

ROADKILL

By

David Hare

EPISODE THREE

CASAROTTO RAMSAY
3rd Floor,
7 Savoy Court,
The Strand,
London, WC2R 0EX

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SHOOTING SCRIPT

1 **INT. SHEPHILL PRISON. SHOWERS. DAY** 1

A shower is running hot. ROSE's head and shoulders are under the stream. She's relieved to get clean. Then, dressed, she towels her hair. The place is unnervingly quiet, menacing.

2 **INT. SHEPHILL PRISON. CELL CORRIDOR. DAY** 2

ROSE walks back down the corridor, escorted by BRYONY, towel and washbag in hand, the sounds of TVs blaring from the cells. BRYONY unlocks her cell door and pulls it open. ROSE goes in.

3 **INT. SHEPHILL PRISON. ROSE & STEFF'S CELL. DAY** 3

STEFF has passed out on the bed, the needle beside her. ROSE comes to the door of her cell, which is closed and pushes it open to see STEFF in the throes of an overdose. ROSE starts shaking her. Her lips are blue. ROSE goes to the corridor and shouts down.

 ROSE
Bryony! Bryony! Where the hell are
you? Help! Quickly!

BRYONY comes running.

 BRYONY
What's going on?

 ROSE
Steff's having a heart attack.
Where's the machine?

 BRYONY
It's along the corridor.

 ROSE
Go get it.

ROSE tries to sit STEFF up, but she fails. BRYONY runs off down the corridor.

4 **INT. SHEPHILL PRISON. ROSE & STEFF'S CELL. DAY** 4

BRYONY returns with the defibrillator. She stands, useless.

 ROSE
Bryony, what are you doing? Why are
you standing there?

 BRYONY
I don't know how it works.

ROSE
You're meant to be trained, for
god's sake.

BRYONY
It was five years ago!

ROSE
For God's sake, get someone else!

BRYONY goes out. The sound of her shouting in the corridor.
STEFF'S face is inert, her shoulder sagging.

BRYONY
Quick, anyone! Anyone here know how
to work a defibrillator?

ROSE
Steff! Steff! Stay with me. Focus!
Focus! Steff..

No-one comes. STEFF is dead. ROSE stands appalled over the
body. She looks at BRYONY. BRYONY looks down.

4A **MAIN TITLES**

4A

5 **INT. MID-SUSSEX GENERAL HOSPITAL. DAY**

5

PETER, hobbling slightly, is coming towards the lobby where
nurses and doctors are waiting. There are a couple of marks
on his face, but nothing serious. He moves down, shaking
their hands, everyone friendly and pleased. He is carrying a
small holdall. Then he stops and improvises a speech.

PETER
I want to say a word of thanks to
everyone who's been so kind and
skilful in the last few days.
Sadly, for personal reasons, this
is a hospital I already know. You
are the people who give health care
a good name. And I promise you when
I get back to Westminster I'm going
to be telling everyone who'll
listen just where the beating heart
of this country is to be found.
It's in the NHS. Thank you very
much.

There is warm applause, and much smiling and congratulations.

6 **EXT. MID-SUSSEX GENERAL HOSPITAL. DAY**

6

PETER walks out, unaccompanied, then across the car park.
HELEN is sitting alone in a Prius.

The atmosphere could hardly be more different. He puts his bag in the back and gets in.

HELEN
Are you feeling all right?

PETER
Yes, I'm fine.

HELEN
Lily's making something special.

PETER
She's cooking?

HELEN
Yes.

PETER
That's not something that happens very often.

HELEN
You don't kill deer very often, do you?

She starts the car.

7 **OMITTED** 7

7A **INT. HASTINGS. LAURENCE HOUSE. HALLWAY. DAY** 7A

They come in through the front door, HELEN first, then PETER carrying his bag.

8 **INT. HASTINGS. LAURENCE HOUSE. KITCHEN. DAY** 8

They walk through to the kitchen where LILY is at the stove. She doesn't greet PETER.

LILY
Just so you know, we're expecting Susan.

PETER
Susan?

HELEN
You didn't tell me.

LILY
You didn't ask.

PETER
When are we expecting her?

HELEN

Have you known where she was all this time?

LILY

Of course. She's my sister.

HELEN

And you didn't tell us?

LILY

She didn't want me to.

PETER

Where's she coming from? Where's she been?

HELEN sits down, taken aback.

HELEN

We didn't know there was to be a family reunion.

LILY

It's not a family reunion. It's a family conference. If I get my way, it's going to be a family trial.

PETER

Really? What are the charges?

LILY

You know perfectly well.

HELEN

Lily, your father needs a day or two to recuperate.

PETER is determined not to be fazed.

PETER

What are you cooking for lunch, Lily?

LILY

I'm roasting a chicken. And if either of you start telling me how to do it -

PETER

That won't happen.

LILY

I'm doing it my way and I don't care.

LILY is tearing up, but does not turn to let him see. She is turned away from him, violently pricking the chicken's skin with a fork.

PETER

I don't know what you're up to,
Lily. But whatever it is, you have
my love and support. You always
have and you always will.

LILY looks straight at PETER.

LILY

Maybe you should have thought of
that before you got a fucking
mistress.

PETER

What did you say?

LILY

That's what we're here to discuss.
If you really want to know.

PETER is steady, not fazed.

PETER

Lily, all right, if I do have a
girl-friend in London, I don't
really see how that affects you. Or
Susan.

LILY

Don't you? I think you will by the
end of the day.

9 **EXT. HASTINGS. PROMENADE. DAY**

9

SUSAN gets off the bus, just as LILY did on the promenade.
She's dressed in a white T-shirt and white jeans, 26, taller
than LILY and distinctive. SUSAN walks along beside the sea,
then comes to the pier.

10 **EXT. HASTINGS. LAURENCE HOUSE. DRIVEWAY. DAY**

10

Some boots arrive in shot, then a waterproof duffel bag is
dumped on the gravel. SUSAN is home.

11 **EXT. HASTINGS. LAURENCE HOUSE. GARDEN. DAY**

11

PETER comes out the back door. SUSAN is sitting on the lawn
in a white bucket chair, smoking a cigarette. She barely
looks up at his arrival.

SUSAN

I came in from Gatwick so I don't have the slightest idea of where I am and what time it is.

PETER

You're home. And it's just before lunch.

SUSAN

Did Mum see me?

PETER

Not yet.

SUSAN

How is she?

PETER

Shaky. She's got her concert tonight and Lily up the pulpit is the last thing she needs.

SUSAN

That's your view, is it?

He stands some feet away, not moving towards her. For all her apparent bolshiness, there's warmth and humour between them.

PETER

Where did you come in from?

SUSAN

I came from the Arctic.

PETER

Yes. I guessed you were there.

SUSAN

I was with Greenpeace. I think they're the only people doing anything at all.

PETER

Is that right?

SUSAN

When the history of the twenty first century comes to be written, who's it going to be? With any credit? Greenpeace and a few feminists and that's about it.

PETER

I wish you'd told us where you were.

SUSAN

And I wish you ever told us
anything at all.

PETER smiles.

PETER

OK. I can see Lily's spoken to you.

SUSAN

At length.

PETER

I always believed in my daughters,
so your absence didn't bother me.
But it's different for your mother.
She's frightened of you. She feels
she failed and it's her fault. It
gave her a nervous breakdown.

SUSAN

You put that down to my absence, do
you? You don't think there were
other factors involved?

PETER looks at her, not rising to it.

PETER

Susan, come on -

SUSAN

I love the idea of you being
prisons minister.

PETER

Thank you.

SUSAN

It's a thin line, don't you think?
Between running prisons and being
in them?

PETER

Not for me, no.

SUSAN

Don't topple over.

PETER smiles.

PETER

You know I had an accident?

SUSAN

Lily said.

PETER

Driving down. If you're worried, it turned out to be not too bad. I'm fine.

SUSAN

Good.

PETER

My leg is still hurting but I don't suppose that bothers you.

SUSAN

It's not top of my list, no.

PETER

Please come in. Come in and say hello.

SUSAN

When I've finished my cigarette.

PETER turns to go, then turns back.

PETER

Did you come specially? From -

SUSAN

Greenland? No. I was passing through. We have strategy meetings in Amsterdam. We decide which unprincipled rapist of the earth to hit next.

PETER

The cold doesn't seem to have affected your sense of humour.

SUSAN

It's a laugh a minute in the Arctic Circle.

They look at each other. There's a contact there.

SUSAN (CONT'D)

Who is this girlfriend anyway? Does she mean anything to you? Or is she just someone convenient?

SUSAN smiles, but PETER doesn't answer.

SUSAN (CONT'D)

Silence here suggesting convenience.

PETER

I wouldn't presume to know
everything about your life. Why do
you feel you can guess about mine?

SUSAN

Oh. I grew up with you, remember?
Only I grew up and you didn't.

They both smile.

PETER

How long are you staying?

SUSAN

As long as it takes.

12

INT. HASTINGS. LAURENCE HOUSE. KITCHEN. DAY

12

PETER comes back into the kitchen. HELEN is laying the table.

PETER

Susan's in the back garden. She's
just coming in.

HELEN

No, no I can't face her. I can't
face Susan -

PETER

Helen, come on. Don't be
ridiculous. She's in a very
cheerful mood.

HELEN

No, no I can't.

HELEN puts down a plate and goes out of the room.

13

INT. HASTINGS. LAURENCE HOUSE. BEDROOM. DAY

13

HELEN is sitting on the edge of the bed. She's not crying,
but she's in agony. PETER comes in and closes the door.

HELEN

I was just living my life. I'd
found some small corner, some
crevice, so I could get on with my
life. And then three days ago, any
peace I had, any dignity was taken
from me.

HELEN turns and looks at him.

HELEN (CONT'D)

If you wanted to leave me, why didn't you say so?

PETER

I don't want to leave you. Helen, we've been together since we were kids.

HELEN

You're frightened. You're only with me because you think I can't cope on my own.

PETER

I never think any such thing.

HELEN

You're frightened I can't manage without you.

PETER

Helen, we're a team. Always have been, for god's sake.

HELEN

I don't want to be someone you feel you have to take care of. That's not who I want to be.

PETER shakes his head.

PETER

Look, I can explain to you -

HELEN

Please don't. Lily wants you to explain in front of the whole family.

PETER

Helen, I'm an open book, I'll talk about anything, you know me, but is it really a good idea that we discuss our relationship in front of the children?

HELEN

Do we have any choice?

14

INT. HASTINGS. LAURENCE HOUSE. BATHROOM. DAY

14

PETER comes into the bathroom. He sits down on the edge of the bath, furious.

PETER

Fuck!

15 INT. SHEPHILL PRISON. SECURITY CORRIDOR. DAY 15

LINDSAY STORM is leading ROSE. LINDSAY and ROSE go all the way past and down another corridor.

16 INT. SHEPHILL PRISON. DIRECTOR'S OFFICE. DAY 16

HJ KEANE is behind the desk as LINDSAY and ROSE arrive. She has a piece of paper in her hand.

KEANE

So. You know what happened.

ROSE

I certainly do. I saw it with my own eyes. And I hope you burn in hell for it. I've put in a formal complaint.

KEANE

I've got your complaint. It's not going forward. You need to slow down.

ROSE

Why?

KEANE

This is a tragedy. We all need a period to draw breath.

ROSE

And what do we need that for?

STORM

Proper timely assessment. Apart from anything, Steff has siblings. We hate the idea of alarming them unnecessarily.

ROSE

I bet you do.

STORM

Rose, for once think of it from their point of view. Why upset them?

KEANE looks at her, not giving way.

ROSE

I'll tell you what happened. My cellmate died because you're too cheap to train your officers properly.

KEANE

At this stage we're not admitting liability. There's no medical proof she could have been saved.

ROSE

In your view.

KEANE

In the view of the prison doctor.

ROSE

Which one? The alcoholic or the drug addict?

KEANE is implacable. But LINDSAY is looking more uneasy.

ROSE (CONT'D)

Talk to Bryony. She's in pieces. She knows she failed, and it's killing her.

ROSE is measuring every word, but there is anger in her eyes.

KEANE

I've looked at your complaint, and I don't accept it.

ROSE

You can blame Parallax if you like but I blame you because any system, however crappy, works decently when it's administered by decent people.

KEANE

You're a convicted fraud, Rose. Please don't talk to us about decency.

ROSE

I'm in touch with the Justice Minister, and I'm going to put this case in front of him.

KEANE looks to LINDSAY, trying to work out what's going on.

KEANE

Rose, if you think you can use a friend's death to pursue some sort of vendetta against the prison and against the people who run it -

ROSE

What we're talking about is power. You have it. I don't.

KEANE

You forfeited power when you
committed a crime.

ROSE

And does that mean you can leave us
all dead on the floor?

KEANE

Steff was a known trouble-maker who
burned down the prison canteen. She
did violence to a prison officer.

ROSE

And so she deserves a lesser
standard of justice, does she?

KEANE looks up to LINDSAY as if hoping she'll intervene. But
LINDSAY is silent. ROSE gets up and goes out.

ROSE (CONT'D)

And thanks for expressing your
condolences.

16A **EXT. COUNCIL ESTATE. DAY**

16A

SYDNEY is washing the ministerial car. MARGARET comes down to
find her.

MARGARET

Are you not going to work?

SYDNEY

I'm on stand-by. He's still off
sick. Have you heard from the
lawyer?

MARGARET

Not a word.

SYDNEY

What was she like?

MARGARET shrugs.

MARGARET

Oh you know. Driven. A
professional. She probably has a
sense of humour, but you'd need
teams of divers to find it.

SYDNEY

Does she have a partner?

MARGARET

I'd be very surprised. She's one of those women who'll always choose loneliness over disappointment.

SYDNEY

Fuck her. She'd better come through. I don't want to work for that bastard one day longer.

16B **INT. STEADFAST CHAMBERS. ROCHELLE'S OFFICE. DAY**

16B

ROCHELLE is at work at her desk, when LUKE comes in. She looks up.

ROCHELLE

You look terrible.

LUKE

Yes. That's because I've got bad news. Charmian Pepper is dead.

ROCHELLE

She's dead?

LUKE

Yes.

ROCHELLE

Where?

LUKE

In DC.

ROCHELLE

How did it happen?

LUKE

She was hit by a vehicle.

ROCHELLE sits back, awed.

ROCHELLE

Wow!

LUKE

At night.

ROCHELLE

Where's the driver?

LUKE

Gone. Whoever they are.

ROCHELLE

It was an accident? Hit and run?

LUKE

That's what the police are saying.

ROCHELLE

And do you have any evidence to the contrary?

LUKE

No.

ROCHELLE

But you don't believe them?

LUKE

They didn't see it.

ROCHELLE

So?

LUKE

Nobody saw it.

ROCHELLE shakes her head, unimpressed.

ROCHELLE

Oh come on, Luke...

LUKE

Come on, Luke, what?

ROCHELLE

You're not going to start suggesting a conspiracy. You're a lawyer, for god's sake, you're meant to examine evidence...

But LUKE takes no notice.

LUKE

Can I tell you something?

ROCHELLE

Tell me whatever you like.

LUKE

Ten minutes before she died, I was on the phone to Charmian.

ROCHELLE

And?

LUKE

She'd just met a woman who was finally willing to confirm Peter Laurence's stay in Washington.

ROCHELLE

And did she by any chance mention
this woman's name?

LUKE gives a look, and ROCHELLE laughs.

ROCHELLE (CONT'D)

Yeah, of course, there we are. No
actual name.

LUKE

She was about to.

ROCHELLE

Sure. And tell me, had Charmian
been drinking when you spoke to
her?

LUKE

What makes you ask that?

ROCHELLE

How was she on the phone? Her
manner?

She waits.

ROCHELLE (CONT'D)

No, really. Tell me.

LUKE

OK, she was a touch slurred.

ROCHELLE

'A touch slurred'.

ROCHELLE looks significantly at LUKE, who looks down.

LUKE

All right, if you want to know
everything -

ROCHELLE

I do -

LUKE

The police are saying she was
jaywalking. When they found the
body, a bottle had smashed in her
bag. She was soused in vodka.
The police said the alcohol level
in her body was five times over the
legal limit for drivers.

ROCHELLE rolls her eyes.

ROCHELLE

Looks to me like she had no idea
where she was - or what she was
doing.

LUKE

So then tell me, why did the driver
not stop? What, we let them kill
her, do we, just because she fell
off the wagon?

LUKE is so vehement ROCHELLE is suspicious.

ROCHELLE

You're going to have to tell me
what you meant by 'bumped into'?

LUKE

Sorry?

ROCHELLE

When you called me in Birmingham,
you said you'd bumped into Charmian
Pepper.

LUKE

So I did.

ROCHELLE

Where?

LUKE

I didn't want to tell you.

ROCHELLE

Why not? What was it? An orgy?

LUKE concedes, reluctant.

LUKE

I saw her at a meeting.

ROCHELLE

A meeting? Does that mean you're an
addict?

There's a silence. LUKE doesn't want to answer.

ROCHELLE (CONT'D)

How old are you? You look about
thirteen.

LUKE

What's that to do with it?

ROCHELLE

You got off with her, didn't you?

LUKE looks away.

LUKE
I don't like this spooky thing
where you always know what people
did.

ROCHELLE
It's in my skillset.

LUKE is speechless.

ROCHELLE (CONT'D)
I tell what it looks like to me.
You had some sort of passionate
liaison with a fellow alcoholic,
and now you don't want to believe
she got so pissed that she managed
to get herself run over.

LUKE
That's not what happened.

ROCHELLE
No? And how do you know?

16C **INT. NEWSPAPER OFFICE. LAPIDUS' OFFICE. DAY**

16C

LAPIDUS is sitting staring into space. ALISHA appears at the door.

ALISHA
If it's any consolation, I'm
feeling just as guilty as you.

LAPIDUS
We shouldn't have let her go. She
was in no fit state. Her reputation
had been trashed in court, and she
was in no condition to handle a
major investigation.

ALISHA
What do we do?

LAPIDUS
There's nothing we can do. Does she
have family?

ALISHA
Her parents.

LAPIDUS nods, grim.

LAPIDUS
Send them some flowers from us.

16D INT. MINISTRY OF JUSTICE. DAY

16D

DUNCAN is at his desk. He has piles of briefing papers. At the top, on official paper, is something called MINISTRY: WEEKLY BRIEFING. He flicks through, then stops. Under SHEPHILL PRISON - he sees INMATE DEATH: STEPHANIE FROST. He stops, rigid. Then CAUSE OF DEATH: FENTANYL OVER-DOSE, SELF-ADMINISTERED. He sits back.

16E INT. SHEPHILL PRISON. VISITING ROOM. DAY

16E

It's the same room in which STEFF met PETER. BELLA, at the door, sees ROSE sitting alone and walks across to her table. She puts her things down. Neither of them say anything for a moment.

BELLA

I don't know why you didn't call me.

ROSE

I didn't feel like it.

BELLA

I was worried sick. You could have been burnt alive.

ROSE

Mum, there's five hundred women in here. Some of them for being drunk in a pub. Most of them aren't suffering cruelty, they're suffering neglect. And my best friend's just been killed.

BELLA

I'm sorry to hear that.

ROSE

This prison killed her. Whatever I did wrong is nothing compared to the wrong prisons do.

Another short silence. There's love and sympathy between them but neither of them want to show it. BRYONY has come in and is now standing unobserved, behind them.

ROSE (CONT'D)

I have to tell you something.
You're not going to like it.
Remember we talked about getting in touch with my Dad?

BELLA hasn't seen it coming. She's shocked, trying to keep panic down.

ROSE (CONT'D)

I've had a long time to think about it.

BELLA

Rose, I made a decision. Before you were born.

ROSE

That's the whole point. You made the decision, not me.

BELLA

It was for your sake, I did it for you.

ROSE

I don't believe that. And if you did, it didn't work. And I'm old enough to have rights. For twenty years I didn't even know his name. I had to fight to get it out of you.

BELLA

And you don't think there was a reason for that?

BELLA is as defiant as ROSE.

ROSE

I want a life when I get out.
I want a father.

BELLA's eyes are beginning to fill with tears.

BELLA

Rose, I told you before. Peter Laurence is a lovely man. He's fun. He's charm itself. But he's always had priorities. And other people aren't among them.

ROSE

How are you so sure?

BELLA

I know him, that's why.

But ROSE is not climbing down.

BELLA (CONT'D)

And what do you want from him?

ROSE

Mum, I want my father to know I exist.

Quietly, BRYONY turns and goes out.

16F **INT. SHEPHILL PRISON. SECURITY CORRIDOR. DAY**

16F

BRYONY comes along the corridor and finds LINDSAY STORM.

BRYONY

There's something I need to report
to you. I couldn't help hearing
Rose talking to her mother.

STORM

And?

BRYONY

Unless I completely misunderstood:
Peter Laurence is Rose's father. Do
you think we should tell the
director?

STORM

Yes. I think we should.

16G **INT. HASTINGS. LAURENCE HOUSE. KITCHEN. DAY**

16G

The four Laurences are ranged round the table, with plates of
undercooked chicken. SUSAN is sitting back, as if wanting
nothing to do with it. HELEN is not touching hers. PETER
forks unhappily at his meat.

PETER

This is inedible.

LILY

I knew you'd find fault.

PETER

I'm not finding fault. I'm pointing
out that if we eat it we're all
going to die of salmonella. It's
actively dangerous.

SUSAN

I don't eat chicken anyway.

PETER

Hastings is a long way to come for
food poisoning.

LILY

I don't want to know what's wrong
with my cooking, I want to know how
you can treat our mother so badly.

PETER shakes his head.

PETER

First, explain to me. Why were you in that state to begin with?

LILY

Because like my sister, I have a weakness for recreational drugs -

SUSAN

Not any more. I'm clean -

HELEN

That's good, darling - I'm happy about that -

LILY

I'm coming out of a miserable relationship with a man who confused sex with violence -

HELEN

Do we have to hear about this? I'm sorry, but it's my concert today - for me it's the biggest day of the year - I'll discuss anything you want at any time, but can we please leave it till later?

LILY

No, we can't.

LILY is defiant.

SUSAN

Are you saying your boyfriend hit you?

LILY

I'm saying he diminished me. In every way he could. I was looking for some form of escape and I didn't see why I shouldn't have it.

PETER

And it never occurred to you your father was Minister of Justice?

LILY

You weren't Minister of Justice, you were Minister of something else - sorry, I wasn't following your career that closely. I was minding my own business when suddenly there's a photographer. And I felt what Susan feels and what my mother feels and what the whole family feels. 'Will I ever escape?

(MORE)

LILY (CONT'D)

Will I ever be allowed to live my own life?'

PETER shakes his head.

PETER

You exaggerate.

LILY

Everything's about you. We're all trapped in a broken-down lift called Peter Laurence. Why do you think Susan ran away?

SUSAN

I don't see it that way.

SUSAN is rolling a cigarette meticulously from loose tobacco.

PETER

I hope you're not going to light that thing in the house.

SUSAN

I'm not running away from anything, Lily. I'm running towards.

PETER

I've said from the start to both of you, do what you want. You're free. I don't judge you and I don't control you.

SUSAN

Except when I want a cigarette.

LILY

And you're free to sleep with whoever you want?

PETER

It works both ways. If freedom means anything, it means freedom for all of us. Morality doesn't mean judging other peoples' behaviour. It means judging your own.

LILY shakes her head, really angry now. SUSAN has lit up her roll-up, and has pushed her chair back.

LILY

Dad, you're just one more member of the family. You talk about our freedom as if it was yours to give.

HELEN

Lily -

LILY

No, Mum, we need to have this out.
We really do.

LILY is becoming more insistent.

LILY (CONT'D)

Dad behaves all the time as if this family were his personal property. He behaves as if he can make the rules. And in the process he's royally screwed up both his daughters -

SUSAN

Speak for yourself, Lily. I'm not screwed up.

LILY

Aren't you? Stuck away on some boat in the Arctic? That's chance, is it?

SUSAN

Yes. Chance. I'm a tumbleweed, I got blown there.

LILY

Five thousand miles from your parents? In total isolation? What's that about?

SUSAN

I hate to say it, but I think it may be about trying to save the planet. I don't expect that to interest anyone here.

PETER looks down at his phone. Text message: PLEASE CALL URGENTLY. DUNCAN.

SUSAN (CONT'D)

And, after all, Dad, your government's so desperate to have fewer people living on the island. So I thought I'd do my patriotic duty and leave the country to make a little more space for all those lovely white people who are feeling a bit cramped.

PETER

That's not my side of the party. I'm pro-immigration, if you bothered to find out.

LILY

Is your girl-friend a foreigner?

PETER
Why do you ask?

LILY
I googled her.

PETER
She's Danish. She had a German husband.

LILY
How did you meet her?

PETER
Do you really want to go into this?

LILY
Well as I matter of fact I do.

LILY is implacable. PETER looks across to HELEN, but she doesn't help with a response.

PETER
When I was at Culture, OK?

LILY
In the line of work? So the question I suppose I'm really asking: were you going out with her when Mum had cancer?

There's a silence. PETER says nothing.

LILY (CONT'D)
I mean it's a simple enough question -

HELEN
Lily, I was ill for a long time, it was hard for all of us, we went through a lot -

LILY
When Mum had breast cancer were you going out with Madeleine?

Again, PETER doesn't answer.

LILY (CONT'D)
You were fucking a librarian while Mum was having her breast off! You disgust me.

PETER looks away. Everyone is silent.

LILY (CONT'D)
And what exactly is her appeal?

PETER

Oh come on, Lily...

LILY

No, really, I'm asking. What does Madeleine Hall have that we don't?

PETER looks round the table. SUSAN smiles.

SUSAN

Don't look at me, Dad, you made this mess, you get out of it.

PETER

If you really want to know.

LILY

I do.

PETER

She'd lost a child.

LILY

So?

PETER

Madeleine was very raw when I first met her. Her son was six when she died. I was moved by her. I felt useful. Is that such a bad thing? I like to think I helped put Madeleine back together. Intimacy can come from grief.

PETER has spoken so simply, so unapologetically that the table is stilled.

LILY

You had a family of your own.

PETER

Of course.

LILY

Don't we count? Don't we need help?

PETER

I don't measure out compassion, if that's what you mean. If you say to me "When you see a person suffering don't go and help them", well that's your outlook.

LILY

Person here meaning woman?

PETER

In this case.

LILY

Are you sure this relationship was as noble as you make it sound, or was it just old-fashioned lust?

PETER

Oh, and you can separate the two, can you? You have to take my word for it.

LILY

Yeah. I think that may be where we're all hitting a problem.

PETER

What sort of problem?

LILY

How you've never been very good at telling the truth.

There is a silence, as if the family court is deciding whether to believe him. He looks down at his phone. Another DUNCAN message, just reading URGENT URGENT URGENT.

PETER

All right if you want the truth it's this. It appears from recent evidence that I have three daughters, not two.

There is a silence. Everyone is stunned.

SUSAN

Evidence from where?

PETER

From Shephill prison.

SUSAN

She's a prisoner?

PETER

So it appears. I'm not sure yet.

SUSAN

Then - ?

PETER

DNA.

PETER has anticipated her question.

HELEN

Who is she? Who's her mother?

PETER

Probably a woman I had an affair with. I've yet to find out.

LILY

How old is she?

HELEN

How long have you known?

PETER

Since I drove down.

SUSAN smiles, mischievous.

SUSAN

Only one, is it Dad? I mean, if there are others, now's the time to say. Get them all out and on the table. Why not? The more the merrier.

PETER loves her humour but knows he mustn't show it.

PETER

There's only one.

LILY

And do we come into this at all? Or is this another of your famous freedom things?

PETER just looks at her, saying nothing. HELEN has turned white. Suddenly LILY stands up, furious.

LILY (CONT'D)

I don't understand, someone explain to me, why I'm the only person who cares about this family. I called us together. Because apart from anything, I saw my father come out of that court-room, and I know him. I know him inside out, I only had to look at him, and I could see - I knew - he was a cheat and liar.

HELEN

You don't know that.

LILY

I know. And so do you. And it panics me because it's not something I want to inherit. I really don't.

LILY is hysterical, but nobody reaches out to her. SUSAN is sitting back in her chair. HELEN gets up.

HELEN

Well I'm sure this has all been
very useful - what do you call it,
Lily? Truth-telling? - but I have
to rehearse the Messiah this
afternoon.

She starts to gather up her stuff - her jacket, her bag, her
scarf. Everyone else sits, not moving until:

PETER

I have a phone call I have to make.

He gets up to go out of the room. Then he turns, firm.

PETER (CONT'D)

And whatever I am, I'm not a broken-
down lift.

16H **EXT. HASTINGS. LAURENCE HOUSE. DAY**

16H

PETER comes out of the house. He takes a few steps and there,
leaning on his car in the driveway, is DUNCAN.

DUNCAN

Are you OK?

PETER

I'm fine. Family meeting. What are
you doing here?

DUNCAN looks at him a moment.

DUNCAN

I've got news from Shephill.

17 **INT. DOWNING STREET. PRIVATE OFFICE. DAY**

17

JULIA comes in to where DAWN is working at her desk.

JULIA

Trevor Quinn is outside. You've
kept him waiting.

DAWN

Send him upstairs. We'll give him
the full treatment. Like he's
seeing into the mysteries.

JULIA

That's not going to placate him.

18 **INT. DOWNING STREET. DRAWING ROOM. DAY**

18

TREVOR QUINN is waiting in a perfect suit. He's in his 60s, with an indomitable air of wealth and power. DAWN arrives, like the chatelaine.

DAWN

Trevor, I'm sorry, I apologize...

QUINN

It's quite all right.

He purrs. They kiss. DAWN holds onto his arms a moment.

DAWN

Amazing, you look younger than ever.

*
*
*

QUINN

Thank you. That's nice to believe.

*
*

She gestures to the sofas nearby.

QUINN (CONT'D)

I'm here for the board of The British Defence Group. I have a substantial personal interest.

DAWN

I understand. Will you sit down?

QUINN

No.

QUINN remains standing.

QUINN (CONT'D)

It's about Yemen.

DAWN

Yes, well I thought it might be.

QUINN

It's simple enough. We give you the end-use certificates, you speed through the export licences. It's always worked smoothly.

DAWN

It will continue to work. Once we're through this brief period of bad publicity.

QUINN

You've suspended licences.

DAWN
Temporarily.

DAWN shakes her head, as if this were a fuss about nothing.

DAWN (CONT'D)
Trevor, Trevor, Trevor, come on,
how long do go we back? I'm a
politician. My duty is to represent
the citizens of my country. Three
Britons have been killed. I have a
moral obligation towards them.

QUINN looks at her a moment, deciding how hard to go in.

QUINN
Dawn, what do you think your
beloved country now is? It's arms
manufacturing and pharmaceuticals.
Objectively. That's what it is.
Presently, that's all Britain does.

DAWN
Financial services.

QUINN
I grant you. Those three things.
The Defence Group employs nearly
eighty thousand people. Two hundred
thousand depend on it directly for
their jobs. You've had three years
of bad luck with the economy, your
poll numbers are in the toilet, and
for once you do something the
public want, and a burst of
unexpected popularity has turned
your head.

DAWN
That's not how I see it.

QUINN
I'm sure.

DAWN
Trevor, there's manufacturing on
one side and there's public opinion
on the other. British weapons
killed British NGOs, the country is
in uproar, and I can't appear to be
indifferent.

QUINN
The measures you've taken are
excessive. You've lost your
judgment.

DAWN

I don't agree. And if you make that case in public, I don't think the electorate will flock to support you.

QUINN

I don't give a damn about the electorate. I'm arguing it to you. In private. If you undermine The British Defence Group, you attack the country's principal business. That's a political choice.

Its like a code. DAWN knows exactly what he's saying.

DAWN

You have to trust me. I have to be responsive to public anxiety. That's what I do. That's democracy. But at the end of it all, I'll be on your side.

QUINN

I hope so, Dawn.

19 **EXT. DOWNING STREET. DAY**

19

The POLICEMAN opens the door for QUINN to pass through.

POLICEMAN

Do you have a car, sir?

QUINN

No, I'm walking.

20 **OMITTED**

20

21 **OMITTED**

21

22 **INT. SILVA HQ. DAY**

22

QUINN gets out of the elevator where UPAL SILVA is waiting for him. They walk together. The table is laid for lunch for two in the executive suite.

SILVA

Well? How was it?

QUINN

Exactly as you predicted. You're chairman of the Conservative Party. And this may be the moment to do your duty.

SILVA

Her colleagues can't be seen to
move against her on the issue of
arms sales.

QUINN

Self-evidently.

SILVA

We'll need a diversion.

QUINN

Good.

23	OMITTED	23
24	OMITTED	24
25	OMITTED	25
26	OMITTED	26
27	OMITTED	27
28	OMITTED	28
29	OMITTED	29
30	OMITTED	30
31	OMITTED	31
32	OMITTED	32
33	EXT. HASTINGS. PROMENADE. DAY	33

PETER and DUNCAN are walking along the promenade, bending
into the wind.

DUNCAN

We thought you'd come straight back
to the Ministry when you got out of
hospital.

PETER

So did I. But I didn't take account of my moonbat daughter. I've just been arraigned for crimes against humanity.

DUNCAN

Any crime in particular?

PETER

A multitude. It appears disapproval skips a generation. My mother disliked me, and now my kids.

DUNCAN

Does that mean Susan was there?

PETER

Susan. Lily. The whole family turned out.

DUNCAN

Not quite the whole family. That's what I need to talk to you about.

But PETER is diving towards a fish and chip shop.

34

INT. HASTINGS. CAFE. DAY

34

PETER is shaking hands with everyone at the tables as DUNCAN follows him in. They all greet him warmly. He's popular. 'Hey Peter', 'Hello, Peter, heard you had an accident.' Behind the counter is a friendly, plump Greek in middle age.

GEORGE

Hello, Peter, nice to see you all in one piece.

PETER

Nice for you, even nicer for me.

GEORGE

Somebody sent out a deer to kill you. I didn't know they hated you that much.

PETER

George, I've just had the worst lunch of my life. I need some decent food.

GEORGE

Cod and chips? I'll bring you a cup of tea.

PETER sits down smiling at a formica table opposite DUNCAN. PETER is hugely popular in the cafe with a look and a smile for everyone. But now he turns to DUNCAN.

PETER

So. What's the urgency? What's the bad news?

DUNCAN

I called the director at Shephill. She confirmed to me that Steff Frost has died from a drug overdose.

PETER

The woman I talked to?

DUNCAN

Yes.

PETER

And do we know if she was my daughter?

DUNCAN

Obviously we believe she's not. We think she talked to you on behalf of your daughter.

PETER

And now she's dead?

PETER has gone cold. He flashes an artificial smile at a couple more FRYERS behind the counter.

PETER (CONT'D)

I'm slightly confused here, Duncan.

DUNCAN

I'm sure you are.

PETER

Can I ask you something?

DUNCAN

Go ahead.

PETER

Are you on some personal campaign to destroy me?

DUNCAN

Peter, don't be ridiculous -

PETER

Why is that ridiculous? Three days in hospital gives you time to think.

(MORE)

PETER (CONT'D)

If you recall the sequence of events - no sooner than I win in the high court, next morning you whisk me away to see a woman I don't need to meet -

DUNCAN

Peter -

PETER

On a mission I have no need to pursue -

DUNCAN

Again -

PETER

And then when I tell you to leave the whole thing alone, you go on investigating -

DUNCAN

What was I meant to do? She sent me her comb. It was registered in ministry mail! I didn't think we could ignore it.

PETER

Oh, that was your executive decision, was it?

DUNCAN

As a matter of fact it was.

PETER

And you didn't think to check with me first?

DUNCAN

You've always allowed me a degree of latitude, Peter.

PETER

You've taken it, Duncan. Whether I allowed it's another question.

GEORGE appears with two brimming mugs of hot tea.

GEORGE

English breakfast, hot and sloppy.

PETER

Thank you, George. Just what we need.

GEORGE

Be careful, mind.

GEORGE goes. DUNCAN leans in, keeping his voice down.

DUNCAN

Peter, I think I have reasonable political instincts. From the very first moment, I've believed the story was true. And now science bears it out. You keep telling us you're a rule-breaking politician. Go and charm her to bits and then you won't need to worry about her ever again. Look her in the eye. Acknowledge her. Otherwise, it's never going to go away.

PETER

'It'? Presumably you mean 'she'?

PETER looks at him, also lowering his voice.

PETER (CONT'D)

Maybe I'd have more confidence in your advice, Duncan, if the prime minister hadn't found out about my daughter almost as soon as I did.

DUNCAN

You don't have any proof of that.

PETER

Don't I?

DUNCAN

It's just guesswork.

PETER

Duncan, you're sleeping with that control freak, Julia Blythe. And don't even think of denying it.

DUNCAN looks shifty.

PETER (CONT'D)

I have instincts too, Duncan Knock, and they're not so inferior to your own. Dawn's got a back channel to anything I'm thinking and the back channel is your bedroom.

PETER is moving in for the kill now.

PETER (CONT'D)

And, can I remind you, the only reason I ended up in court fighting a long and extremely expensive court case was because someone in my office was leaking? Have you thought about that?

DUNCAN

Often.

PETER

Maybe if you spent less time doing DNA tests, and more time worrying about who's betraying us, you might earn the title of special advisor. How special are you?

DUNCAN looks at him, silenced.

PETER (CONT'D)

Get hold of Sydney, tell her to stand by outside the house, so at any point I can leave.

DUNCAN

Yes, Peter, of course. I'm sorry.

DUNCAN is uncharacteristically humbled by the exposure of his private life. But PETER is taking no notice as GEORGE arrives with delicious-looking fish and chips.

PETER

Ah, cod, excellent, back on the menu, thank God, that looks superb.

35

INT. INSTITUTE OF DIRECTORS. DAY

35

London clubland. A cocktail party. The British business establishment standing with champagne in their hands. At once JULIA finds UPAL SILVA standing right next to her, close.

SILVA

Well this is an unlooked-for pleasure. I wasn't expecting you.

JULIA

I can't think why not.

SILVA

Because your boss seems to be avoiding me right now.

JULIA

I don't think that's true. She'll see you any time you want.

SILVA

I think she may have detected a groundswell of dissatisfaction. On her own side.

JULIA

You know I work for Dawn. I'll report that remark back to her.

SILVA

Will you, Julia? Why?

JULIA

Because I'm a loyal and hard-working assistant. And you can't put a cigarette paper between her and me.

SILVA

I just did.

He smiles. There is nothing either threatening or playful in his manner. It sounds as if it's just facts.

JULIA

Is this all about the export licences and your friend Trevor?

SILVA

As far as the public's concerned, no. As far as you and I are concerned, yes.

JULIA

Don't implicate me, I'm not involved in anything.

JULIA has begun to understand that SILVA is serious. Her mind is whirring like a computer.

JULIA (CONT'D)

The stand the prime minister's taking on the deaths in Yemen is extremely popular with the public.

SILVA shrugs slightly.

SILVA

Remember, prime ministers don't fall because they're incompetent. They only fall when they're caught out in outright lies. You're the obvious person to provide the world with evidence of a lie.

JULIA

Why would I do that?

SILVA

Because people in your line of work generally like to jump from raft to raft.

JULIA laughs.

JULIA
I didn't realise you were being serious.

SILVA
Deadly serious.

JULIA
And the obvious question. Who would be the incoming prime minister?

SILVA
Oh. We have someone in mind.

36 **INT. HASTINGS. CHURCH. NIGHT**

36

A burst of Handel coming to an end. The Messiah's ecstatic finish. HELEN is radiant, transformed, a woman in mid-epiphany as she guides the choir to its climax. BARBARA is in the band. There is tumultuous applause. PETER, LILY and SUSAN are all in the audience together, and a PHOTOGRAPHER behind them.

37 **INT. HASTINGS. CHURCH. NIGHT**

37

A few minutes later. LILY is in the crowd. PETER makes his way through the throng to join HELEN who is surrounded by happy admirers, both audience and choir. She turns to PETER, who kisses her.

HELEN
Did you see it all?

PETER
It was wonderful.

BARBARA passes, kissing HELEN.

BARBARA
Well done, Helen. Best yet.

HELEN
Thank you.

A PHOTOGRAPHER arrives at their side.

PHOTOGRAPHER
I'm from Hastings Observer. This seems like a great moment for a shot.

HELEN
Give me a moment.

HELEN moves through a crowd, who all congratulate her on her success. She heads behind the altar.

38 **INT. HASTINGS. CHURCH. BACKSTAGE. NIGHT**

38

There's a make-up area. SUSAN is sitting there already.

 HELEN
Oh you're in here.

 SUSAN
That was a very beautiful concert.

 HELEN
I never know if you're being
sincere.

 SUSAN
I'm sincere.

SUSAN looks at her, unable to contact her.

39 **INT. HASTINGS. CHURCH. NIGHT**

39

A few moments later. The four of them - SUSAN, LILY, HELEN and PETER, arms round each other, represent a perfect family group. They are all smiling to camera, confident, assured. The photograph is taken, with flash.

 PHOTOGRAPHER
Wonderful. Thanks very much.

They hold together for a moment, as though wanting to prolong the embrace. Then they break up. HELEN turns to PETER.

 HELEN
I think people really did like it.

 PETER
I'm sure they did. You can tell the
difference. A response like that
has to be genuine.

HELEN shakes the hands of a few CHORISTERS who are passing, excited.

 HELEN
Of course we've created an
impossible problem for ourselves.

 PETER
What problem is that?

 HELEN
Next year. That's the problem with
a triumph. How do you cap it?

PETER'S phone goes off. He looks down at it.

PETER

Give me a moment. I'll see you back home.

40 **EXT. HASTINGS. CHURCH. NIGHT**

40

PETER comes out of the church to take the call.

PETER

Duncan?

41 **INT. MINISTRY OF JUSTICE. NIGHT**

41

DUNCAN

More bad news, I'm afraid. Charmian Pepper's been killed in a hit-and-run in Washington.

42 **EXT. HASTINGS. CHURCH. NIGHT**

42

PETER is stunned. He lowers his voice as CONCERT-GOERS leave behind him.

PETER

I don't believe you. I didn't even know she was in Washington.

43 **INT. MINISTRY OF JUSTICE. DAY**

43

DUNCAN

She must have been pursuing the case. There's nothing suspicious, Peter. The police say it was an accident.

44 **EXT. CHURCH. NIGHT**

44

PETER

I'm sure.

He snaps the phone shut, taken aback. Then he starts to walk.

45 **EXT. HASTINGS. LAURENCE HOUSE. NIGHT**

45

PETER stands a moment, looking up to his house, readying himself. Then he goes on in.

46 **INT. HASTINGS. LAURENCE HOUSE. BEDROOM. NIGHT**

46

HELEN is taking her make up off on one side of the bed. PETER sits down on the other side, faced away from her.

HELEN

And have you identified the mother?

PETER

Sorry?

HELEN

This new daughter of yours. How many candidates are there? You're anything but meticulous, so I doubt you kept a record. You're always ready to move on.

PETER

Except from you, Helen. I've never moved on from you.

HELEN

You've never had to, have you?

HELEN stops cleaning her face.

HELEN (CONT'D)

Nothing you'd done had hurt me. Until today. Because I had my own life. And it was respectable. Now people will look at me -

PETER

I know -

HELEN

And pity me -

PETER

I know.

HELEN

As I walk down the street. It's not what I want. I'd rather be ignored than pitied.

PETER

Helen -

HELEN

You're going to disgrace me.

PETER

It's not disgrace.

HELEN

It is in my eyes. I was hidden. Now I can't hide.

PETER turns to look at her back.

PETER

I'm aware of how loyal you've been.
I mean, in particular what you did
at the trial. I know much you must
have hated that.

HELEN

Do you?

PETER

I was grateful.

He pauses a second.

PETER (CONT'D)

The point is: right now something's
happened to make life a bit tricky.
I need to be sure you'll stick to
the story. It's important.

But he's gone too far. HELEN is absolutely furious. It comes
across as both cold and resolute.

HELEN

I want you out of here now. I don't
want to sleep anywhere near you. Go
anywhere, I don't care where. And
that means not in this house.

PETER

Of course.

HELEN

Do I have any value to you except
as a liar?

She turns and looks at him.

HELEN (CONT'D)

For years you've dealt with me,
like I was just a problem and all
you had to do with deal with me.
Well, not any more. It won't work
any more.

There is silence. She is so implacable, so formidable that
PETER can do nothing but quietly leave the room.

47

INT. HASTINGS. LAURENCE HOUSE. NIGHT

47

PETER is coming down the stairs. He gets out his phone and
dials.

PETER

Sydney, I'm wondering, can you pick
me up? I've changed my plans.
Thanks.

*
*

*
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*

PETER thinks there are no signs of life. But as he heads for
the door, he turns and sees into the kitchen where SUSAN is
sitting alone in the near-dark, just her cigarette end
burning. He goes in and stands opposite her.

*
*
*
*

PETER (CONT'D)
What's the verdict?

SUSAN
Sorry?

PETER
Did the family court reach a
verdict? Was I found guilty?

SUSAN smiles at the question. PETER turns on a low lamp.

PETER (CONT'D)
Where's Lily?

SUSAN
Gone down the Old Town to get
stoned.

PETER
Was she satisfied with her day's
work?

SUSAN
Nothing's going to satisfy Lily.
She's a Jacobin and you're an
aristocrat. And she's on-line
shopping for a guillotine.

PETER
Not you?

SUSAN
You know me, Dad. I've never liked
to blame anyone. I knew I had to do
something worthwhile or I couldn't
live with myself.

PETER
It would help if you spoke to your
mother occasionally.

SUSAN
I tried to, but she hates me for
seeing through her. I've come to
think vagueness is a kind of crime.
Don't you think, finally, being
otherworldly is really just a form
of cowardice?

PETER
Now who's the Jacobin?

SUSAN nods, acknowledging his point.

SUSAN
You should try some time on a boat.

PETER

Why would I do that?

SUSAN

You get to know yourself.

PETER

I think I know myself pretty well.

SUSAN

I don't think anyone can ever say that.

PETER

Don't you? It's simple, isn't it?
We are what we do. All the rest is guff.

SUSAN looks at him thoughtfully.

SUSAN

Does that mean you're making plans with this Madeleine person?

PETER

No. As it happens.

SUSAN

Thank God for that.

PETER

In fact, I've got a problem with Madeleine too.

SUSAN

What's that?

PETER

She's just turned down a job in Texas, so she can stay close.

SUSAN

Stay close to you?

PETER nods. SUSAN is amused.

SUSAN (CONT'D)

You really do have problems piling up. What are you going to do?

PETER looks at her and suddenly opens up.

PETER

You get to the point where the only way is forward. What are you meant to do? I've always been terrified of the past.

(MORE)

PETER (CONT'D)

That it'll drag me down. Anyone with half their wits knows how easy it is. To get lost.

He stares a moment.

PETER (CONT'D)

I remember what happened, just after you were born, we were in heaven....

SUSAN

What happened then?

PETER

Oh. A man walked into the shop and made a suspiciously large offer for the premises. I worked out that he was going to build an office block. I thought, fuck it, I'll build an office block.

He looks at her, overwhelmed with emotion.

PETER (CONT'D)

I thought, my daughter's one year old and I need to keep moving.

He shakes his head slightly.

SUSAN

Poor Dad. Everyone wants commitment from you.

PETER

That's why you were always my favourite. You didn't want anything.

SUSAN

Didn't I? Maybe I wanted the same as all the others. I was just too proud to ask.

PETER stares at her, genuinely taken aback.

PETER

And is that what you're doing in the Arctic?

SUSAN

Twenty four hours in England, I'm not desperate to come back.

She has deflected the question with a joke. PETER moves across and kisses her on the top of her head.

PETER
Still. We miss you.

48 **INT. HASTINGS. LAURENCE HOUSE. HALLWAY. NIGHT** 48

PETER treads silently towards the door. As he opens it, and SYDNEY is glimpsed sitting waiting in the car, he looks back. SUSAN'S level stare - her eyes gleaming. He goes out.

49 **EXT. COUNTRY ROAD. NIGHT** 49

Along deserted country roads, Peter's limousine speeding.

50 **INT. MINISTERIAL CAR. NIGHT** 50

SYDNEY is alert. PETER is in the back, staring ahead. Then:

PETER
Sydney?

SYDNEY
Yes, sir?

PETER
I'm wondering if you followed the trial at all.

SYDNEY
Followed it, sir?

PETER
In the sense of paying attention?

SYDNEY
No I didn't.

There's a short silence.

SYDNEY (CONT'D)
I didn't think it was my place.

PETER sits back, obviously not sure. The car speeds on.

51 **EXT. HASTINGS. PUB. NIGHT** 51

LILY falls drunk out of a rowdy pub half-drunk with an OLDER BLOKE in tow. Kissing and tearing into each other around the smokers, they attract laughs and shouts of 'get a room' from a group of younger girls. From inside the pub, you can hear the noise of a wild, seething crowd, with music blasting. LILY looks wild eyed.

52 **OMITTED** 52

53 EXT. HOCKEY PITCH. NIGHT 53 *

Back again, another evening game of women's hockey. But this time ROCHELLE is transformed. She's determined, physical. She gets the ball and makes a run, winging her way past the opposition at speed, leaving them for dead. Then from the side she sends in a cross which her team-mate rockets in. ROCHELLE'S exhausted, but exhilarated. She glares unkindly at the opposition player she passed. She shrugs as if to say 'That's how it goes'.

54 EXT. HOCKEY GROUND. NIGHT 54 *

The PLAYERS have all showered and changed and are walking to their cars. There's a lot of 'Goodnight' and 'See you next week' and 'Well done'. ROCHELLE is in the group, easy with the rest of them. She gets to her car and gets in.

55 INT. ROCHELLE'S CAR. NIGHT 55

ROCHELLE is driving home, listening to Alltalk radio. MICK 'THE MOUTH' MURRAY and PETER are in high spirits.

MICK (VOICE)
I hear you had a bit of a close
encounter. What was it? Was it a
moose?

PETER (VOICE)
No, it wasn't a moose, Mick. I was
in Sussex, not Saskatchewan. It was
a deer.

MICK (VOICE)
And who came off worse?

PETER (VOICE)
I'm afraid Bambi's dead and I'm
still Minister of Justice.

ROCHELLE looks grim.

56 INT. ALLTALK RADIO. STUDIO. NIGHT 56

MICK and PETER are in their familiar positions opposite one another across the table.

MICK
You know the issues at Defence, can
you remember anything like this?

PETER

Look, I can only tell you what I know, I know the people involved, I know the board of the British Defence Group, the British have the world's most rigorous process to make sure that weapons don't end up in the wrong hands.

57 **INT. ROCHELLE'S CAR. NIGHT**

57

ROCHELLE is looking even more resolute as she listens.

PETER

We like to know exactly who we're arming and why. And in my experience we're pretty good at it.

ROCHELLE looks sick at this.

58 **INT. ALLTALK RADIO. STUDIO. NIGHT**

58

MICK

You've got great antennae, Peter, you know the economy's tanking, some banks have crashed, and the rumour mill says that the ex-Foreign Secretary Jolyon Bishop is ready to make a run against the prime minister -

59 **EXT. STEADFAST CHAMBERS / INT. ROCHELLE'S CAR. NIGHT**

59

ROCHELLE is now drawing up outside chambers.

PETER (VOICE)

I hadn't heard that.

MICK (VOICE)

You've got a reputation for telling it like it is. How secure do you think Dawn Ellison is?

PETER (VOICE)

Dawn's does a great job, Mick. You know that. I know that. So let's leave it there.

MICK (VOICE)

And that's plain speaking, is it?

ROCHELLE cuts her engine and the radio at the sound of their laughter.

60 **INT. STEADFAST CHAMBERS. ROCHELLE'S OFFICE. NIGHT** 60

ROCHELLE comes straight in, and heads for her desk. Angrily, she turns on a table lamp and takes out the file. She begins to read. A photocopy of a diary page, amended in handwriting. ROCHELLE shakes her head in disbelief.

61 **INT. BANQUETING HALL. BACKSTAIRS / INT. BANQUETING HALL. NIGHT** 61

Backstairs at a reception. The place is abuzz with dozens of slender boys in white shirts and black trousers, and girls in short skirts and black tights, among them MARGARET piling her tray up with canapes. There is a lot of shouting and laughing. MARGARET uses her hip to swing open the service door. It's filled with the legal profession, all in evening dress, drinking champagne. MARGARET starts moving among them, with her usual spiel.

MARGARET

Canapé anyone? It's goat's cheese
and beetroot, it's gruyere and
pig's cheek, it's spinach and feta,
it's the scotch egg with chili
jam...

She turns and standing immediately opposite her is ROCHELLE.

MARGARET (CONT'D)

Well this is not something I
planned. How did you find me?

At once, not giving a damn who notices, ROCHELLE starts bundling her towards the service door.

62 **INT. BANQUETING HALL. BACKSTAIRS. NIGHT** 62

They go down a grubby corridor in the staff quarters. ROCHELLE virtually pins MARGARET against the wall. There's a sense of purpose that's new.

ROCHELLE

You have to stop pissing me around.
You know full well the tampered
diary isn't enough on its own. I
need more. I need to know why
you're involved. And I need to know
what you want. A journalist has
died so you have to be straight
with me.

MARGARET looks down.

MARGARET

All right. My mother lived in a flat, OK? In Gospel Oak. She died when her boiler leaked gas.

ROCHELLE

When was this?

MARGARET

Ten years ago. She'd reported it three times to the agency. She wasn't alone, there were others. Same problem, nothing done about it.

ROCHELLE

Did you not try to sue?

MARGARET

The landlord said he couldn't be responsible for the state of the boilers in all his properties. As far as he was concerned, it was an accident, and he'd fight us every inch of the way. My mother died at 53 and it was an accident.

ROCHELLE nods.

ROCHELLE

And I don't need to ask who that landlord was.

MARGARET

He had an awful lot of flats.

ROCHELLE

And are you going to tell me how a cocktail waitress has access to that man's private diary?

MARGARET

That's the bit I didn't want to do.

ROCHELLE just stares at her, as if she had no choice.

MARGARET (CONT'D)

My girl-friend works on his staff.

ROCHELLE

What does she do?

MARGARET

She drives him.

ROCHELLE nods, and turns to go, satisfied. MARGARET panics.

MARGARET (CONT'D)
You've got to be careful. Please.
She can lose her job.

ROCHELLE
Yeah. So can I.

She heads off, then turns back before she opens the door.

ROCHELLE (CONT'D)
Just asking, but do you happen to
remember the name of the company
that owned your mother's flat?

MARGARET
Sure. Standfield Titles.

63 **OMITTED**

63

63A **INT. STEADFAST CHAMBERS. DAY**

63A

ROCHELLE is sitting at her desk working. LUKE comes into the
room, carrying some big photocopied pages.

LUKE
Did you leave this for me?

ROCHELLE
Actually, yes.

LUKE frowns, disbelieving.

LUKE
Am I going crazy? It seems to be a
photocopy of Peter Laurence's
diary.

ROCHELLE
That's what it is.

LUKE
How the hell did you get it?

ROCHELLE
Ministers have two diaries, one on
computer, kept in Laurence's case
by Joy Pelling who testified in
court that he was in New York on
January 13th. And the other, a
written diary, also kept by the
self-same Joy, which she said she
had lost. Now it's reappeared.

LUKE
So how did you get hold of it?

ROCHELLE shifts.

ROCHELLE

From a sort of whistleblower, I suppose.

LUKE

Why did they bring it to you?

ROCHELLE

Obviously, because they want me to take it to a newspaper, but they want a firewall between the diary and their identity.

LUKE

But why you?

ROCHELLE just stares, not answering.

ROCHELLE

A photocopy doesn't clinch anything.

LUKE

You don't think so?

ROCHELLE

No. We know Peter Laurence went to Washington and we know he pretended not to. Call it perjury, sure. But we still can't prove what he actually did there.

LUKE shifts, uneasy.

LUKE

Look, I'm sorry about this, I admit, I did make a phone call to the paper -

ROCHELLE

You're talking to them directly? Do they know who you are?

LUKE

I just said I was a friend of Charmian's, and that we'd talked, she was very excited about her latest contact, and maybe there was something on that last tape.

They look at one another.

ROCHELLE

And what did they say?

LUKE

They said they didn't have it. The tape went back with the rest of Charmian's possessions.

ROCHELLE

Went back where?

LUKE

To Charmian's parents. They live in Bedfordshire.

ROCHELLE suddenly has doubts. She gets up, and starts pacing.

LUKE (CONT'D)

You've got one piece of the jigsaw, I need to get hold of the other.

ROCHELLE

I don't think you can do that.

LUKE

Why not?

ROCHELLE

For the obvious reason, of course.

LUKE

What is that reason?

Knowing the argument is weak, ROCHELLE speaks loud.

ROCHELLE

We're his legal team, for god's sake. We got him off!

LUKE nods, sure of himself.

LUKE

Yes, you're right. And now you're claiming that's where you'd like to leave it.

ROCHELLE

Yes! I don't know! I'm not sure.

LUKE

In that case I've only got one question. Why did you leave the photocopy for me?

He walks out the room. ROCHELLE stands, stunned.

PETER is sitting by himself at the glass table, with a newspaper laid out in front of him.

He's reading quietly when MADELEINE comes in the front door with her key, apparently as composed as usual. She's in a coat.

MADELEINE

I don't believe this. What are you doing here?

PETER

Am I not welcome?

MADELEINE

You didn't ring.

PETER

I'm meant to phone every time?
Where were you?

MADELEINE

Where was I tonight?

PETER

Yes.

The question seems to annoy her so much she just moves across silently to take off her coat, then to go across to the kitchen area. PETER frowns.

PETER (CONT'D)

I had to go and see family.

MADELEINE

How was your family?

PETER

You don't want to know.

MADELEINE

Well maybe I do. Maybe that's exactly the problem between us.

She has reached for the vodka bottle. She puts one shot down straight away, then pours another. PETER is alarmed.

PETER

Are you sure -

MADELEINE

Am I sure what?

PETER doesn't answer.

MADELEINE (CONT'D)

Would you like one?

PETER

A small one, maybe.

She pours him a large one. He watches, trying to monitor her strange mood.

PETER (CONT'D)

In some way Lily was angrier with me than Helen.

MADELEINE

That's not surprising.

PETER

Why not?

MADELEINE

Lily believes in you. Your wife doesn't.

PETER

Oh, don't get me wrong. Helen was also upset.

MADELEINE

Really? What about?

PETER

Oh. All sorts of stuff.

MADELEINE

That's really helpful. Are you sure you're not giving too much away? I'd hate you to feel you were betraying confidences. Here.

She puts the glass down beside him, but then turns and walks away.

PETER

Trial stuff.

MADELEINE

Ah yes, the famous trial...

PETER

Family stuff.

MADELEINE

In particular? Or are you saying I don't need to know?

PETER

You don't need to know.

MADELEINE

Why not?

PETER shakes his head.

PETER

Madeleine, you know that's not why
I come here.

MADELEINE

You've made that very clear.

PETER

I come because we're actually good
for each other.

MADELEINE

Yes. Well certainly I'm good for
you. Because I'm not real. I'm not
real life. I have one great
advantage over your family. The
advantage is I don't really exist.

She picks up the vodka bottle and throws it across the room.
It misses his head, but it smashes against the wall. He gets
up, horrified.

PETER

Madeleine...

MADELEINE

I'm a fucking blow-up doll -

PETER

Madeleine -

MADELEINE

With a degree in art history. And a
dead child. Just perfect. So you
can believe you saved me. "She was
in despair and I saved her." As if
you were Jesus Christ.

Now she picks up two glasses in succession and throws them
both at his head.

PETER

Madeleine, what's the hell's going
on?

MADELEINE

Do you have no idea what it's like?
Being the girl-friend?

PETER

It's what you wanted, that's what
you said.

MADELEINE

Yes of course. And you chose to
believe me. Because it suited you.
It suited you and your life.

(MORE)

MADELEINE (CONT'D)

But it never occurred to you to ask
me properly.

At this she picks up more decorative objects and starts
throwing them at him.

PETER

Stop doing that -

MADELEINE

These are my things -

PETER

Please put them down.

MADELEINE

I'll do what I want with them.

PETER

Madeleine, for god's sake -

MADELEINE

They belong to me. They're mine.
Can you grasp that idea?

PETER

Come here, stop throwing things -

PETER moves violently across the room. MADELEINE puts up her
hands to escape him, and then moves round the table.

MADELEINE

Don't come near me, I don't want
you near me, don't you dare touch
me -

PETER

Madeleine please -

He takes hold of her, putting his arms round her to restrain
her.

PETER (CONT'D)

Madeleine, this is not us.

MADELEINE

Yes. It's us.

64A **OMITTED**

64A

65 **EXT. PEPPER HOUSE. DAY**

65

Rochelle gets out of her car and walks along a row of
identical suburban semi-detached houses in Luton, finds the
door she is looking for and rings the bell. The door is
immediately opened by EILEEN PEPPER, 50s, white, genteel.

ROCHELLE
I'm Rochelle Madeley.

EILEEN
Of course. Come in.

66 **INT. PEPPER HOUSE. LIVING ROOM. DAY**

66

Continuous. EILEEN leads ROCHELLE through the tiny hall to the sitting room.

EILEEN

If you wait here, I'll get what you want.

EILEEN leaves. ROCHELLE is in pretty good agony. EILEEN returns carrying a rucksack and a suitcase. They look pathetic as she puts them down on the sofa.

ROCHELLE

You haven't opened them.

EILEEN

No. I'm afraid I couldn't. You do what you need to. If you don't mind I'll leave you to it.

EILEEN goes out. ROCHELLE flips open one of the suitcases. The clothes have all been crudely packed. She flips through them, wanting to get it over with as fast as possible. She runs her hand down the side. Nothing. Then she takes the rucksack. Opens it. Reporter's notebook. Fresh pens. Some paperbacks. Then a clear plastic bag. Inside, CHARMIAN'S wallet. Also in the plastic bag, her dictaphone. ROCHELLE stops, relieved.

67 **OMITTED**

67

68 **INT. PEPPER HOUSE. DAY**

68

Later. ROCHELLE is sitting alone as EILEEN comes through the door with a pot of tea and two cups.

EILEEN

I've made you tea.

ROCHELLE

That's kind of you.

She holds up the dictaphone.

ROCHELLE (CONT'D)

Do you mind if I just borrow this?

EILEEN shakes her head. ROCHELLE sits down opposite her.

EILEEN

She was a brilliant little girl. We were always worried for her.

ROCHELLE

Why?

EILEEN

Because she was always top of the class. Her father told her, it's safer in the middle. All she wanted was to get away from here.

EILEEN'S eyes are full of tears. ROCHELLE sips her tea.

EILEEN (CONT'D)

We begged her not to be a journalist. You don't want to mess with powerful people. They don't care about anyone but themselves.

It's an accusation. ROCHELLE is lost for a reply. She holds up the dictaphone.

ROCHELLE

I'm going to borrow this, if that's OK.

69 **EXT. PEPPER HOUSE. DAY**

69

ROCHELLE closes the gate of the semi. She stands a moment, looking down at CHARMIAN'S dictaphone. She turns it on. For a moment you hear the voices of CHARMIAN and NADIA.

NADIA (VOICE)

Officially he was paid for giving a speech.

Then she realises that EILEEN is watching her from the sitting room window. She clicks it off, and with a small cheerless wave, she walks away down the road of identical houses.

70 **INT. MINISTRY OF JUSTICE. DUNCAN'S OFFICE. DAY**

70

DUNCAN is sitting alone in his office. His landline goes, JOY putting him through from outside.

DUNCAN

Yes?

71 **INT. SHEPHILL PRISON. ROSE & STEFF'S CELL. DAY**

71

ROSE is on the other hand.

ROSE

Is that Duncan? It's Rose Dietl. I've been very stupid. I know that. I sent a friend to meet my father because I was nervous. Because I was scared. I'm tired of the games.

(MORE)

ROSE (CONT'D)
Now all I want is justice for
Steff.

72 **INT. MINISTRY OF JUSTICE. DUNCAN'S OFFICE. DAY** 72

JOY, outside, cannot hear, but is looking anxiously across.

DUNCAN
I don't think we can do any special
favours. That would be
unacceptable.

73 **INT. SHEPHILL PRISON. ROSE & STEFF'S CELL. DAY** 73

ROSE
I know. But I feel that if I could
at least meet him. I want to meet
my father. I'm ready. Do you think
he'll agree?

74 **INT. MINISTRY OF JUSTICE. DUNCAN'S OFFICE. DAY** 74

DUNCAN watches through the glass as PETER sweeps into the
office. JOY is already at his side with the diary and DAME
VANESSA is waiting for him at the office door. He looks
distracted and extremely agitated. DUNCAN frowns, not knowing
why, but can't hear anything through the glass.

DUNCAN
Let me have a word with him. I'll
see what I can do.

ROSE (VOICE)
Please. I'd be really grateful.

DUNCAN is now staring straight at PETER as he moves on into
the office.

DUNCAN
I know.

75 **INT. MINISTRY OF JUSTICE. PETER'S OFFICE. DAY** 75

DUNCAN steps into PETER'S office. PETER is clearly in a bad
temper.

DUNCAN
Are you all right?

PETER
Why should I not be?

DUNCAN
OK.

DUNCAN is slightly taken aback by his aggression.

DUNCAN (CONT'D)
It's just... she's finally stepped
forward. Your daughter.

PETER looks up, saying nothing, giving nothing away.

DUNCAN (CONT'D)
Her name's Rose Dietl. I've done
some research. She's a white-collar
criminal who defrauded a high
street bank of a hell of a lot of
money. Her name was all over the
papers.

PETER
When was this?

DUNCAN
A couple of years ago.

DUNCAN puts down some internet print-outs, but again PETER
just looks at them without reacting.

PETER
OK.

DUNCAN
She's saying this time she'd like
to meet you.

76

EXT. ROADSIDE. LUTON. DAY

76

ROCHELLE has pulled up in a lay-by. She clicks on the
dictaphone and listens to the recording.

NADIA (VOICE)
Officially he was paid for giving a
speech.

CHARMIAN (VOICE)
How much?

NADIA (VOICE)
Half a million dollars.

CHARMIAN (VOICE)
That's a hell of a price for giving
a speech.

NADIA
Lot of expensive speeches at
British-American. Go figure.

ROCHELLE looks up, excited.

77 **INT. MINISTRY OF JUSTICE. DAY**

77

DUNCAN is still standing at the end of PETER'S desk, waiting for him to respond. Through the glass JOY is seen to be watching. VANESSA goes by, outside the office, all innocence, as though she knew nothing. There is a continued silence.

DUNCAN

So what do you want to do? Are you going to see her?

PETER stares at him for a moment.

PETER

Duncan, you know, I think maybe this time I'll make the decision myself.

DUNCAN nods slightly.

PETER (CONT'D)

Thank you, Duncan.

DUNCAN goes out. He closes the door. Outside, through the glass he is seen to look back. But PETER has sat back in his chair and is staring into space. Unreadable.

77A **EXT. SHEPHILL. CAR PARK. DAY**

77A

Grim as ever. PETER drives his courtesy car into the car park. Gets out. Walks towards the main gate.

77B **INT. SHEPHILL. SECURITY CORRIDOR. DAY**

77B

PETER is ready for the security checks. He empties out his pockets. The GUARD watches.

GUARD

Left index finger please.

But PETER has already got his finger on the red-lit pad. He knows the drill.

GUARD (CONT'D)

Right index.

From round the corner KEANE appears with STORM.

KEANE

Ah, Minister, if you remember, I'm HJ Keane. I'm the director of the prison.

PETER

Of course. And Lindsay, isn't it?

He remembers names. STORM is flattered.

STORM

Yes. Lindsay Storm. Welcome back to Shephill.

PETER

Thank you. Thank you very much.

77C **INT. SHEPHILL. CELL CORRIDOR. DAY**

77C

ROSE DIETL is walked along the corridor by BRYONY.

77D **INT. SHEPHILL. VISITING ROOM. DAY**

77D

PETER sits down in the huge empty room. He waits.

77E **INT. SHEPHILL. VISITING ROOM. DAY**

77E

PETER looks to the door as BRYONY comes through.

BRYONY

Rose is here.

ROSE steps in. Father and daughter see each other for the first time.