

# Gentleman Jack 2

Episode 4

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2<sup>nd</sup> PINK REVISION

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MIRIANA LAWTON (CONT'D)

(she looks at ANNE  
steadily, and as wretched  
as she is, finds the  
courage to say - )

You're ridiculous.

(she lets that land)

And I'm even more ridiculous for  
still being in love with you

ANNE gives herself a moment to find a response she won't  
regret.

ANNE LISTER

Well good heavens, what a  
reception. You know I can walk into  
Halifax and get spoken to like

MIRIANA LAWTON

Well then  
(that really is it then  
At the risk of looking  
melodramatic, poor  
MIRIANA drops into a  
chair)  
I might as well be dead

ANNE LISTER

Mry.  
(she sits opposite and  
matches her sincerity)  
I waited for you for nearly twenty  
years. And I always had to dance to  
your tune. Sometimes willingly,  
sometimes less so. For twenty  
years, and then when I came back  
from Hastings - and I cannot use  
this as a stick to beat you with,  
I'm merely stating a fact - you put  
an end to everything

MIRIANA LAWTON

I did it.

ANNE LISTER

It's how I heard it! It is -  
unequivocally - how I heard it.

MIRIANA LAWTON

Oh - !

ANNE LISTER

Which is good, and we should thank  
God for it. It's just perhaps a  
conversation we should have had  
sooner. Did you really think I  
wouldn't move on?

MIRIANA LAWTON

Yes but her. What is she? Even I  
mean we all know she's got problems  
but Charlotte Norcliffe says she  
isn't lady like.



ANNE LISTER (CONT'D)

And it is Ms. Milne we're talking  
about here so of course we should  
always remind ourselves to take  
anything that escapes her lips with  
a lethal pinch of salt, and  
whatever you or anyone else may  
think, none had -

(she may have to convince  
herself in the moment  
that this is true and she  
hesitates between 'very  
little' or 'nothing' - )  
*nothing* To do with it.

MIRIANA LAWTON

But it is true that she has three  
thousand a year?



ANNE LISTER

I told her all that was necessary.

MIRIANA LAWTON

Does she know of our -  
(delicately)  
connection?

ANNE LISTER

Not explicitly. No Nor will she,  
nor will anyone. Ever.

(this might warrant a look  
to camera, given that a  
good few million viewers  
now know all about their  
connection)

Not from me.

MIRIANA LAWTON

Min Because what if you fell out  
with her? With her -

(she makes a vague twiddly  
gesture at her temple)

... problems, you don't know who she  
might just blurt things out to





**ANNE LISTER (CONT D)**

You'd see that she really is very sweet and very kind and really very very normal. And I like to think that in the fullness of time.. the three of us could become perfectly good, kind friends.

We see MARIANA resist the idea initially. But then perhaps we see her wonder if by 'good kind friends' ANNE's suggesting that they could still be lovers, despite Miss Walker.

3 INE SHEDDEN HALL, DINING ROOM NIGHT 34 2130 (LATE 1834) 3

We discover ANN WALKER spending a nervous evening with the in laws. They're at the table playing Black Maria, a card game. It's a later round, and they're all engrossed. MATTHEW removes used after-dinner coffee cups.

ANN WALKER is the focus of our attention, and whilst she barely speaks, it's predominantly her thoughts we play the scene off.

AUNT ANNE's suffering with her leg but just as we join them she and MARIAN are recalling a jolly anecdote from the July Revolution -

**AUNT ANNE LISTER**

I was perfectly happy!

**MARIAN LISTER**

(explaining to ANN)

She dragged her all the way to Paris -

**AUNT ANNE LISTER**

I wanted to go!

**MARIAN LISTER**

- then as soon as the militia start shooting students she's off to the Pyrénées with the Stuart de Rothsays, and poor Aunt Anne's stuck there on her own!

**AUNT ANNE LISTER**

Oh, that wasn't it at all! She'd never've left me if she'd known the whole place was going to erupt!

**MARIAN LISTER**

It's exactly what she did!

**JEREMY LISTER**

Are we playing this game?

**AUNT ANNE LISTER**

Oh is it me?

**MARIAN LISTER**

It's you

ALNT ANNE LISTIER (CONT D)  
(she chucks a card down)  
You re giving Miss Wilker  
completely the wrong idea She  
knows Anne would never do something  
like that!

MRIAN LISTIER  
I got a letter from her. "I've left  
Aunt Anne in Paris and oh by the  
way it's a seething hot-bed of  
insurrection".

ALNT ANNE LISTIER  
I did hear the canons. I  
contemplated hiding under a bed  
Briefly.

MRIAN LISTIER  
Wise?

ALNT ANNE LISTIER  
But I think it would've been an  
over-reaction We were on the fifth  
floor, nobody was interested in us.  
People think I haven't lived you  
know Miss Wilker, and I have.

JEREMY LISTIER  
Have you told Miss Wilker about  
tomorrow?

MRIAN LISTIER  
Oh tomorrow Miss Wilker. My  
father wondered about taking the  
britsker over to Cliffhill. To pay  
a call on your aunt.

ANN WILKER  
(worried, anxious, a bit  
perplexed, she's still  
cross with her aunt)  
Why?

MRIAN LISTIER  
Would you like to come with us?

ANN WILKER  
(not really)  
[1] -

ALNT ANNE LISTIER  
Will be careful. Marian She  
upset you the last time you  
were there.

ANN WILKER (CONT D)  
My aunt [did] - ? Did she?

MRIAN LISTIER  
Oh, briefly. It was when you were  
on the Continent.  
(MRE)



**GENLEMAN JACK 2 EPISODE 4 2ND PINK REVISION 14 4 21. 12**

**GENLEMAN JACK 2 EPISODE 4 2ND PINK REMSION 14 4 21. 13**

**INC SHEDEN HALL, ANNE S UPSTAIRS STUDY NIGHT 31 2235**



**MIRIANA LAWTON (CONT'D)**

**Amé?**

**(still no reply)**

**MIRIANA LAWTON (CONT'D)**

**Do you remember in Leanington?**

**Before we went up to London, before**





And sometimes she's able to make a virtue of that ("a wise choice, she unhinges me") and other times she knows Ann Walker will never be the soul mate, the 'grand passion' that Mariana has been

9 EXT LAWTON HALL DAY 35 0830 (LATE 1834) 9

A shiny new morning in wintry Cheshire.

10 INT LAWTON HALL, ANNE S (GUEST) BEDROOM DAY 35 0830 10  
(LATE 1834)

ANNE is asleep in bed, illuminated by a narrow beam of light coming through a small opening in the curtains. She wakes up. She's surprised to see that it's light outside. She checks her watch, which is on the table beside her bed. Half past eight. She dives out of bed, pushes the curtains back and assesses the weather.

11 INT LAWTON HALL, DINING ROOM DAY 35 0945 (LATE 1834) 11

MRS. DUFF (the Lawtons' excellent new house keeper) stands in front of ANNE and MARIANA, who are seated (coiffed and dressed), having just finished breakfast. Charles has been and gone (his chair is pushed back, and there's used crockery in evidence). MRS. DUFF is a prim professional, rather austere looking (but not unkind), middle-aged woman, dressed practically in dark brown

MRS. DUFF

It's possibly just a matter of a consistent steer in the right direction, ma'am. The household did have two cooks in rapid succession, neither of whom were inclined towards setting much in the way of an example. And I do know she came from a good, hard working family at Shildon, but yes, there have been a few incidents that've indicated that she's inclined towards the easiest route in completing any given task. And then she'll make something up about why she hasn't had time to make a better job of it, but you'll find her with her nose in a book, reading! Novels. Full of ideas.

We might want to glimpse MARIANA (bored) in the midst of this. (Bored because all else pales into insignificance beside the burning question of her and ANNE).

ANNE LISTER

Well I' msorry to hear it.  
Carelessness and deceit are two  
bad faults. Make it known to her,  
Ms. Duff, that she has nothing  
more to expect from me at Shilden  
if she disappoints you here.

So that puts the onus on MRS. DUFF to shape Mirtha up or be  
responsible for her leaving here without prospects.

MRS. DUFF

Yes ma' am Thank you ma' am

MRS. DUFF looks to MIRIANA for instructions.

MIRIANA LAWTON

Thank you Ms. Duff.

MRS. DUFF nods courteously to themboth and withdraws.

MIRIANA LAWTON (CONT'D)

How careless of you Freddy. Letting  
a dairy hand learn her letters.

(ANNE lets that wash over  
her)

Did you sleep well?

ANNE LISTER

Yes. Very. You didn't come and wake  
me up this morning

MIRIANA s amazed

MIRIANA LAWTON

Did you expect me to?

ANNE LISTER

You always come and wake me up

MIRIANA LAWTON

That's -

(she's shaking her head in  
disbelief)

Just so..

ANNE LISTER

What?

MIRIANA LAWTON

Seriously? You thought I'd -  
(Lowering her voice)  
come to you this morning?

ANNE LISTER

Not for -

('sex')

Anything -

(MRE)



**MIRIANA LAWTON**

**Oh, that it's an inner ear thing  
or that I'm not eating properly.  
Which I'm not, again, not for  
months. And then of course, when  
one's low.. it's always harder to  
resist that nagging anxiety that  
it could be something..**

**(she makes a vague gesture  
around her head)**

**worse.**

**ANNE LISTER**

**You need fresh air.**

**MIRIANA LAWTON**

**Oh, I have -**

**(she indicates the vast  
windows and the vast  
Lawton estate beyond)**

**More fresh air than I know what to  
do with**

**ANNE LISTER**

**Fresh air and exercise.**

**MIRIANA LAWTON**

**That's your answer to everything**

**ANNE LISTER**

**Yes well there's a good reason for  
that. It works.**

**12 EXT CLIFFHILL/CROWNST CARRIAGE DRIVE DAY 35 1000 12  
(LATE 1834)**

**The britsker clatters briskly and precariously along the  
shared Cliffhill/Crownst carriage drive, with JEREMY  
driving MIRIAN grips on for dear life.**

**13 INT CLIFFHILL HOUSE, THE DRAWING ROOM DAY 35 1010 13  
(LATE 1834)**

**JEREMY and MIRIAN are with AUNT ANN WALKER MIRIAN's shaken  
from the journey, and JEREMY's bruised and dishevelled HE's  
suffering discomfort. Has he cracked a rib?**

**AUNT ANN WALKER**

**It's all been very unfortunate.**

**MIRIAN LISTER**

**And when did this happen, Miss  
Walker?**

**AUNT ANN WALKER**

**Just this mornin'! Well, she left  
just this mornin' It's been  
brewin' for a while.**

**MIRIAN LISTER**

**Oh no Oh dear. So where's Miss  
Rawson gone? Back to her parents?**

**AUNT ANN WALKER**

**Back to Mill House! Yes, back to  
her parents. I've said it before,  
and I should've stuck to it, "young  
and old don't suit".**

**(MIRIAN'S realising - on  
the quiet - that this is  
going to go down  
extremely well at home)**

**But it can get so lonely, in the  
evenings, especially in the winter  
months, and you see you feel it  
more when you get to my age,  
because everyone's gone! They've  
all flown the nest. Or died**

**MIRIAN LISTER**

**Oh..**

**AUNT ANN WALKER**

**But she never spoke! Captain  
Lister.**

**JEREMY LISTER**

**Ha**

**AUNT ANN WALKER**

**Above a whisper. Miss Mary Rawson!**

**MIRIAN LISTER**

**(for the hard of hearing)  
Mary Rawson! Of Mill House. She  
never spoke.**

**AUNT ANN WALKER**

**Never initiated a conversation No  
company at all. Shy, you see**

**JEREMY LISTER**

**Mm**

**AUNT ANN WALKER**

**Which isn't her fault. But it's  
hard work when someone's that shy.**

**MIRIAN LISTER**

**Oh it is.**

ALNT ANN VALKER  
I think she vas as relieved as I  
vas.

MRIAN LISTER  
Bless her.

ALNT ANN VALKER  
Anyway, the good news -

MRIAN LISTER (CONT'D)  
(chiming in)  
The good news -

ALNT ANN VALKER (CONT'D)  
- is that Miss Rogers is coming to  
be with me.

MRIAN LISTER  
Miss Rogers.

ALNT ANN VALKER  
You wri t know her. Miss - soon to  
be Mrs. - Rogers.

MRIAN LISTER  
Oh? Is she - ? That's - is she - ?

ALNT ANN VALKER  
She's a lady of more senior years.  
A cousin of elderly Mrs. Rawson of  
Stoney Royd, assuming the brevet  
'Mrs' through seniority of years,  
not because she's marrying someone  
of the same name, no

MRIAN LISTER  
No

ALNT ANN VALKER  
I have met her several times, and  
yes - I think we'll be better  
suited. She can only stay 'til  
March, but it'll be company through  
these cheerless winter months.

MRIAN LISTER  
Oh yes.

ALNT ANN VALKER  
It was elderly Mrs. Rawson's idea.  
I was down at Stoney Royd just this  
last week and yes, she suggested  
it, and it sounds as if it'll suit  
all parties.

MRIAN LISTER  
Oh splendid!

**AUNT ANN WALKER**

**(with some reluctance)**

**She's very taken up with your  
sister. Isn't she? Ms. Rawson**

**MIRIAM LISTER**

**Oh yes! Yes, she's always been fond  
of Anne's company. It's mutual!  
Anne's always enjoyed the company  
of more senior ladies. She says  
they're so much wiser than younger  
ladies and have so much more to say  
for themselves about things that  
actually matter.**

**AUNT ANN finds herself vaguely flattered by this. It's not**



14

EXT. LAWTON HALL DAY 35 1030 (LATE 1834)

14

The vast and varied grounds of Lawton We find ANNE and MARIANA out for a good long ramble in the bracing winter air. ANNE spots a lark ascending and nudges MARIANA to appreciate it with her. They enjoy the sight together, and no words are needed to express what delight they feel at such a lucky sighting they know each other so well. Then MARIANA spots something else over yonder and pulls ANNE discreetly to one side (behind a tree or a wall).

MARIANA LAWTON

Look

ANNE LISTER

What is that?

W. H.

MARIANA LAWTON

There.

She indicates that she wants ANNE to look without being seen through her.

ANNE LISTER

What are you looking at? MARIANA LAWTON

At some considerable distance there's a small

**MARIANA LAWTON (CONT'D)**

**GENLEMAN JACK 2 EPISODE 4 2ND PINK REVISION 14 4 21 26**

**ANNE LISTER**

MIRIANA LAWTON

(weary, a groan)

Oh - !

Here we go

ANNE LISTER

You know one of the things about Miss Walker? I don't think I've ever - not once - got the idea that she's embarrassed about what I look like.

MIRIANA LAWTON

Yes well maybe if she'd seen you in Scarborough in eighteen twenty-three you'd have had a different response.

ANNE LISTER

And not just what I wear. My manner, the way I walk, everything she's never once said -

(a bit of a silly voice)

"Oh why can't you be more lady-like?"

MIRIANA LAWTON

Do you remember the first time you came to my father's house in Petergate? When would it be? Eighteen fourteen, good Lord, twenty years ago I had to cry myself hoarse before he'd even let you in the house! You had such a ..

(she resists the word

it's so cutting but then goes for it)

reputation In York And I made myself ill. Properly ill. Just so they'd let you in! I just - I resent the way you always imply that I simply went along with everything and never defended you and showed no courage because it's just not true. And the way you imply I had any choice about marrying Charles! Which young woman in her right mind would choose that?

ANNE LISTER

You had a choice.

MIRIANA LAWTON

You see.



**MARIANA LAWTON (CONT'D)**

They must've been terrified of you  
To make me marry him

**ANNE LISTER**

Terrified of me? Good Lord, I was  
only twenty-five

**MARIANA LAWTON**

I even wonder if they didn't like  
him more than I did. He was  
just there. Rich, available,  
hideous and willing

**15 EXT. SHBDEN HALL, BACK YARD DAY 35 1100 (LATE 1834) 15**

Another very smart britsker pulls up

**16 EXT. SHBDEN HALL, FRONT DAY 35 1101 (LATE 1834) 16**

A fresh faced young man, **JAMES INGHAM(30)**, walks round the  
house and yanks on the bell-pull at the front door.

**17 INT. SHBDEN HALL, ANNE & ANN'S UPSTAIRS SITTING ROOM DAY 35 1102 (LATE 1834) 17**

**ANN WALKER** is painting more ambitious water colours than  
we've seen before, from sketches she made in the foothills of  
Mont Blanc. Suddenly there's a tap tap at the door and  
**MATHEW** peeks in

**MATHEW WILSON**

Miss There's a Mr. James Ingham  
downstairs asking if you're at  
home.

**ANN** had forgotten about James Ingham. Instantly she's  
terrified, crippled by the prospect of finding herself  
socially tongue-tied if she goes downstairs.

**ANN WALKER**

Is Miss - ? Where's Miss Marian  
- ? Is Miss Marian still out with  
Captain Lister?

**MATHEW WILSON**

Yes nam

**ANN WALKER**

Oh so er...  
(she's not sure of the  
etiquette of meeting him  
alone. If she was  
married, it would be  
fine. As a single woman,  
it would be wrong. But...  
(MORE)

ANN WALKER (CONT'D)  
she kind of is married?  
She's still not sure this  
is right, but - )  
Show him into the drawing room

18 INT. SHEDDEN HALL, SAMILE ROOM DAY 35 1105 (LATE 1834) 18

JAMES INGHAM enters politely, assessing the room when ANN WALKER appears.

ANN WALKER  
M. Ingham?

JAMES INGHAM  
Miss Walker!

They're both as shy and nervous as each other. They've known each other since they were little, so there's some kind of familiarity. JAMES is a kind soul, with a very ordinary face. But like ANN he lacks confidence.

ANN WALKER  
How are you?

JAMES INGHAM  
Well! Enough I think  
(they venture to shake  
hands, then a genuine  
observation rather than a  
platitude - )  
You look well.

ANN WALKER  
I am.

JAMES INGHAM  
I had heard you weren't.

ANN WALKER  
I'm a lot better now and have  
every hope of remaining so.

The pause becomes a silence. Then he realises it's his turn -

JAMES INGHAM  
Good!

ANN WALKER  
Would you like to sit down?

JAMES INGHAM  
Are you...? Alone.

He's not sure of the etiquette either.





**GENILEMN JACK 2 EPISODE 4 2ND PINK REVISION 14 4 21. 32**

**ANN kinda gets what he might be aiming at, but -**

ANN WALKER

Well, Miss Lister's been ..  
(her eyes suddenly well  
with tears at the  
thought)  
Ridiculously kind to me.

JAMES INGHAM

Oh...!  
(it gives him genuine  
pleasure to see ANN so  
happy and so well looked  
after)  
Well! I had come [to] - hm..

He dries up and becomes self-conscious.

ANN WALKER

What? James.

JAMES INGHAM

People keep telling me I ought to  
get married  
(a silence before he  
summons the courage to  
say the next thing)  
Your name was mentioned

ANN WALKER

By who?

JAMES INGHAM

Your cousin Mr. Priestley. He  
visited us in Mrfield A few weeks  
ago

Silence.

ANN WALKER

Did he?  
(JAMES struggles to  
enlarge. Eventually ANN  
takes the initiative - )  
It would be a no I'm afraid I'm  
really very happy where I am What  
else did my cousin Mr. Priestley  
say?

JAMES INGHAM

(he's had a version of the  
dirt about Anne Lister,  
and he's too guileless to  
lie)  
That you didn't quite know what  
you'd got yourself into Here.

**GENLEMAN JACK 2 EPISODE 4 2ND PINK REVISION 14 4 21 34**

**ANN WALKER**







**MIRIANA LAWTON**

**W11.**

**(she becomes thoughtful,  
quiet, sincere. She sits  
beside ANNE)**

**She's very lucky. Your friendship  
is a rare jewel. I hope she's old  
enough to understand and appreciate  
what that means. If anyone can  
inspire a person to live their best  
life.. it's you**

MIRIAN LISTER

Oh, I didn't expect her to. I think she was surprised to see us. Initially. But then she just seemed grateful to have someone to talk to about it all. She was contrite. I think it's safe to say a lesson in humility may have been learnt.

ANN WALKER

And you say she asked after me?

MIRIAN LISTER

Ma, and I think if you were gracious enough to venture over there and offer the olive branch again, you might meet with a very





**GENILEMN JACK 2 EPISODE 4 2ND PINK REVISION 14 4 21. 41.**

**ALNF ANNE LISTER (CONT D)**  
**I just hope Miss Walker is...**  
**enough For her.**

**23 INE LAWTON HALL, DINING ROOM NIGHT 35 2105 (LATE 1834) 23**



MIRIANA LAWTON  
Can I come in for a minute?

MIRIANA's being brave asking. But ANNE senses that she's on the verge of being tearful. ANNE hesitates (very briefly, just enough to show MIRIANA that it's no longer the obvious choice that it would have been in the past), pushes the door open and allows MIRIANA in first.

25 INE LAWTON HALL, ANNE S (GUEST) BEDROOM NIGHT 35 2120 25  
(LATE 1834)

ANNE puts her candlestick down and loosens her cravat, eager to get out of her stays for the night now she's sung for her supper.

MIRIANA LAWTON  
That would've been a very dull evening without you. You know I often think I can trace all nobility of mind that I ever felt back to your influence.

ANNE LISTER  
(a smile)  
You're flattering me.

MIRIANA LAWTON  
What time has Joseph ordered your horses tomorrow?

ANNE LISTER  
George. Twelve noon.

MIRIANA LAWTON  
So you'll come to church with me in the morning before you leave?

ANNE LISTER  
Of course.

MIRIANA LAWTON  
And then I could come with you as far as Middlewich. If you'd like. To keep you company.

It's clear to ANNE that MIRIANA's low mood is dread of her leaving and the idea of going to Middlewich is so that she can gaze at ANNE and feed off her energy a bit longer.

ANNE LISTER  
If you'd like to.

MIRIANA LAWTON  
I wasn't flattering you. Well I was, but only because it's true.  
(MIRE)



**ANNE LISTER**

**His he debauched her?**

**MIRIANA LAWTON**

**We don't think so But the poor**

**ANNE reaches out and touches MIRIANA's hand, and it quickly leads to an embrace. MIRIANA resists her tears, but it's all too much. And ANNE's embrace just sends her over the edge emotionally.**

**ANNE LISTER**

**Shh.. shush**

**(she hugs her tight)**

**If he does insist on bringing the**

**26 INE LAWON HALL, DINING ROOM NIGHT 35 2130 (LATE 1834) 26**

**CHARLES is arguing politics with CAPTAIN MINNARING whilst REVEREND FORD sits on the fence. They smoke cigars and knock back port. It's all irrelevant babble, and we're simply glimpsing them impressionistically (perhaps we're outside the room looking in on them) in contrast to what we know is going on upstairs.**

**CAPTAIN MINNARING**

**The King had no right to ask for  
Melbourne's resignation in the  
first place!**

**CHARLES LAWON**

**Nonsense! Within the constitution  
he had every [right] - !**

**CAPTAIN MINNARING**

**No No no no! The constitution  
depends upon the compliance of the**



28 INT. LAWTON HALL, ANNE'S (GUEST) BEDROOM DAY 36 0815 28  
(LATE 1834)

Next morning ANNE, fully dressed, looks silently out of the window. She looks pale and haunted. It's a face of ANNE LISTER that we've never seen before. She feels like she's been violated. She's a whole mixture of crippling emotions, but anger, sadness, humiliation, jostle near the top. Her powerful self control has been soundly defeated by her lust. She's cheapened herself, she's fallen at the first hurdle. She's been unfaithful, and she can't change it, it's written in stone forever. She's the adulterer, she's the fornicator now. Her anger and disappointment pique into anguish. But as ever, it's hard for her to admit weakness, even to herself, so she just feels paralysed by these powerful emotions that she's capable of, and stares out of the window at nothing. Into the abyss.

29 INT. LAWTON HALL, DINING ROOM DAY 36 0900 (LATE 1834) 29

As yesterday, evidence that Charles has been had breakfast and gone. ANNE is with MARIHA BOOTH. MARIANA (in a much snarkier mood than she was yesterday) sits further along the table, and MRS. DUFF stands slightly behind MARIHA. ANNE has the manner of someone whose thoughts are massively elsewhere. Perhaps it makes her more grumpy and irritable (and therefore even more formidable) than usual.

MRS. DUFF

She says the work's too hard and it doesn't suit her.

MRS. DUFF implies with a discreet shrug/raised eyebrow that it isn't, at least no more than it would be for anyone else in the same position.

ANNE LISTER

Work is hard. Martha. Whatever station in life we're born into, everyone is not with challenges. But it's our duty - all of us - to accept our allotted tasks, desirable or otherwise, and to perform them to the best of our abilities.

MARIHA is welling up with tears. She probably just misses her family and a few kind words. And seeing formidable ANNE just reminds her of all the things she misses at Shilden.

MRS. DUFF

She keeps saying she just wants to go home.

ANNE LISTER

There's no place for you at Shilden if you don't do well here.

(MRE)

**ANNE LISTER (CONT'D)**

And all this crying.. is just a bit clever. For my liking And I'm not falling for it. Someone like you needs to impress the person you work for, so you can take away good references. Do you understand? So you can improve your lot with each new position that comes along So this is no good If Mrs. Lawton was asked for a reference now she'd have to say you didn't like to work, complained a lot and were sulky. Then where would you be?

**MIRIANA** is conscious that **ANNE**'s being more than usually Draconian She suspects it's somehow a sublimated response to last night.

**MIRIANA LAWTON**

What sort of work would suit you?  
Do you think? Martha?

**MIRIA BOOTH**

Milking cows. Cooking Like at home.

**MIRIANA LAWTON**

The Reverend Mr. Wood in Middlewich is looking for a kitchen hand, I'm sure [he'd] -

**MIRIA** looks terrified; she doesn't want to go to yet another new place. She's almost shaking her head at **ANNE**, willing her not to send her there.

**ANNE LISTER**

Well then If not that, you must stay here and promise to work hard and endeavour to make a good impression on Mrs. Diff and Mrs. Lawton And promise me in future you'll take influence only from

**MRIANA LAWTON**

**W'll sort her out. Are you all right? Freddy?**

**ANNE LISTER**

**M'n I need to finish packing my things.**

**MRIANA LAWTON**

**W're still going to church?**

**ANNE LISTER**

**Of course.**

**ANNE** leaves the room **W** linger on **MRIANA**, who is quietly pleased with the victory she has had over **Anne**, and her principles, and her stubborn delusion that **Miss Wilker** is the right person for her.

**30** **INT. LAWTON CHURCH DAY 36 1035 (LATE 1834)** **30**

**ANNE** and **MRIANA** - amongst others in a full congregation - queue and then kneel at the altar for the Eucharist, administered by the **REVEREND FORD**. They both receive the body and the blood of Christ, side by side, just like **Anne** did with **Ann Wilker**. For **MRIANA** this compounds her victory. For **ANNE** it's appalling her vows with **Miss Wilker** suddenly seem irrevocably cheapened. It's a manifestation of the shittiness of the sexual act of betrayal. **MRIANA** turns and looks at **ANNE** for a moment after they've taken the Sacrament, just before they rise from the altar rail. **MRIANA** smiles. A mild, calm kind smile. **ANNE** feels sick. This is a sick parody of **ANNE** taking the Eucharist at **Holy Trinity** with **Miss Wilker**.

**31** **EXT. CHESHIRE ROAD DAY 36 1250 (LATE 1834)** **31**

**Mriana's** carriage follows behind **Anne's** [in fact **Ann Wilker's** carriage] to take her back to **Lawton** when **Anne** heads off back to **Halifax**.

**32** **INT. ANN WILKER'S CARRIAGE, CHESHIRE ROAD DAY 36 1250 (LATE 1834)** **32**

**ANNE** and **MRIANA** travel to **Middlewich** in **Anne's** [**Anni's**] carriage.

**MRIANA LAWTON**

**I don't kn av**

**" e knig th**

ANNE LISTER

Be aware. That I show ~~Adny~~ all my  
letters. So be careful what you  
put.

MIRIANA considers that. Then murmurs as casually as she can -

MIRIANA LAWTON

I' mnot the other woman She is.

ANNE hasn't quite got what it takes to respond to this. She  
feels too crippled, compromised. It's easier in the moment  
just to let it go

33

EXT MIDDLEWICH DAY 36 1420 (LATE 1834)

33

ANNE and MIRIANA part company to go off in their separate  
carriages. The winter air in Middlewich is chilly.

MIRIANA LAWTON

What time d you think you'll get to  
Shibden?

ANNE s already got her watch out. Perhaps it's what prompted  
MIRIANA' s question

ANNE LISTER

Eleven, half past. Hopefully no  
later than midnight.

MIRIANA LAWTON

Well. Goodbye. Give my regards to  
your aunt, and your father, and  
your sister. And Miss Wilker. Oh  
and -

(she has a small, nicely  
wrapped gift)

For Miss Wilker. It's a little  
something. It's nothing particular,  
just a rather pretty little pocket  
book I saw in Chester a few weeks  
ago

(ANNE is reluctant to take  
it)

What's the matter?

ANNE LISTER

I don't think it's... quite the  
thing

MIRIANA LAWTON

I thought you wanted me and Miss  
Wilker to be friends?

(again, ANNE hasn't got  
what it takes to argue  
about it.

(MRE)





- but as she comes out of the hug she slaps on as big a smile as she can. But she feels very emotional, so some of her sadness might seep through. But to ANN WALKER it just looks like she really has missed her.

ANN WALKER

Have you?

(ANNE holds ANN's face in her hands and nods affirmation. If she could kiss her, she undoubtedly would, but of course she can't, not here.)

How was Mrs. Lister?

ANNE LISTER

Oh - I've astonished myself by how little I thought of her either going there or returning.

So that pleases ANN. ANNE hugs her again, and once more when her face is hidden from ANN over her shoulder, we see just how racked with guilt she is, a guilt that she has clearly decided to shoulder the burden of. What else could she do?

ANNE LISTER (CONT'D)

(a murmur in ANN WALKER's ear)

I shan't leave you again.

Does ANN WALKER pick up on something? People do betray themselves with the subtlest things. Why on earth would Anne Lister say "I shan't leave you again"? It's a subtle moment that passes.

EUGÈNE comes through with some of ANNE's things, which she heads upstairs with CORINGLEY's right behind her.

CORINGLEY

Would you like some tea, ma'am?

ANNE-LISTER 5 & 3

Tec d ajug

**And this time she means it, unequivocally. The love of maturity, sadness, knowledge. Not the fairy infatuations of youth. And ANN WALKER isn't about to question it, it just makes her want to smog ANNE LISTER even more passionately (but she won't forget that moment of "I shan't leave you again").**

**41 INC. SHEDDEN HALL, THE TENT ROOM DAY 37. 0805 (LATE 1834)**



JOHN VAIERHOUSE (CONT'D)

In favour of the new part of the canal being fifty feet rather than sixty feet wide

The BRIGGSSES and others on their side of the question are pleased. But ANNE's shaking her head; this is entirely against the recommendations of the engineer's report. MR ABBOTT clocks ANNE looking displeased with the result. The meeting descends into small groups consulting one another, and ANNE murmurs to her neighbour, a MR WEATHERHEAD -

ANNE LISTER

For the sake of two thousand pounds!

MR WEATHERHEAD clearly agrees with ANNE, and he's not just being polite -

MR WEATHERHEAD

Say something Madam I'm sure they'll listen to you

ANNE's clearly toying with the idea of speaking but it's a big thing to do. It's flirting with drawing the wrong sort of attention to herself, it's always a fine balance for her between looking respectable and looking like a freak (she's flirting with these things just by being here, as a woman never mind if she were to speak up). The moment is snatched away from her by RAMDON BRIGGS, who has no qualms about speaking up in public (because he's a man!) -

RAMDON BRIGGS

My we move on to the second resolution, M. Chairman?

JOHN VAIERHOUSE

We may. Order! Order!

(the meeting is lively, and it takes a moment for them to come to order)

Order. The second resolution. Is that double and parallel locks - seventy-two feet by eighteen feet to act as side-ponds be adopted

(RAMDON BRIGGS is waving his hand)

M. Rawdon Briggs.



**ANNE LISTER (CONT D)**

(so that's called the meeting to order, just because it's her, a woman, they've all shut up for once. Now she's got their attention she realises very quickly that it's vital that she keeps her nerve and speaks passionately but with calm assurance)

**Mr. Palmer** - who we have employed at considerable expense to draw up this plan - is a man of great ability and credit, and I for one - one who, by the way, has read his report, all of it - cannot help agreeing with him that whatever we do should be done in the best manner possible, and that only the quantity of our work should be limited by our means, not the quality.

She sounds like Margaret Thatcher (I mean in a good way). Compelling in command of her facts, passionate, but thoroughly, calmly assured. We see plenty of people impressed and sharing Anne's sentiments, including **JEREMIAH RAWSON** and **MR ABBOTT**, neither of whom can help slipping (a little bit into their sleeves because they're all nervous of the Briggses) -

**JEREMIAH RAWSON**

Hear hear.

**MR ABBOTT**

Will said

**RAMON BRIGGS**

Will then Madam you'd have us involved in idiotic expense! The trade in the town does not require it, nor will it ever

x

NIT

O

R

**MR FREEMAN (CONT'D)**

could be a very great thing indeed  
and the single step most likely to  
keep the canals competitive a good  
while longer with the railways.

More vociferous murmurs of approval from the gathering  
**WILLIAM BRIGGS** is shaking his head and snirking at **MR  
FREEMAN**'s comment.

**JOHN VAMIERHOUSE**

Let's put it to the vote gentlemen!  
(realising his faux pas)  
And Miss Lister. Those in favour of  
double and parallel locks to act as  
side ponds, to be no less than  
seventy foot by sixteen foot! Show  
of hands!

(Loads of hands shoot up  
**ANNE** puts her hand up in  
a more measured,  
dignified way)

And for single locks.

(the **BRIGGSSES** and a few  
others put their hands  
up, but it's clear which  
way the vote has gone)

Double and parallel locks, carried!

Slightly louder murmurs of "Yess!" etc., as the confidence of  
going against **RAMDON BRIGGS** increases in the meeting and more  
animated chatter erupts. **RAMDON BRIGGS** shouts above the  
hubbub -

**RAMDON BRIGGS**

According to the act of parliament,  
we have a right to ascertain  
whether the majority is against us  
not just in a show of hands, but in  
the number of shares owned

Someone on **BRIGGS**'s side shouts out "Scrutiny!" which is  
echoed **MR NORRIS** and **MR JOHN VAMIERHOUSE SNR** consult one  
another with a look, and nod agreement; sadly **RAMDON BRIGGS**  
is well within his rights to ask for that, it just makes the  
whole process more laborious and time consuming

**MR NORRIS**

The committee will retire and look  
at which side has it by number of  
shares.

The committee members (which includes both **BRIGGSSES**) leave  
the room whilst the gathered throng descends into pockets of  
conversation and people start to move about to share  
opinions. **JEREMIAH RAWSON** takes the opportunity to make a bee-  
line for **ANNE**

JEREMIAH RAWSON

Will said, Madam

ANNE's wary of JEREMIAH of course, but he's not quite the bad  
small his big brother is. And he appears to come in peace (he  
has developed a real respect for Anne Lister's intellect  
since he's had to deal with her over the coal), so -

ANNE LISTER

M. Rawson

JEREMIAH RAWSON

Could I ask...? With the election  
almost upon us. On behalf of M.  
Wirtley's committee - of which my  
brother and I are both members - if  
we may rely as we usually do on the  
support of everyone at Shibden  
Hall.

ANNE LISTER

Of course. Us Blues must stick  
together. And put aside our  
differences. Briefly.

(she lets the 'briefly'  
land)

In such challenging times.

JEREMIAH RAWSON

My - thank you - my - good! - my  
brother feels the same and will be  
gratified to hear it.

ANNE LISTER

Ma

(she resists the urge to  
mention coal)

Is this generally the way with  
public meetings in Halifax?

JEREMIAH RAWSON

Will yes, it's not un[typical] -

**ANNE LISTER**

**We treat a great concern like a little one, and we prate like a parcel of children. There's a plan of the canal and the proposed improvements over there that nobody's bothered to look at, and a model of the double and parallel locks over here that nobody's taken the time and trouble to explain!**

**JEREMIAH RAWSON**

**Well. Thank goodness you're here!**

**ANNE LISTER**

**Oh I know my being here - and speaking - will be talked of. But! C'est a miniporte peu. If such be public meetings in Halifax, I see there's a sad want of some mastermind to lead the multitude.**

**She's cross, but she's had her eyes opened too. This is where she's going to go into superdrive. This is where she sees - perhaps for the first time, and to her surprise - that the movers and shakers of Halifax think too much inside the box. Suddenly she finds someone at her side, and a hard shake being thrust upon her before she has time to do anything about it. Prince Charles and Robert Mugabe.**

**MR ABBOTT**

**Miss Lister, how do you do? John Abbott. We meet at last, and I'm so delighted to make your acquaintance. And well said, Madam M. Rawson! How do you do**

**ANNE is aware that JEREMIAH RAWSON will regard JOHN ABBOTT as a parvenu just like she does. She goes ultra-polite, but icily so**

**ANNE LISTER**

**M. Abbott.**

**She sort of finishes the hard shake without actually snatching her hand away, and then turns her back on him and instantly latches onto someone else's conversation -**

**ANNE LISTER (CONT'D)**

**Absolutely! Hear hear, why spend forty thousand pounds on an indifferent job?**

**(MRE)**

**ANNE LISTER (CONT D)**

**Wien another ten thousand pounds  
would secure a good one.**

**JEREMIAH RAWSON** does the same thing smiles politely enough but then turns his attention elsewhere. **MR ABBOTT** stands there like he's had his face slapped This is a clear, unsubtle snub He might be the sort that bounces quickly back, but in the heat of the moment we see on his face that he feels the humiliation

**We** cut to ten minutes later as the committee returns. The **BRIGGSES** don't look happy.

**JOHN VAMIERHOUSE**

**Order! Can we call the meeting to order!**

(people settle down, eager to hear the outcome. **We** might glimpse snubbed **MR ABBOTT** once more in the melee)

**For single locks - based on the shares of people present - one hundred and seventy six**

(a bit of a reaction)

**And for double locks, one hundred and eighty eight.**

(another reaction, the room in general is more pleased with this result)

**And for those not present but counting proxy votes, the majority in favour of double locks goes up to fifty eight. So, double and parallel locks to act as side ponds, carried**

**Cheers.** **ANNE**'s pleased The men around her murmur their approval and congratulate her on speaking up

**RAMON BRIGGS**

(amoyed, loud, trying to shout above the throng)

**Well! We'd better move a motion to empower the committee to borrow another sixty thousand pounds from the government to implement the measure! Ridiculous! Short-sighted! You will regret this! In less than five years, you will regret this!**

**But it's WILLIAM BRIGGS** we're looking at as his father vents his irritation **ANNE** checks her watch She's been here long enough and she's accomplished her mission She politely allows a few more men to congratulate her on speaking up, and then she sets off. **WILLIAM BRIGGS** hides his time, then follows her, casually catching up with her just before she reaches the door.

