

Maggie Tarver

Thesis: *Arnwood*

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Primary supervisor: Dr. Paul Mountfort

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

M Tarver

2012

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The content of the candidate's thesis is confidential for commercial reasons, that is the possible publication or production of the thesis or derivative of it as a work of creative fiction for production as a film, television series or any multi-media production or publication in any format now know or later invented.

This exegesis relates to and describes that thesis, and confidentiality is therefore retained for that reason.

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Abstract

This is a practical exegesis covering the development of a feature-length film script called *Arnwood*. It is a commercially developed adaptation of the classic novel, *The Children of the New Forest* (Marryat, 1993) using a Hollywood Three Act Structure (Thomas, 2010) and archetypal character development (Vogler, 1998). Fictional characters have been placed into an historical context highlighting events of the First English Civil War from 1647 to 1649.

Dialogue, style and plot have been developed in a twenty-first century style to maximize audience appeal. Through the exegesis I explore the script and character development and discuss the implications of film adaptations and the importance of casting considerations.

Introduction

This exegesis frames my thesis *Arnwood*, a feature-length film script loosely based on the classic novel *The Children of the New Forest* by Captain Marryat (Wordsworth Editions Ltd., 1993) as practice-led research. I have chosen this practical approach based on over 30 years experience in the theatre and film production industry as an actor, casting director, tutor, writer, producer and director. Experimental creative projects are both valuable and interesting, but if we are to base ‘success’ on the standards of the commercial film industry then financial viability must be taken into consideration, particularly in the film industry where projects are dependent on financial investment and return, necessitating a balance between creative and commercial development. This is acknowledged in academic research - ‘A healthy respect for genre may help produce commercial work just as it may produce radical departures from convention.’ (Carey et al, 2008, p. 8).

This exegesis describes my methods, including my approach and research in dramatic structure and historical context which is followed by a discussion about motion picture adaptations from previously published creative works (i.e novels) and the importance of casting and actor involvement in the success, or otherwise, of the film.

First published in 1847, the text of *The Children of the New Forest* is in the public domain and therefore free of copyright. This meant that there were no fees, permissions or legal requirements for copyright clearance leaving the work available for development. It is a fictional story set during the English Civil Wars about four children, Edward, Humphrey, Alice and Edith who are left orphans and homeless, victims of the Parliamentarians. Their journey towards reclamation of their home and identity is the essence of the story that has been adopted as the primary focus for this film project.

With children as its main characters *Arnwood* immediately establishes a cinematic demographic with families as its primary target audience. Young people facing challenges through which they grow and discover their talents is a universal storyline and common in today’s film industry (*Romeo & Juliet* and then *West Side Story*, *Harry Potter*, *Star Wars* and *Narnia* to give but a few examples); this popular bildungsroman (or coming-of-age) genre

(one that focuses on the psychological and moral growth of a protagonist from youth to adulthood) has been chosen to focus *Arnwood's* storyline in order to maximize audience appeal.

My interest in developing *The Children of the New Forest* into a feature-film was identified in 2008 when I was approached by a potential producer to develop the script. The original idea was to develop two feature length film scripts. I made attempts at initial drafts at that time and abandoned them due to time, knowledge and financial constraints. The project was considered appropriate for the Masters of Creative Writing programme because it offered both creative and research components.

The novel was identified as a potential source for a film adaptation due to its ongoing popularity, in spite of its rather dated style. The book is in the omniscient, reflective of the period in which it was written: 'The circumstances which I am about to relate to my juvenile readers took place in the year 1647'. (Chapter I – opening narrative). The dialogue is dated: 'There is the slot of a doe' said Edward, in a low voice, pointing to the marks, 'yonder thicket is a likely harbour for the stag' (p. 82), as is the narration:

The latter rue of Jacob's succeeded. Edward promised that he would not leave his sisters, and it wanted but a few minutes of twilight when the little party quitted the mansion of Arnwood. (p. 18).

The characters could be described as superficial, without emotion or depth, both written and set in periods alien to twenty-first century readers, and yet the book remains popular. The aim of the film script/s, therefore, was to identify the qualities within the original story that engendered such an emotional response and to transpose them into the visual medium of film.

The BBC has made four television dramas/series based on *The Children of the New Forest* – in 1955, 1964, 1977 and the latest in 1998 released on 15 November (screenplay written by Peter Tabern; director Andrew Morgan). This latest version received contrasting reviews, some saying it was a 'miserable distortion of Captain Marryat's fine novel for young people' (Naunton, 2001) preferring the 1970's version, and others claiming it to be 'An example

of the “Classic Children’s Sunday Afternoon Serial”, so well done by the BBC. True to Marryat’s book. Played for content rather than style’ (Gwilliam, 1999, Review, para. 1). Other reviews criticized production values:

However, being ‘just a children’s TV series’ is not a good enough excuse for bad acting, bad lighting, bad dialogue and a total inability to create dramatic tension or anything approaching an atmosphere (Zorilla, 2008, Review, para. 1).

There has been a general consensus overall that the book was superior to its adaptations, suggesting that the series’ failed to capture the emotional impact of the story. These periodic adaptations reinforce the long-standing popularity of the original work and support my decision to develop it into a feature-length script for cinematic release. Only excerpts of these television adaptations have been accessed; they have therefore had little impact on my development of this script.

I specifically chose to follow commercial plot considerations as this is a high budget, historical drama, and, in order to attract the necessary investments, the script must be seen to have the potential to succeed commercially. The film must stand up against box office blockbusters in the twenty-first century age of three-dimensional cinema packed with computer graphics and high production values, such as *Star Wars* and *Avatar*, and yet retain the values of a book written in the nineteenth century and set in the seventeenth century – values that go beyond digital enhancement and technical development to touch the hearts of audiences today. In order to achieve this I developed a hero-based ‘Hollywood three act structure’ (Thomas, 2010). (See Appendix I). It should be noted that this is similar to the mythic structure as outlined by Christopher Vogler in *The Writer’s Journey*.

Methods and Research

I used the novel and the first drafts of the script as the basis from which to base my development. I chose the mentor for this project with commercial viability in mind – a working script editor and dramaturge based in New York external to the University. We communicated via email, telephone and/or skype as required and did not arrange specific times for discussion so that we could work around each other’s commitments and my creative development; this allowed for greater flexibility which suited us both. It is unfortunate that I suffered a serious

injury to my right hand three quarters of the way through the course, necessitating a three month hiatus from the project and an extension to the submission deadline. This break proved beneficial, allowing me to return to the project with a more objective eye after a period of physical and emotional stress. The patience of the mentor throughout this process was very much appreciated.

Further study involved workshops on film script development (Burnett, 2011) and creative writing (George, 2012) as well as film observations.

My research was conducted via the internet, public library resources and my personal library. The two areas of focus were: dramatic interpretation and script structure and historical context

Dramatic interpretation and script structure

Due to the bulk of content within the novel, my original objective was to develop two feature-length scripts. I decided to end the first script with the death of the character Jacob, the family servant who takes the children in after the destruction of their home. The main focus of this film would therefore be around Jacob's influence on the children ending with his demise and leaving the children alone and vulnerable; the audience would be left wanting to know what happens to the children with whom they had become emotionally attached.

It soon became clear that this proposed 'cliffhanger' ending of the first script was not suited to the project. A cliffhanger ending is a plot device used to entice the audience back to see how the characters resolve the dilemma they have been left in. It is believed to have come from the early 1900 silent films, and is most commonly used in television serializations. Some feature films have used cliffhanger endings, such as *The Empire Strikes Back*, *Back to the Future II*, *The Two Towers*, but in all these were the first in the series which meant that an audience following had already been established. The 'cliffhanger' ending of the first film was unlikely to have the desired effect: the first script needed to complete its own plot and then, through an unexpected event, lead into the next phase – film two. Analysis of the script identified that there were too many unanswered questions relating to our main characters. Given that the

children are the central characters within the book it would naturally follow that they should be central to the film, however plot considerations and questions posed in the first script weren't answered until the second. It was clear that the first script completed Jacob's story but not the children's – this meant that Jacob had become the main protagonist, yet his journey didn't offer a sufficiently strong, dramatic arch to carry through a feature length script and, with his death, left nothing to lead into the next phase. These factors had the potential for leaving the audience dissatisfied after the first film and unlikely to come back for the second and contributed significantly to the decision to condense the work into one script.

The suggested page range for scripts varies depending on the genre. The rule of thumb that one page of well formatted script is equal to one minute of screen time is open to scrutiny: 'Most screenplays are about 120 pages and most movies are around two hours long. But the conversion rate between paper and celluloid is rarely one-to-one.' (August, 2006). *Arnwood* has been developed as an Action-Adventure, which has a suggested range of 95-115 pages (Vines, 2007). With standard script formatting, the first *Arnwood* script was 108 pages and the second 76 – showing that the second film needed further development. (NOTE – with 1.5 spacing non-standard film format required for this qualification, the page range of the script submitted with this exegesis does not co-relate to the above equation.) The need to expand the second script by at least 20 pages (an estimated 20 minutes) posed the risk of dragging the storyline out for its own sake causing the film to lose pace.

I therefore decided to condense the story into one tightly plotted script with the potential of developing into a film that would be as loved over generations as the book, while leaving scope for the development of a second script if required – this could cover Edward's journey through the Third Civil Wars, his development as a soldier into manhood and his involvement in the reinstatement of the monarchy in 1660.

As the process to combine the two scripts began, I first needed to consider what would be cut and why. Initial drafts were pieced together using the series of events from the novel combined with those developed in the double-script initiative. However it soon became clear that this

wasn't working and I decided to abandon this approach, to treat the script as an original first draft and go back to plotting, using the Hollywood Three-Act structure.

The question of what should be developed first arose – the character or the plot. AUT Master of Creative Writing tutor James George says that everything starts with character. The necessity of a strict Hollywood three-act structure for film could make it is easy to think that plot must come first. In the case of *Arnwood* certain plot considerations from the book were already in place as were the basics of character, however both needed significant development.

The first stage was to identify what was the core of the story and what were the plot considerations that fed into it. Edward, the eldest of the children, is the most dominant in the novel and it was obvious therefore that his story should make up the main plot for the film script; the natural genre was a hero-based journey (Vogler, 1998); a coming-of-age story. It was decided to use the burning of the manor, Arnwood, as the inciting incident as this is a dramatic and visually dynamic event with consequences for all characters. This established the beginning and therefore the end of the script – the inciting incident asks questions that are answered in the climax (Thomas, 2010). It also determined the title of the film. All other events, secondary characters and plot considerations were assessed and those that did not progress Edward's storyline were discarded - each character had to feed into the main plot: these characters would justify actions that generated reactions, in themselves and other characters, that informed outcomes feeding into plot. While it could be argued that these superfluous characters added colour and complexity to the script, I decided that they distracted from Edward's story and tended to slow the film down without adding anything to the climax. Some were reintroduced later after considerable redevelopment – Oswald is one of these examples. In the book this character had little impact on the main plot and was therefore discarded in the early stages of script development. As the characters and plot developed, it became clear to me that another dimension (or sub-plot) was needed to bring depth and complexity to the film. Oswald was reintroduced and experimented with until his role as the 'Shape-Shifter' was settled upon. Other significant changes included the woman killed in the fire at Arnwood: in the book this is the children's Aunt Judith but I decided to make this woman the children's mother in order to increase the emotional impact and dramatic

implications of this event, driving the action of our hero throughout the film. (It should be noted that in the 1998 BBC version of the story the same character change was made.)

I used ‘Plot cards’ to help with developing the major plot considerations and their impact on character. This system is not unique and is used by script writers around the globe (Field, 1984; de Heer, 2009). Each card represents one scene in the script – events within each scene are written onto the card in pencil (allowing for change as needed) and pinned onto a board. Scene sequences are developed as information is gradually entered on each card (such as locations, objectives, events, characters etc) and more cards are added as the script is gradually built up. This process allows a writer to develop the overall structure of the script at one glance producing a well balanced, evenly spread series of events. In the case of *Arnwood* historical information was also added to give authenticity. Cards are moved to create space for new scenes, to be repositioned structurally or are removed entirely, allowing for experimentation with scene placement and exploration of structure, character and plot.

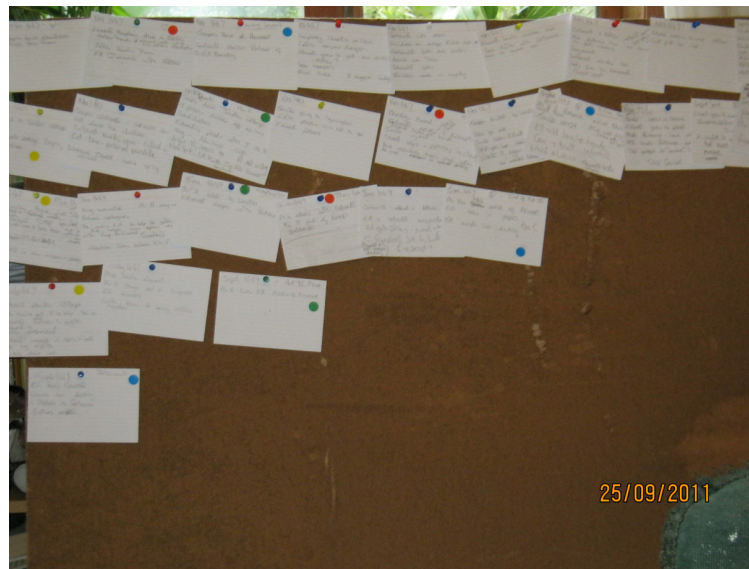


Figure 1: Storyline Plot Cards

Figure 1 demonstrates the use of a vertical system – cards placed across the board represent the first act; the second act begins on a new line, as does the third and so on. This helped with

ensuring the right amount of action and time was given to the relevant script portions: Act I should be between 20 - 30 pages and includes a 'heart' moment and the inciting incident; Act II has a 'bump' (incident) every 10 – 15 pages, a mid-point about page 60, a 75-minute complication and concludes with a turning point around page 90; Act III includes the climax which should be no more than 5 – 10 pages long, and concludes around page 120 with no more than 10 – 15 scenes or 3 sequences; the closing scene or denouement should be no more than 2 - 3 pages (see Appendix I). Act I should be 25% of the total film content; Act II 50%; Act III 25% (Thomas, 2010). Page numbers vary depending on the project and writing style.

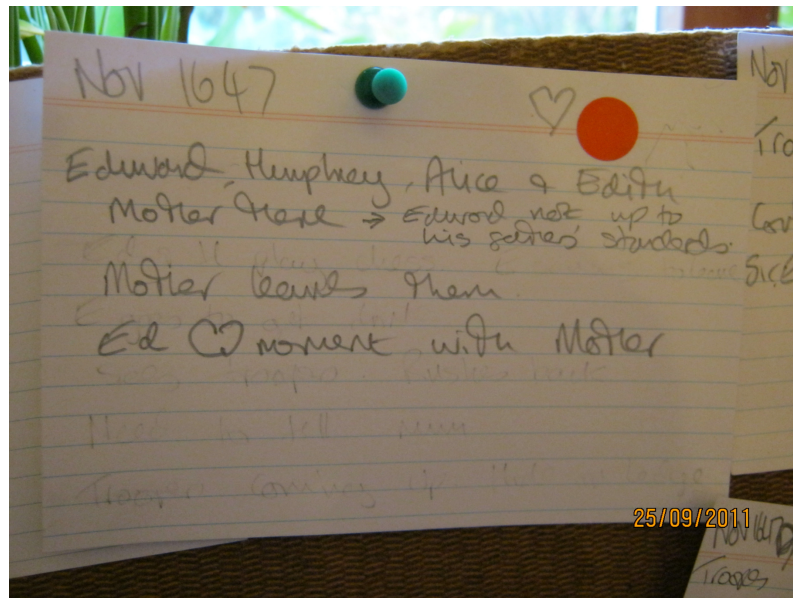


Figure 2: Individual Plot Card

Coloured stickers are sometimes utilized on the cards to help with easy visual referencing and with *Arnwood* they were used to identify plot considerations – for example in Figure 2 the orange sticker represents the 'heart moment' for our protagonist (see Appendix I). In some cases a different coloured sticker is used to represent individual characters in order to give an easy visual overview of the level of their involvement (De Heer, 2009).

Some writers add dialogue to the cards, but in the case of *Arnwood* I did not do this as I find the limited space constricting – I collated the cards and typed them into a script-formatted document using Final Draft V6 before developing the scenes further and adding dialogue.

At this point I also developed a time-line to help with plotting historical events (see Appendix II).

This process necessitated focusing on significant emotional and psychological turning points for the main protagonist which identified that Edward's character needed further development. It also became clear that Edward's three siblings needed development in order to give them individual character arcs. Careful consideration was given to ensure that each was unique and none greater than that of our hero. To achieve this, I decided to give each of the children a unique talent – something they are unaware of at the beginning of the story but, through the challenges they face, is revealed. The New Forest is 'reputed to be one of the most haunted places in the country' (New Forest Ghostly Tales for Halloween, 2007, para. 2) and is a place of historical and mythical significance. A group of Neopagan witches or Wiccans met around the area regularly during the 1930's and 1940's (New Forest Coven 2011) and there was reputedly a surviving witch coven of the ancient religion still practicing as late as the late 1940's (Hutton, 1999); witchcraft is allegedly still thriving there (New Forest Ghostly Tales for Halloween, 2007). It was decided to incorporate these elements into the story – Alice has healing witch-like powers; Humphrey has unusual animal husbandry skills; Edith has psychic abilities; Edward is a natural warrior. The inclusion of the 'magical white hart' (Dunk, 2008) at the beginning of the story adds to the mystical theme. It was essential to ensure that through plotting each character's turning point happened at different moments and as a result of different stimuli in order to create an even spread of events throughout the film.

The antagonist in the book is the character Corbould but, as with most of the novel's characters, he continued to seem two-dimensional and oftentimes contrived. Nothing seemed to motivate his actions and, as he leaves the story for a while when he returns to London, the conflict (and therefore the tension and drama) was lost during this period. This inspired me to reintroduce Oswald and spurred his development as the Shape-Shifter, who 'changes appearance or mood and (is) difficult for the hero and the audience to pin down' (Vogler, 1998; p. 65) and Corbould as the Shadow, a character 'representative of the energy of the dark side' (Vogler, 1998; p. 71). Vogler's archetypes were especially helpful with these two characters and assisted with the identification of their purpose within the story.

Overall, character development was undertaken largely according to Vogler's archetypes:

Edward – Hero, protagonist.

Jacob – Mentor.

Oswald – Shapeshifter.

Mr. Heatherstone – Gate Keeper.

Patience – Love Interest.

Corbould – Shadow.

A motif was also introduced (Edward's father's dagger) – a recurring distinct feature; an object of import and symbolism to the protagonist.

In depth character descriptions are attached (Appendix III).

The plotting process necessitated a change in the structure of action points in order to maximize the dramatic effect of Edward's growth – for example the fire at the Manor where Edward saves Patience happens much earlier in the book (p. 87) prior to Jacob's death and results in Mr. Heatherstone offering Edward a job. This scene is deferred in the film until the climax at the end of Act II, after Jacob's death and after Edward has gone to work for Mr. Heatherstone. This was due to the flow-on effect of other changes made earlier in the script - as Edward tries to save his mother from the fire at Arnwood at the beginning of the film (not in the book but added in the film to increase dramatic effect), it was clear that the fire at the Manor would represent a significant turning point for Edward making it necessarily part of his emotional and psychological climax triggering his low point

The story in the film, while following some similar basic plot and character implications is, therefore, a different story to that in the book and has been developed to capture the essence of the universal theme identified through Edward's journey.

Subplots are needed to add dimension to a script. They represent an opportunity for the protagonist to breath – 'to smell the flowers, to fall in love, to enjoy a hobby, to learn a new

skill' (Seger, 1994; p. 39) and a good subplot intersects with the major plot line. Film scripts can have several subplots (*Tootsie* has five sub-plots (Seger, 1994)), and in *Arnwood* there are three - the relationship subplot between Edward and Patience (this gives our protagonist an opportunity to grow and develop); Oswald and Edward (where the protagonist is challenged to stand up against wrong); and Corbould and Edward (giving the protagonist a chance to see another side of himself – the dark side). Without these the script would be too linear.

As screen is a visual medium, dialogue only tends to be added when necessary. Whole sequences can be written with 'looks and glances' and when dialogue is used it is to be used wisely and carefully. In the development of *Arnwood* the dialogue was given considerable focus.

The dialogue in the book is dated and stilted:

Humphrey, you speak very sensibly, and I agree with you. I am not quite so fiery as the old man thinks, and if my bosom burns with indignation, at all events I have sufficient power to conceal my feelings when it is necessary. (Edward dialogue p. 68)

Seventeenth century language, the period in which the novel is set, is even more alien to contemporary readers:

It was not the least part of our late Sovereign King James of blessed memory his care to work this uniformity in all his Dominions: but while he was about to do it, it pleased God to translate him to a better kingdom (King James I, 1637, para. 1)

I therefore decided to use contemporary dialogue throughout the film in order to engage with our modern-day audience while at the same time reflecting that which could believably be from the period in which the film is set. Modern words and phrases have been avoided. Conversely, historical terms have been used to capture the period – such as Noddles (Cavalier term used for the New Model Army). Artistic license has been used, similar to that in *A Knights Tale* and *Pirates of the Caribbean*. The use of the actual seventeenth century text at the beginning was chosen to accurately reflect the period and communicate the genre of the film. Only a small portion has been used before our protagonist quickly ridicules it, reflecting what

I anticipate the audience would be feeling. This moment is designed to engage the audience with the main character – it is the heart moment (see Appendix I).

Budgetary considerations also had to be taken into consideration. As a period piece, the wardrobe and art departments (including properties, sets, locations etc) would render this an expensive film to make. During the plotting process I gave consideration to the number of settings (locations) and cast in an attempt to reduce costs and create a viable film project. To summarize - plot considerations from the book were molded into the Hollywood three-act structure, out of which grew character development which impacted back on plot refinements. This process would only apply in the case of film adaptations.

Historical Context

The story *Arnwood* takes place during one of the most significant periods in the history of England. It is during this time of the Civil Wars that the role of the British monarchy and its relationship with government as we know it today was established. It is a wonder therefore that so few films and television dramas have been made about this period. This could largely be due to the fact that it was a period of political turmoil. It lacked the debauchery and promiscuity of Henry VIII's reign, and the feminist values of Elizabeth I, as well as the love and devotion of Queen Victoria. It was not a terribly exciting period in Hollywood terms and it is possible that film producers tend to steer away from it, wary of financial failure. However two film projects should be noted – *Oliver Cromwell* (Allen, 1970) and another UK production by Film 4 *To Kill a King* (Barter, 2003). Both these projects focused on the assassination (or murder) of King Charles I, whereas *Arnwood* focuses on the political turmoil prior to this historical event.

I did not rely on the novel alone to provide accurate historical references, and undertook significant research into English history for the period from 1645 to 1660 (Kishlansky, 1996; Hibbert, 1993; Robertson, 2005; Haythornthwaite, 1985) with particular focus on 1647 to 1649. This was due to the timeframe of the single movie project and its plot considerations. Details of this research have not been sighted in this exegesis as I have chosen to focus more

on the creative process and the limitations on word-count would not allow for both.

The Battle of Naseby, 14 June 1645 lives on in the memory of many in England. Re-enactments are common occurrences (MegEBoy, 2009). It was at this battle that the main army of King Charles I was destroyed by the Parliamentary New Model Army commanded by Sir Tomas Fairfax and Oliver Cromwell. This was a pivotal moment during the English Civil War (Trueman, 2000) and is where Marryat chose to set Edward's father's death, making it a significant plot point within the film. Consideration was given to communicating this through exposition, action or flashbacks. I experimented with all options and decided to use the most immediate – action. The opening scene of the film is the final stages of the Battle of Naseby, setting the backdrop for the entire movie.

The next significant historical event that impacted on our hero's story is the escape of King Charles I from Hampton Court in November 1647 – over two years later. Much happened historically between these two scenes, but in the context of our film it is not relevant; focus was put on events that impacted on our plot and our hero's journey without bogging the film down with historical exposition. From this moment on timely historical events are woven into the fictional story where feasible to give it relevance and authenticity.

Consideration was given to the time lapses necessary within the story, and these were plotted to coincide with historical events – or rather specific historical events were chosen to coincide with the fictional time frame (for example the crop failure of 1648 (Plant, 2010)). Both processes played their part as the story wove its way through history. Focus was given to both parties of the conflict – the royalists and the parliamentarians. It was necessary to see both sides of the story in order to communicate a balanced account of events.

The geographical significance of the New Forest was also taken into consideration when plotting events within the script. For example the mysterious bog that almost 'swallows-up' Edward is reflective of the area – 'The valley bogs in the Forest cover 7,000 acres, an area greater than all the other bogs in England combined'. (Hargreaves, 1998; p. 82).

Discussion

Arnwood is a carefully plotted script of 120 pages (in standard script format) utilizing a Hollywood Three-Act structure loosely based on a novel written in the nineteenth century set in the seventeenth century. It has historical significance with twenty-first century themes and principals. The dialogue is developed to reflect the period while remaining accessible to audiences today through developed characterizations in an historical context. The book, the geographic location and historic events impacted on the overall development of the script.

A film script is many things to many people. Before the film is released the script has to be read, pitched, sold, visualized, interpreted, spoken, acted, directed, lit, designed, auditioned, edited, digitized, filmed, and viewed. Each part of this process has different requirements, therefore each version of the script could be subtly adapted to meet those needs – for example the pitching script could be more descriptive through the narrative big-print to engage the reader (producer) whereas the shooting draft could be economic and succinct encouraging the various artistic departments to utilize their individual creativity. I decided to present a script with this exegesis that would serve the creators, the director, art department and with particular focus on the actors. A pitching document will be developed to supplement the script before presenting to a potential producer.

Film is a collaborative medium (Field, 1984). The script is a template that is to be handed over to a number of other creatives who will input into the final product, determining the success or otherwise of the initiative. The aim therefore should be to communicate as succinctly as possible the vision of the story through the script, then to let it go and trust the partners in the production process. It is important to communicate the vision in the early stages of enrolment to ensure that elements of it are carried through to the final stages in the editing room. Compromises are always made, and it will never be the perfect version of the film envisioned at its inception but it could be similar, or even better.

There are similarities between the structure and development of characters in a novel and those in a film (Vogler, 1998; Field, 1984; George, 2012) which informed the development of this

adaptation. But different media require different approaches, just as do different genres and styles. A novel usually deals with the internal life of a character, whereas a screen play deals with externals – the story is told in pictures placed within the context of the dramatic structure (Field, 1994). Film is a visual medium that ultimately leaves less to the imagination of the viewer than novels do for the reader; novels have the luxury of time, narrative and the creative imagination of the reader who forms their own vision and interpretation of the book. Therefore an audience familiar with a book will have certain expectations of a film adaptation.

Film or television adaptations can result in negative feedback from viewers (as in the case of the BBC series mentioned above) and protestations from the original novelist (e.g., *Vintner's Luck* where the author is reported to have 'lay in bed and cried for days after watching Niki Caro's film adaptation of her acclaimed book' (Fitzsimons, 2009)), if both feel that their beloved story has been changed beyond recognition. If the novelist is well known or the book is a classic, (*The Lion, the Witch and the Wardrobe*) it is potentially a marketing advantage to promote it as such, but care must be taken to ensure that the majority of the potential audiences get the film they expect based on their experience of the book or their knowledge of that author, as in the case of the *Lord of the Rings Trilogy*. However you are not obliged to remain faithful to the original text, and in many cases an adaptation is so creatively unique that it should be recognized as a new work; originality has more to do with the presentation of ideas than the idea itself. But if potential marketing opportunities are a goal of the adaptation then consideration needs to be given to the perceived expectation of the target audience. To recreate as universally acceptable a world as possible for these readers would be advisable, while also recognizing that this can never be achieved for everyone. To this end it can help to work with the original writer, but with *Arnwood* it was of course not possible to do this. Reliance has been placed upon the reputation and success of the novel and the scripts ability to capture the emotional appeal of the story.

It should be acknowledged that a large number of feature film projects are adaptations from books/novel or a series of novels. Some are hugely successful however others fail miserably.

As *Arnwood* was originally developed as a two-film project, the success of recent feature film serializations of novels needs to be considered – these include *Lord of the Rings*, *Harry Potter* and *The Chronicles of Narnia* (the last being the least successful in box-office terms). These are all based on the oeuvre of a single novelist, and all contained elements that encouraged high production values, special effects and (more recently) 3D cinema. All were based on much loved and successful literary works and were marketed as such. However the 2007 film *Golden Compass* based on the novel *Northern Lights* by Philip Pullman (1995) and the 2006 film *Eragon* based on the novel of the same name by Christopher Paolini (2004) were also part of a series of books. These too leant themselves to special effects, fantastical creatures and strange worlds but in both cases the trilogies were never completed. With *Golden Compass* the disappointing box-office takings and poor reviews meant that the production company canceled the other two films.

So why were these films unsuccessful when others, based on the same formula, became box-office sensations? There are of course a number of factors involved and many are subjective – for example there has been some discussion around the hypothesis that the Pope was behind the failure of *Golden Compass* as he claimed it encouraged atheism (Heritage, 2009).

However one could counter that argument with *The Da Vinci Code* (Howard, 2006) based on the novel of the same name (Brown, 2003) and its sequel *Angels and Demons* (Howard, 2009; Brown, 2000) as both successes could arguably be partly attributed to the fact that they were publicly condemned by the Vatican. Similarly the *Twilight Saga* (Slade, 2008-2010), based on the novels by Stephanie Meyer (2005-2008) condemned by the Roman Catholic Church have been box-office sensations, reinforcing the maxim that there is no such thing as bad publicity.

It is my considered opinion that *Lord of the Rings* succeeded because

- of high production values
- of public expectation and anticipation (marketing) – sensation was created around the recording of three films at once – never had this been done before
- the *Lord of the Rings* book is divided into three separate books
- it was promoted as a trilogy and so the audience viewed the first film with the expectation that there were two more to come before the story was completed

- it was well scripted with lots of action
- of careful and well planned casting from around the world.

Golden Compass had some of these elements but not all -

- it had high production values
- public expectation and anticipation – it was not marketed as aggressively as *Lord of the Rings* as a trilogy
- *Northern Lights* is also part of a trilogy of books, but the first film didn't complete the first book leaving audiences familiar with the literary work dissatisfied (a risk identified with the original two-film concept for *Arnwood*)
- scripting – *Golden Compass* was not as well scripted, often slow and drawn out
- casting – this is an area that could have contributed to the lack of success of this film - Nicole Kidman was wrongly cast and the little girl did not engage with the audience.

Flops in the film business are becoming more common as the public becomes harder to predict. There are more products competing for people's attention than ever before, available on more media, with the added pressure to make it big in less time than ever before. In this unpredictable business what looks like a flop can indeed flip into a success as the line that separates fame from failure narrows. Many factors make a successful (or unsuccessful) film, but, in my opinion, it cannot be denied that the quality of the script and casting expertise have significant impact. In *The Lord of the Rings*, even though performances were not Oscar-winning, the characters were cleverly cast with many highly experienced actors who would bring a professional quality to the production without the need for in-depth direction. This, combined with a fast moving, high action script and wonderful art department, created the winning formula. *The Golden Compass*, however, lacked the scripting and casting expertise and did not experience the same level of success. Another success story is *The Full Monty* - a low budget, and therefore low production value, project that did well at the box office due to content and performance excellence. Technical expertise is considered important in today's technological age, but again this alone will not make a successful project. Although a television series and later a motion picture, *The Simpsons* phenomenon reinforces this theory. *The Simpsons* began over 20 years ago, has broadcast over 500 episodes and is the longest-

running American sitcom with numerous awards to its name. However the animation is, by today's standards, "pretty poor. It's kinda sad to say you've seen better quality in a student's animated film than on a primetime show like *The Simpsons*" (Kenny, 2001; first paragraph). Its success is attributed to the witty, clever writing and the characters. These examples reinforce my theory - if the story is strong and the performances believable then anything is achievable. *Arnwood* is based on a single book and does not lend itself to great special effects, magical beings or strange worlds, and will rely largely on the quality of the performances of the actors involved and the quality of the script.

A potential draw-card for investors is to attach a 'name' to the film – a star to play a leading (or in some cases a character) role. This can be seen in most film projects (*Golden Compass* – Nicole Kidman; *Da Vinci Code* – Tom Hanks; *Harry Potter* – Maggie Smith, Robbie Coltrane). However if the star is miscast then this can be disastrous for all involved, The 'star', therefore, has to be carefully selected; some well known actors long to play a role outside their normal scope to stretch their abilities and to prove how versatile they are as an actor, but this can be fatal.

It is interesting at this point to note how different actors can interpret a character. You can have a million different performances of Hamlet and all will be 'right' in their own way (Stanislavski, 1981). There is never a true right as artistic judgment is always subjective; there are only different interpretations, and the task of the director and writer is to find the actor with the same or as close to the same interpretation to fit within their vision of the film. It should be noted that within the auditioning process it is possible to find an actor with an interpretation that is different and better than expected, demonstrating the advantages of collaboration. I think that writers should always have a creative role in the artistic interpretation of the film – including casting.

In order to attract the right name to a film project careful consideration has to be given to character development to provide the actor with challenges, emotionally and physically – consideration should be given to what you can offer that other films can't. Through character development *Arnwood* offers an opportunity for actors to play well developed roles in a period setting, giving them the chance to immerse themselves in a culture completely different to

that in which they live and to explore social etiquette, relationships, and attire (including posture) - most actors love to dress-up. It would be expected to cast stars in the role of Jacob and Mr. Heatherstone, and to cast a new talented 'unknown' in the lead role of Edward, thereby maximizing acting potential. The value of casting well known stars alongside talented newcomers is well utilized – successes include *Harry Potter*, *Elizabeth*, *Lord of the Rings*, and *Little Miss Sunshine*, though failures include *Golden Compass*, *Alexander* and *King Arthur*.

Consideration should therefore be given to how a script can entice an actor. To do this I will look at how an actor approaches a role and what he/she looks for in a script.

The economy of 'the big print' (the descriptive sequences) in film scripts leaves no room for lyrical descriptions of emotional and psychological states as with novels.

Many details need to be conveyed in just a few well-chosen sentences to paint the picture of the characters and actions, while not telling so much that you're actually doing everybody else's job (Seeger, 1994, p.75).

The actor is looking for all that you can give to help with their interpretation of the role without telling them how to do their job. This can be challenging to any writer. Character bios can offer a writer an opportunity to develop and expand on the script giving the actor an in depth background from which they can develop and communicate subtext using their talents and your words without the need for awful unnecessary directions within the script. I developed character bios for *Arnwood* providing background information and information on each characters thoughts and emotions. (See Appendix III).

Actors, like writers, understand that everything emanates from character – every action, intention, objective and plot consideration must come from character and be justified. Actors must be able to believe in their role in order to play it convincingly; if they struggle to understand they will struggle to believe and struggle to perform well. The first point is to accept that characters can do no wrong – they are always right – even the antagonists. Even the most evil of characters must justify their actions in a way that the actor can understand – they do not necessarily have to agree, but they have to understand, otherwise the character is so alienating that it loses credibility and the actor's empathy. In the film *Se7en* the killer

justifies what he does by claiming to rid the world of the seven deadly sins – a noble cause; understandable, believable, justified, but not necessarily agreeable. The justification gives us the ‘why’, which motivates action, the ‘what’, and character tells us ‘how’.

Actual dialogue makes up only 7% of our communication, 38% is the way we say what we say (pitch, pace, inflection and tone) and the remaining 55% is our facial expressions (and body language) (Mehrabian, 1971 & 1972). Many dispute Professor Albert Mehrabian’s Communication Model as outdated and unfounded, but even though the percentages given above are arguable, there is no doubt that the general message is correct – the actual words we speak make up a very minor part of our total communication. Therefore the words on the page make up a small part of the actor’s performance, but they are the key that will unlock the character for them.

Dialogue in a script is written for speaking, not reading, which significantly affects how it should be constructed. In every-day life dialogue emanates from a thought/idea or emotion – we think something or feel something out of which evolves our need to express it through words or actions. As social beings that need is innate. A writer must have an in-depth understanding of and empathy with each and every one of their characters; he/she has to play all the parts in order to develop dialogue that would logically, naturally and believably evolve out of emotions/thoughts in any and every given situation. Consider, however, that an actor works in reverse – he/she is given the words and the actions and his or her creative process is to discover the thoughts/ideas and/or emotions out of which they could conceivably evolve. The greatest gift to any actor is well structured dialogue that suggests sub-text (character) and motivation. They look beyond and between the lines to discover a natural psychological and emotional flow within the scene. They search for what isn’t being said. Constantine Stanislavski’s acting theories focus on this in one of his 10 steps (Stanislavski, 1994). To summarize, the words on the page are like the tip of an iceberg – they are the part you can see and yet nine tenths lie beneath the surface. This is the sub-text. It is the actor’s job to discover the nine tenths and to communicate it using the 83% of methods of communication available to him, none of which is written on the page. It is not difficult to see therefore the importance

of the role of the actor and the value of a well written script.

It is the writer's job to provide the clues – not the answers. Your writing must present indications and hints that will grow in the imagination of those who will work with your script. While economy is commended, do not deprive your actor of the content needed to play. An actor will seek to identify through the script the depths of his/her character – objectives, fears, beliefs, flaws and loves. The writer seeks to communicate these through the choice of the words on the page. The actor seeks to communicate these through his interpretation of those words using his physicality - like a musical instrument the actor will play the complex tune you have written (Stanislavski, 1981). As a writer you have to trust yourself in your writing and trust the actor to discover what you haven't written.

Sub-text is hard to write – or not write – but it can be indicated through written dialogue: pace can be communicated through short or long sentences, quick and rapid dialogue or pauses (heightened moments of inner action); emotions can be suggested through the use of long or short vowel sounds and plosive or sibilant consonants. (Berry, 1981). Speech evolved initially from vowel sounds, which are open, pure sounds coming from our emotions. Consonants were added later and evolved from our intellect to give form and structure to our sounds creating dialogue allowing communication – the one thing that stands us apart from all other living beings. It is interesting to note that in most cases we still use vowel sounds to express an emotion. Short vowel sounds are used to express, for example, tension, whereas longer vowel sounds communicate a more relaxed emotional state. Consonants similarly can express our feelings – sibilants and plosives to express frustration, continuants to express love. (That's why 'shit' is such a rewarding sound when one is frustrated and 'love' communicates exactly that). We are today mostly unconscious of this in our every day life, but the writer cannot afford to be so. The skill of the writer is to manipulate words to tell a story, to communicate intentions and generate emotions. Through considered, careful use and appreciation of speech (as opposed to the written word) can be a powerful ally in communicating sub-text. (Shakespeare was a master of this technique.) Dialogue should reveal character to the extent that it allows the actor to create and communicate a performance through it.

Sub-text is inner dialogue (thoughts, emotions, wants etc), whereas dialogue is action, and action is the lifeblood of drama. Action is divided into two parts – the decision to act and the act itself. When and how the decision to act is made reveals character (Seger, 1994). However I believe there is one further stage - the reaction to the action (the emotional component) - this is important in order to create three dimensional characters – thought, action, emotion. These are the components an actor looks for within a script to bring a character to life. Sub-text, therefore, could be described as the journey and action as the destination. Often writers and actors get the balance wrong and focus on the visible action rather than the sub-text, which renders the action false and unbelievable. Finding the right balance is a skill – the writer needs to develop dialogue that evokes sub-text without over-stating, and the actor has to allow himself to be vulnerable enough to experience it.

It is the job of the main character to act, which drives the story forward through action, and it is the job of the main antagonist to stop this character, therefore generating conflict. Conflict creates drama, and, just as with ‘action’, there are two types of conflict – external (an argument, fight - action) and internal (indecision, fear – sub-text). Internal conflict is often the most interesting and is certainly the most challenging for an actor. It should impact on the plot considerations of any script, creating major turning points (e.g. the *Star Wars* scene where Darth Vader tells a stunned Luke: “I am your father.” This is a turning point not because of the dialogue but because of the emotional and sub-textual impact it has on Luke - the protagonist). Internal conflict is often created between what a character wants and what he/she needs - the character may need something more than the thing they want. In *Star Wars* Luke wants to kill Darth Vader but what he needs to do is reconcile with his father; in *The Missing* the mother wants to get her daughter back from the man who has kidnapped her but what she needs to do is to reconcile with her father. In these cases part of the climax should be the character’s realization of the thing they have needed all along (Damer, 2006). Incidentally *The Missing* was also based on the second in a series of novels – the other two were never made.

Actors can enhance your creative endeavors in presenting the final product to an audience. And they will bring their own interpretation to it. Trust the process and you might just discover an even better film than you envisaged.

Ralph de Heer says that 90% of script writing is hard work, and only 10% talent. But hard work only works if it is the right hard work – practice doesn't make perfect – perfect practice makes perfect (Parelli, 1993). Anyone can write, just like anyone can service my car. But not everyone is a mechanic. Some are exceptional. Some can understand, but cannot do. It takes a special personality to succeed – as it does with anything in life. And some of us are cursed with the ability to appreciate the subtle complexities of creativity but lack the personality or talent to excel (Cowley, 1999).

Summary

Arnwood is a film adaptation based on a classic novel, reflected in the processes outlined above - where a script has been developed from an original idea the process could be quite different. The script looked at the universal themes within the original text and packaged these into a classic hero's journey. This script focuses on themes common today – Edward and his quest for recognition and for the return of his rightful inheritance resulting from the inciting incident. My research into the principles of screenwriting informed and supported my decision to condense the novel into one script; even though it doesn't take the story through to the conclusions in the book, I felt that it concluded my main plot considerations while leaving room for a second script development if desired.

The writers' and the actors' processes in the creation of a film are not dissimilar. Sub-text is the complex reflection of humanity. Understanding character is the study of psychology in action. Both actors and writers focus on the creation of character and thrive on sub-text and written dialogue makes up only 7% of the character's communication.

A novel is direct communication to the recipient through the words. The writer has full control of what the 'customer' receives. In the case of a film, the script is the beginning of a long

process which will involve the input of many other people and the words on the page are a small, but significant, part of that. The script has to be economic enough to allow artistic co-creators the freedom to utilize their creativity, whilst communicating your vision of the project and, at the same time, inspiring performances. Finally, you have to be brave enough to hand that project over to others who will take your vision and run with it to create the end product known as a feature film.

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Appendix I

Arnwood

Plot Considerations - Three Act Structure

Visual – introduces a general world - setting the scene – tell audience what movie we are in.

Open with Battle of Naseby 1645 – conflict, war, period.

Heart – introduces protagonist who has moment of vulnerability allowing audience to love him.

Edward mocks the reading and plays with his sister. (p. 5)

Inciting Incident – asks the question that is answered at the end of the movie – somewhere between page 1 and 15 (usually by page 10).

Troopers arrive at Arnwood. Question is - how will Edward recover Arnwood and protect his family from the Parliamentarians? (p. 13)

1st Act Break – protagonist has to make a decision – presents an opportunity that exposes his secret desires and his flaws. First act has approximately 10-15 scenes or 3 sequences – should be from 20-30 pages long.

Arnwood burns – mother is dead. Edward is now responsible for his siblings – what does he do? He has to ask Jacob to take them in. Upside – they have somewhere to live. Downside – he has to bury his pride, upbringing and class, hide his identity and they have to work hard and learn to fend for themselves. Edward lives in his father's shadow – he wants to be the warrior his father was and more. His flaws – he is young, arrogant and impatient. (p. 35)

Plan A – Stay with Jacob and until he can rebuild Arnwood.

‘Oh shit’ moment

Beverleys’ funeral – Jacob is seriously wounded. (p. 40)

45 minute complication

Edward sees Patience in the market – she is Edward's love interest and the daughter of the enemy. (p. 52)

“Bump” – a turning point

Edward gets lost in the forest. Discovers they need a license to hunt. (p. 67)

“Bump” – a turning point

Edward meets Patience and her father Mr Heatherstone. (p. 71)

Midpoint – comes from extreme force and messes up their plan.

Jacob dies. (p. 78 – a little after the middle of this script)

Plan B – Edward will accept work for Mr Heatherstone in order to provide for his family and keep their identity a secret.

75 minute complication

Corbould returns to the New Forest. (p. 91)

2nd Act Break – manifests our protagonist's deepest fears – mirror sequence – spins main action in a new direction – the low point (death experience).

Edward saves Patience from the fire – something he couldn't do for his own mother.

Edward almost dies from infection.

Mr Heatherstone has possession of Arnwood on behalf of the Parliament. (p. 103)

Plan C – Edward has to get the others away to family up north and then expose who he really is in order to take possession of Arnwood.

Blindside 1

Corbould attacks the cottage and Edward rushes to their defense. (p. 109)

Blindside 2

Oswald kills Corbould. (p. 115)

3rd Act Break – answers questions asked at the inciting incident – fulfills the promise.

Edward reveals his true identity. Mr Heatherstone gives Edward the deeds to Arnwood. (p. 117)

Dénouement

Edward reconciles with Patience and asks her to marry him. (p.120)

NOTE: Page numbers relate to standard film format – not the format submitted with this exegesis.

Appendix II***Arnwood* Timeline**

Date	Plot Points	Fictional	Historical
1645			
June		Lord Edward Beverley is killed by Corbould.	Battle of Naseby.
1647			
Nov-Oct			Putney Debates
10 Nov	Visuals. Heart.	Establish Arnwood Edward, Humphrey, Alice and Edith together with Mother. We learn that Edward is not living up to the expectations of his mother and the example of his father.	
11 Nov		Corbould is sent to New Forest to find the King.	King escapes from Hampton Court.
12 Nov	Inciting Incident. 1 st Act Break.	Troopers arrive in the New Forest. Arnwood is destroyed. Mother is killed. Children are left orphans and homeless. Jacob takes them in.	
13 Nov	Plan A	Children will stay with Jacob. Troopers arrive at Jacob's cottage. Jacob hides the children.	
15 Nov	Oh Shit.	Jacob goes to Lymington. He attends a funeral for the Beverleys. Edward follows. Jacob is seriously wounded by Courbould. Oswald suspects who Edward is.	2 regiments of the New Model Army threaten mutiny.
16 Nov	45 minute complication	Edward goes to get herbs. Sees Patience – love at first sight. Troopers are recalled to London.	Circa – The King is found on the Isle of Wight.

1648			
3 Jan			Vote of No Address is passed by Commons – no more approaches are to be made to the King
13 Jan			Riots in London
15 Jan			Peers walks out of Parliament in protest of the Vote of No Address
17 Jan			House of Lords pass the Vote of No Address
11 Feb		Mr. Heatherstone votes against Vote of No Address.	Parliament passes Vote of No Address
27 March			Pro Royalist demonstrations in London
9 April		Edward and Humphrey hunt a cow. Mr Heatherstone and Patience arrive in the new forest.	Pro royalist riots
4 May			Demonstration at Westminster

Aug	Mid Point	<p>Jacob takes Edward hunting. Edward gets lost. Oswald saves him and tells him he needs a license.</p> <p>Edward goes on Jacob's behalf and meets Patience and her father. He gets the license. Jacob dies.</p>	<p>Worst crop failure of the century – hundreds of women and children starve – Fairfax's army drives them back into Colchester.</p>
	Plan B	Edward goes to work at the manor for Mr Heatherstone. He is forced to spy for Oswald.	
Sept	75 minute complication	Corbould arrives.	
	2 nd Act Break	<p>Fire at the manor. Edward saves Patience. Tells Oswald he won't work for him any more. Edward disappears and is found by Corbould almost dead. Alice nurses him back to health. Edward discovers that Mr Heatherstone has possession of Arnwood.</p>	
	Plan C	Edward has to get the others away. Tell Mr Heatherstone who he is.	
	Blindside 1	<p>Corbould attacks cottage. Edward tries to defend.</p>	
	Blindside 2	Oswald shoots Corbould.	
	3 rd Act Break	<p>Edward reveals who he is. Mr Heatherstone gives him the deeds to Arnwood.</p>	
	Denouement.	Edward asks Patience to marry him.	

Arnwood Characters

Edward (Protagonist)

Edward is the eldest son of Lord Edward Beverley and heir of Arnwood. Initially young, arrogant and impatient, he matures throughout the film. Edward is the warrior protector – he grows into this role, realizing his natural talent.

Edward was very young when his father left to go to war and he has hardly any memory of him – he was never there when Edward needed him. He knows his father died fighting for the King at the battle of Naseby at the hands of the Roundheads but he knows nothing more than that. His mother constantly reminds him how kind, brave, strong and courageous his father was. As the eldest son, Edward knows it his duty to follow in his father's footsteps, but he never seems to be able to live up to this expectation.

When he sees there are troopers in the house, Edward tries to be brave and responsible but he is a very scared young man. He has the idea to hide on the window ledge which demonstrates his early leadership skills. Under pressure Edward acts on his impulses - he saves little Edith from falling when the gargoyle breaks; he gets his siblings out safely and tries to warn his mother. But he is young and inexperienced and makes many mistakes.

The other children are angry at Edward for leaving their mother behind and, when the soldiers leave, Edward sees his opportunity to put things right. He rushes impetuously into the house where he finds his mother lying unconscious in a burning room. He is not strong enough to lift her; he doesn't even have the strength to drag her out. Jacob arrives and swiftly picks mother up and carries her out. Crushed by his inability, Edward follows but rushes back to grab Edith's doll. Jacob carries the woman – Edward carries the doll.

When he discovers that his mother is dead, Edward blames himself – if he had not left her or had got her out sooner maybe she would have survived. But he doesn't allow himself to acknowledge these feelings until much later - after the fire at the Manor.

Edward is now responsible for his whole family and they look to him for leadership. He swears to recover Arnwood for them.

Edward has to bury his pride and ask Jacob to allow them to stay with him – at least until the troopers have gone. Asking for help from a servant is beneath him – he is very aware of his birth right and his place in society as an aristocrat (this is his flaw).

When the troopers arrive at the cottage looking for the King, the children hide in the barn. Again Edward acts on instinct and saves them from being discovered.

Determined to prove himself, Edward follows Jacob into Lymington but finds himself attending his own funeral. When the soldiers arrive he cowers away – hiding at the back of the church behind the font. After the brawl he crawls out to see the wounded villagers. He feels small and helpless – a coward. When he finds Jacob wounded he is deeply upset and realizes how important Jacob is to him – regardless of his social standing – things are starting to change for him and how he sees the world which confuses him. Confronted by Oswald, Edward denies his identity – partly in fear and partly in shame. He claims to be Jacob's grandchild.

When Edward has to go to Lymington to get herbs for Jacob he is nervous – he's never had to 'buy' things before and doesn't know how to handle this thing called money. He's got a lot to learn. Here he sees a beautiful young woman – the love of his life.

It is important to note that throughout this sequence Edward never sees Corbould's face – and vice versa. Neither knows who the other is until later.

With Jacob's recovery, things begin to settle down. The soldiers have gone, and the group is now a family, learning new skills. When Jacob takes Edward hunting his young arrogant

self creeps back (old habits die hard) but he is quickly corrected by the wise old mentor, Jacob. When Edward gets lost in the forest and stuck in the marsh he is quickly brought back to the realities of his new life.

Edward risks everything when he goes to the manor to get the license needed to hunt. Edward feels that this is his chance to prove that he can be responsible. He wants to feel that he can do something right and be the man he wants to be.

When Edward meets Patience he is smitten. He thinks that he's never seen such a beautiful person in his whole life, but she is the daughter of his enemy and Edward tries to suppress his feelings. The meeting with the Intendant is difficult and Edward struggles to accept being treated as a peasant - he cannot help himself when confronted and rises to the challenge by reading the order. This almost gives him away – no peasant would be able to read – but he demonstrates a quick mind by deflecting the point. Nevertheless the Intendant's suspicions are raised. Edward, similarly, is suspicious of Oswald – why didn't he tell them about the license sooner?

With the loss of his mentor, combined with the worst crop failure of the century, Edward and his family are struggling. Edward is defeated – he thinks that it might be time to change sides and he offers himself to Mr Heatherstone for work.

Mr Heatherstone appoints Edward as his Personal Secretary. Oswald blackmails Edward to spy for him. Edward is trapped, afraid of letting his siblings down again he agrees to the deal.

For most of the time Edward lives at the manor in order to meet the demands of his job. The attraction between Patience and Edward grows but continues to be suppressed. When Corbould returns to the New Forest Edward recognizes his voice but Corbould is blissfully unaware of his identity.

The fire at the manor is a significant turning point for Edward. It is his psychological and emotional climax – and leads to his near-death experience. He and Corbould work well

together to put the fire out, which establishes a bond between them, but Edward is badly burnt. For Edward the experience brings back memories of Arnwood and how he couldn't save his mother. He feels the need to be alone and as he leaves he tells Oswald that he won't work for him any more – he doesn't care what Oswald will do.

Edward goes to the ruins of Arnwood. He sits beside his mother's grave and sobs. He has nothing more to live for as he confronts the grief around his mother's death. Edward wanders the forest for two days until he is found by Corbould – almost dead.

Nursed back to health by his sister, Edward is reborn and reveals his plan – he will tell Mr Heatherstone who they are. But when he learns that Mr Heatherstone has taken possession of Arnwood – it has been sequestered by Parliament – Edward takes time to rethink. This demonstrates his growth and maturity – he is not acting impulsively any more. Edward knows he has to get the others to safety before he acts and he tries to arrange for them to go to their aunt's in Durham.

Edward sees Oswald intercept the letter, and decides to write to Mr Heatherstone (in London) to ask for his help. When he knows that Oswald has taken Corbould away he is immediately suspicious. He rides to the cottage to find Corbould in full attack. Corbould learns his true identity and in his fury reveals that Edward's father burned Corbould's home and killed his family – he seeks revenge. Edward is stunned to learn that his father wasn't the hero he always thought he was. The two fight. Edward is angry when Oswald shoots and kills Corbould. He confronts Oswald who runs into the shed where Edward and Humphrey secure him – Oswald the coward and Edward the victor.

Edward reveals his true identity to Mr Heatherstone who gives Edward the deeds to Arnwood. Edward learns that all he has to be his himself.

Corbould

Corbould is the wounded soldier, the victim – he is the shadow. He is what Edward could become.

Corbould is from poor beginnings – born into poverty and limited opportunities. When he was no more than 17 years old his village was attacked by Royalist soldiers who, in the name of the King, burned his home with his family inside, while Corbould watched hidden in the trees. Scared for life, alone and vulnerable, Corbould swore to seek revenge. He saw the coat of arms of the Royalist leader and learned his name - Lord Beverley. Corbould set on a course to destroy this man and everything he held dear.

When the King was deposed and Parliament took over running the country, Corbould saw this as his opportunity to make something of himself, develop a different life, and find the evil Lord Beverley. He lied about his age and was one of the first to sign up to the New Model Army when it was formed in 1645 as one of the conscripts from outside the veterans. He claimed to have similar beliefs on society without really understanding what those beliefs were.

The Battle of Naseby, June 1645. Corbould finds himself face to face with one of the King's most favoured, wealthiest and loyal supporters – and his sworn enemy - Lord Edward Beverley. Corbould shoots and kills Edward Beverley and takes his dagger as a memento.

On his return to London Corbould is honoured by the army leaders. The army's doctrine, that proficiency rather than social standing or wealth determined the army's leadership and promotions, enabled Corbould's rise through the ranks particularly as he seemed to support its dissident beliefs. Corbould is now the youngest Captain in the New Model Army.

Many soldiers within the army are often drunk and Corbould is no exception – even though he is an officer it is hard to tell him from ordinary soldiers, not able to throw off his rough exterior and poor manners. Drinking helps suppress his pain and anger. The killing of Lord

Beverley seems to have done nothing to appease this and he often resorts to bullying tactics largely through his personal frustrations but also to compensate for his lack of leadership skills.

The New Model Army offers Corbould the chance to have a life he could only dream of as a child – a home of his own, an obedient, compliant wife and strong sons; plenty of food on the table and respect from the community. As an Officer in the Army this is his right and he is sure it will come easily and automatically.

During 1646 many soldiers became disillusioned with the New Model Army. Pay is poor and irregular and command is not always reliable. Corbould remains true to the cause seeing this as his only way to a better life. In December 1646 the King is handed over to the English by the Scottish and is held captive at various locations, finally at Hampton Court.

The King's escape from Hampton Court on 11 November 1647 dramatically changes the political situation and the New Model Army is immediately dispatched to track him down. Corbould leads a small scouting party to the New Forest – a known Royalist area – believing the King could be hiding here.

On arrival at the New Forest Corbould comes across a mansion, which he learns belonged to Lord Beverley. He orders a search of the manor on the pretence that the King could be hiding there. Corbould meets Beverley's wife, who is a strong and spirited woman. After a confrontation Corbould strikes her and uses the excuse of smoking the king out to burn the manor down – this is his ultimate revenge. He sets the manor, Arnwood, alight and leaves it to burn with the Beverley family inside.

In the nearby town of Lymington Corbould celebrates his victory – the end of the Beverleys.

Corbould learns that Jacob Armitage used to work for Lord Edward Beverley and would likely know where the king would be. It's also Corbould's chance to intimidate Beverley's supporters. Corbould goes to Jacob's cottage but finds nothing.

Corbould still can't let his hatred go, and is determined to discredit the Beverleys even after death. He and his men turn up at a funeral for the family to disrupt the gathering. A fight breaks out and Corbould seriously wounds Jacob – the Beverley supporter.

Shortly after the Troopers are called back to London – the King has been found on the Isle of Wight. With his men on the point of mutiny, Corbould sees this as his chance to get the money they are owed.

Corbould stays in London, suppressing the growing riots and royalist uprising. He grabs at the chance to return to the New Forest – he is drawn to this Beverley strong-hold like a moth to a flame. On his arrival Oswald tries to befriend him – Corbould has no real interest in this man until later. .

A fire at the manor finds him working alongside the Intendant's Personal Secretary. They work well together and Corbould befriends him, not knowing who he really is. When Edward disappears, Corbould searches until he finds him in the forest, almost dead, and brings him back to the manor - he likes Edward and he is sure that his part in the young man's return will go down well with the Intendant.

Corbould is furious to learn that the Beverley children survived the fire at Arnwood and are living at the Armitage cottage. He knows this cottage from earlier goes to attack it, determined to finish off the family once and for all.

He is surprised when Edward Armitage arrives and is horrified to learn that he is really Edward Beverley. The two fight – Corbould tells him the truth about his ruthless, evil father. In a passionate struggle Corbould gets shot by Oswald and dies.

Heatherstone – the Intendant

Mr Heatherstone is the gate keeper – he holds the key to the success or otherwise of our protagonist. He is a good and honourable man, an example for Edward to live up to.

Mr Heatherstone was of wealthy beginnings – not nobility but well bred. He married well into a family of good breeding - he had the money and she the heritage. They had one daughter, Patience, but unfortunately his wife died giving birth to their second child which also died two days later. Mr Heatherstone never remarried and raised his daughter with the help of servants and tutors. Mr Heatherstone and his daughter are very close and he will do anything to protect her.

Mr Heatherstone supported the parliamentary move in the first civil war. He believed that there was a better way to govern the country and disapproved of the King's moves regarding religion and war – Mr Heatherstone is a protestant.

Mr Heatherstone begins to develop concerns about the increasing influence of the New Model Arm in the decision making at Parliament. There are many changing sides and leaving parliament but Mr Heatherstone remains loyal to the commonwealth believing he can help steer parliament back to its original ideals.

Matters become more serious – Mr Heatherstone does not support the Vote of No Address and many peers from the House of Lords leave in protest. London becomes a centre for royalist riots, and when an opportunity to represent Parliament in the New Forest arises, Mr Heatherstone jumps at the idea. He sees this as a chance to get his daughter to safety whilst remaining with Parliament. He will govern the area, and ensure parliamentary laws are abided by – including no logging, no hunting without a license.

Jacob Armitage's 'grandson' visits to plead for a license to hunt. Mr Heatherstone is intrigued by the young man who seems to be more than he claims – and he seems somehow familiar. He offers him a job as his Personal Secretary. Mr Heatherstone trusts the young

man and confides in him his concerns about parliament. He watches with interest the attraction between Edward and his daughter.

A fire at the manner sees his admiration of Edward grow – Edward saves his daughter from certain death. He is distraught when Edward disappears for two days and sends a search party to find him. When Edward returns, near death, Mr Heatherstone does all he can to save the young man. He pays for a doctor and allows Alice to nurse him back to health – in spite of rumours about witchcraft.

Mr Heatherstone is called back to London as negotiations with the King break down again and is disturbed to receive a letter from Edward pleading for his help. He returns immediately to find Corbould dead and Oswald arrested. When Edward reveals that he is really Edward Beverley, eldest son of the late Lord Beverley Mr Heatherstone is not surprised – all his suspicions now make sense. He returns the deeds to Arnwood to the young man, and encourages him to woo his daughter.

Jacob

Jacob is the mentor – the wise man; the reluctant tutor.

Jacob Armitage worked for Lord Edward Beverley's father as a young boy, and worked for him on his succession. The Beverleys treated him extremely well and he became not only a servant but a friend of the family. When Lord Edward Beverley was called to fight for the King Jacob swore that he would take care of his family. A duty he took on willingly when the Lord was killed at the Battle of Naseby in June 1645. From this point on Jacob took a more diverse role at Arnwood as the staff and resources had to be reduced.

A man of humble beginnings, he leads a simple life alone in his cottage in the forest. His dog, Smoker, is his best friend. He is an excellent hunter which makes him physically and emotionally strong. A dedicated Royalist, he knows that there will be trouble when the Roundheads arrive. He has to warn his Royalist friends, including Lady Harriett Beverley. Jacob is more frustrated by Edward's actions at Arnwood than anything – the stupid impetuous boy has put himself in danger and Jacob has no choice but to save him. He finds Edward trying to drag the unconscious body of his mother out of a burning room. Jacob picks up the body and rushes out, encouraging Edward to follow.

Outside and safe, Jacob realizes that Harriett is dead. His maturity and philosophical approach gives him the skills to deal with this – he doesn't blame himself for this, nor does he blame Edward. He is calm and calculated – dealing with the practicals – burying the body, what to do with the children. He is the shining example that Edward learns to follow.

Jacob agrees to let the children stay at his cottage until it is safe for them to leave. He knows this is not what they are used to, and believes they belong somewhere else. But he cannot abandon them. He is not intimidated by Edward's arrogance – even though he is a Lord he is a young, impetuous man who needs to be disciplined – and Jacob is just the man to do that.

When the Roundheads come to Jacob's cottage looking for the King, we see him for the first time nervous and a little afraid – not for himself but for the children. This is a turning point for Jacob when he realizes how much they mean to him and he is beginning to think of them as family. This is when he realizes that they will be staying with him for some time – and he is secretly pleased.

At the Beverleys' funeral he defends the helpless Priest and is seriously wounded by the Captain of the Army. Through his confused state of semi-consciousness he is sure he saw Edward there – but how could he?

Jacob recovers from his injury to find that the children have saved his life. He likes the idea of them masquerading as his grand children – he now has the family he never really had – he has now fulfilled his secret desire.

He teaches Edward how to hunt, Alice how to cook, and Humphrey how to grow vegetables and tend animals. He teaches them to trade for food and goods, as his grandchildren. He is impressed how quickly they learn and guides and helps the children into their new life developing their natural gifts and abilities. Jacob is happy!

But Jacob's injury is more serious than first thought and he becomes weak and eventually dies leaving everything to the children.

Humphrey

Humphrey has never had the pressure of being the eldest son of Lord Edward Beverley and lived in the shadow of his elder brother. He doesn't resent his brother's position of eldest son and heir – in fact he is rather grateful that it wasn't him so that he could get on with his life in his own way. But he has become suppressed, quiet, introverted and shy. A gentle soul – compassionate and sensitive. Humphrey prefers his own company and the company of animals to that of people. Where Edward is the protector, Humphrey is the provider.

Humphrey adapts easily to his new life with Jacob – finding solace with the animals. A natural farmer, grounded and insightful, he spends most of his time in the shed, devising ways to trap animals in order to build up their stock levels to become self-sufficient. He discovers a natural affinity with all animals. He manages to tame the cow and her calf – he is a great tracker but lousy hunter.

The biggest crop failure of the century in 1648 takes its toll on the children. When Edward is offered a job Humphrey takes over the role of head of the family – at the cottage at least.

When the cottage is under siege Humphrey thinks quickly and barricades the cottage - his sisters safely inside. He knows he is not a fighter and needs to use his resources to protect them. Edward arrives in the nick of time and saves them. But it is Humphrey who is instrumental in securing the real traitor – Oswald.

Alice

Alice is the eldest female of the Beverley children. She is not at all domesticated (having had servants to do it all for her) and struggles when these duties are imposed on her at the cottage. She adores her elder brother, Edward. Tolerates her other brother Humphrey and often gets impatient with her younger sister, Edith. Alice is struggling to find her identity as a female in the 17th century. She has the luxury of being spoilt and indulged by the servants. Unhappy with what life has dealt her, Alice learns to accept.

Alice hates the cottage. She misses her mother terribly, and misses the life she had. She doesn't enjoy cooking and is not very good at it- though she does improve over time. This is something she sees as only temporarily necessary – she will one day be back in a mansion with servants as she deserves.

Alice's natural ability is to heal. She watched her mother mix potions to heal minor wounds and developed an interest in this at an early age. She instinctively knows what herbs are good for what and how to use them, but more than that she has a 'healing touch'. But she is also terrified of this – many healers have been accused of witchcraft and killed for less – she lives in fear of being wrongly accused. As time goes on she is forced to embrace her ability and use it to save her brother. She learns to trust herself, her instincts and abilities and to live a quiet life – Alice has a treble life – as Lady Alice Beverley, eldest daughter of Lord Beverley; as Alice Armitage, granddaughter of Jacob; and as secret healer. It is Jacob who teaches her that some things cannot be fixed – that the universe has ultimate control and she is just the messenger.

Edith

At 5 going on 6 Edith is the youngest of the Beverley children. Sweet, and still in many ways a baby, Edith has the gift of sight. Edith is able to see what could happen – a soothsayer – wise beyond her years. And she is able to see and communicate with ghosts.

Oswald

Like Jacob, Oswald is a verderer in the New Forest. He was a friend of Jacob's but has always had aspirations of something more, and he will do whatever it takes to get there. Ruthless, cunning and manipulative, Oswald is the real antagonist – he is the shape-shifter – he who pretends to be a friend when he is not. He betrays Jacob and Edward and manipulates Corbould for his own benefit.

When the church is raided Oswald steps back and leaves the Troopers to do their worst making sure he comes to no harm. When he sees a young boy attending to Jacob he becomes suspicious - he knows that Jacob has no family, and yet this young man looks familiar. When he arrives at Jacob's cottage and sees the pony, his suspicions are further aroused. It doesn't take him long to work out who the children really are.

With the arrival of the new Intendant, Oswald sees this as an opportunity to better himself. Being a local with good knowledge, and supportive of the Commonwealth, Oswald manages to persuade the Intendant to put him in charge of notifying the verderers of the need for a license, and uses this as his chance to make life difficult for Jacob and his 'grandchildren'. Oswald finds Edward stuck in a bog in the forest and helps him out – thus begins his manipulation of the young man. He confronts Edward and tells him that he knows who he really is but swears to keep it a secret. Oswald now has the upper hand and will use this knowledge to his advantage. Oswald now has the power!

Oswald follows Edward waiting for the right the time to move in. When Jacob dies he is there to offer consolation to the family and advice.

Oswald gets Edward to spy on the Intendant – Oswald can't read – Edward can. He tells the young man to go into the Intendant's study and read the papers and come and tell Oswald what is happening. His plan – to discredit the Intendant, be rewarded for his loyalty by being offered his job, and maybe secure a place for himself in London. He blackmails Edward - the boy was easy to manipulate. Oswald is a little disappointed – he would have enjoyed more of a fight.

When the Troopers come back, Oswald takes this as his chance to befriend them and get them on his side – which he does with ease using his charming and friendly disposition.

But things aren't moving as quickly as he would like, so Oswald decides to take things into his own hands. Edward rescues Patience and befriends Corbould then tells Oswald that he won't work for him any more. Furious at this turn of events, Oswald is determined to discredit the young man.

He is frustrated when the Intendant won't listen to him when he tries to tell him who Edward really is.

Still determined to do his worst, he tells Corbould that the Beverleys are living at the Armitage cottage knowing that the Captain will want revenge. He goes with him to see the final show down.

But once again Edward destroys his plan. Edward and Corbould fight. Oswald is determined to finish it now – he shoots but kills Corbould instead of Edward. Unmoved by this, Oswald has to recover quickly. Oswald is not a fighter, so he makes a run for the stables and is terrified to find himself cornered by two angry cows. He uses ropes to get away but is caught up and trapped.

Oswald is tried for the murder of Captain Corbould and is sentenced to death.

Patience

Daughter of Mr Heathersone, Patience is the love interest.. She is from a reasonably well bred family and makes sure everyone knows. She enjoys getting involved with the poor people as it makes her feel gracious and good. Patience is delighted with their new home and enjoys the country life more than the city. She dismisses Edward when she meets him as a poor verderer – a servant – of lower class and not worthy of her attention.

When Edward comes to work for her father and is supplied with a decent uniform, Patience sees him in a different light. She struggles with the attractive man she sees now compared with the poor verderer she saw before. She cannot allow herself to be attracted to this man of a lower station than herself, so she decides that he is to be her ‘little project’ – she will educate him so that he isn’t out of place in her world.

Patience is almost killed in the fire at the Manor and saved by Edward. As is often the case, she falls in love with her saviour and swears to stay within his company. She is worried about him when he disappears, feeling that she is responsible. We’re never really sure if she truly cares for Edward or what he represents to her. She appears to be young and superficial, but she is beautiful and we forgive her snobbery because of that.

When Edward spurns her after her care and attention she is hurt and confused – she has always had her own way in life and this is the first time someone has stood up to her. She wants nothing more to do with him. When he reveals that he is Lord Beverley – of higher birth than her – and wants to marry her – she is delighted – things couldn’t have worked out better – a husband, and a title!

Section B - Thesis

Arnwood

by
Maggie Tarver

Based on
The Children of the New Forest
By
Captain Marryat

(c) MTM Productions Ltd

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MTM Productions Ltd
15 Motutara Road
Muriwai
RD1 Waimauku
New Zealand
Ph +64 9 411 7716

BLACK SCREEN

We hear the sounds of the end of battle, GUN SHOTS, YELLING, GROANS, HORSE'S HOOVES pounding the ground.

EXT. NASEBY - DAY

Super - Naseby, 1645

BODIES litter the ground. Most are dead, some groaning in the last throws of life. The red jackets of The KING'S CAVALIERS dominate the scene with a few buff coloured PARLIAMENTARY troopers scattered among them.

Three CAVALIERS on horseback canter across the scene. One of them calls out.

LORD BEVERLEY
(yelling)
Retreat. Retreat.

Most of the Cavaliers on foot are already running for their lives, some pursued and then slaughtered by the Parliamentarians.

LORD BEVERLEY, a seasoned Trooper in his forties, watches as another Cavalier falls to the ground, shot in a leg.

Beverley dismounts and rushes to help. His ATTENDANT, also on horseback, lingers back.

CAVALIER ATTENDANT
Lord Beverley.

A Parliamentarian in his mid-twenties, CORBOULD, looks up in recognition of the name.

CAVALIER ATTENDANT
Lord Beverley!

Beverley gets the Trooper to his feet. He almost carries him to his Attendant and they are about to lift the wounded Trooper onto the horse when we hear the EXPLOSION of a GUN SHOT.

Beverley is thrown forward onto the horse.

The attendant pulls the wounded Trooper up to lie across his horse.

Beverley pushes himself into standing.

CAVALIER ATTENDANT

M'Lord.

LORD BEVERLEY

Go. I'll follow.

The Attendant rides off. Beverley tries to walk, stumbles and falls onto his back. As he hits the ground pain grips his body and causes him to gasp for breath. He rolls over onto his face and we see a bullet hole through his armor and into his upper back.

Corbould approaches holding a smoking FLINTLOCK MUSKET, he stands over Beverley.

Corbould kicks the body over with his foot. He looks into the eyes of the dying man without any emotion.

Beverley's eyes flicker, his breathing shallow. A trickle of blood runs from the side of his mouth.

Corbould notices an ornate DAGGER on Beverley's belt. He reaches down and draws it holding it up to look at it.

It has GOLD DECORATIONS with MOTHER OF PEARL insets and a COAT OF ARMS engraved proudly below the handle.

Corbould looks at Beverley.

Beverley's eyes glaze and his breathing stops.

Corbould puts the dagger into his belt and walks away.

The Cavaliers have withdrawn. The Parliamentarians leave celebrating the victory.

The Cavalier Attendant rides back, dismounts and goes to the body of Beverley. He checks and knows the Lord is dead.

He looks up and watches Corbould casually walk away through the carnage.

FADE TO BLACK.

PRE-TITLES

BIRD SONG.

FADE IN:

EXT. NEW FOREST - DAY

Super - Two years later

Montage of shots of the New Forest in early Winter, November 1647 - a ROBIN singing, a BLUE TIT fluttering, TREES almost bare with falling brown leaves, WILD PONIES with thick woolly coats, WILD CATTLE foraging for food among the BRACKEN.

We come across a stunning MANSION nestled in a clearing.

Title - ARNWOOD

EDWARD (O.S)

It was not the least part of our
late Sovereign King James of
blessed memory his care to work
this uniformity in all his
Dominions: but while he was about
to do it, it pleased God to
translate him to a better kingdom.
His Majesty that now reigneth (and
long may He reign over us in all
happiness) not suffering his
Father's good purpose to fall to
thin ground, but treading the same
path, with the like zeal and pious
affection...

SMOKE comes from only two of the mansion's many chimneys.

A CART with a broken wheel sits outside a barn, which has a door hanging off its hinges.

DEAD FOLIAGE lies in the garden - uncleared.

A BAY HORSE and SMALL GREY PONY, BILLY, stand in the stables.

A young, slight maid, MARTHA, gathers firewood into a basket. She picks the filled basket up and carries it inside the house.

Above the door to the house is the same coat of arms we saw on the dagger earlier.

INT. STUDY ARNWOOD - CONTINUOUS

Logs burn in the fireplace. EDWARD, a young, handsome 16 year old reads confidently from a book. Martha enters with the firewood and places it beside the fire and leaves.

EDWARD (CONT'D)

Gave order soon after his coming to the Crown for the framing of a book of Common prayer, like unto that which is received in the Churches of England and Ireland for the use of this Church...

His MOTHER listens attentively. On her lap sits EDITH, 5 years old, sucking her thumb. 14 year old ALICE sits beside her. HUMPHREY, 13 years old, sits slightly apart from the others.

EDWARD (CONT'D)

After many lets and hindrances, the same cometh now to be published to the good, we trust, of all God's people and the increase of true piety and sincere devotion amongst them.

MOTHER

Excellent Edward.

Edward grins falsely at his brother. Mother takes the book from him.

MOTHER

Humphrey. Pick up from here please.

She hands Humphrey the book.

Humphrey's eyes widen.

MOTHER

Come along.

Humphrey swallows, licks his lips and takes a deep breath.

HUMPHREY

The old Tes... Tes-tam-ent is...

MOTHER

Testament. Good.

Edward notices Edith's doll lying on the floor nearby. He glances at his mother.

HUMPHREY

Is appointed for the first Lessons through M-m-morning and Evening prayer -

Mother is focused on Humphrey

MOTHER
You're doing very well Humphrey.

Edward picks up the doll and plays hide-and-seek with the doll and Edith.

Edith smiles. Then giggles.

HUMPHREY
And shall be read every year once,
ex-cept ker - certain books and ch-
ch-chapters which be least - least -

EDWARD
Edifying -

HUMPHREY
Edifying and...

EDWARD
(making as if the doll
speaks)
Might best be spared and therefore
be left unread.

Humphrey stares blankly into the book. Alice hides a smile.
Edith giggles.

MOTHER
Edward! Do not be so
disrespectful.

EDWARD
How many more times do we have to
do this?

MOTHER
You should be grateful for the
privileges bestowed upon you.
Many do not have such
opportunities.

EDWARD
The privilege of reading this
rubbish every day!

MOTHER
Your father demanded nothing less.

EDWARD
Father was never here.

MOTHER
You will not speak of him in that manner. Your father gave his life so that you might continue in his name. Never forget that. I hope that, if the need arose, you would make the same sacrifice for your family.

Edward shrugs.

MOTHER
Alice...

She hands the book to the girl indicating where to start.

FADE OUT.

START TITLES

EXT. HAMPTON COURT - EVENING

Quiet and still. Dusk begins to fall. We hear the sound of KEYS RATTLING.

INT. CORRIDOR - EVENING

The keys are on the belt of a Parliamentary Trooper. He casually walks down corridors inside the grand house. He carries a tray of food.

The Trooper turns a corner and stops in his tracks. Outside an open door lie two dead Parliamentary Troopers. The Trooper drops the tray, draws his sword and approaches. He peers into the room cautiously.

INT. HAMPTON COURT ROOM - CONTINUOUS

A fire burns in the fireplace. Furniture is sparse but comfortable. No one is in the room.

INT. CORRIDOR - CONTINUOUS

The Trooper rushes off.

SIR THOMAS FAIRFAX (O.S)
How the hell did this happen?

INT. CHAMBER - HAMPTON COURT - CONTINUOUS

SIR THOMAS FAIRFAX paces agitatedly around an elaborate chamber. There are a number of Parliamentary DIGNITARIES with him, including MR HEATHERSTONE. Fairfax is addressing OLIVER CROMWELL, head of the NEW MODEL ARMY.

CROMWELL
We don't know. He must've had help
from the inside.

Mr Heatherstone blinks.

SIR THOMAS FAIRFAX I
want him found! Do you
understand Cromwell? I don't care
how you and your damned army do it
but I want the King found!

Oliver Cromwell leaves.

EXT. STABLES HAMPTON COURT - CONTINUOUS

Through the stables we see groups of the New Model Army saddling their horses, preparing to leave.

Cromwell addresses their CAPTAINS.

CROMWELL
Go to London. If he's heading that
way you need to intercept him
before he reaches the city.

He turns to another captain.

CROMWELL
North. Stop him getting to those
Scottish barbarians. And you -
south west. The New Forest is a
strong Royalist area. Charles
could think he'd be safe there.

A Captain nods and turns away - it is Corbould.

CROMWELL
 (to another)
 Head south. Stop him before he
 reaches the coast. Don't come back
 until you have the royal bastard.

EXT. HAMPTON COURT - EVENING

Groups of Troopers ride off in different directions.

FADE OUT.

TITLES CONTINUE

EXT. NEW FOREST - EARLY MORNING

The sun is just beginning to rise.

A rare and beautiful WHITE HART grazes in a clearing in the forest. Its breath condenses in the cold air.

JACOB ARMITAGE, late 60's, verderer, lifts his gun, a flintlock.

Through the gun's FORESIGHT we see the White Hart. Jacob carefully fully cocks the hammer ready to fire. Silence. Stillness. Suddenly, the Hart lifts its head and looks off to the left, ears pricked and alerted, steam emitting from his nostrils as he snorts with fear.

Jacob turns to look off in the same direction.

Nothing.

When he looks back the Hart has disappeared.

Jacob lowers his gun. Looks down at his DOG beside him.

JACOB
 Next time.

The dog, SMOKER, looks up, ears down submissively. Then the dog sits up, ears pricked and looks off to the left in the same direction as the hart.

JACOB
 (quietly)
 What is it boy?

Both listen. Smoker emits a low, soft growl.

Jacob hears distant, CLUMPING HORSE HOOVES. He gestures for his dog to lie down.

JACOB
Shshshsh.

Smoker obeys.

JACOB
(to his dog quietly)
Stay.

Jacob sneaks off towards the road.

EXT. ROAD - CONTINUOUS

The 15 Parliamentarian Troopers ride down the road at a slow walk - exhausted from the night's ride.

TROOPER 1
This damned forest goes on forever.

CORBOULD
There must be a town somewhere.

TROOPER 1
I thought this was a strong
royalist area.

CORBOULD
Maybe that's why there's no one
here.

The men laugh.

Jacob crouches behind bracken as he watches them pass by.

Jacob goes back to his dog.

JACOB
Smoker. Go home. Go home.

The dog gets up and goes in one direction and Jacob in another.

TITLES END

EXT. LYMINGTON - MORNING

A quiet, coastal market town.

Jacob goes into the local Inn.

INT. INN LYIMINGTON - CONTINUOUS

Jacob enters.

The Inn is quiet except for a few LOCALS - one is OSWALD.

The INN KEEPER smiles.

INN KEEPER

Jacob Armitage. What the hell are you doing here at this time? And without venison?

JACOB

There are Troopers on the road.

OSWALD

What?

JACOB

Troopers - heading this way.

OSWALD

Noddles?

INN KEEPER

That means trouble.

JACOB

They passed me some way back.

INN KEEPER

Bunch of ruthless bastards.

OSWALD

What do they want?

JACOB

I guess we'll find out.

INN KEEPER

They won't find any support here.

OSWALD

Why not?

Inn Keeper and Jacob look at him accusingly.

OSWALD
(recovering)
Well - they could be the mutineers.
Don't you keep up with any gossip?

INN KEEPER
Noddles? Turning against
parliament?

OSWALD
About pay - or something.

INN KEEPER
Things are looking up.

JACOB
They didn't look like mutineers.

OSWALD
Then why come here?

INN KEEPER
They must want something.

OSWALD
Or someone.

INN KEEPER
There's no one round here. Not any
more.

Jacob stops as he realizes.

JACOB
The Beverleys.

INN KEEPER
No. A widow and a few kids wouldn't
be a problem.

JACOB
Beverley was the King's favorite.

INN KEEPER
Yes - But he's long gone.

JACOB
The King is still a prisoner.

INN KEEPER
So?

JACOB
They might use them as a bribe.

INN KEEPER
How?

JACOB
It's possible.

OSWALD
Don't be ridiculous.

JACOB
Then where are they?

INN KEEPER
Probably stopped off somewhere.

JACOB
Arnwood.

INN KEEPER
Or got lost.

JACOB
I have to warn them.

INN KEEPER
Stop and have a drink.

OSWALD
Why put yourself out for those
Royalist brats...

JACOB
Someone has to look out for them.

Jacob leaves.

INN KEEPER
Soft bugger.

OSWALD
What've they ever done for him?

INN KEEPER
Better get ready for the onslaught.

The Inn Keeper starts clearing anything breakable out of the bar.

EXT. ROADSIDE - MORNING

The Troopers stop at the top of a ridge.

Corbould looks down at the mansion Arnwood below in the clearing.

CORBOULD

Just the sort of place Charlie boy
would like.

Corbould leads his men down towards the manor.

INT. LIBRARY ARNWOOD - MORNING

Martha clears away breakfast. Mother sits at a writing desk,
quill in hand.

MOTHER

Thank you Martha. Have you seen to
the young mistresses yet?

MARTHA

Yes Ma'm.

Martha curtseys and leaves. Mother writes.

INT. STAIRWAY - CONTINUOUS

Martha passes the study and glances in.

INT. STUDY ARNWOOD - CONTINUOUS

Edward and Humphrey play chess on the floor in front of the
fire. Alice and Edith watch. Humphrey makes a move. Edward
looks at him and smiles. Edward promptly takes Humphrey's
knight.

HUMPHREY

You can't do that.

EDWARD

Yes I can.

Edith sits up alerted.

HUMPHREY

You can only move diagonally.

EDWARD
No. I can move in a straight line
too.

Edith tugs at Alice's arm to get her attention.

HUMPHREY
Since when?

EDWARD
Since now.

EDITH
We have to go.

ALICE
Are you cheating Edward?

HUMPHREY
Of course he is!

EDWARD
Don't need to cheat.

Humphrey picks up Edward's knight.

EDWARD
Give me back my knight.

HUMPHREY
No.

EDITH
Something's coming.

EDWARD
Give it back.

Edward reaches over for the piece, knocking the chess board
over. The boys play fight.

EXT. ARNWOOD - MOMENTS LATER

Corbould and his Troopers arrive and dismount.

Corbould notices the coat of arms above the door. He stops
and smiles.

INT. KITCHEN - CONTINUOUS

The kitchen is sparse. Martha and another young SERVING MAID are with an older, rotund COOK, clearing away an early breakfast.

The Troopers burst in, Corbould follows.

The women are startled. The younger cower away behind Cook.

COOK

Who are you? What do you want?

The Troopers help themselves to what food they can find (which is not much) and some find ale which they share.

CORBOULD

Who lives here?

COOK

You've no right coming here.

Corbould draws the dagger and holds it to her throat.

CORBOULD

Answer me!

COOK

Lord Beverley and his family.

CORBOULD

Lord Beverley's dead!

COOK

No. No... His son.

A beat.

CORBOULD

And...

COOK

His mother, brother and two sisters.

Corbould lets her go.

CORBOULD

It's my lucky day.

One of the Troopers lasciviously paws over Martha who cries and shakes with fear.

CORBOULD
(to the Trooper)
That's not what we're here for.
Come on. She'll keep.

INT. STUDY ARNWOOD - CONTINUOUS

Edward manages to get the piece out of Humphrey's hand and holds it up in triumph.

HUMPHREY
You bloody cheat.

EDWARD
Tut tut. Language. Father would never ...

EDITH
We have to go!

ALICE
Edith!!!

Edith starts to cry.

EDITH
Mama.

Alice looks to Edward.

EDWARD
Set up the next game - and watch he doesn't cheat.

HUMPHREY
I'm not the cheat!

Edward leaves.

INT. STAIRWAY - CONTINUOUS

Edward freezes at the top of the stairs when he sees and hears Troopers in the hallway below.

CORBOULD
The King'll be here somewhere.

Edward's breathing is shallow - he is in full view of the Troopers. Fortunately they don't look up.

NOTE - throughout this entire sequence Edward never sees Corbould's face and vice versa.

Corbould looks at a string of ancestral portraits that line the hallway.

CORBOULD
Royalist bastards.

Edward dashes back into the study.

INT. STUDY ARNWOOD - CONTINUOUS

Edward closes the door quietly.

EDWARD
Troopers.

The others stop and look at him.

EDWARD
Downstairs.

HUMPHREY
What're they doing here?

EDWARD
I don't know. Something about the King.

ALICE
We have to hide.

HUMPHREY
Did you tell mother?

Edward shakes his head.

EDITH
Mama.

HUMPHREY
You have to warn her.

Edward nods. He listens through the door - nothing. He looks to the others. They encourage him.

EDWARD
Shshsh.

Edward slowly turns the door handle and cracks the door open. He hears some distant voices from downstairs - but can't make out what they are saying. He peers out.

EDWARD'S POV - No one is on the stairs.

INT. STAIRWAY - CONTINUOUS

Edward opens the door and creeps out. He hears some crashing of pottery from downstairs.

CORBOULD (O.S.)
Spread out.

The Troopers come into Edward's view downstairs.

CORBOULD
This group stay down here. I'll
search the first floor - you, you
and you come with me. You take
this group to the second floor and
the rest go to the third. Bring
anyone you find to me. Anyone.

Edward dashes back to the study.

INT. STUDY ARNWOOD - CONTINUOUS

Edward shuts the door.

EDWARD
They're coming up.

ALICE
What're we going to do?

They look around the room frantically for somewhere to hide.

INT. STAIRWAY - CONTINUOUS

The Troopers head up the stairs.

INT. STUDY ARNWOOD - CONTINUOUS

The children panic. Alice holds Edith who cries. Edward goes to the window and looks out.

EDWARD'S POV - There is a narrow ledge running from the window.

INT. STAIRWAY - CONTINUOUS

Troopers continue up the stairs. Corbould stops in front of a portrait of the Lord Beverley we saw earlier.

Corbould draws the dagger (from earlier) and slashes through the painting until it is in several pieces. He admires his work before he continues up the stairs.

Corbould goes towards the study door.

INT. STUDY ARNWOOD - CONTINUOUS

Corbould bursts in.

The room is empty. He wanders around. He looks at the chess game half set up. He pauses at the window and looks out across the gardens.

EXT. ARNWOOD - CONTINUOUS

Out on the ledge the children stand flat against the wall. Alice has her eyes closed. Edith holds onto a gargoyle. The gargoyle breaks and Edith slips. She stifles a scream. Edward grabs her hand and she hangs on.

INT. STUDY ARNWOOD - CONTINUOUS

Corbould opens the window and leans out, beyond the children.

CORBOULD'S POV - below Martha rushes to the stables.

Corbould leans back and closes the window.

Corbould kicks over the chess game. He looks around the room.

CORBOULD

I know you're here somewhere. I'll
find you.

EXT. ARNWOOD LEDGE - CONTINUOUS

Edward hangs on to Edith. Alice holds her breath. The children hear Corbould's footsteps as he goes out of the room. They wait. Silence. Edward pulls Edith up into his arms. She's crying. He hugs her.

Edward peers into the room. He nods to the others.

Humphrey helps Alice through the window first then Edward passes Edith through to her.

INT. STUDY ARNWOOD - CONTINUOUS

Alice takes Edith in her arms. Edward climbs through followed by Humphrey.

HUMPHREY

What are we going to do?

Edward goes to the door. He listens, then very slowly and quietly he opens it a little and peers out.

EDWARD'S POV - No one is there.

They speak in hushed tones.

EDWARD

We'll make a run for it.

HUMPHREY

We'll never make it.

ALICE

He'll kill us all.

Edward takes Edith from Alice.

EDWARD

It's our only chance.

ALICE

What if they see us?

Edward leads them out to the stairs.

INT. STAIRWAY - CONTINUOUS

EDWARD

Go to the centre of the spinney.
We'll meet there. Go!

Alice rushes quietly down the stairs.

EDWARD

Take Edith. I'll warn mother.

Humphrey takes Edith from Edward and follows Alice down the stairs.

INT. LIBRARY ARNWOOD - CONTINUOUS

INT. STAIRWAY - CONTINUOUS

Cut between the stairway and library.

Edward creeps along towards the library.

CORBOULD (O.S)
You must be the great Lady
Beverley. Or were you that
bastard's whore?

MOTHER
This house is under the protection
of the King.

Edward looks into the library.

EDWARD'S POV - Corbould has his back to the door - he looks
like any Trooper. Mother is facing him.

CORBOULD
Not any more.

MOTHER
What are you doing here?

Corbould moves away.

CORBOULD (O.S)
I came looking for a king but found
something much better.

Mother gestures to Edward with her head.

MOTHER
(mouthing)
Go.

Edward shakes his head. Mother glares at him - go!

CORBOULD (O.S)
Your husband has a debt to pay.

Corbould appears behind Mother. His back is to the door but
in full view of the hall way. Mother quickly turns to block
Corbould's view - her back now to Edward.

MOTHER
How much do you want?

CORBOULD
I'm not talking about money.

Corbould turns to face the door just missing Edward as he dashes down the stairs.

CORBOULD
I'm talking about something much more than that.

MOTHER
If you tell me what you want I will see you have it.

Corbould smiles.

CORBOULD
Your children. I know they're here. Where are they?

Mother turns to glance down the corridor.

MOTHER'S POV - Edward has gone.

Suddenly Mother is thrown to the floor as Corbould strikes her. Then he is on top of her his face close to hers. He pulls the dagger from his belt.

CORBOULD
I'm gonna destroy everything he ever had.

With the dagger at her throat Corbould begins to pull up her gown. He licks her face. Mother struggles.

CORBOULD
I love a fight... Come on bitch.

He is aroused and is about to force himself on her as Mother manages to kick him in the groin throwing him off. She struggles to get free as Corbould pulls her back. She knocks over a CANDLE STICK. Corbould knocks her unconscious with the butt of the dagger.

Mother lies still. Blood oozes from the wound on her skull.

Corbould stands, breathless.

Corbould picks up the candlestick and lights it in the fire before he leaves.

INT. STAIRWAY - CONTINUOUS

Candlestick in hand, Corbould looks at the splendor of the mansion.

FLASHBACK

A small, poor village is burning. PEOPLE running and screaming. ROYALISTS on horseback charging through them, slaughtering them.

INT. STAIRWAY - CONTINUOUS

A Trooper comes from the other rooms and joins Corbould .

TROOPER (O.S)
Nothing sir.

CORBOULD
I smell a rat. And it's name is
Charles.

Corbould looks at the slashed portrait of Lord Beverley.

FLASHBACK

A YOUNG BOY hides in the trees and watches a house burn with People locked inside. We can hear their screams. Tears stream down the pained Boy's face.

INT. STAIRWAY - CONTINUOUS

CORBOULD
It's pay back time.

TROOPER 1
Sorry sir?

CORBOULD
We'll smoke him out.

Corbould sets fire to tapestries, drapes etc.

EXT. SPINNEY - CONTINUOUS

Alice, Edith and Humphrey huddle together. Edward arrives breathless.

ALICE
Where's mother.

EDWARD
She's ...

ALICE
You left her?

HUMPHREY
They'll kill her.

ALICE
How could you?

EDWARD
What else could I do?

ALICE
We have to go back.

EDWARD
We can't.

HUMPHREY
You said you were going to warn
her.

EDWARD
I tried...

ALICE
If they hurt her...

HUMPHREY
Coward.

EDITH
Smoke.

ALICE
We have to do something.

EDITH
Smoke!

HUMPHREY
You'll never be half the man father
was.

EDWARD
I'm not like him.

HUMPHREY
Nothing like him!

ALICE
We have to do something!

HUMPHREY
We'll go back. All of us!

EDITH
Smoke! Smoke!

Alice smells the air.

ALICE
Smoke.

The children look at each other then rush off.

EXT. FOREST - MOMENTS LATER

Jacob jogs through the forest. He stops and sniffs the air.
He sees smoke in the distance. He sets off at a run.

EXT. ARNWOOD - MOMENTS LATER

The Troopers' horses fidget outside where they were left.

In the stables the horse has gone - Billy the pony paces
fretfully and calls out.

Flames flicker inside the mansion.

The back door is open - smoke pours out.

The Troopers fall out. They stagger around.

CORBOULD
If there's anyone in there - they
wont be for much longer.

The Troopers linger - gather their breath.

EXT. FOREST - LATER

Edward and the children rush through the forest.

Jacob rushes through the forest.

The children arrive at Arnwood and hide in the undergrowth. They watch in horror as their home burns and the Troopers mill around drinking ale.

TROOPER 1
Anyone in there'd be dead by now.

CORBOULD
I guess the King's not here then.

He mounts his horse - his men follow and they canter off.

EDITH
Mama.

Edward seizes his opportunity and rushes into the house.

ALICE
Edward!

INT. KITCHEN - CONTINUOUS

Edward enters and fights through the thick smoke.

INT. STAIRWAY - CONTINUOUS

Edward rushes up the stairs. He dodges flames and falling timber.

EXT. ARNWOOD - CONTINUOUS

ALICE
Go and get him.

Humphrey stays back. Jacob arrives.

JACOB
What's happened?

ALICE
Oh Jacob.

HUMPHREY
Troopers...

JACOB
Where?

HUMPHREY
Gone.

ALICE
Edward's in there. He went to get
Mother.

Jacob rushes in after Edward.

INT. STAIRWAY - CONTINUOUS

Edward makes it to the top of the stairs. He is sweating and breathing heavily. He rushes into the library.

INT. LIBRARY ARNWOOD - CONTINUOUS

The room is ablaze. Edward can just make out his Mother lying on the floor. Edward tries to pick her up. He isn't strong enough. He tries to drag her across the floor. Burning drapes fall beside him - he just manages to get out of the way. He tries to drag his Mother away from the flames - he's losing strength with the heat and smoke. He coughs. His eyes run - he blinks trying to clear them. He falls to the floor exhausted, hardly able to breathe.

Jacob is beside him. Jacob takes off a cloth that he has wrapped over his mouth and nose and puts it around Edward's face. He gets Edward up.

JACOB
Get out of here.

Edward goes. Jacob easily and swiftly picks up Mother and carries her out.

INT. STAIRWAY - CONTINUOUS

Jacob passes Edward slouched on the top of the stairs.

JACOB
Come on Master Edward.

Jacob swiftly carries Mother down the stairs.

Edward notices Edith's doll lying on the floor in the study.

Edward dashes to grab the doll and staggers down the stairs with it.

EXT. ARNWOOD - MOMENTS LATER

Jacob stumbles out carrying Mother. He hurries away from the burning building and gently places her on the ground. The children rush up to him. Alice drops down at her Mother's side, crying and stroking her face.

ALICE
Mother... Mother.

Edward appears clutching the doll. No one notices.

ALICE
Mother... Please. Wake up.

Jacob checks her breathing. He looks at Alice.

Alice wails.

ALICE
No!!!

Alice lies across the body, sobbing. Edith sits rocking herself, sucking her thumb.

Edward's eyes swell with tears.

JACOB
You did your best.

EDWARD
My father would've done better.

Edith reaches up and takes the doll from Edward's hand and hugs it.

The small group gather around the body as Arnwood burns.

FADE TO.

EXT. ARNWOOD - LATER

The black ruins of the building smoke. Areas glow, still alight.

Across the overgrown gardens we see Jacob, Edward and the children. They stand motionless beside a mound of earth.

A CROSS made of twigs marks the head of the grave.

Jacob holds a SPADE on which is fresh earth.

Alice weeps uncontrollably.

JACOB
Master Edward. We should go.

EDWARD
This is my property. I have every
right to be here.

JACOB
Think about them.

HUMPHREY
(to Alice)
Come on. We should go.

Alice falters as she sees the remains of her home. Edward steadies her.

ALICE
What'll become of us?

JACOB
Master Edward...

EDWARD
I'll rebuild it. I promise.

FADE OUT.

INT. HAMPTON COURT - EVENING

Mr Heatherstone sits behind a large desk. A YOUNG Trooper sits at a desk nearby. Mr Heatherstone looks through some papers and comes across one that says *Royalist Properties for Sequester*. He opens the document and looks through the pages. He stops at a page marked *Arnwood - property of the late Lord Beverley*.

MR HEATHERSTONE
I'm going away for a few days
James.

EXT. FOREST - EVENING

Billy the pony plods along a narrow track through the forest. He is led by Humphrey. Sitting on him is Alice who cuddles a shivering Edith. They follow Jacob. Edward trails behind.

EXT. COTTAGE - MOMENTS LATER

The company arrive at Jacob's cottage - it is small, run down and isolated with a small fenced area beside it.

Smoker rushes up to greet Jacob. Edith squeals and hides her face in Alice's chest.

JACOB
(reassuringly)
You know Smoker.

Jacob pats the dog.

Humphrey helps Alice and Edith off the pony.

Jacob opens the door. The children look inside. Alice and Humphrey share a look of disbelief.

INT. COTTAGE - MOMENTS LATER

The cottage is sparse, small and basic. It is cold and dark. A stark difference to the luxury and elegance of Arnwood.

EDITH
(crying & shivering)
I want to go home...

ALICE
Is this it?

Jacob lights a couple of candles.

JACOB
You can stay here for tonight.

ALICE
Where do the servants sleep?

JACOB
It's not much but you'll be safe here. You can leave early in the morning.

HUMPHREY
Where will we go?

JACOB
I'm going into town to find out what's going on.

Jacob goes.

The children wander into the cottage. Edward sits outside alone.

INT. INN LYMINGTON - NIGHT

Corbould and his Troopers are drunk and noisy. The Inn is busy. Oswald is with a few LOCALS. Jacob enters and approaches the bar. The Inn Keeper pours him some ale.

JACOB
(quietly)
Have you heard?

The Inn Keeper nods and looks over to the Troopers.

The Trooper from before has Martha on his lap, fondling her. She struggles in vain to get free.

TROOPER 1
She's keepin' alright...

The men laugh.

INN KEEPER
They're looking for the King. He's escaped.

JACOB
They think he's here?

Inn Keeper nods.

JACOB
That's no excuse for what they did.

CORBOULD
(slurring)
T' th' end 'f th' Beverleys.

Corbould staggers over to the bar. Oswald joins him.

CORBOULD
I've waited a long time fo' th's day.

The Inn Keeper gives him more ale. Corbould sculls it.

CORBOULD
No more Beverleys. None. Another!

He gets another ale.

OSWALD
Cheers.

CORBOULD
Cheese.

They drink.

CORBOULD
To th' end 'f the Royalissts. To
freedom. And equality.

OSWALD
Freedom. And equality. I like the
sound of that.

Corbould staggers back to his men, spilling half of his ale.

JACOB
The King wouldn't come here.

OSWALD
Why not?

JACOB
What's here for him?

INN KEEPER
Somewhere to hide.

JACOB
No.

OSWALD
You never know. Or maybe you do
know.

JACOB
What?

OSWALD
Why did you rush off to Arnwood?

JACOB
You know why. What are you
suggesting?

OSWALD
Nothing.

JACOB

Yes you are.

Oswald smiles, takes his ale and goes to join the Troopers.

JACOB

Who's side is he on?

INN KEEPER

Take no notice of Oswald. He's just winding you up.

(a beat)

I'm sorry to hear about the kids.
Terrible way for them to go. Burnt
like that in their beds.

A beat. Jacob hesitates unsure how to respond.

JACOB

Yes.

INT. COTTAGE - NIGHT

The cottage is dark and quiet. Jacob enters and Smoker greets him. He pats the dog and lights a candle. He is startled to see Edward sitting alone, huddled with cold.

JACOB

Where are the others?

EDWARD

In bed.

JACOB

How are they?

EDWARD

How do you think?

Jacob looks around the room.

JACOB

Why didn't you light a fire?

EDWARD

We tried.

Jacob goes to the fireplace and starts laying a fire which he successfully lights by the end of the conversation.

JACOB

You're not safe here.

EDWARD
We've done nothing wrong.

JACOB
You can leave before light.

EDWARD
Where will we go?

JACOB
You have family somewhere?

EDWARD
An Aunt. Up North.

JACOB
You can go there.

EDWARD
They'll split us up.

Silence.

EDWARD
We'll have to stay here.

JACOB
No.

EDWARD
It's not ideal. And the girls will
need taking care of.

JACOB
No!

EDWARD
But it'll do until...

JACOB
I said no.

EDWARD
You'll do as I say.

JACOB
I take orders from no one.

EDWARD
You were my father's servant and
therefore mine...

JACOB
This is my home Edward. I am
master here, not you! I expect you
to respect that.

Silence.

JACOB
Go to your aunt's. Your family
will take care of you.

EDWARD
We'd never get there alive.
They'll track us down and kill us.

JACOB
No they won't. Not if you leave
now. If you go before they
realise...

Edward looks at him.

JACOB
Go and start a new life with people
of your own class.

EDWARD
With strangers.

A beat.

EDWARD
The New Forest has always been our
home...

JACOB
Not any more.

EDWARD
Please don't drive us away from
that.

JACOB
There's nothing for you here.

EDWARD
There's Mother. And you. And
Arnwood.

JACOB
Forget Arnwood.

EDWARD

It was our home and it will be again.

JACOB

How?

EDWARD

I don't know.

JACOB

It's time for you to move on.

EDWARD

If you make us leave then you take away any chance we have of staying a family. Please Jacob. Let us stay - at least until the troopers have gone.

JACOB

Who knows when that might be?

Jacob sighs and drops his head.

JACOB

You don't belong here.

EDWARD

We will - if you let us.

A beat.

EDWARD

Please. You're our only hope.

JACOB

You live in my house by my rules. You do as I say. You learn to take your part. The girls too. Agreed?

Edward nods. Silence.

EDWARD

(barely audible)

Thank you.

JACOB

Don't make me regret this.

EDWARD

You won't.

The two sit gazing into the crackling fire.

FADE OUT.

EXT. COURTYARD INN - DAY

The courtyard is strangely quiet and empty. The door bursts open and the Inn Keeper is thrown out of the Inn, followed by two Troopers and Corbould.

The Inn Keeper's face is red and swollen, and his lip cut.

The Troopers grab the Inn Keeper and throw him against a wall. Corbould is in front of him.

CORBOULD

Tell me who? Who in this
godforsaken town would help the
King?

INN KEEPER

I don't know.

He punches the Inn Keeper hard in the gut, then up into his face throwing him back against the wall.

Corbould's face is close to his.

CORBOULD

A little bird told me that you know
everything that goes on around
here. So let's start with some
names. Who told you we were coming?

INT. COTTAGE - DAY

The children are subdued. Edith sits on Alice's lap sucking her thumb next to the roaring fire. Edward stares out the window. On the range is a pot of boiling stew.

Edward sees some movement in the forest outside. IRON
HELMETS catch the light amongst the trees.

EDWARD

Troopers.

Edward picks up Jacob's gun.

JACOB

We'll not fight.

Jacob takes the gun from him.

ALICE
They'll kill us.

JACOB
They won't find you.

ALICE
There's no where for us to hide!!

EDWARD
Give that back.

Edward tries to take the gun back. Jacob blocks him.

JACOB
You have to trust me!

EDWARD
We need to defend ourselves.

Jacob goes to the back door. He opens it and looks out.

JACOB'S POV - everything is quiet. No sign of Troopers.

JACOB
Go to the barn - make sure you're
not seen. Hide in there - and keep
quiet.

ALICE
We'll never make it.

JACOB
Yes you will.

The front door latch RATTLES as the Troopers try to open it.
The bolt holds fast. They BANG heavily on it.

JACOB
I'll get rid of them.

Humphrey picks up Edith and rushes out followed by Alice and
finally Edward.

JACOB'S POV - he watches them get to the barn safely.

BANGING on the front door again.

CORBOULD (O.S)
Open up!

Jacob shuts and locks the back door.

Jacob scans the room quickly before going to the other door and unlocking it.

Corbould pushes passed him and into the cottage. The other Troopers wait outside.

CORBOULD
Took your time old man.

INT. BARN - CONTINUOUS

There are two deer skins hung, stretched out by ropes attached to pulleys in the rafters. Other deer remnants lie around.

The children huddle together and look around in horror.

INT. COTTAGE - CONTINUOUS

Corbould walks slowly around the room inspecting it.

JACOB
To what do I owe the honour of your visit Sir?

CORBOULD
I understand you work for the Beverleys.

JACOB
Used to sir. After his Lordship went there was no use for me.

Corbould looks out the back window as he passes it. Jacob tenses.

CORBOULD
I would have thought you had plenty of uses for a lonely widow...

Corbould turns and grins. Jacob doesn't respond.

INT. BARN - CONTINUOUS

As the children speak their breath condenses in the cold air.

EDITH
I'm cold.

ALICE
There's nowhere for us to hide.

EDWARD
They might not come out here.

Edward goes beside the door and keeps watch through a small hole in the wall.

EDWARD'S POV - all is clear.

INT. COTTAGE - CONTINUOUS

Corbould continues to meander around the cottage. He lifts the lid off the stew and sniffs.

CORBOULD
You live well old man...

JACOB
Please - help yourself...

Corbould slurps some off the spoon. He nods in acceptance.

Jacob dishes out some stew.

CORBOULD
Beverley was a close ally to the King.

JACOB
I believe so.

CORBOULD
And that makes you his ally too.

JACOB
I worked for them Sir. Nothing more.

CORBOULD
Do you know where the King is?

Jacob places the food on the table.

JACOB
No sir.

CORBOULD
Where would the Beverleys hide him?
He wasn't at Arnwood. Maybe he's here?

JACOB

This is no place for a King sir.

Corbould sits and begins to eat the stew.

CORBOULD

This is good.

After a beat.

CORBOULD

Where have you hidden them?

Jacob hesitates.

JACOB

Who?

CORBOULD

The king and his accomplices. I know you helped them. The Inn Keeper told me. Can't trust anyone these days. You went to Arnwood to warn them and you got the King away. So where did you take them?

JACOB

I'm afraid you are mistaken, Sir.

Silence while Corbould continues to eat.

CORBOULD

I could have my men search your cottage...

JACOB

Feel free to search anywhere. I give you my word you will find nothing here. I have no reason to lie.

CORBOULD

(shouting)

Braithwaite...

The door opens and a Trooper enters.

Corbould nods. The Trooper brings in two others and they search the cottage, trashing the place as they go.

CORBOULD

Any traitor to Parliament is a traitor to God - and to me.

Corbould continues to eat. Jacob watches the Troopers out of the corner of his eye. He tries to hold his focus on Corbould.

CORBOULD

I'd expect you - as a law abiding citizen - to tell me who is helping him.

JACOB

I don't know sir.

The Troopers go through all the rooms, leaving it in a dreadful mess.

TROOPER 1

Nothing Sir.

Beat.

CORBOULD

Search the other buildings.

JACOB

(quickly)

I can assure you Sir you will find nothing there either.

CORBOULD

Search them.

The Troopers leave. Corbould continues to eat.

INT. BARN - CONTINUOUS

EDWARD'S POV - a Trooper approaches the barn.

EDWARD

They're coming!

The children start to panic. Edward looks around and sees a pile of dried deer skin. He picks some up.

EDWARD

Alice and Edith - under here.

ALICE

I am not getting under those...

EDWARD

Do it. Now.

Alice takes Edith and reluctantly crawls under the skins.

ALICE
This is disgusting!

Edward covers them with the dirty, dried skins.

EDWARD
Lie still and keep quiet.

Edward looks to Humphrey.

HUMPHREY
I can take care of myself.

Humphrey pulls himself up and into the rafters. He looks at a complex system of ropes and pulleys.

Edward takes his place behind the door.

Edwards POV - the Trooper is about to open the door.

The deer skins move.

The Trooper comes in. He looks around the barn. He approaches the pile of deer skins and looks at them.

The skins lie still.

The Trooper stops, and urinates next to them.

Edward picks up an old scythe - ready to attack.

The Trooper finishes, and turns to leave.

Edward steps back into the shadows behind the door.

The Trooper walks passed him and out.

Alice throws off the deer skins, gasps for air and scrambles away.

ALICE
Argh!

EDWARD
Shshshsh...

He looks out the hole.

Edwards POV - the Trooper continues to walk away.

Humphrey jumps down to console his distraught sister.

INT. COTTAGE - CONTINUOUS

The Trooper enters.

TROOPER 1
Nothing sir.

Jacob tries to hide his relief. Corbould gets up to leave.

CORBOULD
Today is your lucky day!

He picks up the rest of the bread and throws it to the other Trooper as he leaves.

Jacob follows them to the door and watches them ride off. He shuts the front door. He goes to the back door, opens it and goes out.

INT. BARN - CONTINUOUS

Jacob enters.

JACOB
They've gone.

Edith rushes to him and he picks her up.

He cannot hide his relief. Alice approaches him and he puts his arm around her too and hugs her.

EDITH
It was scary.

JACOB
I know. You're safe now.

EDWARD
Until the next time.

FADE OUT.

EXT. ARNWOOD - DAY

Mr Heatherstone wanders around the ruins of Arnwood. He reaches the mother's grave. The cross has been knocked over. Mr Heatherstone straightens it.

INT. ST. MARGARET'S CHURCH - DAY

There is a small gathering of VILLAGERS within the church. Some carry flowers. Benjamin, Martha, Agatha and Cook place theirs on the stone alter before taking their seats.

MARTHA

Poor wee mites.

COOK

They didn't deserve that.

Martha sobs.

The PROTESTANT PRIEST waits by the door. Jacob enters.

PRIEST

We're ready to start.

Jacob goes down to the front of the church followed solemnly by the Priest who speaks as he walks, swinging incense.

Jacob sees the Inn Keeper sitting in one of the pews. He is bruised and battered. Their eyes meet. Jacob nods - he understands.

PRIEST

The Lord is my shepherd; I shall
not want. He maketh me to lie down
in green pastures: he leadeth me
beside the still waters. He
restoreth my soul:

The church door opens quietly and a figure sneaks in to sit in the back pew behind the others. It is Edward. He has an old smock over his clothes and a hooded cloak. He hangs his head low to conceal his face.

Jacob sits near the front near Oswald.

PRIEST

He leadeth me in the paths of
righteousness for his name's sake.
Yea, though I walk through the
valley of the shadow of death I
will fear no evil: for thou art
with me; they rod and they staff
they comfort me; Thou preparest a
table before me in the presence of
mine enemies; thou anointest my
head with oil; my cup runneth over.

(MORE)

PRIEST(cont'd)

Surely goodness and mercy shall
follow me all the days of my life
and I will dwell in the house of
the Lord forever.

CONGREGATION

Amen.

A moments silence.

PRIEST

We are here today to remember Lady
Harriet Beverley. Beloved wife and
widow of Lord Edward Beverley. May
they be united in heaven with the
Lord Jesus Christ. Amen.

EDWARD

Amen.

Edward is subdued and sad.

PRIEST

And to remember their children,
Edward Beverley...

Edward looks up, confused.

PRIEST CONTINUED..

...Alice Beverley, Humphrey
Beverley and Edith Beverley. Who
sadly perished in the fire at their
home.

Edward sits frozen with shock.

PRIEST

May they be at peace with the Lord.
Let us pray.

The Congregation kneel to pray.

Edward doesn't move - he is the only one that remains
sitting.

As the Priest kneels the doors of the church burst open and
the Troopers enter.

Everyone stands and turns to look.

Edward drops down to the floor to hide behind the pews.

Then Corbould enters. The Priest faces him as he saunters
down to the front of the church.

Edward crawls along the row of benches and peers out.

He sees the back of the Troopers as they talk to the Priest.

PRIEST

Have you come to ask for God's
forgiveness?

CORBOULD

This is an illegal gathering.

PRIEST

Is it illegal to mourn the loss of
our friends?

Edward crawls behind the baptism font at the back of the church, closer to the door. He crouches low in hiding.

CORBOULD

I'd be careful who you call
friends.

Corbould paces around the church.

PRIEST

While we look not at the things
which are seen, but at the things
which are not seen; for the things
which are seen are temporal; but
the things which are not seen are
eternal.

CORBOULD

Anyone who supports enemies of the
State will be arrested and tried
for treason.

Edward's breathing is quick and shallow. He looks to the door. Troopers are near by - he can't get away.

Corbould kicks the flowers.

PRIEST

Please leave.

CORBOULD

I give the orders here. Search the
place.

His men start searching the church.

Edward dashes back to the pews and lies flat underneath the seats. A Trooper walks by and looks along the seating but doesn't see him.

PRIEST

Let these good people grieve.

CORBOULD

I think they need something to grieve about.

Corbould strikes the Priest who falls to the floor.

CORBOULD

How about that?

Villagers rush to defend the Priest and a huge fight breaks out.

Edward sees the feet of Villagers as they rush passed him and out.

The fight grows. Jacob tries to help the Priest. Corbould has him.

JACOB

I won't fight you.

Corbould stabs Jacob's side with his dagger. He falls to the ground.

Corbould looks around - there are no more Villagers left to fight. They leave.

Edward sees the feet of the Troopers as they go passed him. He waits and listens.

Edward cautiously peers out from hiding along the floor.

EDWARD'S POV - Several Villagers lie around wounded - some seriously.

He creeps out and searches among them. He finds Jacob lying beside the Priest.

EDWARD

Jacob. Jacob. Are you alright?

Oswald appears beside him - he is calm and unharmed.

OSWALD

Is he badly hurt?

EDWARD
I don't know.
(upset)
I'll take him home.

Edward tries to get Jacob up.

OSWALD
Do I know you?

EDWARD
I'm - Jacob's grandson.

OSWALD
I didn't know he had grandchildren.

Jacob opens his eyes and sees Edward. He falls again into unconsciousness. Edward tries to lift Jacob but he can't.

OSWALD
You'll need my help.

EXT. COTTAGE - LATER

Billy grazes in the small fenced paddock beside the house.

Smoke bellows from the chimney.

Oswald drives a small cart with Edward beside him. Jacob is lain on the cart behind them. They stop outside the cottage. Edward and Oswald lift Jacob off and carry him towards the cottage. Oswald notices Billy the pony - it looks familiar.

INT. COTTAGE - CONTINUOUS

Oswald and Edward carry Jacob in.

ALICE
What happened?

EDWARD
There was some trouble.

Alice looks at Oswald.

EDWARD
This is Oswald. An old friend of
Jacob's.

OSWALD
Not so old.

Alice inspects the wound.

ALICE
It's deep.

EDWARD
What should we do?

ALICE
I don't know. Clean it. Get some
cloth - make sure its clean. And
do we have any iodine?

OSWALD
I'll see what I can find.

Oswald leaves.

Alice carefully works to remove Jacob's clothing to expose
the wound.

EDWARD
(in hushed tones)
Everyone thinks we're dead.

Alice looks at him surprised.

ALICE
How?

EDWARD
In the fire. It was our funeral.

ALICE
Didn't Jacob say anything?

EDWARD
I think he arranged it.

ALICE
What about this man?

EDWARD
He doesn't know anything.

ALICE
Can we trust him?

EDWARD
I think so.

ALICE

How will we ever get our home back
now?

Oswald returns with water, cloths and iodine. Alice begins
to wash the wound. She is gentle and caring.

EDWARD

(to Oswald)

Thank you.

OSWALD

Anything for Jacob's grandchildren.

Alice and Edward share a look. Oswald notices.

ALICE

We will need some herbs to prevent
infection.

EXT. ROAD - DAY

Edward, with the same farmer's smock over his clothes, walks
along the road. As he reaches the top of the hill leading
down into Lymington he stops.

The market is abuzz with chatter.

Edward hesitates. He takes a deep breath and walks on. A
group of Troopers ride up the road and passed him. The iron
helmets conceal their faces.

Edward watches them go then continues down to the town.

EXT. LYMINGTON - CONTINUOUS

The market is full of activity.

Edward wanders around.

SALESMAN

Looking for something?

Edward approaches him, taking a list out of his pocket.

EDWARD

Erm - Yes. I need some yarrow.

SALESMAN

This is all I've got.

EDWARD
Thank you.

SALESMAN
So - how much do you want?

EDWARD
Oh. Erm - all of it.

The Salesman begins to parcel up the herbs.

EDWARD
Where were the Troopers going?

SALESMAN
Back to London. Haven't you heard?
The king's been found.

EDWARD
Found where?

SALESMAN
The Isle of Wight.

Edward notices an elegantly dressed, beautiful young girl moving through the market. She seems out of place. This is PATIENCE. Edward is captivated by her.

SALESMAN
Can't say I'm sorry. Bunch of
thieving, drunken bastards.

Edward can't take his eyes off Patience.

SALESMAN
Here you go.

Edward takes the parcel.

SALESMAN
Er - that's three shillings!

EDWARD
Oh. How much?

Edward fumbles with some coins. The Salesman watches him, then takes three shillings out.

SALESMAN
You from 'round here?

EDWARD
Yes. No! Thank you.

Edward takes the parcel and searches the marketplace -
Patience is no where to be seen.

INT. COTTAGE - EVENING

A fire crackles in the fireplace. Jacob sleeps restlessly.
He is covered in sweat. Alice sits beside him wiping his
face. Edward enters.

ALICE
Did you get everything?

Edward hands her the parcels.

EDWARD
How is he?

Alice opens the parcels and begins putting some herbs
together in a pot. She crushes them to make a paste.

EDWARD
The Troopers have gone. Back to
London.

ALICE
That's good. Isn't it?

EDWARD
The King's been found. Where are
the others?

ALICE
Humphrey's taken Edith to the shed.

Edward watches her.

EDWARD
How do you know what to do?

ALICE
Remember when you cut yourself on
father's knife years ago?

EDWARD
Not really - no.

ALICE
Mother knew what to do. She knew
all the herbs and what they were
good for. She taught me. She said
to keep it to ourselves. Some have
been killed for less.

Jacob murmurs.

EDWARD
Will he be alright?

ALICE
I don't know.

INT. COTTAGE - NIGHT

Quiet. The fire embers glow. Alice sits beside Jacob. She holds his head up and gives him a herbal tincture.

Jacob coughs and splutters as he swallows.

ALICE
I hope this is right...

INT. COTTAGE - MORNING

The fire has gone out. Alice sleeps beside Jacob who is quiet, still and peaceful. Dead?

Humphrey comes out of the bedroom. Rubs his hands with cold. He creeps around. He puts a blanket over Alice. He doesn't check Jacob. He goes to the fire and looks at it.

INT. COTTAGE - LATER

Humphrey still struggles to get a fire going. Silence. Alice stirs some broth. Edward sits beside Jacob who is in the same position. Edith sleeps beside him.

Then Jacob's eyes flicker. He stirs, groans and opens his eyes. He feels Edith beside him. He turns his head and looks at Edward.

JACOB
Master Edward.

Alice joins them.

JACOB
Mistress Alice. And Edith. Where's
Humphrey?

EDWARD
Trying to light a fire.

Jacob tries to get up but is too weak.

JACOB
Take the big pieces off and put
some small twigs on first.

Humphrey does as he is told.

ALICE
How do you feel?

JACOB
I'm not sure.

ALICE
I'll bring you some broth.

Jacob looks at Edward. Edward smiles.

JACOB
How long have I...?

EDWARD
A couple of days.

Jacob tries to sit up again.

EDWARD
Rest. Everything's fine.

Jacob relaxes.

JACOB
Thank you.

EDWARD
It's Alice you have to thank.

JACOB
You risked your life for me.

A beat.

EDWARD
Everyone thinks we're your
grandchildren.

Jacob looks at him.

EDWARD (CONT'D)
What else could I say?

Alice arrives with the broth.

ALICE
You've always been like family
anyway.

She smiles. Jacob tastes the broth - it is terrible. He tries to hide it.

ALICE
I know - I'm sorry.

JACOB
We can work on it.

Alice smiles.

Humphrey's fire is now starting to go.

FADE OUT.

EXT. COTTAGE - MORNING

Super - April 1648.

A warm spring morning. A nice hen house is beside the shed. A rooster crows. The vegetable garden is full and abundant.

Edward is drawing water. Edith is in the garden and appears to be talking to someone who is not there.

A few hens come squawking out of the house followed by Alice who holds a basket full of eggs.

ALICE
Look. Edith. Eggs.

Edith looks up and smiles then continues chatting to her 'friend'.

ALICE
I'm getting worried about her.

EDWARD
(smiling)
A little imagination never hurt
anyone. Edith...

Edith looks up and smiles. She turns to her friend, says something and comes over to joint them just as Humphrey rushes out of the forest.

HUMPHREY
Put Billy in the cart. We need
Smoker and some rope. And bring
your gun - just in case.

EDWARD
What's happened.

Humphrey gets Billy and Edward helps hitch him up to the
cart.

HUMPHREY
I've got us a cow.

ALICE
A cow?

EDWARD
How? Where?

HUMPHREY
I'll explain on the way...
We need to hurry...

EDITH
A cow. A cow.

ALICE
Does that mean we'll have some
fresh milk?

HUMPHREY
That's the plan.

ALICE
We could make some butter too. How
did Cook do it?

EDITH
A cow. A cow.

HUMPHREY
We have to hurry.

EDWARD
Smoker. Come.

The two jump up on the cart followed by the dog and ride off.

EXT. COPSE - MOMENTS LATER

Humphrey drives the cart as it arrives at the quiet and isolated copse. Edward and Humphrey climb off.

EDWARD
(whispering)
Smoker. Heel.

The dog immediately obeys and sits beside Edward.

Edward and Humphrey approach the thicket. Humphrey points to the cow's tracks in the soil and indicates where to enter. Edward follows.

INT. COPSE - CONTINUOUS

The heifer stands over her calf, less than an hour old - still unable to stand. The heifer licks it.

The cow sees the two and shakes her head. Then she lowers her head and runs at them.

EDWARD
Smoker - seize her.

The dog rushes in, growling and barking - the cow retreats. Edward moves between the heifer and the calf.

EDWARD
Quick. Take the calf.

Humphrey struggles to lift the calf but manages carry it out.

EXT. COPSE - CONTINUOUS

Outside he secures the calf on the cart. Edward joins him.

EDWARD
Smoker - heel.

The dog runs out, followed by the heifer who bellows loudly.

EDWARD
Hold her Smoker.

The dog rushes again at the cow as the men finish tying the calf down. Humphrey climbs into the driving seat and takes up the reins. Edward is beside him.

EDWARD

Here Smoker. Smoker - leave her alone.

The dog bounds up on the cart Humphrey urges the horse on in a fast trot. The heifer bellows.

Billy quickly trots off and the cow follows.

EDWARD

It's working.

The boys celebrate their achievement. The heifer lows anxiously and is answered by the calf. Humphrey urges Billy on. Calls from the other cows can be heard.

Edward watches behind. The heifer follows closely and in the distance he sees a bull.

EDWARD

It's the bull.

The bull quickly advances until he is about 100 yards behind them. Smoker gets ready to attack.

HUMPHREY

What are we going to do?

EDWARD

Smoker - come in.

The dog backs off.

EDWARD

Pull up.

Humphrey looks at him questioningly.

EDWARD

Pull up.

Humphrey pulls the pony up. The bull advances. Edward shoots. The bull is too far away. He misses. He fumbles to reload the gun. The bull gets nearer. 60 yards away. Edward aims. He breathes deeply. Focuses and fires. A hit - just above the bull's shoulder. The animal falls to its knees, tearing the ground with its horns.

Silence.

The heifer falters - sensing danger. The calf calls and she takes up the chase again.

EDWARD

Go. Go.

As they drive off the bull gets up, but stands still. The heifer pursues them.

EXT. COTTAGE - MOMENTS LATER

Humphrey drives the cart into the yard. Edward leaps off and quickly closes the gate before the heifer enters. Smoker keeps the cow at bay whilst Humphrey backs the cart up to the cow shed. He lifts the calf and take it in.

INT. SHED - MOMENTS LATER

Humphrey lays the calf on a bed of hay. He gently strokes it and whispers to sooth it - the calf settles and lies down. Humphrey climbs up onto the beam above. We see a complex system of ropes using the pulleys. Edward waits at the door.

HUMPHREY

(calling to Edward)

Ready...

EXT. COTTAGE YARDS - MOMENTS LATER

Edward goes to the gate.

EDWARD

Smoker - to heel.

The dog rushes to his side as Edward opens the gate, leaving the way clear for the heifer to rush in.

Inside the yard the heifer hovers, confused, until she hears the calf bleat from inside the shed then rushes into the cow shed bellowing in answer.

INT. SHED - MOMENTS LATER

The heifer rushes to attend to her calf. Edward shuts the door behind her and Humphrey (still up in the beams) sets in motion his contraption resulting in the rope dropping around the heifer's horns.

HUMPHREY

(calling out)

Ready - pull.

Edward by the doorway pulls another rope tightening the loop and the cow is secured close to the side of the shed unable to move its head.

HUMPHREY
(calling out)
Tie it off.

Humphrey jumps down. He approaches The cow who tries to toss her head. Humphrey calmly gets closer and lays his hand on her side. He strokes her. She immediately starts to settle.

HUMPHREY
What should we do about the bull?

EXT. FOREST - MOMENTS LATER

Billy pulls the cart. Humphrey drives and behind him sit Edward and Jacob. Jacob looks tired and pale.

EDWARD
I wounded it. But I don't know how badly.

JACOB
You should never have attempted this without me.

HUMPHREY
We got the cow.

JACOB
But at what cost?

Humphrey slows the pony down as they approach the bull, who stands exactly where they left him.

The bull looks up and tosses his head. Blood runs down from the wound.

Humphrey stops Billy - they stare at the poor animal.

JACOB
I reckon he must've almost bled to death.

HUMPHREY
Poor thing.

JACOB
This suffering should have been avoided.

Jacob hands Edward the gun.

JACOB
Put a bullet three inches behind
his shoulder.

Edward stares at him.

JACOB
Three inches... go on.

Edward hesitates. He takes the gun and slowly raises it,
his hands shaking. He takes aim. Jacob steadies him.
Edward hesitates. Then fires. The bullet hits the exact
spot and the bull falls down instantly dead.

JACOB
Well done... There'll be plenty of
meat - and the skin'll be worth
some money.

Edward and Humphrey sit stunned.

JACOB
Edward?

Edward doesn't move.

JACOB
It's part of life in the forest.
You have to kill in order to
survive.

EDWARD
They aren't game.

JACOB
No. They aren't. But this was
necessary. It gets easier. I think
it's time I taught you how to hunt -
properly. We need to cut it up.

Edward's upset - he tries to hide it. Humphrey remains
still.

JACOB
I'll deal with it.

Jacob gets off the cart and goes towards the dead animal. He
moves slowly. He draws his knife. It takes effort for him
to cut the animal.

EXT. ROAD - LATER

Billy pulls the cart with the three men on. Humphrey drives. The meat is loaded behind them.

A grand carriage travels towards them. There are many bags loaded on top and it is pulled by four fine horses.

Billy frets and it takes Humphrey all his skill to control him.

JACOB
Hold him Humphrey.

As the carriage passes Edward notices Patience inside. Mr Heatherstone is opposite and asleep.

Edward watches the carriage go.

EXT. MANOR - LATER

The carriage pulls up outside a modest manor. The horses stomp their feet. Mr Heatherstone wakes. He looks out.

MR HEATHERSTONE
We're here.

He gets out of the carriage then turns to help Patience out.

Patience looks up at the building and smiles.

MR HEATHERSTONE
Your new home my dear.

PATIENCE
It's lovely father.

She kisses him on the cheek and enters the house. SERVANTS remove bags and personal belongings from the carriage.

EXT. COTTAGE - LATER

Jacob, Edward and Humphrey are unloading the meat. They are covered in blood. Jacob is tired and moves slowly.

FADE OUT.

EXT. FOREST - EARLY MORNING

A beautiful summer's morning. Jacob, Edward and Smoker move stealthily through the trees among the summer flowers.

JACOB
(whispering)
Stay behind me. Not a sound.
Smoker to heel.

The dog obeys quickly. Edward less so.

Jacob stops suddenly and indicates with his hand for Edward to get down. They crawl forward.

A STAG grazes quietly.

Edward kneels on a twig that snaps. The deer lifts its head looks in their direction then bounds off.

JACOB
We'll have to go through the woods
and come to him from the other
side. He'll be uneasy.

Jacob walks off. Edward follows.

EXT. FOREST - MOMENTS LATER

A DEER HERD graze quietly. Among them is the Stag.

Jacob and Edward creep closer. Jacob cocks his gun. As he does the Stag turns his head in their direction. Instantly Jacob fires and hits the Stag above the shoulder. The does take off. The Stag falls to its knees, attempts to walk, then falls again - dead.

Edward leaps up and runs towards the Stag.

EDWARD
(shouting)
Yaaa...!!!

Jacob grabs him, and pulls him back on to the floor behind him. He starts to reload his gun.

JACOB
Never do that again!

Suddenly a large Doe leaps from the bushes running blindly towards them. Jacob pushes Edward out of the way.

The Doe run passed them and over Jacob, striking him with a hoof in the same area as his previous injury. Jacob gets up, grabs his gun, loads it and scans the bushes.

JACOB

Stay here and stay quiet.

Jacob edges forward. Edward watches. Jacob checks to see that the Stag is dead and looks into the bushes for movement. Nothing. He signals Edward to follow.

JACOB

You've a lot to learn...

The two stand over the stag. Jacob tries to hide the pain he is now in.

JACOB

A hart royal.

EDWARD

What's that?

JACOB

A stag is called a brocket until he is 3 years old. At 4 he is a staggart. At 5 a warrantable stag and after that he becomes a hart royal.

EDWARD

How do you know his age?

JACOB

His antlers. This stag has 9. Now watch.

Jacob takes his knife and slits the animals throat. And then cuts off its head. He begins disemboweling. Smoker gobbles up the innards as they spill out.

Edward turns away into the bushes and vomits. Jacob stops.

JACOB

We can't carry this by ourselves.
Can you find your way home?

EDWARD

I guess.

JACOB

Smoker'll lead you. Bring the pony back. I'll wait here. Go home Smoker.

The dog eats more frantically.

JACOB

Go home!

Reluctantly the dog leaves. Edward lingers.

JACOB

Go on. Or you'll lose him.

Edward goes after the dog.

EXT. FOREST - MOMENTS LATER

Edward walks through the forest. The dog gets further and further away until he disappears. Edward stops and looks around.

EDWARD

Smoker...

Edward listens. Silence.

EDWARD

Smoker... Here boy...

Edward scans the forest and sees nothing.

EDWARD

Smoker...

Edward sees something moving through the trees.

EDWARD

Smoker - come here you dumb old dog.

He follows it. The forest becomes denser and darker. Edward catches up with what he has been following - a FOX. It freezes then scurries off into dense bushes.

Edward pushes through some bracken and finds himself stuck in a BOG. A heavy luminous GAS hovers over the area. Edward struggles to free himself but is unable to do so.

EDWARD

Help. Help.

He grabs hold of branches, ferns - anything to try and pull himself out. But they break. The more he struggles the deeper he sinks. The gas begins to choke him - his breathing becomes laboured. He struggles to call out.

EDWARD
Help... help.

Edward sinks further into the bog. Suddenly a ROPE lands beside him.

OSWALD (O.S)
Take hold of this.

Edward looks around to see Oswald on the bank.

Edward grabs the rope and Oswald hauls him out of the bog - it takes huge effort on both parts. They collapse on the ground, exhausted.

OSWALD
You need to be careful 'round here.
These marshes have taken many a
man's life.

EDWARD
Thank you. I'll remember that.

OSWALD
I was on my way to see you. An
Intendant has arrived in the New
Forest. He's banned all hunting
and logging unless you have a
licence.

EDWARD
What do we have to do?

OSWALD
Jacob'll need to come and see him
at the old manor. You'll have to do
it tomorrow.

EDWARD
Tomorrow?

OSWALD
It's the last day. Was meaning to
tell you sooner.

EDWARD
But this forest belongs to the
King.

OSWALD
Not any more.

EDWARD

We have the right to hunt here.

OSWALD

That's the sort thing your father would say.

EDWARD

You mean my grandfather.

A beat.

OSWALD

There was something about you and your sister - I couldn't quite work out what it was. I thought you looked familiar and then it struck me - you look just like him. Your father.

EDWARD

You never knew my father.

OSWALD

Oh yes I did. You're not Jacob's grandson. You're Edward Beverley.

EDWARD

How could I be? He's dead.

OSWALD

That's what you want everyone to believe. But you don't fool me.

Edward hesitates.

OSWALD

There's no point trying to deny it.

EDWARD

What are you going to do?

OSWALD

Your secret's safe with me.

Oswald smiles reassuringly.

OSWALD

Where were you heading?

EDWARD

Back to the cottage to get the pony. I lost my way.

OSWALD
It's easy to do. Come on. I'll
get you back on track.

They head off together.

OSWALD
And don't forget to tell Jacob
about the licence. I'd hate you to
miss out.

EXT. FOREST - SUNSET

The Stag lies on the ground. Flies swarm around it. Jacob
sits, slumped, pale and tired.

He hears rustling and looks up. Smoker appears, rushes
forward and continues eating the deer entrails. Jacob pats
the dog and looks to see if Edward is following.

JACOB
What have you done with him?

After a moment Edward arrives leading Billy. Jacob tries to
hide his relief.

JACOB
You took your time...

Jacob notices Edward's clothes covered in mud.

JACOB
Where've you been?

EDWARD
(reluctantly)
I - got lost.

JACOB
In the marshes by the look of it.

EDWARD
Oswald helped me get out.
(pause)
He knows who we are.

JACOB
You told him?

EDWARD
He guessed.

JACOB
You could have denied it.

EDWARD
I tried. But he didn't believe me.
He says he'll keep it secret.

JACOB
Let's hope for all our sakes that
he does.

Jacob strains and lifts the Stag onto the pony. He collapses
unable to carry it.

EDWARD
Jacob!

INT. COTTAGE - EVENING

Jacob sleeps. He is pale and grey.

ALICE
He took a pretty big hit today.

EDWARD
I'll have to go for the licence.

ALICE
You can't. It's too dangerous.

EDWARD
What could happen?

ALICE
We don't know who this Ironhead is.
What if he recognises you?

EDWARD
How could he?

ALICE
He might.

EDWARD
I'll be careful.

ALICE
You'll need to be more than that.

EDWARD
We have no choice. This is
important. I can take care of
myself.

Jacob murmurs.

EDWARD
Is there anything we can do?

Alice shakes her head.

EXT. MANOR - DAY

Edward rides up to the house on the pony. He dismounts,
secures the pony, and walks through a small neatly kept
garden. He knocks on the front door, which is opened by
Patience. Edward is stunned silent when he sees her.

PATIENCE
The servant's entrance is at the
back.

Edward stares at her.

PATIENCE
Excuse me... at the back.

EDWARD
I'm not a servant. I'm looking for
the Intendant?

PATIENCE
You are?

EDWARD
Edward - Armitage. And you are?

PATIENCE
Wait here.

She slams the door in his face. Edward waits. After a
moment Patience opens the door.

PATIENCE
The Intendant will see you.

Edward follows her into the house.

INT. MANOR STUDY - CONTINUOUS

Mr Heatherstone sits behind a big desk. The door opens and Patience enters followed by Edward.

PATIENCE

Here is the young man father.

Edward hesitates when he hears this. Patience sits beside the fire.

Mr Heatherstone ignores Edward and continues reading.

Edward, fidgets, clears his throat, then grinds his teeth.

Still Mr Heatherstone ignores him.

Edward glances towards Patience.

As their eyes meet she looks away quickly.

Eventually Mr Heatherstone speaks but doesn't immediately look up at Edward.

MR HEATHERSTONE

What is your business?

EDWARD

I am here, sir, in the name of my grandfather Jacob Armitage.

Mr Heatherstone looks up sharply.

MR HEATHERSTONE

Armitage!?

He refers to a list on his desk.

MR HEATHERSTONE

Armitage - Jacob. He's one of the verderers. Why hasn't he been to see me?

EDWARD

I have come on his behalf.

MR HEATHERSTONE

Why does he not come himself?

EDWARD

My grandfather - is unwell.

MR HEATHERSTONE

I am sorry to hear that. He could have come sooner.

EDWARD

We only learned about this yesterday. Sir.

MR HEATHERSTONE

I was under the impression that everyone had been notified a month ago.

EDWARD

It seems Oswald forgot to tell us.

Mr Heatherstone makes a few notes.

MR HEATHERSTONE

That is unfortunate. How long have you lived with your... Grandfather?

EDWARD

Eight months.

MR HEATHERSTONE

And he receives pay and allowances?

EDWARD

Not recently.

MR HEATHERSTONE

Then how do you live?

EDWARD

How do others?

Mr Heatherstone glares at Edward.

EDWARD

We have our own land which we cultivate. We have our pony and our cart. And we have chickens...

MR HEATHERSTONE

And these are sufficient?

EDWARD

Do others have more?

MR HEATHERSTONE

Do you hunt?

Silence.

MR HEATHERSTONE

Has Jacob Armitage killed deer in the forest.

EDWARD

By what authority do you ask?

Silence. Mr Heatherstone picks up a piece of paper and shows it to Edward.

MR HEATHERSTONE

This is my commission appointing me the agent of Parliament to take charge and superintend the New Forest with the power to appoint and dismiss those whom I please.

Edward looks at the paper but doesn't take it. Mr Heatherstone puts it down on the table.

MR HEATHERSTONE

Obviously - you will have to take my word for it.

Edward steps forward takes the paper. Mr Heatherstone watches with interest. Edward glances over the first page then more carefully reads the second page - the legislation. Edward puts the paper back on the desk in front of the Intendant.

EDWARD

Until Parliament took the forest into their hands it undoubtedly belonged to His Majesty. Given that this legislation comes into effect today, Jacob Armitage, for whatever slaughter he may have committed is, until now, only answerable to his sovereign, King Charles.

MR HEATHERSTONE

(impressed)

Where did you learn to read?

EDWARD

My abilities have nothing to do with the purpose of my visit. Sir.

MR HEATHERSTONE

Answer me - where did you learn to read?

Edward stands silent and resolute. A long beat.

MR HEATHERSTONE (CONT'D)
The laws of this forest are that
anyone found taking the
Parliament's deer illegally...

EDWARD
Until today the deer in this forest
belong to King Charles...

MR HEATHERSTONE
If caught will be punished.

They watch each other.

MR HEATHERSTONE
You may go to the kitchen for
refreshment and wait there.

EDWARD
What about the licence?

MR HEATHERSTONE
You will wait in the kitchen while
I decide what to do.

Mr Heatherstone dismisses Edward.

Edward lingers, not sure what to do. He looks to Patience
who avoids his look. Edward leaves.

EXT. MANOR - MOMENTS LATER

Edward sits in the porch outside the back door. Patience
comes out from the kitchen.

PATIENCE
I didn't realize Phoebe had gone
out. Father has instructed me to
find you something to drink.

She goes in and Edward follows.

INT. MANOR KITCHEN - MOMENTS LATER

Edward enters and watches Patience. She prepares him a
drink.

EDWARD

Do you always treat poachers so well?

PATIENCE

You're not a poacher.

EDWARD

You don't know that.

Patience gets some food from the larder.

PATIENCE

This is all I can find.

EDWARD

Thank you. What's your name?

PATIENCE

You should not be so forward.

A beat.

PATIENCE

Patience.

EDWARD

Patience Heatherstone.

She looks at him. Their eyes meet again.

EDWARD

It was on the warrant.

Patience looks away. Edward eats.

EXT. MANOR - AFTERNOON

Edward sits in the sun on the edge of a paddock next to the manor where Billy grazes. Oswald approaches.

OSWALD

Edward. Where's Jacob?

EDWARD

He - had other things to attend to.

OSWALD

I'm surprised you came. It was risky.

EDWARD

Why?

OSWALD

Someone could've told him who you are.

EDWARD

You mean you. I took you for your word.

OSWALD

How do you like being a common villager like the rest of us? Having to work for everything now.

EDWARD

Did he give us a licence?

Oswald hands him a piece of paper.

OSWALD

You did well.

Edward checks the licence.

OSWALD

The Intendant asked some difficult questions.

Edward looks at him.

OSWALD

He seemed suspicious for some reason. Thought you were more than you made out to be.

Satisfied with the licence Edward puts it away.

EDWARD

What did you tell him?

OSWALD

I didn't say anything that'd give you away. Remember - you're just like me now. You better start acting like it.

EDWARD

I'll never be like you.

Edward picks up the halter and goes into the paddock.

EXT. COTTAGE - DAY

The heifer and her calf graze quietly in the fenced paddock. The vegetable garden is struggling. Pest and disease are destroying the crop.

Edward rides up on the pony. He dismounts, goes to the cottage and opens the door.

INT. COTTAGE - CONTINUOUS

Jacob lies still and pale. Edith lies beside him sucking her thumb. Alice sits beside him weeping.

Edward rushes to them. Alice looks at him her eyes full of tears. Edward hugs her.

EDITH

He went with mummy.

EXT. COTTAGE - NIGHT

Edward sits outside alone. Alice approaches him. She sits beside him.

ALICE

Are you cold?

Edward shakes his head. Silence. Alice draws a shawl around her shoulders.

EDWARD

I should've been here.

ALICE

You were looking after our future.

EDWARD

What future? We've got nothing left.

ALICE

We still have Arnwood. This doesn't change that.

EDWARD

How am I going to get it back without him?

ALICE

The same way as you would with him.

EDWARD

Mother was right. If I'd been more like father. Maybe none of this would've happened.

ALICE

This is not your fault.

EDWARD

I should never have left her. And now Jacob.

ALICE

You're not to blame - for either of them. Don't give up. You still have us. You're all we've got.

EDWARD

There's Humphrey.

ALICE

He's not you.

EDWARD

Thank God. I'll let you down - just like I've done before.

ALICE

No you won't. I believe in you. You just have to believe in yourself.

EXT. COTTAGE - MORNING

It is raining.

Smoker lies on top of the mound of earth marking the grave.

Edward and Oswald shelter under a nearby tree.

EDWARD

Thank you for your help.

OSWALD

Jacob was a good friend.

Silence.

OSWALD

Word is that this has been the worst crop failure this century. People are starving. You're doing better than most.

EDWARD

It doesn't seem like it.

OSWALD

Not when you're used to more. It's a long way from Arnwood to this hell hole.

EDWARD

I can't change that.

OSWALD

The King'll never return to power. You know that. You'll never be able to go back to being Edward Beverley. Not now.

EDWARD

What should we do?

OSWALD

Get by. Like the rest of us. The Commonwealth makes us all equal. Who knows what could happen. Maybe you should think about changing sides.

FADE TO BLACK.

EXT. MANOR - MORNING

Edward walks up to the manor.

Patience watches him from an upstairs window.

He knocks on the door. It is opened by PHOEBE the maid.

EDWARD

I'm here to see the Intendant.

INT. MANOR STUDY - MORNING

Edward stands humbly, cap in hand before Mr Heatherstone who sits at his desk.

MR HEATHERSTONE
Why should I employ you?

EDWARD
Because I am hard working and
loyal.

MR HEATHERSTONE
To the King if I recall correctly.

EDWARD
Our circumstances have - changed
recently.

MR HEATHERSTONE
How so?

EDWARD
The unfortunate passing of our
grandfather -

MR HEATHERSTONE
I'm sorry to hear it.

EDWARD
Has prompted me to see things
differently.

MR HEATHERSTONE
In what way?

EDWARD
England is changing. And I don't
want to be left behind.

MR HEATHERSTONE
What is it you expect to gain from
working for me?

EDWARD
The chance to prove myself.

MR HEATHERSTONE
And?

EDWARD
Make a better life for my family.

MR HEATHERSTONE
That is a good cause. But should
you sacrifice your beliefs for
them?

EDWARD
If necessary, yes.

MR HEATHERSTONE
What sort of work did you have in mind?

EDWARD
Anything that needs doing, sir.

MR HEATHERSTONE
I think now is the right time to question your abilities. Tell me, how did a verderer's grandson learn to read?

Edward fidgets uncomfortably. Mr Heatherstone waits.

EDWARD
My grandfather, as you know, worked for the Beverleys. During our visits we were playmates of the Beverley children. The chaplain was always ready to give me instruction.

MR HEATHERSTONE
You visited regularly?

EDWARD
Fairly. Yes.

MR HEATHERSTONE
Did you know Lord Beverley?

EDWARD
He was often away.

MR HEATHERSTONE
You knew his wife?

Edward falters.

EDWARD
I did Sir.

MR HEATHERSTONE
What?

EDWARD
She was a good woman. She deserved better.

MR HEATHERSTONE Indeed
she did. Young Edward Armitage. I
think I have just the position for
you.

EXT. COTTAGE - LATER

ALICE
Secretary?

EDWARD
And I'm to move into the manor.

ALICE
Don't you think this is a bit
sudden?

EDWARD
So that he can call on me whenever
he needs.

ALICE
Or keep an eye on you.

HUMPHREY
How do you know you can trust him?

EDWARD
He spoke kindly of our mother.

HUMPHREY
And how would he know her?

ALICE
It's a trap Edward. You have to
turn it down.

EDWARD
I've already accepted.

ALICE
Then un-accept.

EDWARD
I gave my word.

ALICE
I don't like this.

EDWARD
I start tomorrow.

ALICE

And what of us? How will we cope without you?

EDWARD

Humphrey is a good provider. And nothing will happen to you while I work for the Intendant. Smile. This is my chance to get back the life we knew.

HUMPHREY

For you yes. But we'll be stuck here.

EDWARD

Not for long. I'll earn good money and we'll all be back in Arnwood in no time. You'll see.

ALICE

I hope you're right.

INT. MANOR APARTMENT - DAY

A Roundhead stands in front of the mirror. He looks impressive. He takes the roundhead hat off and we see it is Edward. He stares at his reflection.

INT. MANOR DINING ROOM - DAY

Edward enters the dining room. Mr Heatherstone and Patience are already seated at the table.

EDWARD

I'm sorry - I kept you waiting.

MR HEATHERSTONE

Not at all. Please...

He indicates a seat. Edward sits.

PATIENCE

You look like a - like a...

EDWARD

Like a Secretary I hope.

Patience smiles shyly. Mr Heatherstone nods for the Servants to begin serving the food.

MR HEATHERSTONE
Your room is to your satisfaction.

EDWARD
Very much so. Thank you.

PATIENCE
You won't be used to such luxury
coming from your grandfather's
little cottage. I imagine your
father's was similar?

EDWARD
Er...

PATIENCE
Father and I can help you learn the
ways of our society. Thank you
Phoebe. I am sure you will soon
become accustomed.

EDWARD
(to Phoebe)
Thank you.

Edward looks comfortable and very much in place.

PATIENCE
Not at all. It is the least I can
do under the circumstances.

MR HEATHERSTONE
My dear, I am sure Edward already
has a good grasp of what is
expected of him.

PATIENCE
You shouldn't be too presumptuous
father. It shall be my little
project. I need something to amuse
myself with.

MR HEATHERSTONE
Maybe you could start by showing
Edward around the gardens this
afternoon.

PATIENCE
Of course. If Edward agrees.

EDWARD
It would give me great pleasure
Mistress Patience.

MR HEATHERSTONE
Excellent. It will give me time to
prepare some work for you.

EXT. MANOR GARDENS - AFTERNOON

Patience and Edward walk through the elaborate gardens.

PATIENCE
I believe the gardens at Arnwood
were very similar.

EDWARD
No. They were quite different.

PATIENCE
I don't believe you were familiar
with them.

EDWARD
My grandfather described them very
well.

PATIENCE
Maybe his recollection was not
accurate.

EDWARD
It was correct.

They walk in silence.

PATIENCE
I have offended you.

EDWARD
Not at all Mistress Patience.

He smiles at her.

PATIENCE
It seems I amuse you.

EDWARD
You intrigue me. Tell me about
your mother? Where is she?

PATIENCE
My mother is no longer with us.
She died when I was very young.

EDWARD

My parents have passed also.

PATIENCE

What happened?

EDWARD

My father died fighting for what he believed.

PATIENCE

A noble cause I have no doubt. And your mother?

EDWARD

She... was murdered.

PATIENCE

I'm so sorry. What happened?

EDWARD

I was unable to save her.

PATIENCE

Do you know who...?

EDWARD

No. But I'll never forget his voice. Tell me about your mother. Do you remember much about her?

PATIENCE

Her name was Cooper. Sister to Mr Anthony Ashely Cooper. He is relatively well known...

EDWARD

And of gentle blood.

PATIENCE

I believe so. How would you know that?

EDWARD

What was she like?

PATIENCE

I can hardly recall. But I remember her being ill a lot. Her complexion always pale. She...

Patience struggles to suppress her sadness. Edward gently takes her hand and kisses it with great compassion. A moment when they gaze at each other before they walk on in silence.

Mr Heatherstone watches from his study window.

EXT. MANOR COURTYARD - NIGHT

Edward walks around the courtyard. He smiles and breathes deeply - relaxed and enjoying his surroundings, the quiet, his success...

OSWALD

Edward.

Edward looks around. He sees no one.

OSWALD

Edward. Over here.

He looks into the shadows of an out building and sees a figure hiding there.

EDWARD

Who are you?

OSWALD

It's Oswald. Come here.

Edward goes over.

EDWARD

What are you doing?

OSWALD

Waiting for you. You look very splendid. Mr Secretary Sir.

EDWARD

What do you want?

OSWALD

You fell right in at the top. No one else could've done that.

EDWARD

You're right.

Edward turns to leave.

OSWALD
You don't get away that easily -
Edward Beverley.

EDWARD
Don't mention that name around
here.

OSWALD
Why not? Scared someone might
hear?

EDWARD
You swore to keep our secret safe.

OSWALD
I swore nothing. Anyway, things
have changed since then. It's my
duty to tell the Intendant there is
a traitor in our midst.

EDWARD
You wouldn't.

OSWALD
I could. But... Maybe there's a
way you could buy my silence.

INT. MANOR STUDY - MORNING

Edward is in the study, going through Mr Heatherstone's
papers. He is nervous and moves quickly. He reads some
papers and quickly folds them up and puts them in his pocket.
Almost immediately the door opens and Mr Heatherstone enters.

MR HEATHERSTONE
Ah Edward. Did you sleep well?

EDWARD
Yes. Thank you sir.

MR HEATHERSTONE
Good. I hope you didn't find my
daughter too tiresome.

EDWARD
Not at all sir.

MR HEATHERSTONE
Good. There is a group of Troopers
arriving tomorrow. A peace keeping
force.

(MORE)

MR HEATHERSTONE (cont'd)

I want to introduce you to them.
There's a notice about it somewhere
here. Have you seen it?

EDWARD

No sir.

MR HEATHERSTONE

I can't think what I did with it.
If you find it can you let me know?
We need to be prepared for their
arrival.

EDWARD

Yes sir.

EXT. MANOR COURTYARD - EVENING

Edward rushes stealthily across the courtyard into the
shadows beside the barn. Oswald waits for him.

EDWARD

The Troopers arrive tomorrow. Some
sort of peace keeping force.

OSWALD

How many?

EDWARD

10 or 12. It isn't clear.

OSWALD

Who sent them?

EDWARD

Someone called Cromwell.

Oswald smiles.

EDWARD

You know him?

OSWALD

Of him. What time do they arrive?

EDWARD

Expected late morning. The
Intendant will brief them in the
afternoon.

OSWALD

Are you sure?

EDWARD
If you don't believe me see for
yourself.

Edward holds out the piece of paper to Oswald, who doesn't
take it.

EDWARD
You can't read!

OSWALD
Not everyone had your upbringing.

EDWARD
That's why you need me.

OSWALD
You need me - to keep quiet.

EDWARD
What are you going to do?

OSWALD
It's none of your business.

EDWARD
The Intendant is a good man. I
don't think you should be spying on
him...

OSWALD
You are the spy - not me! One word
from me and your whole world could
come crashing down.

Oswald smiles at him and walks away.

INT. STABLES - DAY

A group of about 10 TROOPERS mill around attending to their
horses. Oswald talks with the CAPTAIN. They are relaxed -
obviously been there for some time.

Mr Heatherstone approaches with Edward.

Edward notices the ornate dagger poking out one of the saddle
bags. Only the handle is visible - the crest concealed.
Edward scrutinizes it as if trying to remember seeing it
somewhere.

MR HEATHERSTONE
Captain.

The Captain turns. It's Corbould.

CORBOULD

Sir.

MR HEATHERSTONE

I hope you and your men settle in well.

CORBOULD (glancing
at Oswald)

I'm sure we will.

Edward's attention is drawn to the captain.

MR HEATHERSTONE

The riots haven't spread this far yet but it is better to be prepared. You've been to the New Forest before I believe?

CORBOULD

Just over a year ago. It was a very successful visit.

Edward stares at him - he recognizes the voice.

MR HEATHERSTONE

I trust it will also be this time. This is Edward - my personal secretary.

Corbould turns to him and nods in acknowledgement. Edward freezes.

MR HEATHERSTONE

Remember Captain - you are here to maintain law and order, not break it - make sure your men are kept in line.

CORBOULD

As long as we continue to be paid my men'll not give you any trouble Sir.

MR HEATHERSTONE

Thank you. I will rely on that.

He leaves. Edward lingers. Corbould looks at him.

MR HEATHERSTONE

Edward.

Edward follows. Corbould watches him go.

INT. APARTMENT - LATER

Edward paces around his apartment agitated. He sits on his bed - his head in his hands.

INT. APARTMENT - NIGHT

Edward is in bed. He tosses and turns. He can't sleep. He sits up on the side of the bed and runs his fingers through his hair. He gets up. He looks out the window.

EDWARD'S POV - it is quiet. He sees nothing in the dark.

Edward pulls on his clothes.

EXT. COURTYARD - MOMENTS LATER

Edward comes out of the manor into the courtyard. He breathes in the night air, trying to relax himself. He walks across the courtyard to the well and drinks some water then splashes some onto his face. He stands for a while gazing down the well.

Edward looks up at the night sky.

It is a clear night - the stars twinkle.

He turns and looks up at the manor.

It is half the size of Arnwood but nevertheless a splendid building. Edward's attention is drawn to a light from an upstairs window.

As he watches the light becomes brighter. The curtains are drawn aside and a figure tries to open the window - behind, the room is bright with flames.

Edward hesitates - unsure what to do.

The figure tries again frantically to open the window.

Edward rushes into the stable and comes out with a ladder. He rests the ladder against the house aligned with the window.

He looks up - the figure is nowhere to be seen.

Edward secures the ladder then quickly and nimbly ascends it... at the top he can see flames through dense smoke in the room. He smashes the window.

Smoke pours out. Edward struggles not to choke. He wobbles unsteadily atop the ladder. Once he has steadied himself he climbs into the room.

INT. BEDROOM - NIGHT

The flames grow with the added oxygen. Edward can barely see through the thick black smoke. He covers his face with his shirt/scarf and searches the room, feeling with his hands.

He stumbles on something and falls. He gropes forward and touches a body lying on the floor (reminiscent of the earlier scene at Arnwood). Edward drags the body across the room. He throws the body over his shoulder with ease (like Jacob in the earlier scene) and climbs out the window - but not before the flames catch his clothing.

EXT. COURTYARD - NIGHT

Edward descends the ladder, his clothing on fire. He rushes into the stable.

INT. STABLE - NIGHT

Edward lays the body down and rolls himself in the dirt extinguishing the flames. He looks at the body and sees that it is Patience.

He strokes her face, gently moving her hair away. He gazes at her - then gently kisses her lips.

Patience remains unconscious.

TROOPER (O.S)
Fire! Fire!

Edward leaves.

EXT. COURTYARD - NIGHT

Troopers, WORKERS and SERVANTS are rushing around in disorganized chaos. Edward grabs a bucket, fills it up with water from the well, and rushes up the ladder throwing the water into the room

EDWARD

Pass the water up to me.

Some Troopers form a line and pass buckets along.

Mr Heatherstone comes out half dressed.

MR HEATHERSTONE

What on earth is going on??? Oh
Lord. My daughter's in there!!

Mr Heatherstone tries to climb the ladder - Edward at the top. The ladder wobbles and pulls away from the building. Edward swings around in mid air hanging on for his life. He slips and almost falls. Corbould rushes with others to steady the ladder and to pull Mr Heatherstone away.

MR HEATHERSTONE

Let me go - my daughter's in
there...

Corbould and another Trooper steer the ladder back to settle against the building. Edward looks down at Corbould who has just saved him.

The Villagers form a line and pass water from the trough to the ladder and up to Edward.

MR HEATHERSTONE

Oh God - my daughter - she's still
in there.

Mr Heatherstone's eyes fill with tears.

EDWARD

(calling down)
She's in the stable.

CORBOULD

What?

EDWARD

Patience. She's in the stable.

Mr Heatherstone rushes into the stable. Oswald follows.

Corbould is at the head of the line up the ladder and directly hands a bucket to Edward.

Corbould smiles. Edward stops still.

CORBOULD
(referring to the water)
It ain't no good here...

Edward tosses the water into the room. Corbould has another bucket ready for him.

Edward takes the bucket and tries to avoid eye contact with Corbould. A rhythm is formed and the flames begin to abate. Edward and Corbould work well together to fight the fire.

INT. STABLES - MOMENTS LATER

Mr Heatherstone is beside Patience who is regaining consciousness.

PATIENCE
Father.

MR HEATHERSTONE
Are you hurt?

PATIENCE
No. I don't think so. Some one
got me out.

MR HEATHERSTONE
Edward.

PATIENCE
I'm sorry. It was all my fault.
I...

MR HEATHERSTONE
Rest my dear. We'll talk about it
later when you're fully recovered.

Oswald leaves. Mr Heatherstone soothes his beloved daughter.

EXT. COURTYARD - CONTINUOUS

Oswald comes out and watches the procession of water buckets. Corbould and Edward together, working like clockwork at the top of the ladder.

Oswald turns away and goes into the night.

FADE TO:

EXT. COURTYARD - NIGHT

The fire is almost out - only a few people inside the house are busy.

Edward sits on the ground catching his breath with his head hung low.

OSWALD (O.S)
She's lucky to be alive.

Edward looks up and sees no one. Oswald appears from the shadows beside him.

OSWALD
Lucky you found her.

EDWARD
Let me be.

OSWALD
Be what? Lord Edward Beverley. Or
poor little Edward Armitage.

EDWARD
They'd have all burned.

OSWALD
First Arnwood. Now the Manor.
You're lucky you're still alive.
(indicating Edward's
burns)
Though from the look of that it was
a close call. Let's hope your luck
hasn't run out.

EDWARD
What do you want?

OSWALD
You.

EDWARD
I owe you nothing.

OSWALD
That's where you're wrong. But it's
our little secret.

EDWARD
I'm not going to do your dirty work
any more Oswald.

OSWALD
We've only just started.

EDWARD
No. I'm finished with you.

OSWALD
I could ruin you and your family -
especially that witch of a sister.

EDWARD
She's not a witch.

OSWALD
There are many who would think
otherwise.

EDWARD
If you do anything to discredit
her, I'll...

OSWALD
You're in no position to do
anything - unless I say so. I'm in
charge now.

EDWARD
Do your worst.

Edward goes.

EXT. ARNWOOD - NIGHT

The moon is full and bright. Edward sits amongst the ruins.
He stares blankly ahead.

FADE TO:

EXT. ARNWOOD - MORNING

Edward wakes. He shivers. Wanders into an overgrown grassy
area. In the middle is the cross on his mother's grave.
Edward clears away some dead leaves. He sits. His body
slowly starts to shake as he sobs, and sobs. His leg is
swollen, red, and dirty with the burns.

INT. STUDY ARNWOOD - EVENING

Patience sits quietly as Mr Heatherstone paces agitatedly.
Oswald stands, cap in hand.

MR HEATHERSTONE
2 days. Without a word. It's not
like him.

PATIENCE
You say he was injured?

Oswald nods.

MR HEATHERSTONE
I shall send a search party at
first light.

OSWALD
Sir. I feel obliged to tell you
that Edward Armitage has betrayed
you.

MR HEATHERSTONE
For God's sake Oswald. The young
man could be dead.

OSWALD
He has betrayed your confidence and
mislead us all. I believe he's
capable of anything.

MR HEATHERSTONE
Even saving my daughter from
certain death.

OSWALD
He is not what you think he is...

MR HEATHERSTONE Oswald!
You were the last to see Edward.
Therefore I will hold you
personally responsible if anything
happens to him. Now get out.

Oswald struggles to hide his frustration then leaves.

MR HEATHERSTONE
I didn't even get an opportunity to
thank him.

EXT. COTTAGE - MORNING

Some Troopers ride up to the cottage. They dismount and
approach Humphrey. We can't hear the conversation. Humphrey
shakes his head. The Troopers mount their horses and ride
off. Humphrey rushes into the cottage.

EXT. ARNWOOD - DAY

Humphrey looks around the ruins of Arnwood.

Humphrey goes to his mother's grave. Edward is not there.

EXT. FOREST - EVENING

It is just starting to get dark.

Corbould and his men search an area of the forest. Corbould sees something. He dismounts, approaches on foot and recognizes Edward's body.

CORBOULD
(calling out)
Over here!

INT. MANOR APARTMENT - MORNING

Edward lies in bed. He is unconscious. Patience sits beside him.

Mr Heatherstone and the DOCTOR stand behind her.

DOCTOR
The burns are infected. I've done
what I can.

MR HEATHERSTONE
Thank you.

The Doctor leaves.

PATIENCE
We should tell his family.

Mr Heatherstone nods.

EXT. COURTYARD - DAY

Alice rides astride a horse (not side saddle). She has beside her a bag. Corbould is on a horse in front. Troopers and STABLE HANDS whisper to each other and watch as she rides by. Alice remains strong - looking straight ahead and pretending she doesn't notice.

INT. MANOR APARTMENT - DAY

The door opens. Alice enters nervously. She clutches her bag of herbs. She approaches her brother. Patience moves aside. Alice kneels beside him and gets to work with her herbs and poultices.

INT. MANOR APARTMENT

MONTAGE

Edward tossing fretfully.

Alice bathing his forehead.

Alice administering herbs.

Edward's fever has subsided. Alice sits alone beside the bed. He wakes. Sees Alice asleep beside him and smiles.

INT. MANOR APARTMENT - DAY

Edward sits up in bed. Alice beside him.

ALICE

You are well enough to cope without me now.

EDWARD

Do you have to leave?

ALICE

Goodness knows what mischief Humphrey and Edith have got up to.

Edward smiles.

ALICE

You must take care of your burns. Keep using the salve I gave you.

Edward nods. A long beat.

ALICE

You were very brave to save her.

EDWARD

If only I could've done the same for mother.

His eyes swell with tears.

ALICE

You have a good ally in the
Intendant - and his daughter.

There is a knock at the door. The door opens and Patience
looks in.

PATIENCE

May I come in?

ALICE

Of course.

Patience enters.

PATIENCE

Are you quite well Edward?

Edward looks away trying to hide his emotions.

PATIENCE

(to Alice)

My father will arrange an escort
for you.

ALICE

Thank you.

PATIENCE

And you are welcome to visit any
time.

ALICE

Take care of him.

Patience smiles.

PATIENCE

I will personally ensure he has the
best of care at all times.

Alice hugs her brother.

ALICE

(quietly)

Be strong. Follow your heart. I
know you will do what is right.

Edward looks at her questioningly.

Alice smiles and goes. Patience sits beside Edward.

PATIENCE
Captain Corbould has been asking
after you.

A beat.

PATIENCE
Edward?

EDWARD
Thank you.

PATIENCE
It is I who should thank you. I
would surely have perished were it
not for your bravery.

EDWARD
I would have done the same for
anyone in that situation. At the
very least I would have tried.

PATIENCE
It seems that fate will keep me
forever in your debt.

EDWARD
Consider your debt repaid.

PATIENCE
Then I shall have to find another
way to keep in your company.

EDWARD
Your father may not approve.

PATIENCE
I am certain that you would never
do anything that would earn my
father's disapproval. Or mine.

FADE OUT.

INT. MANOR STUDY - DAY

Edward knocks and enters. The study is empty. He limps across the room to pick up some papers from the desk. He gets what he is looking for, but hesitates as he sees another document labelled *Arnwood*. Edward opens the file.

He sees that Mr Heatherstone's name is on the title as the owner and *Sequestered by the State* is written across it.

He stands frozen. Suddenly the door opens. Edward conceals the papers amongst the others in his hand and looks up to see Mr Heatherstone.

MR HEATHERSTONE

Ah. Edward. It is good to see you back on your feet. Have you found what you need?

EDWARD

Yes sir.

MR HEATHERSTONE

Good. I have to leave for London tomorrow. Negotiations with the King have broken down again. You will be in charge whilst I am away. You know what is required. Edward? If you are not well enough please say.

EDWARD

I am quite well. Thank you sir.

MR HEATHERSTONE Patience will take good care of you. If there are any problems you can send a message to me at this address. It may take a while to get through but rest assured it will reach me.

Edward leaves.

INT. COTTAGE - LATER

HUMPHREY

You're sure?

Edward nods.

EDWARD

Mr Heatherstone now owns Arnwood.

Alice can contain her tears no longer.

EDWARD

I have to tell him who I am.

ALICE

No Edward. It's too dangerous.

EDWARD

We'll never get Arnwood back if I don't.

HUMPHREY

It'll put us all at risk.

ALICE

You mustn't tell him.

EDWARD

If I don't I'm sure Oswald will. I can't keep living this lie.

A beat.

EDWARD

You must go to our aunt's in Durham.

ALICE

Not without you.

EDWARD

Until we know what's going to happen.

ALICE

We won't go without you.

He kisses her on the forehead.

EDWARD

I'll follow as soon as I can.

EXT. COTTAGE - LATER

Humphrey is with Edward as he mounts his horse ready to leave.

EDWARD

I'll send a message when the time comes to leave. Be careful. Trust no one. Especially Captain Corbould.

HUMPHREY

Why him?

A beat.

HUMPHREY

Edward?

EDWARD

He's the one. He was at Arnwood that night. I recognise his voice.

HUMPHREY

What are you going to do?

EDWARD

I don't know yet. But if Oswald tells him... he could come after you.

HUMPHREY

Why? We've done nothing to him.

EDWARD

Say nothing to the girls. No point in scaring them. Be careful. I'll be back soon.

Edward mounts his horse.

HUMPHREY

Edward...

Edward stops.

HUMPHREY (CONT'D)

I'm sorry.

EDWARD

What for?

HUMPHREY

Doubting you.

Edward smiles - the first moment of warmth between the brothers. Edward rides off.

Humphrey looks around the forest. He sees nothing. He goes in and we hear him lock and bolt the door.

FADE TO:

EXT. MANOR GARDEN - DAY

Patience and Edward walk through the gardens.

PATIENCE

There's something troubling you?

Edward looks away.

PATIENCE

Can my father help?

EDWARD

It involves your father.

Silence.

PATIENCE

Tell me.

They share a look then Edward shies away.

PATIENCE

I swear I'll keep it in confidence.

EDWARD

Since coming to know your father I
feel somewhat - beholden. I'm
afraid that I may implicate him
with those with whom he is allied.

PATIENCE

I don't believe that you'd do
anything to harm him.

They walk in silence.

EDWARD

You know how highly I regard you
Patience.

PATIENCE

You can be candid with me.

EDWARD

Arnwood has been sequestered - your
father has taken possession.

PRIEST

It is without an heir.

EDWARD

I am surprised he accepted a
property acquired so unjustly.

PATIENCE

It must be given to somebody, or
it'll remain with the government.

EDWARD

Suppose a rightful heir were to be
found?

PATIENCE

That's not possible.

A long pause.

EDWARD

The Beverley children survived.
They live close to here.

PATIENCE

How can you know this?

EDWARD

I shall insist that your father
releases the property to them.

PATIENCE

You have no right to demand this.

EDWARD

I fear that this will estrange me -
from you both.

PATIENCE

What are you saying?

EDWARD

I cannot have an allegiance with
the daughter of my enemy.

PATIENCE

Edward...

EDWARD

Working for your father is against
everything I was brought up to
believe in. I don't want to live in
fear anymore. I have to stand up
for what I believe is right. This
is not who I am. I now know where
my loyalties lie. I'm sorry.

He leaves her close to tears.

INT. MANOR STUDY - DAY

Edward sits at Mr Heatherstone's desk and finishes writing a note which he seals. He hands it to a Trooper.

EDWARD
Make sure this is delivered.

TROOPER 1
Yes sir.

He takes the note and leaves.

Edward goes to the window and looks out.

EXT. MANOR - DAY

Edward watches the Trooper approach Oswald. He hands Oswald the note.

INT. MANOR STUDY - CONTINUOUS

Edward considers his next move.

INT. STABLES - DAY

Corbould is grooming his horse when Oswald approaches him.

OSWALD
I have something that might
interest you.

Corbould continues grooming.

OSWALD
We deserve better than this, you
and me. Working for an Intendant
who likes the luxuries of life. He
behaves more like a Royalist these
days. Don't you agree? I thought
we were rid of that.

CORBOULD
What do you want?

OSWALD
The same as you. Freedom. And
equality.

(MORE)

OSWALD(cont'd)

The Beverley children survived.
They live not far from here.

CORBOULD

You're lying. No one could've
survived that.

OSWALD

Jacob Armitage got them out. I
have this letter to prove it.

Corbould looks at it but doesn't take the letter.

CORBOULD

Where are they?

OSWALD

At the Armitage cottage.

EXT. COTTAGE - DAY

Humphrey is seeing to the animals. He notices some movement
in the bushes. He sees the glint of metal and hears the
cocking of a gun. He recognises Corbould. Humphrey briskly
walks to the cottage, goes inside and closes the door.

INT. COTTAGE - MOMENTS LATER

Humphrey locks the door. He goes to the window and looks
out.

ALICE

Humphrey? What's wrong.

Outside Humphrey sees the men move through the bushes. He
takes up one of the guns and loads it.

ALICE

Humphrey?

HUMPHREY

Corbould.

ALICE

Is Edward with him?

HUMPHREY

I didn't see him.

Humphrey peers out of the window.

HUMPHREY

He was preparing to shoot.

ALICE

At you?

HUMPHREY

Who else?

ALICE

Why?

HUMPHREY

They won't get in. Not while I'm here.

Humphrey pulls apart pieces of furniture.

ALICE

What're you doing?

HUMPHREY

Keeping us safe.

He starts nailing pieces of wood against the door - Alice helps.

INT. STUDY ARNWOOD - DAY

Edward finishes writing another note. He folds it up and seals it with a wax seal. He addresses it to Mr Heatherstone, some address in London. He picks up another note addressed to Mistress De Villiers, some manor in Durham. He takes both out.

INT. STABLES - MOMENTS LATER

Edward enters. He looks around. He approaches a young STABLE BOY.

EDWARD

Mr Heatherstone tells me you can be trusted.

STABLE BOY

Yes sir.

EDWARD

Take these and make sure they are delivered safely. And tell no one.

The Boy takes the letters.

EDWARD

Where is Captain Corbould.

STABLE BOY

He and two others left earlier
today Sir.

EDWARD

Did they say where they were going?

STABLE BOY

No sir.

Edward nods in thanks and turns to go.

STABLE BOY

Oswald was with them.

Edward stops and turns back to the boy.

EDWARD

Saddle my horse.

INT. COTTAGE - MOMENTS LATER

The door has several planks of wood barring it and the window just two. Humphrey takes apart boxes or other pieces of furniture. Smoker lifts his head, ears pricked. The dog lets out a low soft growl. Humphrey gets the gun. Silence. The dog growls again.

HUMPHREY

Quiet boy.

The dog leaps up and barks furiously at the door.

HUMPHREY

Quiet boy!

Silence. Suddenly the quiet is broken by a loud shot as a gun is fired into the lock of the door from outside. The girls jump - Edith squeals. The dog barks furiously. A hand reaches through and fumbles around. Humphrey shoots through the gap. The hand falls back. Alice pushes the table up to block the door. Humphrey piles items on top of the table.

Quiet. Then suddenly Smoker rushes at the back door, barking.

HUMPHREY
(to Alice)
Stay here...

Humphrey moves to the back door as the girls huddle in the hearth.

The dog sniffs under the door and growls.

Silence.

The dog settles. Then suddenly Smoker rushes to the other door barking, then back again. The sound of glass breaking comes from one of the bedrooms.

HUMPHREY
Smoker - here.

The dog moves to his side. Humphrey bursts open the door to the bedroom. The dog rushes in.

INT. BEDROOM - MOMENTS LATER

A small window has been broken and a MAN is climbing through. Smoker flies at the man, who withdraws.

INT. COTTAGE - MOMENTS LATER

The Troopers attack the front door again and someone attempts to open the back door. Alice grabs another gun and fires at the front door. Humphrey fires his gun at the back door. Alice fires again at the front door.

Silence. Edith gets up.

EDITH
Edward!

She rushed to the door.

HUMPHREY
No!

He grabs Edith and pulls her to the ground just as a shot is fired through the door above them. Then a second shot is fired further away.

EXT. COTTAGE - MORNING

Edward rides up to the cottage with a smoking gun beside him.
A Trooper lies dead at the front of the cottage.

Edward dismounts as Corbould appears from around the cottage.

CORBOULD
(kindly)
Edward...

EDWARD
Don't come any closer.

CORBOULD
What's wrong?

EDWARD
I won't let you hurt them.

CORBOULD
Who?

EDWARD
My family.

CORBOULD
Your family? That means you are...
You lying bastard.

He lunges at Edward and the two fight.

CORBOULD
I should've left you to die in the
forest.

They continue to fight until Edward breaks away.

EDWARD
What have we ever done to you?

CORBOULD
You are his son. The bastard who
killed my family.

They fight again. Edward falters and trips. Corbould has
him pinned to the ground.

Humphrey, Alice and Edith come out of the cottage.

EDWARD
You have it wrong. He wouldn't...

CORBOULD

I watched him from the trees. Your
father burned my home - with my
family inside.

They struggle. Edward rolls away and is up on his feet
instantly. They fight again.

EDWARD

You're lying.

CORBOULD

No. I saw him. I heard them call
his name. Your name.

Corbould lunges again. The fight intensifies.

CORBOULD

Lord Beverley.

Edward charges and disarms Corbould, who draws the dagger.

CORBOULD

See this? I took it from him - just
after I killed him.

He lunges at Edward.

CORBOULD

He was a cold murdering bastard.

EDWARD

No!

CORBOULD

He killed my family.

Edward and Corbould are locked in close contact - their
bodies entwined - Corbould trying to force the dagger into
Edward's throat, and Edward trying to force it away.

Oswald peers at them through the bushes. He aims his gun.

The two men move round fighting frantically - it is difficult
to see which is which.

Oswald aims.

Corbould and Edward still locked in combat. We hear a
gunshot. They stop, propping each other up - we're not sure
who has been shot.

ALICE

Edward!

Oswald stands in the bushes directly behind Edward with a smoking gun.

Edward pushes Corbould away. Edward has blood all over his shirt.

Corbould staggers. Blood seeps through his clothing. Blood trickles down from the corner of his mouth. Corbould drops to the floor.

Slowly, Edward turns to look at Oswald.

Edward advances on Oswald who backs away. Edward tries to apprehend him.

OSWALD

Don't touch me you royalist brat.

He backs away into Alice and Humphrey.

OSWALD

Get that witch away from me.
Long live the Commonwealth.

Oswald runs off towards the barn. Edward and Humphrey pursue him.

INT. SHED - MOMENTS LATER

Oswald rushes inside and shuts the door. He searches for something with which to defend himself. He hears something. Turns to see he is cornered by the heifer and her (no longer small) calf. He looks for an escape. He sees some rope hanging from the rafters. He grabs and the rope and lifts himself up.

Edward and Humphrey come in. Humphrey walks up to the heifer and pats her.

HUMPHREY

She doesn't like strangers.

She calms. Edward pulls the pulley system and Oswald is caught and hung upside down above the snorting heifer.

FADE OUT.

INT. MANOR STUDY - DAY

Edward stands in front of Mr Heatherstone who sits at his desk.

MR HEATHERSTONE
I had my suspicions.

EDWARD
When?

MR HEATHERSTONE
No verderer's grandson could learn to read as well as you with a few lessons from some old chaplain.

EDWARD
But you said nothing.

MR HEATHERSTONE
I had to be sure. I knew when the time was right you'd tell me.
(pause)
I sat beside your father in the House of Lords for many years. He was a good man. Many believed in the institution of the monarchy, including me. Though that may be hard for you to believe. Your father felt it was right to fight for the King. I hoped for a more passive approach. But times have changed. Things are getting out of hand and I fear for the King's life.

EDWARD
They would murder the King?

MR HEATHERSTONE
Execution. It's a more acceptable term. Yes, I believe they could. What will you do now, Lord Beverley.

EDWARD
That was my father's title.

MR HEATHERSTONE
It's yours now.

EDWARD
I'm not sure I want it.

MR HEATHERSTONE
Don't be too quick to judge him.
War changes people. Causes them to
do things they might regret.

EDWARD
Like destroying a village.

MR HEATHERSTONE
Like burning a manor. Both were
equally justified - in their mind.

EDWARD
Not mine.

MR HEATHERSTONE
That's why you will make a better
leader than either of them.

Mr Heatherstone picks up some papers from his desk.

MR HEATHERSTONE
The sequestering of Royalist
property is not something I
condone.

He holds out the papers to Edward.

Edward takes the papers and looks at them - they are the
deeds to Arnwood.

MR HEATHERSTONE
My daughter is however not that
easily won.

EXT. MANOR GARDENS - LATER

Patience sits alone. Edward approaches her unseen.

EDWARD
Mistress Patience. Might I speak
with you.

Patience gets up to leave, stifling tears.

EDWARD
Please. Wait. Hear me out.

Patience hesitates.

PATIENCE

So that you can spurn me again.

EDWARD

I've just come from your father.

PATIENCE

I have no interest in what you have to say.

EDWARD

He gave me these.

He holds out the deeds to Arnwood. She looks at them.

PATIENCE

So you got what you wanted. Now you can give them back to the rightful heir.

EDWARD

I won't be giving them to anyone

Patience looks at him.

EDWARD

Patience, I haven't been honest with you. I hope you will forgive me.

PATIENCE

Nothing you say or do will ever hurt me again.

EDWARD

I don't wish to hurt you. But you deserve to know the truth.

She waits, fearing the worst.

EDWARD

I... am... Lord Edward Beverley. Rightful heir to Arnwood.

Patience stares at him.

EDWARD

I intend to live there again - one day. And I hope you will too. Patience, it would do me the greatest honour if you would consider being my wife.

Patience freezes then rushes forward and flings her arms around.

EDWARD
That is yes?

She smiles and kisses him.

FADE OUT.

THE END.