

DAWN TO DEADLY NIGHTSHADE

**SECOND SERIES IN
'THE HEART OF STONE SAGA'**

**EPISODE ONE:
ALVINGTON MANOR**

FADE IN:

2/1 **EXT. IVELL TOWN: DAY JUN 1851**

2/1

JOSHUA DRYER is ON HORSEBACK following the road to THE HORSE POOL, where he was told he would find THE HORSE KEEPER. He hands over THE ANIMAL and pays the man the remainder of the hiring fee. THE HORSE POOL is well used as a watering place and resembles a quagmire. Thus he is very tired and a little muddy when he eventually climbs STAIRS HILL and knocks on the door of MR FAIRWAY'S cottage. He is scraping his LONG, LEATHER RIDING BOOTS on the metal provided when his knock is answered by a young lady in MOP CAP AND APRON.

JOSHUA DRYER

Would you be so kind as to inform Mr Fairway that Joshua Dryer hast come, of Portland.

The girl offers a charming smile but, before she can answer, a voice calls out from within.

AMBROSE FAIRWAY

Come in; come in, my dear sir.

2/2 **INT. AMBROSE FAIRWAY'S COTTAGE, IVELL: DAY**

2/2

Mr Fairway jumps up from his armchair to greet his honoured guest. He bows.

AMBROSE FAIRWAY

I am your servant, my Lord.

JOSHUA

Come now, Fairway. Do not ridicule me in this way.

AMBROSE FAIRWAY

You mistake me, my Lord. I am in earnest. I wish you to consider me completely at your disposal.

JOSHUA DRYER

Forgive me, sir, I'm not used to the lifestyle just yet. It will take some time for me to adjust to the conventions and proprieties of the upper classes.

AMBROSE FAIRWAY

Fear not, dear boy. I will be your counsel in such legal affairs that you are not trained to comprehend and in matters of social etiquette, I will be your guide.

He indicates a comfortable CHAIR.

Please sit down, remove those boots and make use of the foot stool.

Joshua does as he is bid gratefully. Mr Fairway relieves him of HIS TALL HAT, placing it on the stand in the hallway. THE BOOTS he places beneath, on the flag floor. He turns to the young maid.

AMBROSE FAIRWAY (cont'd)

Clara, my dear, have we refreshments ready for his lordship?

CLARA FAIRWAY

Of course, Papa. I shall serve you shortly.

Clara leaves the room hastily.

AMBROSE FAIRWAY

I'm sorry, my Lord. I should have introduced you to my daughter, Clara.

JOSHUA DRYER

Please, Mr Fairway, I should be much obliged if you'd call me 'Joshua'. I feel decidedly uncomfortable with our relationship on its present standing, and as I have no one I can call a friend in this county, I'd very much value your looking upon me as a friend.

AMBROSE FAIRWAY

It's decidedly unconventional, my Lord. But as it's your wish, I'm honoured to be considered your friend.

(MORE)

AMBROSE FAIRWAY (cont'd)

I must, however, insist on proper address in public.

JOSHUA DRYER

Agreed; but you have omitted to tell me your Christian name in return, Mr Fairway.

AMBROSE FAIRWAY

I'm embarrassed to say that it's 'Ambrose', my Lord.

JOSHUA DRYER

Ah.

He shakes his finger in mock admonition.

No more 'my Lord', remember?

Clara enters with A TRAY OF CUTLERY and proceeds to lay out the table in the corner of the room. The SILVER KNIVES AND FORKS glisten against the clean, WHITE CLOTH and in the centre A BOWL OF YELLOW ROSES look as if they have only just been picked. Clara moves them to a sideboard and Joshua notices how she keeps her eyes downcast.

AMBROSE FAIRWAY

Clara, my dear, I'd like to introduce you to our guest, Mr Joshua Dryer, Lord of the Manor of Alvington. My Lord, this is my daughter, Clara.

Joshua stands up.

JOSHUA DRYER

I'm delighted to make your acquaintance, Miss Fairway.

Joshua takes her hand and bows, touching his lips to her soft skin. Clara smiles as she dips in A CURTSEY.

CLARA FAIRWAY

I'm pleased to meet you, my Lord, but please forgive me, I'm in haste not to spoil your supper.

Joshua releases her hand hastily.

JOSHUA DRYER

I'm so sorry, I wouldn't dream of delaying you, when I can already smell the savoury aroma of a tasty meal.

LATER:

The meal proves to be a culinary delight and his hosts are excellent company. After THE LAMPS have been lit and THE CURTAINS ARE DRAWN, they relax. Clara joins them once the dishes are done, all the time quietly working on HER EMBROIDERY.

AMBROSE FAIRWAY

(To Clara)

You should have seen the flurry of activity at the manor in preparation for the arrival of his Lordship, Clara. No one knows anything of his true background, but I'm sure he'll be able to keep up the air of mystery. After all, he has the air of a gentleman don't you think so, Clara?

Clara looks up and smiles.

CLARA FAIRWAY

I do, Papa.

JOSHUA DRYER

I have a lot to learn though.

AMBROSE FAIRWAY

Well of course, but you've the advantage over your staff, of having travelled to foreign parts with the Methodists, converting the heathens to Christianity. You've walked the streets of London and most of the folk on the estate have travelled no further afield than the market town of Ivell. I reckon by tracking you down, I've truly, put the cat among the pigeons. For all the enterprising females in the vicinity will be having attacks of the vapours over the most eligible male for miles around.

JOSHUA DRYER

(Grinning)

There's no need to exaggerate, Ambrose.

Joshua learns a lot about Ivell and its people, about the gloving industry for which it is renowned and about the local landowners and their estates, including his own.

AMBROSE has given him all kinds of advice from domestic to financial investments, and he is now quite exhausted.

2/3 **INT. BEDROOM OF FAIRWAYS COTTAGE: NIGHT**

2/3

Clara shows him into the LITTLE BOX ROOM that is their guest room. Although tiny, it is equipped with everything he requires. In no time at all he is abed and mulling over the day's events.

FADE IN:

2/4 **EXT. CHESIL BEACH: DAY - FLASHBACK (SCENE 312 BRANDY ROW)**

2/4

Joshua leaving Portland with his family waving him goodbye on Chesil beach.

FADE OUT

2/5 **INT. BEDROOM OF FAIRWAYS COTTAGE: NIGHT - BACK TO PRESENT**

2/5

(o.s.) He hears the rumpus of the folk leaving THE HALF MOON HOTEL a little way up the street and later he hears the CHURCH CLOCK CHIME AT MIDNIGHT. Then he hears no more until dawn.

FADE TO BLACK

2/6 **INT. THE FAIRWAYS COTTAGE: DAWN**

2/6

Early the following morning Joshua joins the Fairways for BREAKFAST.

JOSHUA DRYER

I'm impatient to get to Alvington Manor as soon as I can, but unfortunately my trip to the tailors is unavoidable.

AMBROSE FAIRWAY

No worries. I will accompany you to the borough. The shop in Middle Street can be seen from there. Then if you meet me here at around noon, I can take you on to the manor.

JOSHUA DRYER

That will be very helpful, thank you.

2/7 INT. THE TAILORS, IVELL DAY

2/7

WIPE TO MONTAGE

1) MR SOLOMON, the tailor, is eager to please his esteemed client and apart from measuring him up for THREE NEW WINTER WEIGHT SUITS OF CLOTHES he is also able to supply him with TWO LIGHTWEIGHT READY MADE OUTFITS. One set in blue and the other is a dark green and both are amazingly a perfect fit.

2) In addition he chooses SEVERAL SILK SHIRTS, CRAVATS AND WIDER NECK-CLOTHS and Mr Solomon wraps them in a BROWN PAPER PARCEL for him.

3) Joshua spends some time in choosing the correct blend of fabric and colours for his winter wardrobe: a soft though hard-wearing material for the TROUSERS, elaborate cream and LEMON WAISTCOATS AND RICH, DARK COLOURED DRESS COATS.

4) He also wants a lounge suit made, similar to the one that is displayed on THE DUMMY IN THE WINDOW. The time flies by and he has not even considered the need for new undergarments.

5) Joshua is relieved to leave the CLUTTERED LITTLE SHOP and step outside into the sunshine, with HIS PARCELS tucked under his arm. He strides quickly up the hill to THE BOROUGH, knowing that the church must be about to strike midday. As he turns into THE CHURCHYARD he sees Mr Fairway leaving his office building and he hails him. Now the last stage of his journey is in sight.

2/8 EXT. IVELL: DAY

2/8

MILLIE BONFIELD is waiting anxiously beside A COPSE at the summit of A SMALL KNOLL on the edge of town. The late afternoon sunlight is catching her THICK, RED HAIR as she perches ON A GATE and scans the pastures for the first sight of NATHAN Meakins. As soon as she spots him she can tell that he is angry, as he SPURS HIS HORSE across the fields towards her. He wastes no time with pleasantries.

MEAKINS

What the devil d'you think you're up to, Millie, dragging me all the way over here?

Meakins flicks THE REINS from side to side, agitating THE HORSE.

MILLIE BONFIELD

I... I'm sorry, but I had to see you privately, away from Summerville House.

MEAKINS

You had to see *me* did you, Millie? I'm afraid I'm not used to being given orders by my domestic staff, who the dickens do you think you are?

Millie steps down from THE GATE and moves closer to him, causing THE HORSE to lower its head and shake it from side to side.

MILLIE BONFIELD

Please don't be angry with me, I'm so scared and I need your help.

Millie looks down at the ground dejectedly. I thought you had feelings of love for me.

MEAKINS

I did have, until you got yourself in the pudden club. That has changed everything.

MILLIE BONFIELD

(Pleading)

But I need your advice, time is going on. What am I to do?

MEAKINS

That's your problem. I told you to get rid of it.

MILLIE BONFIELD

I can't. It's too late.

(Brushes away tears)

I didn't realise there was a baby. I'm too far gone, it would be dangerous.

(She coaxes)

Can you not see it in your heart to take care of me and your child? I'd make you a good wife, I could bear you lots more babies and I'm not so unattractive... you told me I was beautiful once.

MEAKINS

(Callous laugh)

Well, no woman looks so wonderful
with a huge, swollen belly.

MILLIE BONFIELD

(Flinching)

But it'll disappear when the baby's
born, I'll make sure that it doesn't
spoil my figure. I'm still young and
it'll soon recover and then in a
couple of months, after my
confinement, you could buy me some
pretty gowns.

Meakins shifts IN THE SADDLE and the animal nudges its rear
against her, pushing her to one side.

MEAKINS

I don't care to; I've better things
to spend my money on.

MILLIE BONFIELD

(Angrily)

You couldn't keep your hands off me a
few months back.

MEAKINS

Don't delude yourself, Millie. Why
would I want to lumber myself with a
penniless wife and child when I've
the pick of the gentility here about?
Someone who'd bring with them a nice
fat dowry is what I need, not a brood
of scruffy urchins from the local
hovel.

Millie gasps, his words stabbing through her heart like a
dagger. She is stunned that he could be so merciless after
all his wheedling to get her into his bed.

MILLIE BONFIELD

(Bitterly)

You were never going to truly care
for me, baby or not. What a fool I've
been to believe anything to the
contrary. Now I'm ruined. You're a
vile, selfish, arrogant pig! You've
used me for your own ends and nothing
more. I never want to set eyes on you
ever again. I hope you get what you
deserve, Nathan Meakins, and I hope
you rot in hell.

Millie turns and runs blindly stumbling across THICK, GRASSY TUSsocks, the tears running down her face and her UNRULY RED HAIR FLYING WILDLY IN HER WAKE.

2/9 INT./EXT. INSIDE THE GIG: DAY

2/9

Joshua travels along the PRESTON PLUCKNETT ROAD beside Mr Fairway. As they go he looks from side to side at the lush green Somerset countryside and the SMALL COTTAGES interspersed in clusters along the roadside.

JOSHUA DRYER

You say that the estate has been in good hands since my grandfather's death?

AMBROSE FAIRWAY

Yes, it has, it really runs like clockwork. You'll obviously want to make some changes, but I'd recommend letting things run on for a while whilst you adjust to your new position.

JOSHUA DRYER

I agree, I'm most anxious not to prove wanting in the eyes of the staff. Due to my youth and inexperience I know I've a lot to learn, but I do need something else to challenge me in the meantime. I've led a very active life, whilst at sea, and I'd hate to be bored.

AMBROSE FAIRWAY

(Thoughtfully)

Well, you know the old manorial courtroom is in the east wing of Alvington Manor and your grandfather was a Justice of the Peace, which I'm sure you'd find both interesting and challenging. It would also give you some standing in the community and as a member of the gentry you should be able to get nominated quite easily.

JOSHUA DRYER

Do you know, Ambrose, I think you may have something there. That would be very interesting and maybe Captain Buck from the missionary ship would support me in that.

(MORE)

JOSHUA DRYER (cont'd)

He got to know me very well on the long trip to New Guinea, but am I not rather young?

AMBROSE FAIRWAY

I believe you have to be at least twenty-one to serve, but you'll need to do a bit of studying first, so you could use the next year for that. I've some volumes that I can bring for you next time I visit and I'm sure that, once you get to know Reverend Phelps, he'll also sponsor you. He's your local vicar, who takes services in the estate chapel at Alvington Manor, but he's also the chairman of the quarter sessions.

JOSHUA DRYER

I'd be most grateful, Ambrose, thank you.

As the wheels clatter on Joshua notices out of the corner of his eye A PRETTY YOUNG RED HEAD, RUNNING THROUGH THE FIELDS ON HIS RIGHT, PARALLEL WITH THE ROAD. HER HAIR IS THICK AND FLYING WILD AND HER EYES ARE STORMY. She seems to be very distressed and Joshua is concerned, but they are passing by and Mr Fairway is talking to him again.

Whilst listening to him, Joshua observes ON THE HIGH GROUND IN THE DISTANCE AN ARISTOCRATIC LOOKING GENTLEMAN ASTRIDE A DAPPLED-GREY HORSE, STANDING HARD AND LOOKING DOWN AT THE YOUNG GIRL. He relaxes a little; it must have been a lover's tiff. No need for him to get involved and his attention turns back to Mr Fairway.

Mr Fairway points out landmarks like THE OLD ABBEY FARM AND THE POND, before they come to THE CROSSROADS and take a left towards ODCOMBE. A short way along the road they arrive at THE IMPOSING ENTRANCE TO ALVINGTON MANOR and their carriage passes through the piers of the GREAT GATEWAY and along a MEANDERING DRIVEWAY TOWARDS HIS NEW HOME.