

The Tent
By Tom Green

ALL RIGHTS RESERVED
tom.green2@gmail.com

SCENE 1: INT. THE KITCHEN. NIGHT

Close on GAVIN.

SFX: Door unlocked and opened.

Gavin goes outside.

SFX: Door closes behind him.

SCENE 2: EXT. THE GARDEN. NIGHT

Still close on Gavin as he walks across the garden.

SFX: He opens the tent - a long unzipping.

SCENE 3: INT. TENT. NIGHT

Gavin is getting into the tent.

SFX: Tent zipped closed.

SFX: Rain patters lightly against the canvas.

SFX: A match struck and a gas ring lit beneath a tin kettle.

SFX: Gavin tuning the radio. Aligns on DANCING WITH MYSELF by Nouvelle Vague.

SCENE 4: INT. COFFEE SHOP. NIGHT

Quiet background chatter as ANNA approaches FAY.

ANNA Fay? Fay!

FAY What? Oh, hello.

ANNA I thought it was you. How's it going? You look... A bit lost, actually.
Are you okay?

FAY Yes. Thank you.

ANNA It's been ages. Lucy's wedding probably. I don't think I've seen you
since then. So what are you doing here?

A beat.

Fay?

FAY Sorry Anna, I'm a bit...

ANNA Is something wrong? I think you need to sit down.

FAY I just...

ANNA Grab that table by the window. I'll get the coffees.

FAY I'd rather have tea.

ANNA Don't be silly.

(Ordering) Two mochas, please. Large. Double shot. With cream.
And caramel. And do you have any of that cherry sauce?

SCENE 5: INT. COFFEE SHOP. NIGHT

Coffee shop chatter as before.

Anna puts two coffees down on the table and sits down.

FAY Anna, I really appreciate this but – Wow.

ANNA That will sort you out.

FAY Thank you.

ANNA I don't want you to say a thing until you've finished it. And I've got you a chocolate brownie as well. Just take your time. I'm in no rush. Quite the opposite. Sundays are my evenings off while Ivan has the kids. I go to the gym. Do 10 minutes on the treadmill, 20 minutes cycling, and half an hour under a steaming hot shower. Then I come here. How's the mocha? Don't answer. Just keep drinking. You've got cream on your nose. I just wish I could smoke. That's all that's missing. I know it's terrible but after a good workout in the gym what I really want with my coffee is a cigarette. Max, my therapist, says it's about establishing a connection with my pre-adolescence. That was the last time I felt truly sure of myself, apparently. And that was when I started smoking. Aged eleven. Awful isn't it?

A beat.

So, what's up?

FAY I...

ANNA Something is up, isn't it?

FAY How's Ivan?

ANNA Angry. He seems to get angrier as he gets older. About everything. Football. Politics. The weather. I just laugh at him.

FAY And the kids?

ANNA Fine. You know. They're kids. How's Gavin?

A beat.

Ah. Would you like to talk about it?

FAY There's not much to say.

ANNA Would you rather be by yourself?

FAY No. I don't think so. But I might not be very good company.

ANNA Silence is fine. Sometimes with Max neither of us speaks for a whole hour. Maybe you could think of me as a kind of therapist.

FAY Pardon?

ANNA If it helps. Think of this as an informal session. I'll be a neutral figure. Neutral, but authoritative. Is that chair okay?

FAY How do you mean?

ANNA It's quite low.

FAY It's fine.

ANNA You don't feel that I'm looming over you?

FAY No.

ANNA With Max I'm on a couch, obviously, but I wouldn't want you to –

FAY You're not my therapist.

ANNA I know. But you can talk to me.

FAY I don't know.

ANNA Start wherever you like.

SCENE 6: INT. GAVIN AND FAY'S KITCHEN. DAY

Fay is washing up.

SFX: A bee flies past.

FAY Did you see that?

GAVIN Did I see what?

FAY Do you think we might have a nest?

GAVIN A wasps' nest?

FAY Was it a wasp or a bee?

GAVIN Don't you know the difference?

FAY It's too early in the year for bees, isn't it?

GAVIN You think that wasps come earlier?

FAY Don't they?

GAVIN Do they?

SFX: Close on the buzzing. And then a glass brought down on it.

GAVIN What shall I do with it?

FAY Have we got any clean tea towels?

GAVIN Shall I kill it or release it into the wild?

SFX: Upstairs, TERRY cries briefly.

FAY Is that Terry?

GAVIN Do you think it could be a horse fly?

FAY What do horse flies look like?

SFX: The phone rings.

A beat.

GAVIN and FAY Will you get that?

GAVIN Why should it always be me?

FAY Why should it always be me doing the washing up?

GAVIN Why should it always be me who makes lunch?

SFX: Terry starts crying again, and this time he continues.

FAY Would you rather answer the phone or see to Terry?

GAVIN Why don't you choose?

FAY Or shall I do both?

GAVIN Why don't I?

SFX: The phone stops ringing

FAY Who do you think that was?

GAVIN Your Mum?

SFX: Terry stops crying

FAY Can you do 1471?

GAVIN Hear that?

FAY What?

GAVIN When was the last time Terry just stopped crying?

FAY Do you think he's all right?

GAVIN How long has he been asleep?

FAY About an hour?

GAVIN As long as that?

FAY What time did you start cooking?

GAVIN What time did you put him in his cot?

FAY About 12?

SFX: The bee is released from the glass and flies away.

FAY Is that the same one?

GAVIN Should I have killed it?

FAY Can we change the subject?

GAVIN What would you like to talk about?

A beat.

FAY The wedding?

SCENE 7: INT. COFFEE SHOP. NIGHT

As before.

ANNA The wedding?

FAY Yeah.

ANNA Whose wedding?

FAY Ours.

ANNA You and Gavin? Congratulations! I had no idea. That's wonderful. I love weddings. Weddings are great. I'd never want to get married myself of course – not to Ivan. But I love other people's weddings. Not that I'd presume to assume that I'd be invited. Although you would invite me, wouldn't you? Of course you would. Have you set a date? Have you got a venue? Have you found a dress?

FAY Sorting out stuff like that was the whole idea. That's what we were supposed to do this weekend. The kids were packed off to my mother's...

ANNA Apart from Terry.

FAY Apart from Terry. Leaving us with some clear time to finally do the planning.

ANNA Good thinking.

FAY We'd talked about it over the years – at other people's weddings, mostly. But we never quite got round to it. Until now.

ANNA: And this was Friday?

FAY: Friday afternoon. Although it seems much longer ago than that.

SCENE 8: INT. GAVIN AND FAY'S KITCHEN. DAY

(Continuous from Scene 6)

GAVIN The wedding.

FAY Yes.

GAVIN I'll make some notes.

FAY Venues are the key thing.

GAVIN But we should also think about catering.

FAY And flowers.

GAVIN And the guest list.

FAY No point getting somewhere that seats 50 if we need to invite 100.

SFX: The bee returns. A newspaper being used as a swat.

GAVIN Good shot.

FAY So, wasp or bee?

GAVIN Hard to tell now.

FAY We should draft a budget.

GAVIN And some kind of project plan.

FAY Good idea.

GAVIN It's important to be organised.

FAY There's probably special software.

GAVIN Wedding planner 2.0

FAY We could just use a spreadsheet.

GAVIN Are we going to get a professional photographer?

FAY Couldn't your Dad do it?

GAVIN What about a video?

FAY Are we going to have a video?

GAVIN People expect a video.

FAY What people?

GAVIN People who go to weddings expect them to be videoed.

FAY Do they?

GAVIN I think so.

FAY But we want to do things our own way. Don't we?

GAVIN Yes.

FAY What's the best wedding you've ever been to?

GAVIN Brian and Jenna's.

FAY Who are they?

GAVIN Brian was a friend from school. They got married years ago. Before we were together. We all got drunk and I snogged his cousin.

SFX: Upstairs Terry starts to cry

GAVIN I'll go.

SCENE 9: INT. COFFEE SHOP. NIGHT

As before.

ANNA Okay?

FAY Mmm.

ANNA Sure?

FAY I-

ANNA It's fine to cry.

FAY I don't need to cry.

She is clearly fighting back tears.

ANNA Would you like another drink? Another coffee? Hot chocolate?
Horlicks?

FAY Can I go back a bit?

ANNA As far as you like. Tell me about your father.

FAY Not that far.

ANNA Sorry. Max always says that in order to understand the now you
need to dig deep into the how.

FAY “The how”?

ANNA How things came to be. Max says there's no need to feel bad just because you hate your Dad.

FAY Right.

ANNA And everyone is the sum of what they've got from their Dad and their Mum.

FAY He likes rhymes, Max, doesn't he?

ANNA They make things easier to remember. How far back do you want to go?

FAY A few weeks.

ANNA Is that all?

FAY We were in the kitchen...

SCENE 10: INT. GAVIN AND FAY'S KITCHEN. DAY

FAY is chopping vegetables.

A door opens. Gavin comes in with baby TERRY who is crying.

FAY A poo?

GAVIN Just a wee.

FAY This should loosen him up.

GAVIN Beetroot soup?

FAY No.

GAVIN That's what it looks like.

FAY Beetroot and cauliflower soup.

A beat.

GAVIN We need more nappies.

FAY I'll get some later. Can you collect Tom?

GAVIN Is he at tennis?

FAY Taekwondo.

GAVIN I'll pick him up on the way to ballet with Jackie.

FAY Have you- *(she breaks off)*

GAVIN What?

FAY There's...

GAVIN What?

FAY I don't believe it!

GAVIN What?!

FAY Look! Someone's camping in the garden!

GAVIN No they're not.

FAY There's a tent! People can't just do that can they? They can't just turn up and pitch a tent!

GAVIN It's our tent.

FAY What do you mean?

GAVIN It's our tent. Don't you recognise it? Don't you remember?

FAY What's our tent doing up in the garden? Did the kids put it up? They don't want to sleep out there do they?

GAVIN I put it up.

FAY You put it up?

GAVIN Why are you finding this so baffling? I found the tent in the cellar when I was looking for that old bike lock for Jackie. And I put it up.

FAY It's just a surprise. Seeing it there. Like some sort of alien landing.

GAVIN It's been up for a week.

FAY Never.

GAVIN Last Thursday afternoon I did it.

FAY And you're telling me I haven't noticed in all that time?

GAVIN I'm not telling you, you're telling me.

FAY I have been busy.

GAVIN You have.

FAY So busy that I don't even know what's happening in my own garden. Anyway, I thought we'd agreed that we're not cut out for camping holidays. Especially not now with Terry. Are you thinking of taking Tom somewhere?

GAVIN It's not for a holiday.

FAY So what's it doing there?

GAVIN It's for me.

FAY What do you mean?

GAVIN I needed a bit of extra space. For work. You know what it's like. I can hardly find a seat most of the time and it's always noisy.

FAY You've got the back room.

GAVIN Have you been in there recently?

FAY No, but –

GAVIN No, because you can't. It's so full of junk the door hardly opens. There are bags of old baby clothes reaching up to the ceiling.

FAY We need to sort those out. Take them to a charity shop or give them to your sister.

GAVIN And there's Tom's windmill.

FAY He's ever so proud of that.

GAVIN And Jackie's bike.

FAY If we had a garage...

GAVIN That would be full of rubbish as well. I need somewhere that's mine.

FAY But a tent? In the garden?

GAVIN I wanted one of those sheds. With broadband and a little stove.

FAY Why didn't you get one?

GAVIN Too expensive.

FAY How much?

GAV IN Too much. Thousands. Plus, round here it'd get broken into. And anyway, I don't really need one. It's okay here during the day when you're all out. But there are times in the evenings and weekends when I need a quiet place to go.

FAY So you're working in a tent?

GAVIN Why not?

Fay laughs.

GAVIN What?

FAY It just seems...odd. Maybe we could get you an old caravan.

SCENE 11: INT. THE TENT. DAY - FANTASY

SFX Music: I WANT YOU by Elvis Costello

Music fades.

Close on Gavin.

SFX: The tent being unzipped.

Gavin gets into the tent.

SFX: Tent zipped up.

SFX: A phone ringing, heard through the phone that Gavin is using.

REBECCA *(answering on the other end of phone)* I've been waiting.

GAVIN It's been hectic.

REBECCA Excuses, excuses.

GAVIN Where are you?

REBECCA At home. Where are you?

GAVIN In my tent.

REBECCA Pardon?

GAVIN It's somewhere private. Somewhere I can speak to you.

REBECCA Why don't you come over?

GAVIN You know I can't.

REBECCA Would you if you could?

GAVIN You know I would. But Fay –

REBECCA *(interrupting)* I've told you not to say her name.

GAVIN She watches me like a hawk.

REBECCA I quite like the idea of being under canvas. Snuggled up in a sleeping bag.

GAVIN What are you wearing?

REBECCA Guess.

GAVIN I don't know.

REBECCA Listen.

SFX: Splashing water heard through the phone

GAVIN Are you in the bath?

REBECCA I might be.

GAVIN Maybe I can come over. I'll tell Fay I've got a meeting.

REBECCA Better hurry, the water's steaming hot now, but it won't last forever.

SFX: Music returns and then ends with a rip of a needle across the record.

SCENE 12: INT. THE COFFEE SHOP. NIGHT

As before.

ANNA He wouldn't. Would he?

FAY Of course he wouldn't. Not Gavin. But that's what I found myself imagining after he'd told me about the tent. I even gave her a name. In my head. This imaginary other woman. I called her Rebecca.

ANNA Why Rebecca?

FAY I suppose it sounds mistress-y.

ANNA My Aunt's called Rebecca.

FAY Is she mistressy?

ANNA She's in her eighties and lives in a nursing home. But I suppose you never know.

FAY I suppose you don't.. Except that I do know about Gavin. He wasn't going out there to conduct some sort of affair. He was telling the truth. He always does. He needed some space. Three kids take up a lot of room. It's very practical.

ANNA But...?

FAY I felt hurt. Perhaps because he hadn't told me straight away. Not that... I don't know.

- ANNA Perhaps you resented the fact that it was him who had the new little private space and not you. Max says that we can build up resentment towards those we love without even noticing ourselves doing it.
- FAY That didn't rhyme.
- ANNA Max doesn't always rhyme.
- FAY I guess there aren't many rhymes for "resentment."
- ANNA Contentment?
- FAY "Resentment is the enemy of contentment." You can give him that one from me.
- ANNA "Try not to resent your partner pitching a tent." Anyway. Did you say anything to Gavin about how it made you feel?
- FAY It didn't seem important. Or, it didn't seem fair. And any conversations we did have were about planning the wedding.

SCENE 13: INT. GAVIN & FAY'S BEDROOM/BATHROOM. NIGHT

Gavin brushing his teeth.

GAVIN We need to make sure we have a sense of the bigger picture. Forget about the details of flowers and table plans. What do you want the day to be like?

The phone rings.

FAY *(on the phone)* - Hello?
- Hi Mum.
- What? No he can't.
- Of course not. He's only ten.
- What?
- There's nothing wrong with her.
- Really.
- Okay. Night, night.
(She puts the phone down) Poor Mum.

GAVIN Trouble?

FAY Not really. Tom told her he was allowed to drink beer.

GAVIN And your mother believed him?

FAY She's very gullible.

GAVIN And Jackie?

FAY Jackie told her that she only had three months left to live.

GAVIN We never should have allowed her to watch Love Story.

FAY Anyway. What were you saying?

GAVIN The big picture. About the wedding, What's your...vision?

FAY What's yours?

GAVIN I don't know.

FAY Think.

GAVIN I have.

FAY And?

GAVIN I'm struggling. That's why I asked you. When you picture it, what do you see?

FAY Your mother.

GAVIN Why start with her?

FAY And my mother. And my Dad. It's probably raining. Terry's crying. Jackie and Tom are fighting. The vicar's drunk and the band haven't turned up yet.

GAVIN I'm being serious.

FAY So am I!

GAVIN What do you hope for?

In the next room, Terry starts to cry.

FAY A good night's sleep?

GAVIN I've found a good venue.

FAY So have I.

GAVIN Where?

FAY You'll find out tomorrow.

GAVIN I'm looking forward to it.

FAY So am I.

SFX Music: The Time Is Now, by Moloko

SCENE 14: INT. GAVIN & FAY'S CAR. DAY

Terry is in his car seat, Fay is in the passenger seat. Gavin is getting into the car.

FAY Can you pull Terry's hat up, he's suffocating.

GAVIN Where's his dog?

FAY Down there. It's a rabbit.

GAVIN Is it?

FAY Let's go.

GAVIN Only an hour late.

FAY Where first?

GAVIN Let's start with my one.

FAY What's it called?

GAVIN Castle Grange.

FAY Sounds promising.

Car accelerates away.

SFX Music continues: The Time Is Now, by Moloko

SCENE 15: INT. GAVIN & FAY'S CAR. A SHORT TIME LATER

SFX: Music fades. Car is driving.

FAY Sorry about last night. I didn't mean to be negative. I am excited about the wedding and I really do want it to be a special day, not just for me but for both of us, and the kids, and our families – even your Mum – and all our friends, and I want it to feel like it's ours, like it's about us. Are you having an affair?

GAVIN What?

FAY Are you having an affair?

GAVIN No.

FAY I didn't think you were.

GAVIN So why did you ask?

FAY I had this stupid idea that when you went in the tent you were...

GAVIN You thought I was having an affair in the tent?

FAY No!

Gavin laughs

GAVIN You thought I'd been sneaking a woman into the garden?

FAY No! I'm sorry. I just needed to say it. I needed to ask. I had this idea you were on the phone to a woman called Rebecca.

GAVIN Rebecca? I don't know anyone called Rebecca.

FAY The name doesn't matter. I invented it. I invented the whole thing. Except for the fact that in the last couple of weeks, since you put that tent up, you've been spending more and more time in it. I didn't invent that.

A beat.

I'm sorry.

The car stops.

FAY You've still been doing your share. With the kids. Around the house. It's just that —

GAVIN We're here.

A beat.

FAY Also...

GAVIN What?

FAY You've been playing the ukulele.

SCENE 16: INT. COFFEE SHOP. NIGHT

As before.

ANNA The ukulele?

FAY It's like a tiny guitar.

ANNA I know what a ukulele is, I just didn't realise Gavin played it.

FAY He doesn't. I got it for him as a birthday present. We don't normally do birthdays. Not for us. We do for the kids, but... you know how it is. Why bother? But it was his fortieth so I thought I should. Anyway, he'd hardly ever picked it up before. Until now. Out there. In the tent. Plucking.

ANNA And that bothered you?

FAY Well, better that than plucking a woman, I suppose. But... I don't know.

ANNA Would you like another coffee?

FAY Don't you need to go? I feel bad – you bump into me and end up having to listen to all this.

ANNA Take as long as you like. Ivan can put the kids to bed for a change. I'm enjoying myself. I mean... not enjoying, exactly. Just glad to be able to help. And I want to know what happened next. What was Castle Grange like?

SCENE 17: EXT. GAVIN & FAY'S CAR. DAY

Gavin and Fay's footsteps on gravel.

FAY Wow.

GAVIN Good isn't it?

FAY It looks like it's been built out of Lego. By Walt Disney.

GAVIN It's only nineteenth century but it's got a lot of character. Open fires in every room. A banqueting hall. And the terrace has a view over the lake – you can even arrange to take out little rowing boats.

FAY Ooh, that's romantic.

GAVIN Fabulous food. The chef had a Michelin star at his last restaurant.

FAY Is it expensive?

GAVIN Yes.

FAY Could we afford it?

GAVIN That depends.

FAY On what?

GAVIN What you mean by 'afford'. Do we, literally, have enough money? Yes. Especially since they offer a discount for early deposits and have a range of financing options. Do we want to spend that amount of money on what, after all, will only be one day? That

depends. Obviously our finances are finite and anything we spend on the wedding can't be spent elsewhere. It comes down to a cost-benefit analysis I suppose.

FAY Less romantic.

Gavin stops walking.

What?

GAVIN We've left Terry in the car.

Hurried footsteps back to the car.

SCENE 18: INT. CASTLE. DAY

Terry crying. Fay shushing him to sleep.

FAY Maybe we should have had someone show us round.

GAVIN It's better just to wander. Get the feel of the place.

FAY Is this the banqueting hall?

GAVIN This is the anteroom. An anteroom. There are lots. Pretty much every room in the building has an anteroom.

FAY How big is the banqueting hall?

GAVIN Apparently in the 1920s it was used to stage a game of cricket.

FAY Quite big then.

GAVIN Big enough.

FAY A little too big?

GAVIN We might be able to use one of the smaller rooms instead.

FAY Do any of the anterooms have anterooms? That would be about right.

They carry on walking. A big, heavy door opens.

GAVIN It's the kind of place pop stars get married.

FAY Are you saying that's a good thing?

GAVIN We could sell the photos to Hello magazine.

FAY World Exclusive: The fabulous wedding ceremony of Fay Thomas and Gavin Lang – they spent all their money on the venue so couldn't afford to invite any guests.

GAVIN Are you going to be Fay Lang?

FAY Would you like me to be?

GAVIN Not particularly. It's just that we've just never discussed it.

FAY Could you be Gavin Thomas?

GAVIN I suppose. But then the kids would have to change their names too. Terry Thomas would be quite funny. But Thomas Thomas would be unkind.

FAY He'd survive.

GAVIN I quite like Fay Lang.

FAY Sounds like a Chinese Bond girl.

GAVIN Nothing wrong with that.

They start walking up a stone staircase.

FAY Can we go up here?

GAVIN I'm not sure we're supposed to.

Up ahead of him Fay opens a door.

Where does it come out?

SCENE 19: EXT. CASTLE TURRET. DAY

The rush of wind and, in the distance, the distant roar of a motorway.

FAY We're on one of the turrets!

GAVIN Great view.

FAY You can see the motorway.

GAVIN It's spectacular.

FAY Why don't we get married up here? We could squeeze in a trestle table and some disco lights.

GAVIN Did I tell you that they do themed weddings? Everything set in the Middle Ages. You get costumes, not just for the bride and groom but for guests too. There's a minstrel. Mead. Feasting!

SCENE 20: INT. COFFEE SHOP. EVENING

As before.

FAY They call it 'Wedieval.' For £3,000 they can even lay on a jousting tournament.

ANNA What more could a girl ask for on her wedding day.

FAY The kids would probably have liked it. But it wasn't what I'd had in mind. It's a place for people with about 10 times as much money as we've got and 20 times as many friends.

ANNA It sounds awful.

SFX: Anna's phone rings

FAY Aren't you going to answer that?

ANNA I know who it will be.

FAY Ivan?

ANNA Max.

SFX: Phone stops ringing

FAY He calls you?

ANNA All the time.

FAY About what?

ANNA Nothing much. (*a beat*) He fancies me.

FAY Really?!

ANNA He's not very boundaried. Likes to mix business with pleasure.

FAY Are you seeing him?

ANNA Twice a week.

FAY For therapy?

ANNA I thought I was asking the questions.

FAY Isn't it against the rules? Him pursuing you.

ANNA Whose rules?

FAY His rules. Therapists' rules.

ANNA I think that's what appeals to him. He says that undressing should be about transgressing.

FAY Does Ivan know?

ANNA That I see a therapist? He's probably forgotten.

FAY Is he attractive?

ANNA Ivan?

FAY Max.

ANNA No man in a corduroy suit can ever really be described as attractive.
But he's presentable. Are you interested?

FAY No!

ANNA I could give you his number.

FAY Thanks, but... I've got enough problems.

ANNA Like finding a wedding venue.

FAY Exactly.

SCENE 21: INT. GAVIN & FAY'S CAR. DAY

Gavin and Fay driving, with Terry in the back.

GAVIN *(yawning)* So, where are you taking me?

FAY *(sarcastic)* Do you have to sound so enthusiastic?

GAVIN Like you were about Castle Grange?

FAY What did I say?

GAVIN You mean you liked it?

FAY Am I supposed to tell the truth or pretend?

GAVIN Am I supposed to answer that?

FAY Do you think it was the right place?

GAVIN Does it matter what I think?

FAY What does that mean?

GAVIN What do you think it means?

FAY That mine is the only opinion that matters?

GAVIN Isn't that the case?

FAY Whose idea was it that we should, finally, get married?

GAVIN Can't you remember?

FAY Was it mine or yours?

GAVIN So you don't want to?

FAY Did I say that?

GAVIN What are you saying?

FAY "Whose idea was it that we should, finally, get married?"

GAVIN But what are you saying? That I'm forcing you?

FAY Forcing me?

GAVIN Isn't that the implication?

FAY If it was your idea, and we're going ahead with it, how could it be that only my opinion counts?

GAVIN Are we going ahead with it?

FAY Aren't we?

The car comes to a halt.

GAVIN Is this it? Is this your venue?

FAY Yes.

GAVIN It's a zoo.

SCENE 22: EXT. SMALL ZOO. DAY

Gavin and Fay are carrying Terry into the zoo.

GAVIN You want us to get married in a zoo?

FAY They've got orang-utans. You like orang-utans.

GAVIN Not at weddings.

FAY Terry likes it. Look Terry, that's a llama.

GAVIN It's an alpaca.

FAY Look Terry, that's an alpaca.

GAVIN I didn't even know there was a zoo here.

FAY It's not the biggest.

GAVIN And it doesn't have very many animals.

FAY They're probably asleep.

GAVIN Where does the ceremony take place?

FAY You'll like this.

GAVIN Are you sure?

FAY In the reptile house.

GAVIN You're kidding.

FAY Well, it's what was the reptile house. There are no reptiles there any more. Not live ones anyway. All the old cases have stuffed things in them. Snakes. Lizards. And other things. Foxes. Little birds. Even a badger.

GAVIN So, it's like a zoo, but the animals are all dead. I suppose it makes it cheaper to keep. And safer. No one's going to get mauled to death by a tiger stuffed with kapok.

FAY The kids would like it.

GAVIN If it was down to the kids, they'd choose jousting.

FAY You wouldn't Terry, would you? Look, he's loving it. That's a squirrel, Terry.

GAVIN You can't pretend a squirrel is part of the zoo.

FAY And that's a pigeon.

GAVIN They're not part of the zoo, Terry. They're not dead enough.

FAY You don't like it here, do you?

They carry on walking.

SFX: Shrieking birds

FAY They said they had peacocks. Somewhere. What are those?

GAVIN Sparrows. They've got an aviary full of sparrows.

FAY A parrot!

GAVIN Poor thing. He looks depressed.

FAY He's just thoughtful.

GAVIN He's thinking that he's ended up in the worst zoo in the world.

FAY Don't be so negative.

GAVIN I'm not saying it's not a good place for us to get married.

FAY No?

GAVIN Look over there.

FAY What?

GAVIN Behind the bins.

FAY Look, Terry, lions! Roar!

GAVIN Two sad old animals, locked together in a cage for the rest of their lives. We could get married in front of them. It would be perfect.

SCENE 23: EXT/INT. TENT- NIGHT - FANTASY

SFX Music: I WANT YOU by Elvis Costello

Music fades.

SFX: Tent zip undone. Gavin steps inside, then does the tent up. Dials

REBECCA *(Down the phone)* Hello?

GAVIN *(On the phone)* Rebecca?

REBECCA Who's this?

GAVIN It's me. Gavin.

REBECCA I thought you weren't going to call again.

GAVIN I wasn't.

REBECCA I thought it was over.

GAVIN It was.

REBECCA I thought you and she were going to get married.

GAVIN We were. But now we're not. I've had enough. We're two tired old lions locked in a cage.

REBECCA What?

GAVIN I need to escape.

REBECCA Where to?

GAVIN Australia. And I want you to come with me.

REBECCA Australia?

GAVIN I've withdrawn all my savings, my bags are packed, we can catch a plane in the morning.

REBECCA What about Fay?

GAVIN I'm through with her. All we ever do is argue. She's holding me back. Suffocating me.

REBECCA And the kids?

GAVIN Once we're settled they can come out to visit. And, if they like it, they can stay. They're bound to want to – in paradise with me and you or back here in grey old England with her; there's no contest. So what do you say?

A beat.

Rebecca?

REBECCA I'm thinking.

GAVIN What is there to think about? We'll have sunshine, sea, lobster on the beach. And, most of all, we'll be together.

REBECCA I'll come!

GAVIN cheers.

GAVIN No it wouldn't.

FAY Everything purpose built. And loads to do.

GAVIN Mostly gambling.

FAY I've always wanted to go to Vegas.

GAVIN That's because you've got no idea what it's like.

FAY It would be exciting.

GAVIN It's the most depressing place on earth.

FAY We could have an Elvis wedding. That would be fun, wouldn't it?

GAVIN Hilarious. Anyway, imagine how your parents would react if we told them we were getting married overseas.

FAY My parents? What about your parents? They'd go ballistic.

GAVIN We'd have to take them with us.

FAY Your Auntie Vie would have to come, too.

GAVIN And your brother.

FAY With the twins.

GAVIN Great.

FAY Maybe it's not such a good idea.

Car stops.

GAVIN

We're here.

SCENE 25: EXT/INT – CONVERTED CHURCH. DAY

The countryside. Birdsong, a river.

FAY It's a church.

GAVIN Yes and no.

FAY We agreed that we wouldn't get married in a church. We agreed! I can't believe you've driven us all this way, into the middle of nowhere to see a church!

GAVIN It's an ex-church.

FAY What does that mean? It's got a steeple, stained glass, graveyard. It's a church.

GAVIN Come inside. I'll carry Terry.

They walk up a gravelly path and into the converted church.

It looked bigger on the website. What do you think? It used to be a church, obviously. But now it's used for all sorts. Parties. Concerts. Weddings. It's not religious at all.

FAY Nice.

GAVIN Quite light – I like all the wooden rafters.

FAY It's really nice.

GAVIN The setting's good. Look, you can see the river through the window. And they seem pretty well set up for everything. There's a decent pub in the village that can do the catering and you can have the reception in the hall across the road.

FAY It's perfect.

A long beat.

GAVIN What's wrong?

FAY Nothing's wrong.

A beat.

I like all the light and the wooden rafters. And you're right, the setting's great. I love being able to see the river through the window. And it would be ideal to have food done by the pub, and only have to go across the road for the reception.

GAVIN But what?

FAY But nothing. Like I said, it's perfect. Is it expensive?

GAVIN Not especially.

FAY What about parking?

GAVIN Shouldn't think it would be a problem. Shall we try to find someone to talk to?

FAY Yeah.

GAVIN Maybe we could even discuss some dates.

FAY Yeah.

GAVIN If you'd like to.

FAY Yeah. If you would.

GAVIN It's certainly the best of the three.

FAY I can't imagine finding anywhere better.

GAVIN No.

FAY (weakly) Let's go for it!

GAVIN Yeah.

He walks away.

(calling out) Hello? Hello, is anyone there?

Terry wakes up and gurgles.

FAY What do you think, Terry. Should Mummy and Daddy get married here?

Terry laughs.

Gavin comes back.

GAVIN Can't find anyone. The office is locked.

FAY We could always phone.

GAVIN Yeah.

FAY Yeah...

GAVIN Well...

FAY It really is perfect.

GAVIN Yeah.

FAY Terry likes it.

GAVIN Shall we go home?

FAY Yeah.

SCENE 26: INT. COFFEESHOP. EVENING

As before, but quieter in the background.

ANNA Ivan and I looked at a flat in a converted church once. The loo was downstairs in the crypt.

FAY This was lovely.

SFX: Anna's phone rings with a text message.

Max again?

ANNA He sends me little bits of poetry through the day. Blake: "Love to faults is always blind, always is to joy inclined. Lawless, winged, and unconfined, and breaks all chains from every mind."

FAY Wow.

ANNA He's quite a flirt.

FAY I can see.

SFX: Cups being collected.

They seem to be closing up here. Thanks, Anna, for listening to all this but I should let you go.

ANNA Are you sure you're okay?

FAY I can't keep running away. I need to go home and face up to things.

ANNA Really?

FAY Really.

ANNA I suppose I should go home, too.

FAY You should.

ANNA I should.

SCENE 27: INT. PUB. EVENING

A noisy pub.

ANNA What are you drinking?

FAY Just a lemonade, thanks. I'm driving.

ANNA *(ordering drinks)* Two vodka tonics, please. Large ones. Put them on my tab. *(to Anna)* You can get a taxi.

FAY You've got a tab here?

ANNA It's my local.

FAY I haven't had a local since I was a student.

SFX: Anna's phone rings.

Max really is keen.

ANNA It's Ivan. Must be wondering where I am.

FAY Shouldn't you tell him?

ANNA He'll be all right. Now that's what I call a drink. Cheers.

Anna drinks.

So, the converted church was perfect?

FAY Completely. In every way. We'd finally found our venue.

ANNA

But...?

FAY

We couldn't have been less excited. We hardly said a word to each other driving home. It was like we were coming home from a funeral. We should have been bubbling over with plans but there was just this silence. Silence all afternoon. Silence in the evening. And, worst of all, silence last night as we lay in bed. Finally Gavin got up and left. I watched from the window as he went outside, sleeping bag under one arm, ukulele under the other.

SCENE 28: INT. TENT. EVENING

Gavin is playing the ukulele. He tunes up and then picks out 'Happy Birthday' very patchily.

SCENE 29: INT. PUB. EVENING

Continuous from Scene 26

ANNA Whose birthday was it?

FAY Mine.

ANNA When?

FAY Today.

ANNA I'm so sorry, I –

FAY Don't worry about it. Like I said, we don't do birthdays any more. Not for each other. So this morning was just like any other morning. Except that Tom and Jackie were still with my mother. And Gavin was still in the garden.

SCENE 30: INT. GAVN AND FAY'S KITCHEN. DAY

Terry is crying. Fay is making breakfast

FAY Okay Terry, your toast is coming.. I know. I know you don't like having to wait sweetie. But I can't do it any faster. Here, look – here's owl.

Terry stops crying.

FAY “Hello, Terry.”

Terry cries even more loudly.

FAY “Hello, Terry. My name's Mr Owl. How are you?”

Terry is screaming.

The back door opens. Terry goes quiet.

GAVIN Hi.

FAY Back for your breakfast, then?

GAVIN Shall I feed Terry?

FAY Okay.

GAVIN Hello, boy.

Terry gurgles with delight.

Fay leaves.

GAVIN Where are you going? Fay —

SFX: Fay going upstairs

SCENE 31: INT. GAVN AND FAY'S BATHROOM. DAY

The bath is running. Fay turns the taps off and gets in.

A knock on the door.

Another knock.

GAVIN *(from outside)* Can I come in?

Fay doesn't respond.

GAVIN There's something I want to say.

Fay starts humming to herself. Gavin bangs on the door.

GAVIN Open the door.

Fay, still humming, tips her head back into the bath and underwater.

SCENE 32: INT. GAVN AND FAY'S LANDING. DAY

Gavin is outside the bathroom door.

GAVIN Fay, open the door!

He hammers on the door.

Downstairs, Terry starts to cry.

SCENE 33: INT. GAVN AND FAY'S BATHROOM. DAY

Fay is still under water, The hammering on the door is getting louder. Then Gavin puts his shoulder to the door. Once, twice, and then it bursts open.

Fay sits up in the bath.

FAY What the-

GAVIN There's something I need to say.

FAY I'm in the bath! I locked the door! If you can go out into your stupid tent whenever you want then I can come up here and have some time for myself .

Downstairs, Terry is now howling.

Have you tried changing his nappy? Or giving him a drink? Or does Mummy have to come and take over? Is that it? Mummy to the rescue. While you go back into the garden. Or run away to Australia with Rebecca!!

GAVIN Happy birthday.

FAY We don't do birthdays.

GAVIN This time we do.

Gavin clears his throat, strums a chord on his ukulele and starts to sing (haltingly, as he struggles to play along).As soon as he starts, Terry goes quiet.

GAVIN

(sings) Happy birthday to you, happy birthday to you. Happy birthday
dear Fa-ay, Happy birthday to –
Who is this Rebecca?

SCENE 34: INT. PUB. NIGHT

Anna and Fay as before.

ANNA That's very sweet.

FAY Do you think?

ANNA Of course. To burst in and do that even though you'd had a row.

FAY I was furious. To burst in and do that even though we'd had a row.

ANNA Very romantic.

FAY Very pig-headed.

ANNA Let's have another drink.

FAY I'm fine.

ANNA *(ordering drinks)* Two more of these please. So what did you say to Gavin?

FAY Nothing. I got dressed, collected Terry and left.

ANNA Where's Terry now?

FAY With my Mum. I had him with me most of the day but then I dropped him off. I needed more time to think.

ANNA I hope I've helped.

FAY You have. Actually. You really have.

ANNA What next?

FAY I don't know. What do you think I should do?

ANNA Max says that a therapist isn't there to —.

FAY You're not my therapist.

ANNA Go back. Talk to him. Tell him how you feel.

FAY I'm scared.

ANNA What of?

FAY What I might say. What he might say. That we might not love each other any more. Do you still love Ivan?

ANNA No.

FAY That's sad.

ANNA Is it?

FAY Isn't it?

ANNA Maybe it is.

FAY What does Max say about you and Ivan?

ANNA We don't talk about it.

FAY What do you talk about?

ANNA My dreams. His fantasies.

FAY I couldn't stay with someone I didn't love.

SFX: Their drinks arrive

ANNA Cheers.

Anna drinks.

FAY I really do need to go.

ANNA Time to have it out with Gavin?

FAY No point putting it off.

ANNA Have your drink first.

FAY Maybe you should talk to Ivan.

ANNA *(drinks)* Maybe I should.

FAY Thanks for everything, *(walking away)* See you soon.

ANNA *(calling out)* Good luck.

SFX: Anna plays with the ice cubes in her drink.

(to herself) Maybe I should...

SFX: Anna dialling her phone.

SFX: Answerphone (ANNA's voice):

“We can't come to the phone right now. Leave a message for Anna or Ivan after the tone.”

ANNA: - Ivan, it's me. We really do need to talk. *(A beat)* I'm having an affair with my therapist.

SCENE 35: EXT. GAVIN AND FAY'S HOUSE - NIGHT

SFX Music: Asleep In The Back, Elbow

SFX: Car pulls up. Fay gets out and shuts the door.

FAY: Thanks. Keep the change.

SFX: Car drives away

Fay walks up the path and unlocks the front door.

SCENE 36: INT. GAVIN AND FAY'S HOUSE – NIGHT

Fay comes inside.

FAY Gavin?

She walks further into the house.

FAY *(to herself)* Of course. Where else would you be?

She unlocks the back door, goes outside into the garden.

SFX: Music continues: Asleep In The Back, Elbow

Music ends.

SCENE 37: EXT. GAVIN AND FAY'S GARDEN - NIGHT

Fay is standing by the tent.

FAY Gavin. It's me.

A beat. And then:

SFX: tent being unzipped.

GAVIN Hello.

FAY Hi.

GAVIN The kids are staying over another night with your mother.

FAY I know. I dropped Terry off there, too.

GAVIN Right.

FAY Yeah.

GAVIN Where have you been?

FAY Driving around. And then I met Anna Paxton – you remember Anna.
We had coffee. And talked. Well, I talked.

GAVIN Are you all right?

FAY I don't know.

GAVIN I was a bit worried.

FAY Yeah.

GAVIN I thought maybe you weren't going to come back.

FAY Here I am.

GAVIN Shall I come out? Should we go inside?

FAY Don't mind.

GAVIN You could come in here.

FAY Is there room?

GAVIN Of course. We spent three whole weeks in here once, remember?

FAY How could I forget.

Fay gets into the tent.

GAVIN Would you like a cup of tea?

FAY You've got a kettle?

GAVIN Just brewing up.

FAY Have you been out here all day?

GAVIN Mostly. I needed some space to think.

FAY About the wedding?

GAVIN About everything.

FAY Me too.

GAVIN Did you turn off your phone?

FAY Yes.

GAVIN I kept trying to call.

FAY I needed some space, too.

GAVIN Here's your tea.

FAY Have you got any milk?

GAVIN Only powdered.

FAY That'll do.

SFX: Cup being stirred.

GAVIN What's happened to us, Fay?

FAY I don't know.

GAVIN Can we go back to how things used to be?

FAY I don't know. I...

GAVIN What?

FAY I've been wondering if I still love you. Do you still love me?

A long beat

GAVIN Yes.

FAY Well take your time! Have a good think about it!

GAVIN I did.

FAY It doesn't exactly inspire confidence. ""Do I love her or not? Let me think. Well on the one hand..."

GAVIN You just told me you've been wondering if you love me. It's a serious question.

FAY Do you think Romeo ever scratched his head thinking about whether he loved Juliet?

GAVIN So it's all right for you to have doubts, but not for me?

FAY Do you think Richard Burton ever doubted for a moment that he loved Liz Taylor?

GAVIN They got divorced.

FAY They remarried.

GAVIN And got divorced again.

FAY But he never stopped loving her.

GAVIN If you want to.

FAY I do.

SFX: Rain even heavier.

SFX Music: Asleep In The Back, Elbow continues and finishes.

END