

*I know a secret.*

FERRIS

I bet you don't.

PENELOPE

I do so.

CAROLINE

But secrets aren't secrets any more if you tell.

AMANDA

(suddenly rather suspicious)

What's your secret about darling, is it dark and terrible?

PENELOPE

I'm not telling, it's a secret.

AMANDA

But you can tell what it's about.

CAROLINE

You keep your secret, darling...

FERRIS

Oh, she's probably seen someone having sex in the shrubbery. (pause) It wasn't me was it?

PENELOPE

I saw someone kissing.

AMANDA

Was it Ferris?

CAROLINE

(brightly, hoping for the best)

Could you pass the wine please Mummy?

AMANDA

(to CAROLINE)

It was you wasn't it? (to PENELOPE) Who was she kissing, darling?

CAROLINE

If you tell I'll come and put spiders in your bed while you're asleep.

CLARINDA

Dear God, don't tell her that. She'll never go to bed.

PENELOPE

I don't know anyway, they were near the wood. He went away.

AMANDA

Into the wood?

CAROLINE

Penelope, shut up.

AMANDA

Why would you want her to shut up?

There is a brief silence as they all realise who it must have been.

AMANDA

(very angrily)

You slut.

CAROLINE

It's not what you think.

AMANDA

It's exactly what I think.

CLARINDA

Now, calm down, dear, I'm sure we can sort this out amicably, after dinner.

AMANDA stands up.

BORIS

Amanda sit down and behave yourself.



AMANDA

Or what? You'll thrash me? The way you beat Penelope. You brute.

The Germans are exchanging quizzical looks.

BORIS

(dismissively)

I do not beat her.

PENELOPE

(brightly)

Yes you did, you beat me with a whip.

CLARINDA

Now you know perfectly well that isn't true.

Amanda, calm down dear...

AMANDA

(shouting as she stands up)

I will not calm down. I'm going to get a gun and then I'm going to shoot that bastard.

AMANDA storms out. There is a brief silence.

FERRIS

(blithely, picking up a bowl)

More potatoes, Herr Darner?

AMANDA storms back in.

AMANDA

(still shouting)

And tomorrow I'm going to shoot anyone who even looks at a deer. You bloodthirsty scum.

AMANDA storms back out.

CLARINDA

(to no one in particular)

Do you think she's finished?

CAROLINE

She should be locked up.

HENRY

We should be charging you boys extra for this.

CUT TO:

49 EXT WOODS NIGHT

AMANDA is marching up the path in the woods leading to TOM's house. She is carrying a shotgun and looks as though she means business.

CUT TO:

50 INT TOM'S HOUSE NIGHT

TOM is sitting peacefully, looking at a painting of CAROLINE. He is drinking a glass of wine and listening to music. The front door opens and closes with a bang. AMANDA stands before him brandishing the shotgun. There is an almost demonic expression on her face.

AMANDA

Well, don't say I didn't warn you. (lifting the gun and pointing it at him)

TOM

Amanda, put the gun down.

AMANDA

Why should I? Liar.

TOM

I'm sorry, but it really wasn't what you think, it just sort of happened.

AMANDA

And now you're madly in love with her I suppose?

TOM

Well, look, I never meant to hurt you.

AMANDA

(flopping down into a chair, the gun drops to the floor, TOM cautiously tries to retrieve it)

Oh don't worry, it isn't loaded. I'm not that mad.  
(pause) Why her? Why her of all people? You're good-looking, you're clever...

TOM

We're just right for each other, that's all.

AMANDA

(sneering)

Everyone's right for Caroline. Do you know what she said to me the other night, before this started? She said she didn't want you but she might have a go at you after all. We were arguing. She's doing this out of spite. She's with you because I liked you. That's all.

TOM

Well, maybe it started off like that but I think it's more than that now.

AMANDA

(sarcastically)

Oh, you're in love. Do you know how many times she's been in love in the past year? Three, four maybe. She's always in love, and they're always 'the one'. I think she was in love about a month ago. He was wonderful, it was all flowers and champagne and then she got sick of him and that was it. A month. She needs it, from everyone she meets, don't ask me why, insecurity, whatever, she just craves attention, mostly from men. But it never lasts.

There is a silence. Tom looks sad. AMANDA gets slowly to her feet. She picks up her gun.

AMANDA

Look, I'd better go, I'm sorry for bursting in but you're better to know the truth now.

TOM

(quietly)

Well, we'll see. I really don't know what to think.

AMANDA leaves closing the door quietly behind her. TOM stands staring into space.

CUT TO:

51 INT HOUSE NIGHT

The Germans, BORIS and HENRY are sitting in the drawing room drinking brandy. HARGREAVES is hovering in the background

BORIS

I really am rather sorry about all that gentlemen.

STARNBERG

We all have families, Sir Boris.

HENRY

We thought we might throw a little party before you leave.

MULLER

That will be most enjoyable, I am sure.

BORIS

Providing my children haven't killed each other in the meantime.

A wild scream is heard from PENELOPE from somewhere in the house.

CUT TO:

52 INT HOUSE NIGHT

PENELOPE is running at top speed along the corridor, hotly pursued by CAROLINE. CAROLINE catches her and throws her over her shoulder. PENELOPE

kicks and flails to escape as CAROLINE takes her into a room. LADY CLARINDA appears and follows them into the room.

CAROLINE

(as CLARINDA steps into the room, PENELOPE is pinned to a bed)  
And I've got a big black hairy spider that I keep in a matchbox and it's got your name on it.

PENELOPE screams unhappily and begins to cry.

CLARINDA

Caroline don't be occult.

CAROLINE

(releasing the criminal)

She's a little beast.

PENELOPE runs to her mother.

CLARINDA

(cuddling her)

There, there, she doesn't have any spiders, she's just as frightened of them as you are.

PENELOPE

(between sobs)

I hate her.

CLARINDA

Well, she doesn't mean it she's just angry. Do you think if you had some ice cream you'd feel better?

PENELOPE

(between sobs)

I think so.

CLARINDA

Well you go off down to the kitchen and find someone to make you some ice cream and I'll be down in a minute.

PENELOPE leaves the room.

CAROLINE

(defiantly)

Well, she is a little beast.

CLARINDA

I think you'd better tell me what's going on here. Why are you all so interested in this artist chap?

CUT TO:

Same scene a little later. CAROLINE has evidently explained recent events to her mother.

CLARINDA

So, are you in love with Tom?

CAROLINE

Yes I am.

CLARINDA

I thought you were in love last month?

CAROLINE

This is different. He, he said a beautiful thing to me.

CLARINDA

Did he?

CAROLINE

Yes he did and it wasn't like, 'you're adorable' or 'I'm madly in love with you', you know how men are always saying things like that?

CLARINDA

(rolling her eyes)

Yes dear, it's so tiresome.

CAROLINE

(missing her mother's sarcasm)

Well exactly. Anyway, it was nice, it made me feel important.

CLARINDA

Are you sure about this, about him?

CAROLINE

Of course I am, he's a penniless nobody who lives in a rented cottage in the wood.

CLARINDA

That's a bit cruel. Perhaps he's a nobody in your world. But I'm sure you're just as insignificant to him. In fact if what I read about you in the newspapers is true, insignificant is about the best you can hope for.

CAROLINE

I know, I'm just saying that it's not vanity or attention seeking or anything, for once it's not the package he comes in, it's him, I just love him. And he loves me.

CLARINDA

Does he? Has he told you that?

CAROLINE

Well, no, not in so many words, it's only been a week or so, but, I feel it, we're just so happy when we're together.

CLARINDA

Well you better go and talk to him because I'd put money on Amanda being there right now telling him what a dreadful person you are. And let's face it there's no shortage of ammunition.

CUT TO:

53 INT TOM'S HOUSE NIGHT

CAROLINE sits in a chair in TOM's living room. TOM is pacing around with a drink in his hand. He doesn't look too happy.

TOM

So it was a sort of game?

CAROLINE

Of course not. I always liked you even before, you know...

TOM

I don't like being used. You used me, irrespective of how your emotions developed thereafter. It's a pretty callous way to treat people.

CAROLINE

It wasn't premeditated. It just sort of happened...

TOM

Because you're just sort of not used to treating other people with any sort of respect.

CAROLINE

(beginning to become distressed)

Please don't Tom, I'm sorry, it's just not as bad as you think, it was maybe partly why I came to see you that day but everything that happened after that was just me...

TOM

And what exactly is 'just you'? Right now 'just you' doesn't seem all that impressive, not to 'just me' anyway.

CAROLINE

Just me began to fall in love with you. Just me is in love with you.

TOM

Not a subject you're entirely unfamiliar with, I understand.

CAROLINE

(suddenly becoming extremely animated)  
 Don't you dare throw my past in my face, don't you dare. (pause) I've never felt about anyone the way I feel about you. You know I've had lovers in the past, you knew that from the start. (pause) You know this is different.

Pause, TOM takes a sip of his drink and turns to the wall.

TOM

Yes I know it is, that's what worries me.

CAROLINE

Do you want me to go?

TOM

Probably best, for now.

CAROLINE

Will you forgive me?

TOM

(smiling grimly)

I suppose so, it wasn't that bad, I just wasn't quite ready to find out that you weren't perfect. Amanda paints a rather colourful picture, as you can imagine.

CAROLINE

She doesn't know me as well as she thinks.

CUT TO:

54 EXT HILLSIDE DAY

The Germans, BORIS, FERRIS and a gamekeeper are stalking deer. It is a clear day with a beautiful view of the surrounding hills and the sea beyond. They are silent as a deer comes into view 50 or so yards away. COUNT STARNBERG is taking aim. He shoots, killing the deer instantly. There continues to be silence as they watch the incident unfold.

CUT TO:

55 EXT GARDEN DAY

AMANDA, CAROLINE, JEFF, VIRGINIA and PENELOPE, who is sitting on CLARINDA's knee. They sit on the veranda drinking coffee. They hear the crack of the rifle shot ringing out in the distance.

AMANDA  
(with disgust)

I don't know why they have to do it.

CLARINDA

Amanda, dear would you be an absolute darling and go into town and pick up a few things for this party.

PENELOPE

Can we have balloons?

CAROLINE

What have you done to deserve a balloon? Traitor.

CLARINDA

You mustn't be so mean to her, Caroline. Or we shall have to discuss your social life.

CAROLINE

Alright I forgive her, anyway it's not really her I'm angry with.

AMANDA

Oh well then it must be me.

CAROLINE

Right first time.

CLARINDA

Girls this really is too violent. Amanda, go and buy some balloons. And find some musicians, what else does one need for a party?

JEFF

People?

CLARINDA

Well spotted Jeff, find some people.

PENELOPE

Fireworks, and chocolate biscuits.

VIRGINIA

We ought to have a jazz band playing on the roof.

CLARINDA

Excellent suggestions all, we really have a house full of intellectuals at the moment.

CAROLINE

Daddy says rooftop activities are not to be encouraged.

AMANDA

There are a number of activities discouraged around here but that doesn't stop you.



CAROLINE

Amanda, dear why don't you go back up onto the roof, and throw yourself off.

AMANDA

Why don't you piss off back to whatever gutter you crawled out of.

CLARINDA

(sternly)

That is positively enough. I will not have my house defiled by your wretched tongues. I really can't imagine how my daughters have grown up to be such terrorists.

PENELOPE

I'm not a terrorist.

CLARINDA

Well you are sometimes, but you're a very attractive little terrorist.

PENELOPE

Can I go to town with Amanda?

CUT TO:

56 INT TOM'S HOUSE DAY

CAROLINE is sitting in an armchair. TOM is gazing out of a window.

CAROLINE

There weren't that many men. And most of the time it was just a drunken mess.

TOM

It isn't that that bothers me, it's the thought of being one of a long line of cast offs, that you're going to leave here in a week or so when you've got tired of me and you're craving bright lights and champagne.

CAROLINE

I'm not going to. This is real. Amanda only sees the highlights. She's built up this picture of me that's only really half the story. I did have a superficial lifestyle but I'm not a superficial person. You can adapt to all sorts of situations but that doesn't necessarily mean you like them, sometimes you don't even realise that you don't like something until something better comes along and you begin to see how unhappy you've been. Maybe I did all the things I did because I was unhappy, because I was looking for something that I couldn't find, couldn't find where I was at any rate.

TOM

(showing signs of coming round)  
 Sometimes I think that you've convinced yourself that you're somehow not a very nice person. Maybe deep down inside you think you don't deserve anything nice to happen to you. It's a funny thing the brain.

CAROLINE

It is a funny thing. All the time I thought I was having a good old time and I was actually punishing myself. With champagne.

TOM

(sitting on the arm of her chair stroking her hair)  
 It must have been terrible.

CAROLINE

(with fake distress)

It was awful, you've no idea what it's like. The endless parties, the charity lunches, the constant attention, the pubs, the night clubs, the restaurants, sometimes I could cry...

TOM

Shh, my darling, these painful memories will fade and one day you'll begin to come to terms with it.

CAROLINE

D'you think I will? Some people are still there, some of them little more than children trapped by a ruthless, privileged, hedonistic lifestyle. There should be a civil rights march.

TOM

We'll organise one, we'll have those kids out of there and leading sober, constructive lives in no time.

CAROLINE

D'you want to go to bed?

CUT TO:

57 INT CAR DAY

AMANDA, who is driving, JEFF, VIRGINIA and PENELOPE are in the car going to town. JEFF sits in the front, VIRGINIA and PENELOPE in the back.

PENELOPE

Can we sing?

VIRGINIA

Of course we can sing. What would you like to sing?

PENELOPE

I don't know, you can have the choice.

VIRGINIA  
(to AMANDA)

What do we sing?

AMANDA

Well it varies. Sometimes we have the latest girl band, whoever that is just now, sometimes we just make something up.

PENELOPE

Make up a song about some fruit, and a zebra. I like zebras.

VIRGINIA  
(slightly embarrassed)

I really don't know where to start...

AMANDA

(singing to no tune in particular, making it up as she goes along)

I knew a little zebra who lived in the woods, and all he could eat was... (talking) Come on Penelope...

PENELOPE  
(happily, laughing)

Bananas.

AMANDA

And one day he ran out of bananas and started to cry when along came a wise old...

PENELOPE

Strawberry.

AMANDA

And the strawberry said you can't eat me but you can eat all of my...

PENELOPE

Sisters.

AMANDA  
(to JEFF)

Come on...

JEFF  
(joining in)

And the strawberry took the zebra into the woods and they found a bunch of...

PENELOPE

Penguins.

JEFF

Good grief, right, er... And the penguins said they were angry with the zebra and changed him into a...

PENELOPE

Balloon.

JEFF

(hesitantly, thinking hard)

Right so they er, tied a basket to the balloon and they all jumped in and they floated off to the...

PENELOPE

Swimming pool.

AMANDA

(in a normal voice)

We can't go to the swimming pool. You've already been informed of that.

PENELOPE

(petulantly)

Oh! I might as well be dead.

VIRGINIA

Well that would be a tragedy because we were going to go to a café for lunch to have hamburgers and milkshakes.

JEFF

(joining in)

Yeah and we were hoping to have an expert on balloons to help choose the best ones.

AMANDA

I know almost all there is to know about balloons so...

PENELOPE

(desperately)

I want to choose the balloons. And I want chips on my hamburger and no stupid lettuces.

AMANDA

I sometimes think this is what people like Hitler and Margaret Thatcher must've been like as children.

CUT TO:

58 INT SHOPPING MALL DAY

JEFF and AMANDA are sitting smoking cigarettes outside a toy shop in a large modern shopping mall. It is brightly lit and busy. VIRGINIA and PENELOPE are in the shop. We focus first on the latter two, VIRGINIA looking extremely bored, PENELOPE, looking utterly engrossed moving only very slowly from one section to the next. We pan round slowly then in on AMANDA and JEFF.

AMANDA

So where would a girl go if she was thinking of moving to London?

JEFF

Well, I suppose someone like you could live anywhere you wanted, Chelsea, Knightsbridge, you know the sort of thing.

AMANDA

And who would I have to play with?

JEFF

Well, there'd be me, and of course Virginia, you'd soon make lots of friends.

AMANDA

Would I? Really, I'm not like Caroline. I'm clumsy and awkward.

JEFF

You could join the clumsy and awkward club, it has a million members and they're falling over themselves to have new people.

AMANDA

I think I might go then. I'm suddenly all excited. What do you think, should I go to London?

JEFF

Why d'you want to go to London, suddenly?

AMANDA

Oh, I don't know, I think I just want to do something, you know, before I get old and wizened and grey. It's settled I'm going to London. Caroline will just have to put up with me.

JEFF

Could she stand the competition?

AMANDA

Oh, I won't be doing the things she does, I'm going to work for Amnesty International. She thinks that's an airport.

CUT TO:

59 INT TOM'S HOUSE DAY

CAROLINE and TOM are in bed.

CAROLINE

But what am I going to do if I stay here?

TOM

People still exist in the country, you know, it's not just a question of leaning on gateposts and chewing sheep.

CAROLINE

I shall end up joining the amateur dramatics society, and running the church fete. A fete worse than death no doubt.

TOM

Now don't be facetious, there are trees to look at, beaches to be walked along romantically...

CAROLINE

I couldn't possibly spend the rest of my life walking romantically...

TOM

Well, then you could get a job. You could work on a farm...

CAROLINE

Dear God no, I'd have to touch a cow, or I'd get a terrible disease from some hay.

TOM

Well then you'll just have to go back to London I suppose.

CAROLINE

(hugging him)

No, I'm not going back to London. I want to be here with you. I'll get a job helping old people to watch Coronation Street or teaching children to be kind to museums.

TOM

(seriously)

Do you really want to stay? Will you really be happy?

CAROLINE

I know I will.

CUT TO:

60 INT HOUSE DAY

FERRIS and HENRY are in conference in the drawing room.

HENRY

We'll have to get rid of the krauts.

FERRIS

They're not that bad are they?

HENRY

Not so far but they'll take over. (irately) I can't go gallivanting about the hills in this (the wheelchair), they've annexed the gamekeeper and the landrovers, before too long they'll be in my wing of the house I don't doubt. What's next? Belgium? I'll never get out of the bloody house, and then there are the days when we're supposed to be shooting but we go to...

FERRIS

Mm, I hadn't thought of that. What're we going to do?

HENRY

Shoot one of the buggers.

FERRIS

What if we get caught?

HENRY

Well we're not going to kill them. If we can get one of their arses with a bit of buckshot...

FERRIS

Alright. They're going to the old woods this afternoon. You could sit on the path and pretend you thought they were going back up the hill to the North Woods. About fifty yards might do it. What do you think?

HENRY confirms his approval with an evil smile.

CUT TO:

61 INT DINING ROOM DAY

CLARINDA, AMANDA, PENELOPE and JEFF are in the drawing room with all of the party paraphernalia spread out over a table. There are balloons, streamers etc and a large tin of red paint.

CLARINDA

This really is beautifully exciting. We're going to have a quite bitching party. Do you think the Germans will be pleased with us?

PENELOPE

(with great excitement)

I'm pleased.

CLARINDA

I must go to the supermarket with cook.

AMANDA

I want to come, she gives me horrible food, she wouldn't know a nut roast from a hedgerow.

JEFF

We asked about bands, but we weren't sure what you might want.

CLARINDA

Oh anything as long as it doesn't sound like a set of windscreen wipers with a James Bond theme in the background.

JEFF

Mm, that might not be so easy.

CLARINDA

What's the red paint for dear?

AMANDA

I, I was going to paint something. For the party.

CLARINDA

Like a German, for instance?

CUT TO:

62 EXT WOODS DAY

HENRY sits behind a bush, just off a path in the woods. He is armed and ready. About fifty yards away down the path we hear voices preceding the Germans, BORIS, FERRIS, and a couple of minions coming into view. FERRIS looks back up the path and waits for one of the Germans, HERR MULLER, to wander away slightly from the main group. When he is satisfied that this is their chance he waves secretly to HENRY. We look down the barrel of HENRY's shotgun. HERR MULLER obligingly bends down and HENRY fires, scoring a bullseye.

CUT TO:

63 EXT DRIVEWAY HOUSE DAY

The shooting party arrives back at the house in great agitation. As they get out of their vehicles AMANDA peers over the edge of the roof, brandishing a tin of paint. With a cry of 'murderers!' she empties the paint tin over the edge, covering HERR DARNER and DOUGLAS, the dog. CLARINDA comes running out of the house followed by MOLLY, the maid, and PENELOPE. It is all rather chaotic. The rest of the shooters get out of the landrovers. Much of the following occurs simultaneously.

CLARINDA

(to no one in particular)

What on earth is going on.

FERRIS

Henry shot one of the Germans, we've phoned for an ambulance.

PENELOPE



(seeing the red paint on DOUGLAS, running to him and hugging him)  
Oh Douglas! Have they shot you, oh poor Douglas!

CLARINDA

(suddenly noticing HERR DARNER and fearing the worst)  
Dear God Almighty! Hadn't he better lie down?

FERRIS

(by way of explanation)  
Amanda threw paint.

BORIS

(emerging from the melee and looking up at the roof where AMANDA is  
peering coyly over the edge)  
And you're bloody next, young lady, by God, you're not too old for a  
thrashing, let me assure you.

HERR DARNER

It's paint I think.

CLARINDA

(noticing PENELOPE who is now covered in red paint)  
Molly, go and get Penelope, she's covered in paint

MOLLY attempts to retrieve PENELOPE and also becomes covered in paint.

CLARINDA

(shouting up at the roof where AMANDA has disappeared)  
Amanda, you dreadful Bolshevik, I've warned you  
about this. (turning to HERR DARNER) I've warned  
her about this, Herr Muller, I'm most dreadfully  
sorry.

HERR DARNER

Actually I'm Herr Darner, Herr Muller's the one who  
was shot by Sir Henry.

CLARINDA

Oh, oh I really don't know what to do.

DOUGLAS in attempt to shake off the paint showers even more bystanders. The  
ambulance pulls up just as MAUD totters out of the front door, confronting what  
appears to be a bloodbath. She lets out a scream.

CUT TO:

64 INT DINING ROOM NIGHT

The family and guests are all assembled for dinner. It is rather a muted affair at first.  
No one seems to know what to say.

CLARINDA

Herr Muller I hope your, er, ah, injuries aren't proving too painful?

HERR MULLER

They are only superficial wounds but they are quite painful when I sit down. I have a pain in the arse as you say.

CLARINDA

Henry, I believe you have something to say to Herr Muller.

HENRY

Most dreadfully sorry old chap, my fault entirely, just didn't see you.

CLARINDA

Amanda, I believe you have something to say to Herr Darner.

AMANDA

I'm sorry, I didn't mean to cause any trouble, I just...

CLARINDA

(interrupting)

Penelope, what do you have to say to Herr Muller?

PENELOPE's voice comes from under the table.

PENELOPE

I'm sorry for laughing at your sore bottom.

CLARINDA

(looking round the room)

Where is she?

AMANDA

(looking under the table)

Ugh! She's massaging Ferris's feet.

CLARINDA looks disapprovingly at FERRIS.

FERRIS

(defiantly)

What? I paid her. I've had a hard day.

BORIS

(darkly)

We've all had a hard day.

CUT TO:

65 EXT WOODS DAY

CAROLINE is walking through the woods to TOM's house. She is whistling happily as she approaches the front door which she opens and then enters. She looks around and shouts 'Tom' a couple of times before realising that he isn't there. She goes through to the studio and wanders around for a second or two. She comes across a stack of paintings in a corner and begins to idly flick through them. Suddenly there is

a look of horror on her face as she comes to a painting of her mother in the nude.  
TOM steps into the room.

TOM  
(brightly)  
Good morning beautiful girl.

CAROLINE  
(angrily)  
You evil pervert.

TOM  
(taken somewhat aback)  
What?

CAROLINE  
My, my mother. Ugh. It's disgusting...

TOM  
(trying to calm her down)  
Now, Caroline...

CAROLINE  
(getting worse)  
Don't you come near me, it's, it's disgusting, and on  
the couch, my God we had sex on that couch. Oh,  
God I think I'm going to be sick.

TOM  
I didn't have sex with your mother.

CAROLINE  
You, you painted her, this is revolting...

TOM  
Well actually it was her idea, really.

CAROLINE  
Not making it any better here...

TOM  
Oh for goodness sake, calm down.

CAROLINE  
(very angrily, shouting)  
Don't you dare tell me to calm down you repellent  
artist. My God who's next?

TOM  
(more flippantly than would seem wise)  
Uncle Henry?

CAROLINE

Not the time for jokes, not remotely. I'm going home. To confront my whore of a mother.

CAROLINE storms out leaving a rather shell-shocked TOM looking at the agent of his love's untimely demise.

CUT TO:

66 INT HOUSE DAY

CLARINDA is sitting at a table with VIRGINIA, JEFF and PENELOPE. They are preparing for the party, balloons, streamers etc are spread out on the table. CAROLINE bursts in. She is furious.

CAROLINE

Mother, I wish to speak to you.

CLARINDA

We're a little busy at the moment, dear, can it wait?

CAROLINE

No, it certainly cannot.

CLARINDA

Well, alright dear.

CLARINDA gets up and follows CAROLINE out of the room and into the hall, where they are alone.

CAROLINE

Why did you take your clothes off in front of my boyfriend? Or should I say ex-boyfriend.

CLARINDA

(matter-of-factly)

It was all quite innocent, dear, I don't know why you're making such a fuss.

CAROLINE

(exasperated)

Innocent? Innocent? He's seen you naked. It's, it's disgusting...

CLARINDA

It most certainly is not disgusting, I think the paintings are really quite...

CAROLINE

(horrified again)

Paintings? You mean there's more than one? Oh God.

CLARINDA

Oh, Caroline, stop being so self-righteous, you're hardly a virgin.

CAROLINE

Mother, stop that. You, shouldn't be saying 'virgin' at your age, it's, it's revolting.

CLARINDA

Wait till you get to my age.

CAROLINE

And anyway, I don't go around exposing myself to people, I mean honestly...

CLARINDA

Yes you do, if the Daily Mirror's to be believed.

CAROLINE

Well it's not the same.

CLARINDA

It's worse from what I can make out.

Behind them, COUNT STARNBERG and HERR MULLER, enter the hall.

CAROLINE

(screaming in exasperation)

He's my boyfriend and you, my mother, have been lying around naked in front of him.

One of the Germans clears his throat.

CLARINDA

(with dismay, realising who is there)

Oh, fuck.

CAROLINE is unmoved by the arrival of the Germans and storms off.

CAROLINE

(still screaming)

I'm going to my room.

CUT TO:

67 EXT LAWN DAY

TOM is marching across the lawn. CAROLINE appears at a window just as he disappears into the house. At this moment HERR DARNER appears on the veranda.

CAROLINE

(still screaming)

You hideous pervert.

HERR DARNER looks up in bemusement. CLARINDA, COUNT STARNBERG and HERR MULLER join him.

CLARINDA

... so you see gentlemen, it was really just a misunderstanding. Ah Herr Darner, looking forward to the party?

HERR DARNER  
(entirely unsure)

I think so.

CLARINDA turns to leave them.

CLARINDA

Well, there's so much to do, I really must be getting on. I'll see you all later.

CUT TO:

68 INT HOUSE DAY

CLARINDA just catches TOM as he is preparing to mount the stairs to confront the irate CAROLINE.

CLARINDA

Best leave it to me, dear. Her monstrosity reaches quite mythological proportions when she's taken the moral high ground. Come to the party tonight, I'll have her calmed down by then, even if I have to use drugs.

TOM says nothing and turns to go.

CLARINDA

She really is in love with you, you know.

TOM

Yes, well, she was.

CLARINDA

Oh it wasn't that bad, she'll come round.

CUT TO:

69 INT HOUSE DAY

JEFF and AMANDA are in a large ballroom, putting up decorations for the party. PENELOPE is playing with balloons. DOUGLAS, the dog, is wandering around sniffing things. AMANDA is up a ladder, JEFF is handing things to her.

JEFF

Poor Douglas, you tried to turn him into a Red Setter.

AMANDA  
(laughing)

Yes, I did didn't I? D'you think I'm awful?

JEFF

No, of course not. You didn't know what was going to happen.

AMANDA

I feel positively contrite, I ought to make amends

PENELOPE

I want to go up a ladder.

AMANDA

Alright, darling. But you must be tremendously careful.

PENELOPE

(ascending the ladder)

I'm the queen.

AMANDA

(handing her a balloon)

Stick it to the wall.

PENELOPE

(sticking the balloon to the wall)

What kind of a party will it be?

AMANDA

Oh, I think it'll be the best kind. Everyone will be paralysed with happiness.

CUT TO:

70 INT BEDROOM DAY

CAROLINE is lying on her bed looking very unhappy. CLARINDA walks in.

CLARINDA

(walking over to her and sitting on the bed)

He didn't know he was going to fall in love with you.  
He hasn't done anything wrong.

CAROLINE

He didn't tell me about it.

CLARINDA

Would *you* have, knowing what you're like?

CAROLINE

Like? You mean I'm like someone who objects to her mother parading around naked in front of her boyfriend.

CLARINDA

Now you know perfectly well that isn't true. It wasn't remotely sexual. I wasn't attracted to him, he wasn't attracted to me. He happened to mention one day that he needed a model and I offered and that was it. All very simple and straightforward.

CAROLINE

(unimpressed)

But he saw you naked. It's disgusting.

CLARINDA

(starting to become impatient)

This is a lot of fuss about nothing, Caroline, really, sometimes I wish you would get over yourself. Now, grow up and behave like an adult. And no tantrums at the party. And Tom is coming whether you like it or not.

She leaves the room. CAROLINE beats the bed with her fists and screams.

CUT TO:

71 INT BALLROOM NIGHT

Most of the family and house guests are assembled in various parts of the ballroom, which is all decked out with ribbons, streamers and balloons. There is a buffet set up on a table at one side of the room, a bar on the other and a stage on which a band has set up. A few other guests are scattered about the room, in all, making around forty or fifty people. CAROLINE swishes in holding a glass of champagne. She is not drunk yet but is going in the right direction. She approaches a group comprising TOM, COUNT STARNBERG, PENELOPE, FERRIS and VIRGINIA.

COUNT STARNBERG

Good evening Lady Caroline, you are looking lovely tonight.

CAROLINE

Do you know, Count, for a moment I was convinced you were going to say, (putting on a voice) 'Good evening Mr Bond, we have been expecting you'.

COUNT STARNBERG

I could say that if you like.

CAROLINE

(laughing rather unconvincingly)

Oh you are a silly Count.

VIRGINIA

(slightly nervously)

Caroline dear should we get something to eat.

CAROLINE

No, dear. Why? Are you afraid I'm going to cause a scene?



VIRGINIA

No...

CAROLINE

Well don't be, I have every intention of behaving quite beautifully.

TOM

(quietly)

I'm not sure about that, I think I can feel an ugly scene coming on.

CAROLINE

Well, let's face it, if there's a scene and you're in it, it's almost certain to be an ugly one.

TOM

Mm, well, I think I'll go and talk to Jeff and Amanda.

CAROLINE

Oh don't be such a spoil sport, Jeff and Amanda are the single most boring people in the room, I can guarantee that they will be talking about the weather, their pets or telling stories about vicars falling off bicycles.

TOM

Well, that sounds fine by me.

He walks off, somewhat to CAROLINE's chagrin. The band begins to play soft, traditional jazz.

CAROLINE

(grabbing his arm)

Count, you simply must dance with me.

COUNT STARNBERG

(clearly overlooking her rudeness)

I would be delighted.

They walk to the dance floor and begin to dance.

FERRIS

She's pissed.

VIRGINIA

Mm, I'm rather afraid that she is, and that she's going to regret it.

FERRIS

Tough. It'll serve her right.

PENELOPE

(copying FERRIS)

It'll serve her right.

FERRIS grabs her and she screams and laughs and runs away. FERRIS can't be bothered to chase her.

FERRIS  
(quietly to VIRGINIA)  
Fancy a shag?

VIRGINIA  
(thinking about it)  
Mm, alright, but we'll have to go upstairs, I'm not doing it outside again, I got all scratched the last time.

FERRIS and VIRGINIA file off quietly.

CUT TO:

72 INT BALLROOM NIGHT

CLARINDA joins JEFF, AMANDA, TOM and PENELOPE. A number of people are now dancing. The room has filled up a little more and there is a bright bubbly atmosphere as the party begins to get into full swing.

AMANDA  
Mummy, I have an announcement to make.

CLARINDA  
Oh, please don't dear, is it about the hedgehogs? I'm sure Henry thought they were rabbits, or something, but I won't allow him to do it again.

AMANDA  
(a little confused)  
No, no, it isn't that, (pause) what d'you mean, 'is it about the hedgehogs?'

CLARINDA  
(brightly)  
Nothing, dear, nothing, just a little misunderstanding. Go on.

AMANDA  
Well, I've decided to go to London. To live. For a while. Jeff's going to look after me.

PENELOPE  
(slightly perturbed)  
You can't go to London. I don't want you to go to London.

CLARINDA  
Jeff's going to look after you, is he?

JEFF  
(like a soldier)  
Yes ma'am.

CLARINDA  
(with resignation)

Well I suppose. I imagine he's preferable to your sister. Do you really want to go?

AMANDA

Yes I do, I'm excited, I absolutely, utterly want to go, with jam on.

CLARINDA

Well, far be it from me to be prising girls away from excitement.

CAROLINE and COUNT STARNBERG join the group.

PENELOPE

Amanda's going to London, I want to go to London.

CAROLINE

Well then to London you must go. Have you packed your cases?

PENELOPE

Not yet.

CLARINDA

And you'll need money, how much money have you got?

PENELOPE

87p.

CLARINDA

Mm, well you'll need to find a job.

COUNT STARNBERG

Perhaps I could find you a job. What skills do you have?

PENELOPE

I can blow up balloons, and I can go on a bike, and I'm a fast runner.

CAROLINE

That's more than I can do, and I've been down there for years. I'll probably die down there with a bottle of champagne in one hand and a cigarette in the other, you couldn't find me a job could you, Count?

CLARINDA

Caroline, could you be an absolute darling and go outside and see how they're getting on with the fireworks.

CAROLINE

Must I?

CUT TO:

73 EXT VERANDA NIGHT

CAROLINE is standing on the veranda smoking a cigarette and drinking a further glass of champagne. She is joined by TOM.

TOM

So we're going back to London, are we?

CAROLINE

And why shouldn't we?

TOM

No reason, I'm not stopping you.

CAROLINE

No, you aren't are you?

TOM

Are you still angry with me?

CAROLINE

No, why should I be? You haven't done anything wrong.

TOM

You think I have.

CAROLINE

Well, that's me, philistine that I am. I'll just have to go back to London and recommence my pursuit of gratuitous pleasure.

TOM

You *have* to go back to London? A curious choice of word. Why do you have to go back? I don't think this morning was all that bad, and I don't think you do either.

pause

CAROLINE

Do you know you've never actually told me that you loved me?

pause

TOM

Yes I think I probably do. Is that why you're upset?

CAROLINE

It's part of it. I really was angry this morning but when I started to calm down other things began to worry me. And that was top. I was scared anyway, I mean about staying, and ironically, for the first time in my life when I really needed a man to tell me he loved me, he wouldn't, he hadn't.

TOM

Maybe I was scared too, you can't push these things,  
I mean you're not exactly...

COUNT STARNBERG strolls out onto the veranda and lights up a cigarette.

COUNT STARNBERG

May I join you, I hope I'm not interrupting anything?

CAROLINE

(very angrily)

Not exactly what? A virgin? You hypocrite. Well if  
you want me to be a slut, fine. Would you like to  
fuck me Count Iceberg, I'm pretty good, I've had lots  
of practice.

TOM

Calm down. I wasn't going to say that.

CAROLINE

I wish people would stop telling me to calm down. I  
refuse to calm down.

CAROLINE storms off, once again.

CUT TO:

74 INT BALLROOM NIGHT

AMANDA and JEFF are dancing closely and smiling sweetly at one another.  
CAROLINE storms past them and goes to the bar where she immediately downs a  
glass of champagne and pours herself another one. PENELOPE joins her.

PENELOPE

Can I have some champagne?

CAROLINE

(handing her a glass)

Help yourself.

PENELOPE unsteadily lifts a bottle of champagne and pours herself a tall drink. She  
takes a sip and splutters most of it out again.

CAROLINE

(by way of explanation)

It's like most forms of gratuitous pleasure, my sweet,  
it doesn't go down too well the first time but pretty  
soon you can't get enough of it and eventually you  
can't live without it.

CLARINDA approaches with COUNT STARNBERG.

CLARINDA

Well, have you forgiven him?

CAROLINE

Yes. But then he called me a slut.

CLARINDA

I bet he didn't.

CAROLINE

Well he didn't say it in so many words but the upshot was he doesn't want to be with someone who's slept with the household cavalry, and most of the horses.

CLARINDA

I'm sure you're overreacting. Anyway you must come outside we're going to have fireworks.

CLARINDA leaves them and closes in on HENRY who is enjoying the buffet. We pan out and close back in on CAROLINE and the COUNT.

COUNT STARNBERG

You are a very beautiful young woman. It is not easy to be in love with great beauty.

CAROLINE

What on earth are you talking about?

COUNT STARNBERG

You want him to give in. To commit heart and soul. To bow down before you and say, 'I am yours' unconditionally for all eternity.

CAROLINE

Yes, well what's wrong with that?

COUNT STARNBERG

You may have slept with the household cavalry but I suspect that you have much to learn about love.

CAROLINE

Well, tell me, oh great one, what must I learn?

COUNT STARNBERG

Patience.

TOM approaches, on cue. CAROLINE brightens up a bit.

TOM

I'm going home. I'm fed up with your tantrums and your insults. You can come and see me tomorrow if you want to talk.

TOM turns and walks away.

CAROLINE

(shouting after him angrily)

Go then, see if I care, and rest assured I won't be anywhere near your miserable hovel tomorrow or any other day. I'm going to marry the Count.

CUT TO:

CLARINDA and HENRY at the buffet. HENRY is eating, CLARINDA is bearing down on him.

CLARINDA

They were hibernating, Henry, hedgehogs do not lie in wait.

HENRY is unmoved.

CUT TO:

75 EXT VERANDA/LAWN NIGHT

The fireworks are going off as CAROLINE steps out onto the veranda and joins SIR BORIS, HENRY and COUNT STARNBERG. She lolls rather drunkenly on the COUNT's arm. They gaze up at the fireworks. We follow their gaze upwards and then across to the roof where JEFF and AMANDA sit on a parapet dangling their feet over the edge.

JEFF

I'm glad you're coming to London.

AMANDA

I'm glad you're glad, it would be awful if you were disappointed.

They look at each other and fall into an embrace. After a second or two AMANDA pulls away.

JEFF

Are you alright? Did I do it wrong?

AMANDA

(laughing)

No, no it's not that, I just seem to be kissing a lot of boys lately, one doesn't want to make a habit of these things.

JEFF

How many boys have you kissed?

AMANDA

Two, but it's the sort of thing that could easily get out of hand

JEFF

I agree, but if you stick with two, you'd probably get away with it.

AMANDA

(happily)

Alright but I'm not going to sleep with you.

JEFF

(with resignation)

I know.

They resume their embrace.

CUT TO:

76 INT BEDROOM NIGHT

We pan further down the outside of the building and settle in front of a bedroom window through which we can see FERRIS and VIRGINIA lying in bed smoking cigarettes.

FERRIS

Bloody good effort.

VIRGINIA

You're not one of the world's great romantics, are you Ferris?

FERRIS

What do you mean?

VIRGINIA

(snuggling up to him)

Oh never mind. I like you the way you are.

FERRIS drapes an arm around her and kisses her forehead albeit somewhat perfunctorily. He looks out of the window at the fireworks.

FERRIS

I like fireworks.

CUT TO:

76 EXT VERANDA NIGHT

CAROLINE is still clinging drunkenly to the COUNT. The rest are all scattered around watching the fireworks. SIR BORIS and HENRY are in close proximity as are the other Germans.

SIR BORIS

Well, gentlemen, I do hope it hasn't been all bad.

COUNT STARNBERG

On the contrary, Sir Boris, I can't remember when



I've had so much fun.

HENRY

Maybe I should shoot someone else.

CAROLINE

(drunkenly)

Henry, I really believe that you ought to stop shooting people.

The firework display comes to end with a bang. There are a lot of oohs and ahs and then people begin to drift back into the house.

SIR BORIS

Well I'm going back in, I think I see a large brandy beckoning.

HENRY

Good thinking Boris, my wheels need oiling.

They go in, leaving CAROLINE and the COUNT alone.

CAROLINE

(to the COUNT)

Would you like to go in a boat?

CUT TO:

77 EXT BOAT NIGHT

CAROLINE and COUNT STARNBERG are in a rowing boat on the lake. There is enough light from the house for us to see fairly clearly. CAROLINE is clutching a bottle of champagne and trailing her arm dreamily in the water. The COUNT is rowing.

CAROLINE

Why am I such a disaster with men?

COUNT STARNBERG

That I don't know, but if you want me to guess...

CAROLINE

Oh yes, do guess...

COUNT STARNBERG

Well then I'd have to say that you have no self-confidence, you drink too much and your temper...

CAROLINE

Alright you can stop guessing now.

COUNT STARNBERG

Sometimes people become angry when they are, in reality, frightened. Perhaps it is really you who are afraid of commitment. Perhaps you are angry because this is a man that you really do love and suddenly you have so much more to lose.

CAROLINE

That's a better guess, I must be frightened, I shall drink more in future, I think, that's bound to help.

CUT TO:

78 EXT LAWN NIGHT

TOM, evidently having changed his mind about leaving, is walking purposefully across the lawn. He looks as though he may have a statement to make. He strides up the steps, through the French windows and into the ballroom, where he confronts AMANDA.

TOM

Where is she?

AMANDA

The Queen of Sheba? I think she went off somewhere with the Count. Why don't you try her room?

TOM

Mm, where is her room?

AMANDA

(with just a hint of wickedness)

Up the stairs, second room on the right.

CUT TO:

79 INT HALLWAY NIGHT

TOM is listening at the bedroom door indicated by AMANDA. To his extreme distress he hears the sound of two people having sex. He bursts into the room.

TOM

(in a fury)

You slut!

The couple reveal themselves to be FERRIS and VIRGINIA.

FERRIS

Steady on old man...

TOM

Oh God, I'm terribly sorry...

FERRIS

I mean, she has been about a bit...

VIRGINIA

(irately)

Ferris!

TOM

Sorry, I was looking for someone else.

VIRGINIA

She was out on the veranda watching the fireworks with one of the Germans from what I could make out.

TOM leaves the room rather sheepishly.

CUT TO:

80 INT BALLROOM NIGHT

TOM approaches AMANDA who is now in a little group comprising, PENELOPE, CLARINDA, JEFF, HENRY and HERR DARNER. The party is still going strong although there are less people now.

AMANDA

(sweetly)

Did you find her?

TOM

No, as I'm sure you are aware.

JEFF

I think I saw her heading off into the garden with the Count.

TOM

When was that?

HENRY

It was at least half an hour ago, she's probably fondling his genitals even as we speak.

CLARINDA

Henry, that is positively reptilian.

PENELOPE

(a little drunkenly)

Uncle Henry, that is posivly replian.

CLARINDA

(shocked)

My God, she's been drinking.

HENRY

She's pissed.

CLARINDA

Who gave her alcohol? I demand to know.

AMANDA

(to PENELOPE)

Did Caroline give you a drink dear?

PENELOPE

(slurring her words)

Yes, and I want another one. What does a girl have to do to get a drink around here?

CLARINDA

My God, she's turning into Caroline before our very eyes.

CUT TO:

81 EXT BOAT NIGHT

CAROLINE takes a swig out of the bottle of champagne. It is now quite a bit later.

The

COUNT has stopped rowing and they are drifting aimlessly. They are both the worse for wear, CAROLINE is drunk.

CAROLINE

What did you want to be when you grew up, I mean when you were a little Count?

COUNT

I think I wanted to be a fireman, and then an astronaut and finally a lawyer.

CAROLINE

A lawyer? How dreadful.

COUNT

I was going to be idealistic. Then I realised that that would have constituted a contradiction in terms.

CAROLINE

I bet that's not easy to say when you're a German.

COUNT

Indeed not. And what of you, what do you do? What are your ambitions?

CAROLINE

Well to answer your first question first, if I may, I'm a picture, a two dimensional image, I go places to be seen, to entertain, or to be entertained. And that's it. That's all I am, a snippet of news, not a human being, just a little postcard.

COUNT

That's rather sad, isn't it?

CAROLINE

Well, we all perform don't we? At the end of the day that's all we do. We are rarely, if ever, ourselves. We are society's puppets, dancing to the tune of our time, living vicariously through dreams of love, lotteries and celebrities.

COUNT

But then if we were all blissfully content nothing would ever be achieved, we would not aspire to progress, to perfection, if such a thing is possible.

CAROLINE

We are condemned to an endless cycle of imperfection, to try but never to succeed, to live secure in the knowledge that we will die. That improves my spirits.

COUNT

Well, there is always hope, and you are more than a postcard, everyone is, but you more than most.

CAROLINE

I think I should marry you, Count, what's your name? I can't call you Count when we're married.

COUNT

My name is Wolfgang.

CAROLINE

Really! Are you sure?

COUNT

Yes I am sure.

CAROLINE

Well that's settled it, I think you should marry me. I used to dream of being married to a Wolfgang.

COUNT

Well, of course I should love to marry you but I'm also sure that my wife would not allow it.

CAROLINE

Well then you must bring her to heel. Shall we plot her downfall?

COUNT

But I thought you were in love with the artist?

CAROLINE

Oh, I'd forgotten about that, and now you've made me remember. I think he hates me now. I was going to behave beautifully and I've behaved badly instead. I'll have to go back to London and continue my life of crime.

COUNT

Your life of crime?

CAROLINE

Yes I'm a drug dealer and a bank robber, and a horse mutilator. What d'you think of that?

COUNT

I think we should head for dry land.

CAROLINE

I'll head for land, but I refuse to consider anything dry apart from a Martini.

CUT TO:

82 INT BILLIARD ROOM NIGHT

TOM, JEFF, FERRIS and HENRY are in a billiard room. FERRIS and TOM are playing billiards, HENRY and JEFF sit in armchairs. They all show the signs of having had a few drinks, JEFF and TOM are both pretty drunk.

TOM

I hate women.

HENRY

Oh come now, you're an artist, you can't possibly hate women.

JEFF

I love women, I think they're great.

TOM

Wait till you get to my age.

HENRY

Wait till you get to my age, you'll be grateful for even the merest glimpse of a fetlock.

FERRIS

Why d'you hate women? I think they're bloody good.

TOM

They infuriate, confuse and cause mayhem.

FERRIS

I can only assume that we are now referring to my eldest sister.

HENRY

The only solution to women like Caroline is to be

found at the bottom of a bottle of brandy.

HENRY pours himself a glass. TOM holds his glass out in front of HENRY who fills it up.

HENRY

There you are now, you're feeling better already.

CUT TO:

83 EXT LAWN NIGHT

AMANDA is dancing on the lawn. It is vaguely balletic in style and her sylph-like frame looks quite beautiful against the backdrop of the lake and starlit sky. After a moment or two JEFF and TOM appear on the veranda. AMANDA either can't see them or doesn't care. We switch perspectives to view AMANDA from behind them.

TOM

Did you ever get the feeling you've picked the wrong sister?

JEFF

She's beautiful isn't she?

As AMANDA is dancing CAROLINE and the COUNT appear, walking drunkenly across the lawn. CAROLINE stops when she comes to her sister although the COUNT continues on.

The girls continue the dance for a few more moments before collapsing on the grass.

TOM

appears in front of them.

AMANDA

Why look who it is.

CAROLINE

Amanda, be a dear and go into the house.

AMANDA

Oh, I see, it's a grown up thing.

AMANDA gets up and leaves. Tom sits down on the grass beside CAROLINE.

CAROLINE

I thought you were going home?

TOM

I came back.

CAROLINE

Oh, did you?

TOM

Yes I've been playing billiards with the boys and cursing all womankind.

CAROLINE

Maybe we should just forget about the whole thing.

TOM

Maybe we should.

CAROLINE

(starting to show a little distress)

Really? Is that really what you think?

TOM

I don't know what I think.

CAROLINE

Well you should.

TOM

Well I don't.

CAROLINE

(temper rising again)

Well I'm going back to London tomorrow, so I'll save you the trouble.

CAROLINE gets up and walks into the house, leaving TOM looking miserably after her.

CUT TO:

84 INT/EXT BREAKFAST ROOM/VERANDA DAY

The family and house guests are all assembled for breakfast. The younger element are on the veranda as usual. Most are suffering from hangovers. CAROLINE is worst.

FERRIS

(tucking into a full breakfast with some gusto)

Best to make an attempt to get on the outside of an egg or two, Caroline, you'll feel much better.

CAROLINE

I'm too exhausted to begin sampling eggs, can you die of champagne poisoning?

AMANDA

No, you can't, you'd be long dead if that were true.

PENELOPE wanders out onto the veranda.



FERRIS

Ah, it's the drunk.

CAROLINE

Come and sit beside me darling.

PENELOPE goes and snuggles in to CAROLINE's lap.

AMANDA

Have some cornflakes.

CAROLINE

Neither of us are in a position to confront cereals. We couldn't look a cornflake in the eye.

PENELOPE

I've been sick.

VIRGINIA

We'd better pack, if we're going to make an early start.

CAROLINE

Oh God, not early starts. I've never been a fan of early starts, I give the late start my full support, I could wave flags in my enthusiasm for evening kick-offs, but early starts are simply the worst kind.

VIRGINIA

We could leave it until tomorrow...

CAROLINE

No, I want to go, this place is making me terribly unhappy.

CUT TO:

85 INT TOM'S HOUSE DAY.

TOM is sitting slumped in a chair, a half-empty glass and bottle of whisky sit beside him. He looks miserable.

CUT TO:

86 INT/EXT BREAKFAST ROOM/VERANDA DAY

CAROLINE sits on her own on the veranda with her head in her hands. LADY CLARINDA emerges from the house and sits beside her.

CLARINDA

So it's been another disaster then?

CAROLINE

It's the worst disaster yet.

CLARINDA

Why? Can't you go and talk to him?

CAROLINE

I don't think he feels the same as I do. (starting to cry) I don't think he loves me.

CLARINDA

Well I think he does.

CAROLINE

Why do you think that? Why doesn't he tell me?

CLARINDA

Why don't you let him do it in his own time.

CAROLINE

Because I'm selfish and impatient.

CLARINDA

Well, he isn't perfect either. That's the problem with love, and the beauty of it. Go and talk to him. I'm sure it'll be ok.

CAROLINE

How do you know?

CLARINDA

Because I can see the way he looks at you. Your father looked at me like that once, a long time ago.

CAROLINE

Oh mother, don't be disgusting. I'm going for a walk.

CAROLINE heads off miserably in the direction of the woods.

CUT TO:

87 EXT WOODS DAY

CAROLINE is walking along the path in the woods. She sits down on a log and begins to cry.

CUT TO:

88 EXT WOODS DAY

TOM is walking purposefully along the path. His face is set in grim determination.  
He

suddenly notices CAROLINE sitting on the log, ahead of him. She, too, sees him and stands up. They fall into each other's arms, kissing and hugging each other.

TOM

I do love you, I love you so much, please don't go to London.

CAROLINE

(amid tears)

I don't want to go, I don't want to go.

CUT TO:

89 INT BEDROOM DAY

VIRGINIA is packing her things away in a suitcase in her room. FERRIS enters.

FERRIS

Fancy a quicky before you go? One for the road?

VIRGINIA

No, Ferris. Definitely not.

FERRIS

Sure?

VIRGINIA

(kissing him gently on the forehead)

Ferris, I'm not a pheasant...

FERRIS

Well I can see that...

VIRGINIA

No, I mean, oh never mind. (pause) It was nice most of the time, you're very sweet.

FERRIS

Sweet? Oh well, never mind. Come up at Christmas.

VIRGINIA

(smiling)

Oh, I'll be back sometime don't worry.

CUT TO:

90 INT HALLWAY DAY

AMANDA is standing with suitcases beside her looking around the hall. JEFF appears with PENELOPE and CLARINDA.

PENELOPE

(hugging her leg, a bit tearfully)

I don't want you to go.

AMANDA

Oh it's not the end of the world now. You can come and visit me, and I'll be home sometimes.

CLARINDA

Are you sure about this?

AMANDA

Yes, completely sure.

CLARINDA

Well, keep out of the gossip columns.

JEFF

I'll look after her.

CLARINDA

I'm sure you will dear. Just don't let her turn into Caroline.

CUT TO:

91 EXT DRIVEWAY DAY

JEFF, AMANDA and VIRGINIA are loading their suitcases into their respective cars. AMANDA is travelling with JEFF. PENELOPE, BORIS and CLARINDA are standing by. AMANDA puts in a final case then hugs and kisses her parents and sister.

PENELOPE

(crying bitterly, hugging her leg)

I want to go.

AMANDA

You can come and stay very soon.

VIRGINIA

Where is Caroline?

CLARINDA

I think she went to say goodbye to Tom.

AMANDA

Or was it good riddance?

CAROLINE appears, walking across the lawn hand in hand with TOM.

BORIS

Jesus Christ, what now? She's going to turn into a hippy and start chaining herself to pheasants.

CLARINDA

Oh Boris, for goodness sake, don't be such a warthog.

BORIS

He's a bloody artist you know.

CLARINDA

Is he? That'll be very nice, perhaps I could pose in the nude for him.

BORIS

That is quite colossally pornographic, Clarinda, I do wish you would behave a bit more like a Conservative.

CAROLINE

I've decided to stay. At least for a while.

VIRGINIA

Well, if you must (kissing her) you know where I am if you need me.

AMANDA

Well we're off.

CAROLINE kisses her and gives her a hug.

CAROLINE

Sorry for stealing your boyfriend.

AMANDA

Oh that's alright, now you'll have to look after Penelope and deal with Uncle Henry, and put up with Ferris.

They break and AMANDA gets into the car and drives off to a chorus of 'cheerios' and 'goodbyes' and 'take cares'. She is followed by VIRGINIA in the same manner. The family retreats into the house leaving CAROLINE and TOM. We pan out to see them in a passionate embrace, then upwards and in towards HENRY's bedroom window. He has been watching with interest. HARGREAVES is standing behind him.

CUT TO:

Same scene viewed from behind HENRY.

HARGREAVES

It's nice though isn't it sir?

HENRY

(taking a dim view of it all)

Hargreaves...

HARGREAVES

(picking up a shotgun and putting it in Henry's extended hand)

It's right here, sir.

THE END