

ROADKILL

By

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EPISODE THREE

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SHOOTING SCRIPT**

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.

EXT. HASTINGS. PROMENADE ~~END~~ ' [f [ey ' [f [e.i CR

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

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, 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. SHEPHERD PRISON SECURITY CORRIDOR DAY 15

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

16 INT. SHEPHERD PRISON DIRECTOR'S OFFICE DAY 16

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

KEANE

So you know what happened.

RCSE

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.

RCSE You Y...ta... " eS

Why?

KEANE

This is...
~~SECRET~~
tragedy.com t

KEANE

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

RCSE

In your view

KEANE

In the view of the prison doctor.

RCSE

Which one? The alcoholic or the

KEANE

**You forfeited power when you
committed a crime.**

RCSE

**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.**

RCSE

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

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.

16E 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. Charnian 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, averted.

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

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 silent. ~~ROCHELLE~~ is suspicious.

Scrbt? ~~ROCHELLE~~

What're you going to do 'bout it? 'til heE

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.

16C INE. 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 **SHEPHERD PRISON** - he sees **INMATE DEATH STEPHANIE FROST**. He stops, rigid. Then **CAUSE OF DEATH FENITANIL OVER DOSE, SELF ADMINISTERED**. He sits back.

16E INE. SHEPHERD 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

Min, 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 friends 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. BRONNY 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**

RO.

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 people's 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 in the pr

PIETER

Why do you ask?

LILY

I googled her.

PIETER

She's Danish. She had a German husband.

LILY

How did you meet her?

PIETER

Do you really want to go into this?

LILY

Well as I matter of fact I do.

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

PIETER

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. PIETER 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, PIETER doesn't answer.

LILY (CONT'D)

You were fucking a librarian while Mum was having her breast off! You disgust me.

PIETER 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 Hill 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

INT. DOWNING STREET. DRAWING ROOM. DAY

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 you go 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.

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

QINN
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.

QINN
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.

QINN
I'm sure.

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

QINN
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**

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

**PEIER 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 morbat 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

God 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 near **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 don't have any evidence 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

% V O D B O

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 club and 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.

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

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 CHRISTIERS 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. Chairman
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, reading
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 clearing 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

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

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)

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 teammate rockets in. ROCHELLE is 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 mouse?

PETER (VOICE)

No, it wasn't a mouse, Mick. I was in Sussex, not Saskatchewan. It was a deer.

MICK (VOICE)

And who came off worse?

PETER (VOICE)

I'm afraid Banhi'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 is on the left, PETER on the right. ROCHELLE is on the far right, looking towards the camera. NO

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.

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

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

ROCHELLE
Went back where?

LUKE
To Charnari'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

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.

PIER ELARRHELO

PETER

Mdeleine, you know that's not why
I came here.

MDELEINE

You've made that very clear.

PETER

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

MDELEINE

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

Mdeleine...

MDELEINE

I'm a fucking blowup doll.

PETER

Mdeleine -

Ê .

v

adeaknow ac

MDELEINE

With a degree in art history. And a
dead child.

6 6 USYP & 5 & 7

EQU UI PSSOSBF F PW SFB

(MRE)

ROCHELLE
I' mRochelle Mdeley.

EILEEN
Gf course. Come in

66 INT. PEPPER HOUSE LIVING ROOM DAY

66

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

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.

68 EXT. PEPPER HOUSE DAY

69

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

NADIA (VOICE) that Eileen's... C oM
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.

7 INT. MINISTRY OF JUSTICE DUNCAN'S OFFICE DAY

(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. SHEPHERD 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 PEIER 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 PEIER as he moves on into
the office.

DUNCAN
I know.

75 INT. MINISTRY OF JUSTICE PEIER'S OFFICE DAY 75

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

DUNCAN
Are you all right?

PEIER
Why should I not be?

DUNCAN
OK.

He remembers names. STORM is flattered

STORM

Yes. Lindsay Storm Welcome back to Shephill.

PETER

Thank you Thank you very much

77C INC SHEPHILL CELL CORRIDOR DAY

77C

ROSE DEIL is walked along the corridor by BRONY

77A INC SHEPHILL VISITING ROOM DAY

77D

PETER sits down in the huge empty room He waits.

77E INC SHEPHILL VISITING ROOM DAY

77E

PETER looks to the door as BRONY comes through

BRONY

Rose is here.

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