

SCRIPT TITLE

Written by

Name of First Writer

Based on, If Any

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Then we slowly pull out to reveal some of the farm workers - GIDEON, JACK, JOHN - dragging gnarled, dry branches to stack against an unlit bonfire

NATHAN and

At t

She only stops when she

MARY acts on inst

MARY gets up, has had enough of this.

MARY

Then we will waste your time no
longer. Come, Matthew.

DENNING reluctantly gets up.

GWEN
Are you sure t

NATHA

CHARLOTTE

Then we are both extremely clever -

NATHAN

We are.

CHARLOTTE

- and I suggest we celebrate.

CHARLOTTE Lets her curtain of hair fall over his face,
obscuring

NATHAN wakes with a start.

NATHAN c

JOHN rides on the plough, face set and hard, the noi s

CHARLOTTE throws an old toy castle aside. A broken rocking-horse. A sledge.

CHARLOTTE

Doesn't look like anybody's been up here in years.

GWEN

Nobody has, Miss.

(Looking around, pointed)

Mind you, 'twould make a lovely nursery.

CHARLOTTE

I'm sure I don't know what you mean.

GWEN

Is it true you used to take photographs of Kings and Queens, Miss?

CHARLOTTE

More debutantes and dogs, actually.

CH

GWEN
Not really. I us

NATHAN throws it all into the fire.

CHARLOTTE
What about these?

CHARLOTTE holds out a drawing of the Book Woman. NATH

NATHAN del i vers

7 Tm /TT1 1 Tf (A) Tj 2ET 5ET12 0 0 12 115 7K7 Tm /TT1 1 Tf (A) Tj 2E
HARRIET picks up some of Charlotte's discarded underwear,
puts it to her nose and inhales the scent as she watches them
argue.

40

40

CHARLOTTE sighs, turns to address NATHA

HARRI ET si ts.

Nothi ng.

NATHAN (CONT' D)
Is thi s the same man who touched
you?

HARRI ET
(Bright)
Do you thi nk she woul d take my
portrai t?

42

42

The WORKERS are in the field, still unsure of the Traction Engine as CHARLOTTE shows JOHN how to start it up.

GWEN is flirting with the TINKER, who is grinding blades and scythes in readiness

DENNING

She has pretended to speak in a man's voice, yes. But there is no "man" inside her.

MARY

She is very astute and

DENNING and MAR

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47

HARRIET lies against a tree, breathing heavily, aroused at what she has seen.

She takes out a small mirror, looks at herself.

The MAN's leering face is stronger now, starting to dominate her features.

48

48

NATHAN and CHARLOTTE are BT 12g0 0 12g 192 629 12 0 0 12 192 629 402 E

PHONOGRAPH
(Abel 's voice. He starts
to laugh,

GIDEON

Abel North was the meanest, most
godless man it was ever my
misfortune to share a flagon with.
You remember Abel North, John?

Nothing from JOHN.

GIDEON (CONT'D)

His father was one of them baptist
preachers, travellin

NATHAN listens intently but it's just a breeze

There is no noise from the bedroom.

NATHAN gives up, walks down the corridor towards hi

They look at each other, an early battle of wills.

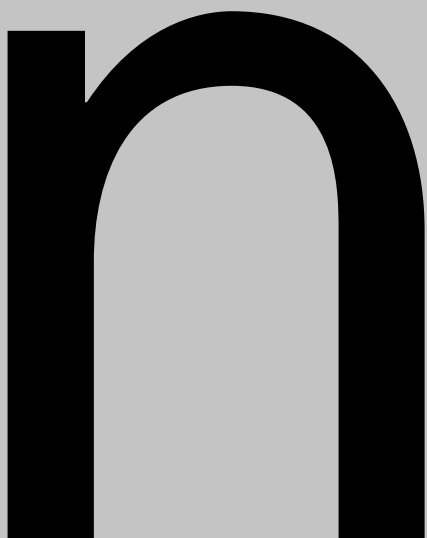
NATHAN
Do you ride?

60

60

The TINKER drives his waggon down a rickety lane, away from the farm.

The TRACTION ENGINE is doing its work, N

A large, bold, black lowercase letter 'n' is positioned in the bottom left corner of the page. The letter is stylized with a thick stroke and a rounded top.

CHARLOTTE looks in her camera at the TRACTION ENGINE and plough - just as CHARLIE stumbles and falls under the prongs of the plough.

CHARLOTTE

Charlie!

GIDEON waves for JOHN to stop the TRACTION ENGINE but the plough is a

Something catches NATHAN's eye. There, climbing high up

Nothi CHARLOTTE

NATHAN

(MORE)

NATHAN (CONT'D)

The old certainties are gone and
people look for meaning elsewhere -
spiritualism, mediums, mesmerism,
the supernatural - and some of
those people got damaged and be

In a modest s

CHARLOTTE
Something for us to

CHARLOTTE (CONT' D)

We sold our house in London so we could afford this. To make things better.

NATHAN

Gideon, go and get the blacksmith -

CHARLOTTE

Do you know anything about th

HARRI ET
(Victori a' s Voi ce)
I ts because I love you, son. Al ways
remember that.
(Laughi ng Gruff Mal e
Voi ce)
I love you, I love you.

NATHAN

They look at each other, panting, confused.

HARRIET smiles. Then head-butts NATHAN.

He holds his nose in agony, blood dripping from it.


When he looks up HARRIET has gone.

NATHAN
She spoke to me.

CHARLOTTE
Who did? Harriet?

NATHAN
My (y) ET BT 12 0 0 12 208 677Tm /TT1 1 Tf

HARRIET stands to one side of the field, looking up the



NATHAN
He would have gone to my mother,
I'm sure of it.

CHARLOTTE
Has he worked here long?

NATHAN

He turns a corne

CHARLOTTE

She is hurting herself! How long
before she hurts someone else?

NATHAN

She was entrusted to my care and I
will do my best for her.

CHARLOTTE

Is this empathy, Nathan, or is this
arrogance? Because f

It appears to be a STICK WOMAN WITH A BOOK OF LIGHT.

HARRIET (CONT' D)
Please, Charlie.

CHARLIE unlocks the door and watches as it slowly opens to reveal HARRIET standing there.

She smiles - but we know that Abel is inside her.

84

84

NATHAN helps MARY out of the carriage, followed by DENNING.

DENNING
What is this about, Appleby?

NATHAN
Harriet's condition has
deteriorated.

CHARLOTTE walks up from the fields.

CHARLOTTE
Last night she harmed

Someone is watch

a

NATHAN

There have been cases of double or
even triple consciousness.
Different personalities exist in

If I can NATHAN

NATHAN (CONT' D)

I am going to relax you, to try and
take you back and find the m

Why is s NATHAN

NATHAN feels she is resisting him. He decides to change tac

NATHAN wipes his face clean.

NATHAN
(Victorious)
Here he is.

HARRIET cackles to herself, starts to touch her own breasts.

NATHAN (CONT'D)
Speak to me, Abel. Be a man. Ca

NATHAN (CONT' D)

Some men would say it's to glorify God, some would say it's the making and spending of riches. Some would say it's about family, some adventure, some the pursuit of happiness.

(Almost a whisper)

I know what life is for.

He has HARRIET's complete attention now.

NATHAN (CONT' D)

Love. Life is for love.

HARRIET swings her arm out, smashes a lamp, shouts out in Abel's angry voice.

98

98

DENNING is thumping on the door no

HARRI ET
Hel p me. Pl ease hel p me.

NATHAN i s dambfound

A glass lampshade shatters -

DENNING
Get her back, man!

NATHAN
Your mind, your body -

HARRIET's body seems

HARRI ET
(Abel ' s Voi ce, very we

MARY
She' s drowni ng

CHARLOTTE (CONT' D)
(Serious)
Choose life, Nath

ALL
(Singing)
Now the corn it is a-growing, and
seed time that's all o'er
Our master he does welcome us and
unlocks the cellar door.

CHARLOTTE puts her hand

