

# **THE NEST**

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**EXT. AMERICAN HOME - EARLY MORNING**

A sunny spring morning. A cozy four bedroom American home nestled into trees at the end of a short driveway. A 1984 JEEP CHEROKEE and a 1982 BMW parked in front. A peaceful existence.

**INT. AMERICAN HOME - KITCHEN - EARLY MORNING**

RORY (40s), tired, balding, unshaven. A handsome man who has lost his edge, stares off in a trance, lost between deep thought and half sleep. The faint whistle of the kettle gradually grows to a piercing pitch.

**INT. AMERICAN HOME - RORY AND ALLISON'S BEDROOM - EARLY MORNING**

ALLISON (40s), wakes from a deep sleep. Rory sits on the bed beside her with a cup of tea. He has shaved, he looks sharp. Their bedroom is large and sunny, carpeted and cozy. Allison pries open her eyes. Rory is amused by her tired annoyance. She softens as she readjusts the mountain of plush pillows behind her.

RORY IS ENGLISH. ALLISON IS AMERICAN.

RORY  
Morning darling.

Allison is a mix of warmth and fire - she exudes grounded energy. Rory hands her the tea.

ALLISON  
Thank you.

They kiss and he leaves the room.

**INT. AMERICAN HOME - KITCHEN/HALLWAY - LATER**

BENJAMIN (10) and SAMANTHA (16), sit at the kitchen table ready for school. Rory places bacon sandwiches in front of the kids.

SAM  
Thanks Rory.

Ben wolfs down the sandwich without breathing and takes a chug of orange juice with his mouth full.

BEN  
(Mouth full of food)  
Thanks Dad.

SAM  
You're a pig.

Sam looks at her little brother with disgust. Ben opens his mouth showing her the chewed up food.

**INT/EXT. BMW/BEN'S MIDDLE SCHOOL - MORNING**

Rory drives the kids to school - Sam in the front seat, Ben in the back. He drops Ben off at a nice suburban public middle school and gives him a kiss on the head.

RORY  
Have a good day bub.

BEN  
You too Dad.

SAM  
Later shit for brains.

Ben jumps out of the car excited to meet up with HIS GROUP OF GOOD FRIENDS walking into school.

**INT. JEEP CHEROKEE - MORNING**

Allison drives the Jeep to work with a cup of coffee and a cigarette.

**INT. HORSE STABLES - STALLS - MORNING**

Allison opens the doors on a small, pristine facility.

CUT TO:

Allison enters the stall of RICHMOND, a large majestic horse. He greets her with real warmth. She strokes his neck.

ALLISON  
Hello boy.

CUT TO:

Allison carries buckets of feed to the horses in their stalls.

**INT. HORSE STABLES - MORNING**

Allison turns out horses.

**INT. AMERICAN HOME - KITCHEN - DAY**

Post school drop, Rory cleans the morning dishes.

CUT TO:

The kitchen is spotless. Rory carefully makes a coffee at a large, home espresso machine.

**INT. AMERICAN HOME - LIVING ROOM - LATER**

Rory drinks his coffee, staring out the window.

He checks the time and turns his attention to the message Sam wrote down. Rory's demeanor shifts, like he's preparing for a performance. He picks up the phone and dials - Bravado.

RORY

Arthur Davis please, it's Rory.

(He waits anxiously, then  
laughs at Arthur  
greeting.)

How are you you old bastard... I'm  
well, very well...

**EXT. AMERICAN HOME - GARDEN - CONTINUOUS**

WIDE SHOT OF THE HOUSE. RORY STANDS IN THE WINDOW ON THE PHONE, TINY IN FRAME. WE CAN NOT HEAR WHAT HE IS SAYING. WE HEAR THE PEACEFUL HUM OF THE NEIGHBORHOOD ON A BEAUTIFUL SPRING DAY.

**INT. HORSE STABLES - MANAGERS OFFICE - DAY**

Allison sits in the managers office drinking coffee and smoking a cigarette, rooting through a stack of bills. She makes a phone call.

ALLISON

Hi Bill, it's Allison. I need fifty  
bails tomorrow morning... Friday  
won't work, I need them tomorrow,  
sorry... I know, but I just do...  
Bill, I know you'll figure it out  
for me, thank you, bye.

After a moment, MARGY timidly pokes her head in the door.

ALLISON (CONT'D)  
 (Without looking up)  
 Hi Margy.

MARGY  
 Hi Al. Here's rent for May. Sorry  
 it's a little late.

Margy places down a CHECK. Allison files it.

ALLISON  
 No worries. I let Mrs. Preston know  
 you'd be a little late. You owe me  
 directly for two lessons as well.  
 Three after today.

MARGY  
 Yeah, I have cash for the two I  
 owe, but can I bring you money for  
 today's lesson on Thursday?

ALLISON  
 That's fine.

Margy hands over the cash. Allison puts it into an ENVELOPE  
 and puts the envelope in her purse.

**INT. INDOOR RIDING SCHOOL - DAY**

Allison gives Margy a riding lesson. Allison is a very good  
 teacher, focused and authoritative but also kind, building up  
 Margy's confidence.

**INT. BEN'S MIDDLE SCHOOL - SCIENCE CLASSROOM - DAY**

Ben sits in science class taking notes around a table with a  
 few FRIENDS. They shoot spit balls at each other. The teacher  
 does not notice. The bell rings. The kids jump out of their  
 seats.

**INT. SAM'S HIGH SCHOOL - CORRIDOR - DAY**

Sam puts books in her locker. She closes it, puts on her  
 walkman and walks through the halls of her school,  
 confidently alone.

**INT. GYMNASIUM - LATER**

Sam is in the middle of an intense gymnastics training session, drenched in sweat, focused, verging on exhaustion.

Sam lands a flip beautifully off of the vault and her COACH immediately makes her do it again, pushing for perfection.

**EXT. AMERICAN HOME - BACK YARD - DAY**

Rory plays soccer against Ben, and his friend SPENCER. Ben and Spencer are very serious. Rory is playing along, playfully taunting his son. Ben gets past Rory and passes it to Spencer who scores a goal. The boys celebrates with great relief. They give it their all.

BEN

Yes! 9-9, next goal wins, old man.

Rory walks over to the driveway and takes a big swig from his gin and tonic. Rory goes back out and starts to dribble. Ben tries to tackle Rory but Rory holds Ben away by his shirt, then blasts a shot as hard as he can past Spencer - goal. Rory over celebrates by running a lap.

RORY

Champion of the house!!! Champion  
of the house!!!

Ben and Spencer collapse to the ground, tired and frustrated.

**EXT. AMERICAN HOME - STREET/FRONT ENTRANCE - CONTINUOUS**

Allison and Sam arrive home in Allison's car. They carry groceries in from the car. Allison sees the frustrated boys.

ALLISON

Hi Spence, you want to stay for  
dinner?

SPENCER

No thanks Allison, I need to get  
home.

Spencer gives Ben a pound and hops on his bike.

BEN

Later.

SPENCER

Later.

Ben walks past his Mum on his way into the house.

BEN  
Dad cheated.

RORY  
I did not!

Rory follows behind with his gin and tonic in hand. Rory and Allison smirk at each other, then kiss in the doorway.

**INT. AMERICAN HOME - DINING ROOM - NIGHT**

The family eat diner. Rory feels heavier after several drinks. He silently takes up space in the room.

Music plays on the radio. Ben checks to make sure both his parents are not looking. He looks across at his sister who smirks, she knows what he is about to do. Ben passionately lip syncs the words to the song. Sam laughs hysterically. Rory and Allison look up from their plates and Ben switches to a completely straight face which makes Sam laugh even harder.

**INT. AMERICAN HOME - RORY AND ALLISON'S BEDROOM - EARLY MORNING**

Rory sits on the bed with two cups of tea. Allison wakes, their morning routine commences. Rory sits longer than usual. She knows something is up.

ALLISON  
What is it?

Rory gives her an apprehensive, charming smile. She can't help but smirk, but she is worried...

RORY  
I think we need to move.

Allison's smirk dissipates. She sips tea.

RORY (CONT'D)  
There's an opportunity.

ALLISON  
Where?

RORY  
London.

ALLISON  
Go fuck yourself.

RORY  
Things have dried up here.

ALLISON  
Since when? I thought things were great?

RORY  
I'm running out of options.

ALLISON  
But money is fine, right?

RORY  
Yes.

ALLISON  
Right?

RORY  
Yes!

ALLISON  
So?

RORY  
But it won't be soon.

ALLISON  
How soon?

RORY  
It's not your concern. I'll take care of it.

ALLISON  
It is my concern when you wake me up one morning and tell me that we need to move.

RORY  
I didn't say that, I said there's an opportunity. Arthur Davis has been in touch about me heading up a new division of his company.

ALLISON  
You want to go back to Arthur?



RORY

It's not going back to Arthur, it's having my own company backed by Arthur. Look, London is about to be booming, regulations are changing, the culture is shifting. It's a chance to make some real money again. No more chasing month to month. You wouldn't need to work.

ALLISON

I love my work.

RORY

You shouldn't be picking up horse shit.

ALLISON

I don't just pick up horse shit, I manage a stable where I teach riding -

RORY

You should have your own business, you shouldn't be working for someone else. If we do this it will change everything. We'll build you your own facility -

ALLISON

You know what, Rory, I don't want to change everything. Stop trying to sell me on it.

RORY

I wouldn't have to sell you on it if you had vision. You're so fucking risk averse. When are you going to accept that you deserve this too Allison? Be your own boss. Have your own place. Own your own horses for god sake.

ALLISON

This would be our forth move in ten years.

RORY

Don't look backwards, look forwards, think of it as a fresh start.

ALLISON

This was our fresh start, this was our permanent move. Remember?

RORY

Well, things don't always work out as planned.

ALLISON

Things never work out as WE plan.

RORY

I moved back here for you, to be closer to your family. It's not working for me. I don't know what else to tell you.

ALLISON

Oh for fuck sake Rory.

Allison gets out of bed and slams the bathroom door.

**INT. HORSE STABLES - DAY**

The stables are in full swing. Allison, hard at work mucking out stalls, is sweaty, dusty and deep in thought. She pushes the heavy wheel barrow past BOARDERS tending to their horses.

**INT. INDOOR RIDING SCHOOL - DAY**

Allison rides Richmond through a jumps course. She is a great rider. She clears several large jumps, searching for clarity.

**INT. AMERICAN HOME - BATHROOM - EVENING**

Allison retreats to the bath. She gathers her thoughts, considering what to do.

FADE IN:

**EXT. HORSE STABLES - DAY**

Allison and a MAN load Richmond onto a trailer. He is acting up, bucking. He does not want to go.

**INT. AIRPLANE - FIRST CLASS - CONTINUOUS**

Rory flies FIRST CLASS. A more confident man, drinking a vodka tonic, staring out the window - the excitement of the unknown future ahead.

**INT. GYMNASIUM - CONTINUOUS**

Sam has just finished a long training session. Sam walks out. As soon as she passes through the double doors of the Gym hallway, she bursts into tears.

**EXT. AMERICAN HOME - BACK YARD - CONTINUOUS**

Ben sits in the dirt playing with G.I. JOE TOYS. He is staging an intricate battle with his G.I JOE TOYS.

ONE TOY is left standing on a mound of dirt. Ben scoops the rest of them into zip lock bags and buries them.

**EXT. HORSE STABLES - CONTINUOUS**

Allison and the Man finally get Richmond on to the trailer and close the tailgate. The sound of Richmond panicking in the tiny transport stall is too much, Allison walks away.

**INT. AMERICAN HOME - BEN'S BEDROOM - NIGHT**

Allison tucks Ben into bed. His room has been packed up. She scratches his back until he is asleep.

**INT. AMERICAN HOME - LIVING ROOM/KITCHEN - MOMENTS LATER**

The house is partially packed up. Allison's DAD (70) sleeps sitting up in front of the TV. Sam is stretched out on the couch, snuggled up next to him.

Allison enters the kitchen and sits with her MOTHER at the kitchen table. They smoke and drink red wine.

ALLISON

Something doesn't feel right, Mom.

MOM

Oh please, it's exciting, most people don't get to live overseas. Just go with it, don't worry so much.

ALLISON

If I don't worry no one will.

MOM

It's not your job to worry, leave that to your husband.

ALLISON

It scares me that you actually think that.

MOM

Why give yourself the extra stress? It's taking a toll on your face. You're too young to have these lines.

ALLISON

OK. Thanks.

MOM (CONT'D)

You always want to make things more complicated than they need to be. You always have.

ALLISON

I'm not the difficult one here.

MOM

I know you aren't, but just accept that these decisions are his and you'll feel better. That's all I'm saying.

ALLISON

I'm tired of living like this.

MOM

You made your bed, you have to sleep in it. You've already had one failed marriage, you can't have two.

Allison just takes it. She can't stand up to her Mother.

MOM (CONT'D)

The one thing that does worry me is that you won't have any family over there. The man has no family.

ALLISON

It's not his fault -

MOM

I'm not saying it's his fault-

ALLISON

Really? Cause it sound like you are-

MOM

I'm just saying. The man has no family. No people, no roots.

Allison takes this in. Mom gets up from the counter and opens another bottle of wine.

ALLISON

I can't believe I actually might miss you.

MOM

Of course you will baby. I'm your Mama. And I'm a good time.

They laugh.

FADE IN:

**INT. TAXI / EXT. ENGLISH HOME - DRIVEWAY - DAY**

A TAXI pulls into a driveway off of an isolated back road. It passes through a gate and drives down a long track.

Allison, Sam and Ben sit in the back seat - Allison in the middle, each kid on either side, leaning into their Mom, exhausted.

Allison sees the house in the distance. She perks up, a bit shocked, a bit furious, she has to collect herself before the kids catch on.

THE LARGE ENGLISH COUNTRY HOME emerges. It is ridiculously large for a family of four, but it is astonishingly beautiful. The grounds are forgotten and overgrown but the potential is clear.

Rory walks out of the house to greet them, pulsing with energy. He looks sharp, standing tall, proud of what is now theirs. The kids are overwhelmed but also amazed as they get out of the car.

Rory forces his family to gather in front of their new home and he asks the Taxi driver to take a photo. Sam has taken a bag inside so the driver takes a photo of just Rory, Allison and Ben. Rory realizes and calls Sam out. She joins them for the next photo.

**INT. ENGLISH HOME - LATER**

Rory leads his family through the house, he can't contain his excitement.

RORY

It needs some work, but it's incredible isn't it? I've rented it for the year but we have an option to buy.

The house is impressive but it needs lots of work. It is old, damp, drafty, and barely furnished - a sharp contrast from the cozy warmth of their more modest American home.

**INT. ENGLISH HOME DINING ROOM - CONTINUOUS**

There is an old dining room table, but no chairs.

RORY

These floors were laid in the 1700's when the house was remodeled. Still in perfect condition. The table is Elizabethan style and it's well over 100 years old. The estate agent said it's always offered to whoever takes over the lease because it's too big for most other houses. It's beautiful, they don't make things like this anymore.

On the table is a STEREO and a STACK OF CASSETTES wrapped in a bow.

RORY (CONT'D)

Sam, those are for you.

SAM

Oh my god really. Rory, thank you!

She hugs him.

**INT/EXT. ENGLISH HOME - LIBRARY/SIDE GARDEN - CONTINUOUS**

They enter a living room overlooking the garden.

RORY

Led Zeppelin stayed here when they were recording one of their albums.

In front of AN OPEN BRICK FIREPLACE is A FOOTBALL wrapped in a bow. Ben, excited, runs towards it and starts dribbling.

RORY (CONT'D)

That's not all. Look out the window.

Ben looks out to see A GOAL on a beautiful patch of lawn.

**INT/EXT. ENGLISH HOME - LIVING ROOM/PADDOCK/GROUND FLOOR  
HALLWAY - CONTINUOUS**

They enter the large, empty front room. It has large windows that give a full view of the vast property.

Rory hugs Allison as they look across a stream at a naturally enclosed paddock.

RORY

I've already started planning with the contractors. We're putting in a six stall stable and an outdoor school right there. We'll have everything you need on the property. It's perfect, Al, this is what we've always wanted.

ALLISON

What's the rent?

RORY

Less than you'd think.

ALLISON

It's too big Rory.

RORY

We'll close the doors on the empty rooms for now. But we'll fill it eventually, we'll fill it with us. We'll love it.

Rory really wants this for his family, he truly believes this is their dream life. And his energy is infectious.

There is a small wrapped box in the middle of the room, bursting at the seams. Allison picks it up, unwraps it, and like a jack in the box, a huge FUR COAT that was stuffed in springs out. It startles her and then she laughs at herself. Allison holds it up. She reluctantly loves it.

**EXT. ENGLISH HOME - CONTINUOUS**

From outside, deep in the field, we look back on the isolated, overwhelmingly large house.

**INT. ENGLISH HOME - KITCHEN - EARLY MORNING**

TIME HAS PASSED. THEIR THINGS HAVE ARRIVED FROM AMERICA.

Allison scrambles around the kitchen trying to pull together breakfast amongst partially unpacked dish boxes. She does not have the ease that Rory had with the morning school run. She gives toast to Ben, who sits anxiously at the back door stuffed into his itchy new school uniform: Wool sweater, wool shorts, knee socks, and tie.

BEN  
I'm not hungry.

ALLISON  
Just have a bite Beanie.

Allison looks at the clock, they are going to be late.

ALLISON (CONT'D)  
Shit.

Sam walks in, ready to go.

SAM  
We're going to be late.

ALLISON  
We'll be fine. Warm up the car?

**EXT. ENGLISH HOME - DRIVEWAY - MOMENTS LATER**

It is a cold autumn morning. Frost covers everything. Sam starts the car from the front passenger seat.

Allison, with a cup of tea in hand, leaves the house with Ben. Flustered, she walks to the wrong side of the car. She realizes when she sees Sam sitting there.

SAM  
Other side lady.

ALLISON  
Your brother's not feeling well,  
let him sit up front. You know how  
car sick he gets.



SAM  
You're fucking kidding me?

She can see her little brother is a ball of nerves. She climbs into the back seat while Ben and Allison get in. Allison lights a cigarette.

SAM (CONT'D)  
Hey Ben.

BEN  
What?

SAM  
Why did Ben cross the road?

BEN  
I don't know.

SAM  
Cause his dick was stuck up the chickens ass.

Sam laughs at her own joke. Ben ignores her.

**EXT. BEN'S SCHOOL - LATER**

Allison's car pulls into Ben's school. They are late. The driveway is empty. In a panic, Ben jumps out of the car and runs into school.

ALLISON  
Hold on, I'm coming in with you.

BEN  
(Annoyed)  
No. It's fine Mom.

Before she can get out, he is gone.

**INT. BEN'S SCHOOL - HALLWAYS/ASSEMBLY HALL - MOMENTS LATER**

Ben walks cautiously into the stuffy old boys school. The hallways are eerily empty. The muffled sound of hundreds of boys praying can be heard. Ben peeks through large wood double doors to see an all school assembly. Unsure whether to enter, or run and hide, he stands frozen in the door. The prayer ends, the assembly is dismissed, and suddenly everyone rises and rushes into the hall.

**INT. ALLISON'S CAR - SAM'S SCHOOL - MOMENTS LATER**

Allison and Sam pull up to Sam's school - the local secondary school. It is nowhere near as nice as Ben's school. No one is out front, school has started.

SAM

I can deal with going to a shitty school but I can't deal with being late every day.

ALLISON

We won't be late every day.

SAM

You will though.

ALLISON

I won't.

Sam starts to get out of the car.

ALLISON (CONT'D)

I'm sorry, I know this is hard for you.

SAM

I'll figure it out. I know it's hard for you too.

ALLISON

It's not hard for me.

SAM

OK Mom.

Sam is out of the car and on her way - brave.

ALLISON

And it's not a shitty school!

**INT. ENGLISH HOME - MASTER BEDROOM CLOSET - DAY**

Allison is alone in the house, unpacking. She sorts through her and Rory's clothes. Her money box is at the bottom of her suitcase.

Allison searches the dressing room, investigating the space, gently knocking on the walls. We are not sure what she is looking for.

**INT. ENGLISH HOME - LIVING ROOM - LATER**

The furniture they have brought from America does not come close to furnishing the house. She is trying to make the living room comfortable but rearranging the minimal furniture in a large space feels endless.

**EXT. ENGLISH HOME - STABLES - DAY**

A sunny, autumn day. Allison walks towards her stables. CONSTRUCTION HAS PROGRESSED BUT IT IS NOT CLOSE TO BEING FINISHED. There are THREE WORKERS and DAVE.

ALLISON

Dave, what's going on? You were supposed to be done this week.

DAVE

Yeah, I'm sorry, we've had some unexpected hold ups.

ALLISON

My horse arrives on Friday. I need it ready.

DAVE

This first stall's finished, he can go in here for now and the others will be done in the next week or two.

ALLISON

I need this all done. I can't have him coming into a construction site.

DAVE

I can try and get everyone working faster but I can't have it all done by the weekend.

ALLISON

We had an agreement, you gave me an estimate, you are not meeting that estimate and you have not informed me that you are not going to meet that estimate. I need this done. End of story.

DAVE

An estimate is an estimate ma'am. We are doing our best.

ALLISON

This is the first time I've seen you personally here in three weeks, so I'm not sure how that's your best. If I ran my business like this I would've been out of business. I don't care what it takes, just get it done.

**INT. LONDON OFFICES - RORY'S OFFICE - DAY**

Rory sits behind a desk speaking on the phone in an office high up overlooking London's 1986 skyline. He is energetic, charming and pushy.

ARTHUR, mid 60's, with a full head of white hair, dressed in an impeccable dark blue suit, enters Rory's office, takes Rory's coat off the back of the door, throws it at him, and gives him a sign that it's time for a drink.

RORY (PHONE)

You'll be the last call I make every night and I expect to be the first call you make every morning... Alright, love to Dorothy. Will do, yep, bye.

Rory hangs up.

ARTHUR

I trained you well old chap.

RORY

Anything I learned that's worthwhile certainly didn't come from you.

ARTHUR

Who was that?

RORY

Ed Taylor.

ARTHUR

You're speaking to him directly?

RORY

Of course.

ARTHUR

Impressive. How do you know him?

RORY

From New York. He loves me. And he's got his hands in everything these days, he'll do lots with us. I've already put his team in touch with our brokers.

ARTHUR

Good.

RORY

He's in London next week. I'll introduce you.

ARTHUR

Any other updates?

RORY

Plenty.

ARTHUR

Good. Tell me over a pint.

**INT. LONDON OFFICE - MAIN OFFICE - MOMENTS LATER**

Rory and Arthur walk through the bustling office. It's an impressive space with two hundred employees.

STEVE (O.S.)

The prodigal son of a bitch returns.

Rory turns to see STEVE, a gentle man, east end accent smoothed out over time, full of love and pain.

RORY

Stevie, when did you get so old, Get your ass over here.

STEVE

Ten years, you slag. Look at you, all tan. You wear America well.

Rory and Steve hug - real love beyond the banter.

RORY

So good to see you mate. Lots to catch up on.

STEVE

Yeah, when you get some time. I know you're busy. Can't wait to hear about everything.

(MORE)

STEVE (CONT'D)

(To Arthur)

I take my two weeks and see he's nicked the office I had my eye on.

ARTHUR

Don't worry, it's just to feed his fragile ego.

They laugh - clearly all known each other a long time.

**INT. LONDON CLUB - DAY**

Rory, Arthur and TWO CLIENTS finish up an extravagant boozy three course lunch in a restaurant packed with City workers.

RORY

I understand the anger of the Wapping lads but why should a company be held back by employees who are stuck in the past? The union wants to stop progress that undoubtedly makes the industry better. These guys want to vilify deregulation and privatization but it shows ordinary people how to expect more, to want more, to be their own boss. In America everyone believes they can be anything, and here you're just expected to settle for the station you're born in to. This country needs to move with the times.

ARTHUR

And that is why we brought him in. Ruthless vision for the future.

RORY

Anyway, sorry to go off on one.

CLIENT

Not at all Rory, you're in good company for it.

The waiter brings the bill and all the men except Rory reach for their wallets. The waiter places it in front of Rory for him to sign.

WAITER

Everything is taken care of Gentlemen.

They realize Rory has paid.

ARTHUR

You cheeky fuck. Thank you Rory.

**INT/EXT. ALLISON'S CAR/BEN'S SCHOOL - LATE AFTERNOON**

Allison is late picking Ben up from school. He is the last boy waiting. He gets into the car seeming distant.

ALLISON

I'm sorry Beanie. We're building the barn and unpacking -

BEN

It's OK.

**INT. ENGLISH HOME - DINING ROOM - NIGHT**

The dining room has CHAIRS now but not much more. Rory, Sam, Ben and Allison eat dinner. Sam rants about her day at school.

SAM

So then I said Hawk, and she goes, "it's not HAAAAWK, it's Hawwwwk." I mean seriously.

Ben is slouched, tired, elbows on the table. Allison notices.

ALLISON

Ben, elbows.  
(To Sam)  
What's her name?

Ben sits up straight.

SAM

(Imitating a posh accent.)  
Mrs. Jenkins.

ALLISON

That's bullshit, I'm going in with you tomorrow -

RORY

Oh, don't be so stupid woman, Sam can take care of herself.

They clock Rory's outburst but continue eating like it's nothing.

SAM

It's fine, Mom. I can handle it.

Rory gives Ben a gentle nudge.

RORY  
You alright Bud?

ALLISON (O.S.)  
She can't speak to you like that.

BEN  
Yeah. I'm just listening.

SAM (O.S.)  
Well, she can apparently.

RORY  
And how's your school Ben? You liking it?

BEN  
It's alright, I guess.

RORY  
It's the best school around. It's the place I dreamed of going when I was your age. I had to work hard to get you in, you're very lucky to be there.

BEN  
I know. It's good. I really like it.

Sam changes the subject to save her brother.

SAM  
I've got homework. Can I be excused?

ALLISON  
Of course.

FADE IN:

**INT. ANIMAL SHIPPING CONTAINER - DAY**

THE LOUD DRONE OF AN AIRPLANE AND THE CLATTER OF A HORSE SHIFTING ITS WEIGHT DURING TURBULENCE CAN BE HEARD. AN OBSCURE CLOSE UP OF RICHMOND IN TRANSIT.

**INT. ENGLISH HOME - MASTER BEDROOM - NIGHT**

Allison sleeps. Rory struggles to sleep. Just as he drifts off, despite being exhausted, he jolts wide awake.



**INT. ENGLISH HOME - DINING ROOM - NIGHT**

Rory walks through the dark house in his underwear, unaffected by the cold. He wanders with no purpose other than to absorb the space.

Rory pours himself a drink in the dining room. He sits at the head of the table. This is his, all his.

**EXT. ENGLISH HOME - DRIVEWAY - DAWN**

The sun has barely risen. Rory emerges from the imposing house. Dressed in a beautiful suit, carrying his brief case.

**EXT. TRAIN STATION - EARLY MORNING**

Rory waits for the train.

**INT. TRAIN - LATER**

Rory rides the early morning commuter train to London.

**EXT. THE CITY - EARLY MORNING**

The city still asleep, Rory walks to work.

**INT. LONDON OFFICE - RORY'S OFFICE - EARLY MORNING**

The first person to arrive except for the CLEANING CREW, Rory takes a seat at his desk looking sharp, ready for the day ahead. He lays out several newspapers scanning the days stories from around the world.

**EXT. ENGLISH HOME - DRIVEWAY - DAY**

Allison and A DRIVER lower the ramp and open the gate of a horse trailer. RICHMOND, steps off the ramp. He is feisty and disoriented but Allison quickly calms him. She hugs him. He calms down and calms her too. Richmond is happy to see her.

ALLISON

Hello Boy, hello, yeah, yeah, it's  
OK. Shhhhh. It's OK.

**EXT. ENGLISH HOME - STABLES/OUTDOOR SCHOOL - DAY**

Allison tries to lunge Richmond but he is jumpy. The workers make noise building the stables.

ALLISON

Hey, can you guys just take a break please. You're spooking him!

The workers put down their tools and walk away. Allison returns to lunging Richmond.

**EXT. ENGLISH HOME - STABLES - DAY**

Allison has washed Richmond and wrapped him in a blanket. She tries to put him into the finished stall but he rears up, refusing to enter.

**EXT. ENGLISH HOME Paddock - LATER**

Allison turns Richmond out in the field.

Rory returns home from work early. He sees Allison watching Richmond from a far. He feels proud and at peace. He walks to her.

RORY

Gorgeous animal. How is he?

ALLISON

He's fine, a bit jumpy but he just needs to run it off.

RORY

Not so bad all this, is it?

She elbows him in the ribs. Allison relents to the possibilities ahead.

ALLISON

No, it's not.

Rory takes pleasure in this - he's done well. They kiss.

RORY

I can't wait to show you off tonight.

**INT. ENGLISH HOME - MASTER BEDROOM - AFTERNOON**

Allison and Rory fuck. Shifting through loving, gentle, hard, passionate, physical fucking.

CUT TO:

Allison and Rory get dressed up to go out - glowing, relaxed for the first time, partners in crime.

**INT/EXT. ALLISON'S CAR - EVENING**

Allison and Rory drive through the countryside taking it all in. Blissful.

**EXT. NORTH LONDON HOME - EVENING**

Allison and Rory park their car in front of a large North London home. There are several nice cars parked up and down the street.

Rory in a suit, Allison in a dress, kiss and laugh on their way inside. He slaps her ass as they walk through the front gate. She slaps his ass back harder.

**EXT. ENGLISH HOME - NIGHT**

The house sits dark except for lights on the third floor.

**INT. ENGLISH HOME - SAM'S BEDROOM - CONTINUOUS**

Music plays. Sam is drawing. Everything is in its exact place, spotless clean clutter. A mix of eighties teen pop culture, a single person aerobics trampoline, teddy bears and ribbons from junior gymnastics events. Ben sits on her bed.

SAM

You should probably go to bed.

BEN

I'm not tired.

SAM

Well, go get in your bed and play with yourself. Just pretend to be sleeping when they get back.

BEN

Can I stay up here? The house scares me.

SAM

Me too Ben, it's a creepy fucking place but I need some privacy. You'll need privacy too one day if you ever become a real live boy. I'm worried your blockers against the monkey regression syndrome will be receding soon and you'll return to your natural state of being a full grown chimp.

BEN

Shut up!

SAM

Our mother's a liar. Haven't you picked up on that yet? You were born a monkey. She just doesn't want to tell you.

BEN

You're stupid.

Ben leaves her room annoyed.

SAM

Close the door!

He ignores her. Ben's footsteps disappear down the stairs. Sam goes back to drawing a cartoon style portrait of a family. It has incredible life like detail. She gets up and closes the door. She turns her music up loud and goes back to drawing.

**INT. ENGLISH HOME - FIRST FLOOR HALLWAY - CONTINUOUS**

Ben walks downstairs to the second floor, cautiously looks down the dark long hallway to his bedroom, then runs to his room as fast as he can.

**INT. ENGLISH HOME - BEN'S BEDROOM / THIRD FLOOR - CONTINUOUS**

Ben enters his room, gets into bed and pulls the sheets over his head.

**INT. NORTH LONDON HOME - NIGHT**

Allison and Rory walk through a cocktail party in Arthur's beautiful North London home. Black ties and martini's.

PATRICIA (60s), Arthur's wife, an experienced hostess, introduces Rory and Allison to friends.

PATRICIA

And this is Mr. And Mrs. Rory  
O'Hara, just in from America. This  
is Mr. Donald Barker.

MR. BARKER

Rory O'Hara, the man of the hour.  
So nice to finally meet you.

RORY

Likewise, Donald.

MR. BARKER turns to shake Allison's hand.

ALLISON

My name is Allison, that might have  
been confusing.

Donald is taken by her warm smile.

MR. BARKER

You are absolutely ravishing  
Allison. Lovely to meet you.

ALLISON

You too. Ravishing that is.

They all laugh awkwardly. Allison's disdain for this type of formality is impossible to miss.

MR. BARKER

So are you back here full time?

RORY

Yes. Well, we'll always keep the  
penthouse in New York but we've  
just bought a beautiful farm down  
in Surrey. We're also thinking  
about a pied-a-terre in Mayfair.

Allison contains her amusement. Rory delivery is so matter of fact and humble. Allison is simultaneously in disbelief and completely used to it. This is their game.

MR. BARKER

Well you must use our estate agent.  
He's brilliant. He can get you to  
the head of the queue on the best  
properties available.

RORY

That would be fantastic Donald.  
Thank you.

PATRICIA

(To Allison)  
Let the men speak. I have  
some more people I'd like you  
to meet Allison.

MR. BARKER

So tell me Rory, what did you  
do in America that makes you  
so legendary here?

Patricia leads Allison away. Allison keeps one ear on Rory's conversation but it dissipates into the noise of the crowded party.

RORY (O.S.)

I don't know about legendary  
Donald. I was at Drexler in New  
York trading oil until the late  
seventies but got tired of working  
for someone else. I saw  
opportunities in the spot market  
and decided to go out on my own...

As they cross the room, Patricia makes no attempt at small talk with Allison. Just as Allison and Patricia are about to reach the group, Arthur steps in.

ARTHUR

Patricia, darling, let me borrow  
the lovely Allison for a moment.

Allison is happy to see Arthur, they clearly know each other. They hug.

PATRICIA

Certainly darling, just trying to  
help.

Patricia gives a cold smile and flutters away.

ARTHUR

I had to rescue you from the  
pleasantries. The people you were  
about to meet are unbearable.

Allison laughs.

ARTHUR (CONT'D)

Patricia thinks she needs to invite  
everyone or people will talk but I  
don't give a damn and I wish she  
wouldn't either.

ALLISON

Come on Arthur, if she didn't give a damn she wouldn't be her.

ARTHUR

Very true my dear. We have to take the good with the bad when we marry. Although that's all changing now. People want husbands and wives to service every need in life and it's just not possible to get everything from one person. We shouldn't try. That's why there's so much divorce. Too much expectation. Our generation accepted its fate, for better or worse.

ALLISON

Well, I hope you're wrong. There's nothing wrong with wanting it all.

ARTHUR

Yes, yes, perhaps. You are still young enough to be an idealist, but only just.

Allison locks eyes with Rory from across the room. He makes a subtle gesture that the conversation he is stuck in is boring. Allison laughs.

ARTHUR (CONT'D)

Well, I trust England is treating you well so far? He said you were so keen for a fresh start you practically forced his hand.

ALLISON

He did?

(Confused. She recovers)

Um, it's OK, it's good, I'm starting to settle in. It's definitely different.

ARTHUR

I can't believe he's never brought you for a visit.

ALLISON

Rory doesn't like to look back. Yet, here we are.

ARTHUR

I know it's not an easy transition. I tried it the other way once and felt like I circled JFK for a year and never quite landed.

ALLISON

I'm fine. Really. But it's hard on the kids.

ARTHUR

Of course, well, let me know if I can do anything. Despite the fancy title at my company I'm really just a glorified fixer and entertainer.

ALLISON

Thank you. I'll keep that in mind.

ARTHUR

Now, you'll have to excuse me, I need to make a toast. I might even mention that cunt husband of yours.

**INT. NORTH LONDON HOME - MOMENTS LATER**

Arthur stands in front of the room and gives a toast.

ARTHUR

Thank you all for joining tonight, it's a lovely occasion to bring together friends and colleagues in our home. Thank you to my darling Patricia for making these such memorable evenings. I'd also like to welcome home one of the most talented men I know, Mr. Rory O'Hara. He was a dangerously ambitious young man at our company, my top earner in the pit for years, but then we lost him to the promise of the American dream.

Allison looks on, proud of what is being said about Rory.

ARTHUR (CONT'D)

Luckily for us, he got tired of chasing it and wanted to come home.

(MORE)



ARTHUR (CONT'D)

Rory called me about six months ago and asked if he could come in and work with us, convinced me that he is the perfect mix of old British and new American to position Davis Trading in the new global market and help navigate us into the future. We may not like the way they do things but we have to accept that our City is being Americanized, the rules are changing, as are business practices. We are heading into a new era, and as reluctant as I am to change, Rory has helped ease my concerns by convincing me there's an absolute bloody fortune to be made from it, so I have no real objections. Welcome back old chap.

Everyone laughs. Allison is confused by Arthur's story, she realizes that Rory has lied to her about their move to England.

**INT. ENGLISH HOME - MASTER BEDROOM - LATE NIGHT**

Rory and Allison enter their bedroom quietly. Allison sits on the edge of the bed staring off into space. She is drunk and her mind elsewhere. Rory is cautious, he can sense something is brewing.

RORY

You've been quiet, you alright?

ALLISON

Yep.

She pulls her dress off over her head and flops back, too tired to finish undressing.

ALLISON (CONT'D)

What if I started calling Patricia Patty or Trish?

Rory laughs, relieved a fight has been avoided.

ALLISON (CONT'D)

All the formality makes me sick. Everything's easier in America. Why can't everyone just be American?

RORY

The whole mister and misses thing  
is all the nonsense I ran away  
from.

ALLISON

Well, you're very good at playing  
along.

RORY

(Mischievous)

Am I?

Rory gets down on his knees and pulls off Allison's tights.

ALLISON

(Playful. Imitating Rory)

We kept the penthouse in New York,  
the farm in Surrey, the pied-a-  
terre in Mayfair...

He kisses her inner thigh. She flinches, involuntarily  
closing her legs. They both clock what she's just done. The  
mood shifts suddenly.

RORY

It's just small talk.

ALLISON

Is it?

RORY

People only take you seriously if  
they think you are rich -

ALLISON

Arthur said you asked him for a  
job?

RORY

Yeah?

ALLISON

You told me he offered you a job.

RORY

What difference does it make? He  
offered me an opportunity after I  
told him my idea.

Allison's fury rears its head.

ALLISON

You said he offered you a job so good that you couldn't turn it down. You didn't mention that we abandoned our life because you sold him on some speculative pitch. Jesus christ, are you even making a salary?

RORY

Salary? I don't work for him. I split a 50% commission on all the profit I bring in. Do you know how hard it is to get that deal? Why the hell would I want a salary?

ALLISON

You told me you'd be making a salary Rory. You told me -

RORY

I never said salary darling, I would never say salary. I said I'd be making real money, which I will. Trust me, this shitty fucking country is up for sale.

He gets off of her and gets into his side of the bed.

RORY (CONT'D)

It was a good night Allison. Must you ruin it?

**INT. ENGLISH HOME - MASTER BEDROOM - MORNING**

Rory sits on the side of the bed with a cup of tea for Allison. He looks well rested and sharp.

RORY

I have to go into work.

ALLISON

It's Saturday.

RORY

I know, I'm sorry.

**INT. NORTH LONDON PUB - DAY**

Rory has a quiet pint alone in a North London pub.

**EXT. NORTH LONDON STREET - DAY**

Steve and Rory walk in a sea of Arsenal supporters towards Highbury.

STEVE

I never thought we'd get to do this again. Didn't think I'd ever see you back over here mate.

RORY

America was tired. I needed a new challenge.

STEVE

You know you're successful when you outgrow America.

Rory thinks about confiding in Steve. But doesn't.

STEVE (CONT'D)

I'm proud of you. You've done well for yourself.

RORY

Thanks Stevie. You're not doing bad either, mate. You've moved up well at Arthur's.

STEVE

Yeah, well, been there almost twenty years.

RORY

Christ, it has been hasn't it. It's a great position. You must be making good money.

STEVE

Never dreamed I'd make this much.

RORY

You ever think about going out on your own? It's been great for me.

STEVE

I don't have it in me.

RORY

Of course you do. Everyone does.

Steve wants to avoid one of Rory's ambition pep talks.

STEVE

What are you working on?

RORY

Bringing in new business, some big American accounts. Trying to modernize the company.

STEVE

Aiming big, you're a better man than me.

RORY

Definitely not a better man than you. What are you working on?

STEVE

Norwegian fish farms. Not glamorous, but it's got potential. Could feed Britain half its fish by the mid nineties.

RORY

You take it to Arthur yet?

STEVE

No. I want to have more in order first. It's not huge profit up front, but it's steady over time.

RORY

Interesting.

STEVE

No it's not.

They laugh.

RORY

No, it's not.

**EXT. ENGLISH HOME - FIELD - DAY**

Richmond roams the field alone. He runs in circles.

**EXT. ENGLISH HOME - STABLES/OUTDOOR SCHOOL - LATER**

Allison tries to ride Richmond but he will not move for her. She whips him but nothing works, he just rears up. She almost falls off. Her frustration is growing.

ALLISON

Hey, what is up with you!

Fed up, she gets off and gives up for the day. Richmond takes off into the field, galloping at full speed.

Allison looks back at the stables. They are stuck in mid construction mess.

**EXT. LONDON STREET - PHONE BOOTH - NIGHT**

Rory and Steve, drunk, stumble down the street laughing. Steve stops to take a piss. Rory sits in a phone booth to collect himself. Escort cards plaster the phone booth walls.

RORY

Stevie, I'm calling the lovely lady on this card, she'll be your new friend after I head home.

STEVE

No, no, come on, you're not going home.

Rory dials and listens, a woman picks up. He gestures for Steve to come take the call. Steve hobbles over still doing up his zipper. They cram into the phone booth.

STEVE (CONT'D)

Hello?

Steve is confused by the voice on the other end.

WOMAN'S VOICE (O.S.)

Steven?

STEVE

Mum?

Rory bursts out laughing. He falls over. Steve starts laughing too.

STEVE (CONT'D)

Hi Mum. Just calling to say hi.

Steve holds the phone away, he's laughing uncontrollably. We can hear Steve's Mum through the phone lovingly scold them.

STEVE (CONT'D)

...I am not pissed mum. Can't a boy call his mum on Sunday night to say I love you?.... I'm with Rory, he wants to say hi.

Steve pulls Rory up and puts the phone in his hand. They look like kids getting yelled at.

RORY

....I know, your son's a moron. Hi Pam... Yes, I'm back... A little over a month now... No, we just had a couple pints after the match, just two pints, I promise.

Steve smacks Rory on the head. Rory slaps Steve in the balls with the back of his hand. Steve doubles over in pain.

RORY (CONT'D)

Yeah, I'd love to see you too. I'll come round for dinner. OK, OK... I love you too.

Rory hangs up. He is suddenly contemplative.

**INT. ENGLISH HOME - BEN'S BEDROOM - VERY EARLY MORNING**

Ben wakes up slowly, shivering, freezing cold. He realizes he has wet the bed. He jumps up, peels off his soaked pajamas and wet sheets.

CUT TO:

Ben, now ready for school, sits on the edge of his bed holding the ONE G.I. JOE TOY he brought from America.

**INT/EXT. ENGLISH HOME / SAM'S BEDROOM - CONTINUOUS**

Sam is getting ready for school, listening to the radio. She opens her window and lights a cigarette. This is the first time we see her smoke. A contrast from the regimented gymnast we met in America.

**INT. ENGLISH HOME - KITCHEN - LATER**

Sam walks into the kitchen ready for school. Ben is eating cereal. Allison waits for the kettle to boil. She is making a cup of tea for the road.

SAM

We're late.

ALLISON

I'm coming.

SAM

Mom, you know it takes us 40 minutes, so that means we need to leave at 7:50 to make it on time.

ALLISON

Honestly Sam, it's not all so easy. I can't wait until you have a daughter one day.

SAM

Me too. I'll make sure when I give her a car for her sixteenth birthday, I don't take it back six months later and sell it because I need the money -

ALLISON

Yeah yeah yeah yeah yeah. Poor you.

**EXT. BEN'S SCHOOL - PLAYGROUND - DAY**

Boys pile out into the playground and start to play football. Ben waits anxiously to get in the game. He begins to play.

A couple of older boys, RAY and PAUL, laugh at the younger kids playing. They taunt Ben for being American. Ben tries to block them out but he can't. He miss kicks a ball and they all laugh.

**INT. LONDON OFFICES - ARTHUR'S OFFICE - MORNING**

Rory waits for Arthur to arrive at work.

Arthur walks in and sees Rory sitting on his sofa with a smile. Arthur sits at his desk and just smiles back at him.

RORY

Hear me out.

ARTHUR

I'm listening.

RORY

Escher Markum Industries. Chicago based, trades in financials, precious metals and energy futures. I know them well, did lots with them on natural gas in the Midwest.

(MORE)



RORY (CONT'D)

I set them up with the boys here a few weeks ago and they like how it's going. They are a good strong shop, good people, good vision.

ARTHUR

And?

RORY

They are looking for a London firm to merge with.

Arthur thinks, giving away nothing. Rory is impatient. He struggles to contain his enthusiasm.

RORY (CONT'D)

I have them Arthur. I really have them in a very good position and I think you should consider listening to an offer.

ARTHUR

And why is that?

RORY

Because I have a strong feeling that you need to sell your company.

ARTHUR

I thought you were a commodities broker.

RORY

Yes, but I don't see markets, I see risk, reward, and money.

Rory smiles. He is quoting Arthur.

ARTHUR

Very good.

RORY

A sale is a sale, and an opportunity is an opportunity. You taught me that.

ARTHUR

Tell me more.

RORY

Our industry as a whole has been in a downturn for almost a decade and there is no reason to expect that will change any time soon.

(MORE)

RORY (CONT'D)

By the end of the year deregulation will be in full effect and London will never be the same. These giant banks and American firms are going to buy up all of your competitors, take the best bits from each and make conglomerates you will not be able to compete with. It would be one thing if you offered some sort of niche business but you don't. You deal in agricultures and energies and you don't have the contracts that big boys want. You will be stuck in the middle ground between specialist boutique and well capitalized major player. Escher Markum will quadruple your size immediately and, for good measure, it's an interesting angle. I've been positioning this partnership as a 24 hour global trading firm. A few places are doing it but not the way it could be done. And best of all, you'll never need to work another day in your life.

ARTHUR

I already don't need to work another day in my life.

RORY

Yes. But you could finally afford the yacht off the Amalfi coast.

Arthur thinks. Keeping his cards close to his chest.

RORY (CONT'D)

Well?

ARTHUR

I'll speak to them.

RORY

OK.

ARTHUR

Alright.

RORY

They move fast and they think everyone here moves slow, so let's change their perception and get this started with some urgency.

ARTHUR

Yep. I'll see what I can do.

**INT. ENGLISH HOME - 2ND FLOOR /SAM'S BEDROOM - MORNING**

Allison arrives home from dropping the kids off at school. She hears muffled music coming from upstairs.

Allison follows the sound to Sam's room and opens her door. The room is empty but the stereo is turned up to full volume. Allison turns off the stereo. The room is musty. She opens the window and finds cigarette butts outside on the window sill. She did not know Sam was smoking.

She looks out over the property at the partially constructed barn. There is silence. No one is working.

**INT. ENGLISH HOME - GROUND FLOOR HALLWAY - DAY**

Allison takes her frustration out on the phone call.

ALLISON

Dave, it's Allison.

DAVE (O.S.)

Hello.

ALLISON

What's going on? I haven't seen your guys here in over a week.

DAVE (O.S.)

We haven't been paid.

ALLISON

What?

DAVE (O.S.)

The check bounced. Your husband said he'd post us another one but it never arrived. And now he's not returning my calls.

ALLISON

Well, what are you calling him for? Why didn't you call me? I'll get you the check, what are you owed?

DAVE (O.S.)

Thirteen hundred pounds for labour and materials.

Allison collects herself.

ALLISON

I'll work on getting you the check but can you come down and start again in the meantime? I need this place finished.

DAVE (O.S.)

I'm sorry, we can't work again until we're paid up, I owe my lads two weeks wages and I'm out of pocket on the timber I've had cut specifically for your stable -

ALLISON

OK, I'll work it out. Goodbye.

Allison hangs up the phone.

**INT. ENGLISH HOME - MASTER BEDROOM CLOSET - MOMENTS LATER**

Allison moves her hanging clothes to the side and pulls a board off the wall to reveal a hidden cubby. She pulls out her SHOE BOX and opens it. It is her STASH OF AMERICAN DOLLARS.

**INT. SAM'S SCHOOL - ART CLASSROOM - DAY**

Sam sits in art class. The teacher hands back marked assignments. The TEACHER, MRS. LANE hands Sam her cartoon style portrait of a family we saw her work on earlier, but now it is finished. Mrs. LANE has put a red cross through it.

SAM

What is this? You put a cross through my work?

MRS. LANE

Speak to me after class.

Sam is shocked, embarrassed, and furious.

SAM

You can't do that!

MRS. LANE

Speak to me after class.

**INT. SAM'S SCHOOL - ART CLASSROOM - LATER**

Sam sits in her chair waiting for all the other students to leave. Mrs. LANE closes the classroom door.

MRS. LANE

It is very clear to me and to other faculty members that you have traced this.

Sam is brimming with anger.

SAM

I did not trace this, how dare you?

MRS. LANE

You are quickly losing your opportunity to make amends. If you admit you traced this, we can let it go.

SAM

Fuck you.

MRS. LANE

That language is not tolerated here. Go directly to the headmasters office.

**EXT. MOTORWAY - LATER**

Sam walks along a busy four lane motorway.

**EXT. BEN'S SCHOOL - DRIVEWAY - DAY**

Sam walks up the long driveway and arrives at Ben's school. She sees a few boys crowding around Ben.

**EXT. BEN'S SCHOOL - DRIVEWAY - CONTINUOUS**

Ben is surrounded by Ray, Paul and OLDER BOYS.

RAY

Are you sure?

BEN

Yes.

RAY

I don't think you are.

BEN

I am.

PAUL

Say you're positive then.

BEN

Why?

RAY

Say it and we'll let you go.

BEN

I'm positive.

The older boys burst out laughing.

PAUL

Ahhhh, you got aids mate.

RAY

Fucking queer.

Another BOY comes up behind Ben and lifts his back pack up over his head. The heavy texts books cause Ben to stumble. Sam, catching the end of this exchange, is filled with rage.

SAM

(In a fake English accent)

Oi, who you calling a queer?

The boys are visibly shaken by the force of this girl. She moves to punch Ray in the face, but stops her hand just shy of hitting him. He flinches.

SAM (CONT'D)

(In a fake English accent)

Made you flinch.

The other boys laugh at Ray.

SAM (CONT'D)

(In a fake English accent)

What are you lot laughing at? If I wasn't older than you I'd beat the fuck out of all of you. Pick on someone your own size you wormy little cunts.

They are all left red faced and powerless. She takes her brother and they walk away. Ben is not sure if what just happened was funny, or embarrassing. He looks back at the boys who sheepishly scatter.

SAM (CONT'D)

Is that what happens when Mom's late?

BEN

Not always.

(Beat)

Do you know you just had an accent?

SAM

Did I?

They laugh.

**INT. EMPTY MAYFAIR FLAT - LONDON - DAY**

Allison and Rory are being toured through a large empty apartment in Mayfair by a REAL ESTATE AGENT.

REAL ESTATE AGENT

Views over the square don't come around often.

Allison looks out the window at the square below, a beautiful part of London. Lost in thought, she gathers herself.

REAL ESTATE AGENT (CONT'D)

Since you're a friend of Donald's I've moved you to the top of my list but we'll need to move fast.

RORY

We appreciate that. It's lovely, my concern is that it's only got three bedrooms.

Allison shakes her head - what are we doing?

REAL ESTATE AGENT

Yes, but as a second residence this tends to work out fine.

Rory can tell Allison is elsewhere.

RORY

Of course. Can my wife and I have a moment alone.

REAL ESTATE AGENT

Please do. Take your time.

The Agent leaves the apartment.

ALLISON

I thought our days of doing this were over.

RORY

This could be a real thing for us very soon.

ALLISON

We can't afford to furnish the house we have.

RORY

Of course we can, we just haven't got around to it yet.

ALLISON

I just went to the bank. We only have six hundred pounds left Rory.

This comes as both news to Rory and an accusation. He processes it, then gets defensive.

RORY

Well, I paid our rent, I paid for Ben's school, I bought you a car, I bought you a horse, paid for the construction of your barn -

Allison remains calm.

ALLISON

I spoke to Dave. The check bounced. You told him you were sending him another one and you didn't.

RORY

I will when I get paid again, Allison.

ALLISON

And when's that?

Rory shows a brief flash of anger we have not yet seen. Then the Real Estate Agent enters.

RORY

We were just coming down.

REAL ESTATE AGENT

I don't want to rush you but-



ALLISON  
We're done here. We aren't  
interested.

The agent is offended by Allison's tone.

**INT. ENGLISH HOME - LIVING ROOM - NIGHT**

The large windows still have no curtains. They rattle in the cold wind, exposing the room to the dark countryside outside. Sam and Ben watch TV in the freezing room.

**INT. ENGLISH HOME - GROUND FLOOR HALLWAY - NIGHT**

Ben kicks the indoor football against the wall, over and over and over again, focused on his technique. A way to distract from the quiet of the house.

**INT. MAYFAIR RESTAURANT / LONDON - NIGHT**

Rory and Allison sit at the bar of a posh Mayfair establishment having a cocktail. They are silent, brooding. The Maitre D' approaches.

MAITRE D'  
Sir, your table is ready.

ALLISON  
I'll settle up here.

Allison pulls cash out of her bag and pays for the drinks. Rory is embarrassed that Allison is picking up the check. The host waits awkwardly by Rory's side while Allison pays.

**INT. MAYFAIR RESTAURANT / LONDON - LATER**

Rory and Allison are seated. They look at the menu.

RORY  
Is that cash from our account?

ALLISON  
No.

RORY  
How much do you have saved?

She ignores him and lights a cigarette.

RORY (CONT'D)

Al, I have a huge check coming in at the end of the month, we won't have to worry about this anymore.

ALLISON

Really, Rory? The end of the month?

RORY

Yes, even sooner. Within ten days.

ALLISON

And what's it for?

RORY

Don't worry. It's coming.

ALLISON

I saw a couple of deposits you made but they're nothing close to what you're spending.

RORY

It's taking time. It takes time. But it's coming. The next payment is the one.

ALLISON

Alright, well, if you have all this money coming in ten days you can buy me dinner and we'll get whatever we want.

RORY

Of course.

ALLISON

(Mocking him)  
Of course.

The WAITER walks over.

WAITER

Are you ready to order sir?

RORY

Yes, I believe so -

ALLISON

We will start with a dozen oysters and a shrimp cocktail. My Princess will have the chateaubriand and I'll do the whole sea bass.

(MORE)

ALLISON (CONT'D)

Let's get a bottle of red for him  
and a bottle of white for me to  
have with our dinner, whatever you  
think goes best with our food.

She smiles. The waiter looks to Rory to see if he has  
anything to add.

ALLISON (CONT'D)

Please don't look at him, I've told  
you what we want, thank you.

While Rory is humiliated, he also is amused, he breaks into  
laughter. Allison starts laughing.

RORY

You're embarrassing.

ALLISON

And you're exhausting.

RORY

Al. Everything's going to be fine.

She ignores him and looks around the room. The Waiter brings  
the wine and opens it for Allison. Rory puts his hand out to  
stop him.

RORY (CONT'D)

Give it to me. She doesn't have the  
faintest fucking clue about wine.

The Waiter pours it for Rory. Rory swirls and sniffs the red.  
Allison watches him. She snatches the bottle out of the  
waiter's hand and takes a sip.

ALLISON

It's fine, we'll take it.

**EXT. ENGLISH HOME - PADDOCK - MORNING**

A cold autumn morning. Allison feeds Richmond in the Paddock.  
He seems more normal today. He is tickling her with his nose.  
We see the horse's sense of humor and the bond they have.

**EXT. ENGLISH HOME - OUTDOOR SCHOOL - DAY**

Allison builds jumps in her unfinished outdoor school. She is  
focused and determined to jump this horse.

**INT. SAM'S SCHOOL - ART CLASSROOM - DAY**

Sam sits in a classroom alone. Mrs. Lane gives her instructions.

MRS. LANE

You will draw something in this style you claim to be your own but you will do it under my supervision.

SAM

It took me, probably, twenty hours to draw that and I did it over the course of three weeks.

MRS. LANE

It doesn't matter how long it takes. I'll stay here all day and we will continue tomorrow if we need to.

SAM

Well I can't just draw something, I need inspiration, ideas don't come to me on the spot -

MRS. LANE

I'm not interested in your excuses.

**EXT. ENGLISH HOME - OUTDOOR SCHOOL - CONTINUOUS**

Allison Rides Richmond fast around the school. He is jumpy at first but she wills him to settle and move fluidly around the ring. She approaches a jump, they clear it with ease. Relief, she is finally riding. They approach the second jump, again, clearing it with ease.

**INT. LONDON OFFICES - MAIN/RORY'S OFFICE - DAY**

WIDE SHOT OF THE LONDON OFFICE - SLOW ZOOM IN ON RORY AND ARTHUR TALKING TO SOMEONE ON SPEAKER PHONE IN RORY'S OFFICE. WE CAN NOT HEAR WHAT THEY ARE SAYING, ALL WE HEAR IS THE CHAOS OF THE OFFICE. THE CALL ENDS, RORY AND ARTHUR SHAKE HANDS AND ARTHUR LEAVES THE ROOM. RORY IS ELATED. HE LEAVES HIS OFFICE FULL OF CELEBRATORY FIRE.

**INT. LONDON OFFICES - MAIN OFFICE - CONTINUOUS**

Rory, head full of steam, charges over and bangs on STEVE's desk.

RORY

Stevie, I've fucking done it. We just got off the phone with them. Arthur's in.

STEVE

He's in? Or he's interested?

RORY

They're handing it over to legal to evaluate. It's happening. It's going to happen, it's too good not to.

STEVE

So I'm out a job?

RORY

No, you're not out a job you dick. They're working with us. We'll all get rich off this. Now, come on, early lunch.

STEVE

I can't just yet mate, I need an hour.

RORY

Come on Stevie, when have you ever turned down a pint, work will be waiting for you when you get back.

STEVE

You know once I start, I'm not coming back.

RORY

So come back tomorrow. We're celebrating.

**EXT. ENGLISH HOME - OUTDOOR SCHOOL - DAY**

Allison and Richmond clear another jump, but then Richmond spooks and pulls up short. He turns around and charges across the ring out of control. Richmond grinds to a halt and Allison struggles to hold on.

ALLISON  
Hey, calm down.

Richmond begins to circle in a strange tempo, like he is running out of batteries. Then Richmond freezes, his head lowers and his neck begins to curl to the left. He twists into an unnatural position, and very slowly folds onto himself, lowering his entire body towards the ground. He collapses limp on the ground with Allison still on top of him. He is struggling to breath. Allison is in shock. She tries to comfort him but she is panicking. She does not know what to do, she does not know what is wrong. She screams for help, but no one is around. She is alone.

**INT. ENGLISH HOME - GROUND FLOOR HALLWAY - MOMENTS LATER**

Allison is beside herself. She makes a phone call but there is no answer. She hangs up and tries again.

**INT. LONDON OFFICES - RORY'S OFFICE - CONTINUOUS**

The phone rings. Rory's empty office at lunch time. Blazer left on his chair and papers spread out across his desk to make it look like he stepped out and is coming right back.

**EXT. COUNTRY ROAD BEHIND ENGLISH HOME - DAY**

Allison rushes down the country back road looking for anyone who can help. Allison finds the neighboring property, a small farm.

**EXT. JIM'S FARM - DAY**

Allison walks onto the neighboring property, a small farm. There is a FARMER walking across the court yard. This is JIM.

ALLISON  
Excuse me.

JIM  
You alright?

ALLISON  
I'm sorry to bother you, I live up the road. I really need some help.

JIM  
OK, tell me what's happened.

**EXT. ENGLISH HOME - OUTDOOR SCHOOL - DAY**

JIM, from the neighboring farm, and Allison walk towards the horse. Jim has a rifle slung over his shoulder. They find Richmond barely alive, and struggling to breath. Jim leans down and kindly strokes the horses head.

JIM

I'm sorry.

ALLISON

Oh Jesus.

Allison turns and walks away. Jim steps back and fires his rifle. Allison flinches as ONE SHOT echoes across the property.

**INT. SAM'S SCHOOL - ART CLASSROOM - AFTERNOON**

Sam has finished her drawing test. She hands it in. Mrs. Lane just stares at it, unsure what it is.

SAM

See? You owe me an apology.

The teacher slowly realizes what it is: *A drawing of Mrs. Lane standing at the front of the classroom with a broom stick up her ass. She is bent over the headmaster, his pants around his ankles, and she jerks off his tiny penis with the tips of her two fingers.*

MRS. LANE

You vulgar little thing. You should be expelled for this.

SAM

What part of I don't give a fuck what happens to me here do you not understand? Your rules make no sense.

**INT. LONDON CLUB - AFTERNOON**

Rory and Steve have finished an extravagant lunch. Rory riding high on the arrogance of victory.

RORY

I'll never forget that you and your mum took care of me when we started out here, when I had absolutely nothing. You know that right?

STEVE

I know. You're family to us mate.  
No thanks necessary.

RORY

And I'll pay you back what I owe  
you.

This is clearly not the first time Rory has promised this.

STEVE

You don't owe me anything.

RORY

I'll pay it back. I promise.

STEVE

It's fine.

RORY

And I'll buy your mum something  
too... A nice new car.

STEVE

Just go see her. That's all she  
wants.

This hits Rory.

**EXT. SAM'S SCHOOL - DAY**

Sam waits on the front steps of her school. Allison is late to pick her up. Fed up, Sam begins to walk.

**INT. BUS - DAY**

Sam rides the public bus home. There are a group of GUYS, in their early twenties, drinking beer across from her. After a moment, one of the guys, GRAHAM, approaches her with a beer.

GRAHAM

Excuse me, is this seat taken?

SAM

Does it look taken?

His friend JAMES laughs. Graham sits awkwardly, trying to think of what to say.

SAM (CONT'D)

You'll have to do better than that,  
your mates are all watching.



GRAHAM  
You want a beer?

SAM  
That's a start.

She takes the beer.

JAMES  
You can come sit with us darling,  
he's not much of a  
conversationalist.

SAM  
But he's cute, and he's the only  
one with the balls to sit next to  
me.

They all laugh.

**EXT/INT. BEN'S SCHOOL/ALLISON'S CAR - DAY**

Ben sits on the curb waiting, he is the last one there again.  
Allison pulls into the driveway. Ben gets in the car.

ALLISON  
I'm sorry I'm late Beanie.

BEN  
Is it OK if you don't call me that  
anymore Mom?

Allison is surprised by this. She tries to not be upset. Her  
baby boy is growing up.

ALLISON  
Sure.

BEN  
I'm sorry.

ALLISON  
Don't be sorry honey.

**EXT. SAM'S SCHOOL - MOMENTS LATER**

Allison pulls into the driveway at Sam's school. They park  
and wait for a moment. It is empty. Ben can see his mom is  
upset.

BEN  
She might have taken the bus home?

ALLISON

I wish she would tell me ahead of time.

BEN

Are you upset cause I asked you to not call me Beanie?

ALLISON

Oh, god no, sweetheart.

She reaches over and hugs Ben.

ALLISON (CONT'D)

Richmond died today.

BEN

How?

ALLISON

I don't know, I think he was sick and I didn't realize it.

**INT. ENGLISH HOME - SAM'S STAIRS/SAM'S BEDROOM - EVENING**

Allison and Ben arrive home. Allison walks upstairs.

ALLISON

Sam?

She can hear loud music blasting from Sam's room. She opens the door to find Sam, lying face down in bed listening to music.

ALLISON (CONT'D)

Jesus Samantha. You'll go deaf.

Allison turns down the music. Sam lifts her head.

ALLISON (CONT'D)

Can you let me know if you're not going to be there when I go to pick you up?

SAM

Can you let me know when you're going to be late?

ALLISON

Oh go to hell.

SAM

Let's just say I get my self home  
from now on.

Allison walks out. Ben stays.

BEN

Be nice to her. Richmond died.

SAM

What?

Sam starts to tear up and calls out -

SAM (CONT'D)

Mom?

**EXT. ENGLISH HOME - STABLES/PADDOCK - DUSK**

In the dying light of a cold autumn day, Allison, Ben and Sam march through the soggy field, arms full of blankets.

RICHMOND LIES DEAD. Allison covers her horse in blankets. Ben and Sam watch on, Sam is in tears. Allison hugs her daughter as they say goodbye to Richmond.

**INT. ENGLISH HOME - LIVING ROOM/FRONT DOOR - NIGHT**

The kids have gone to bed. Allison sits in front of the dying fire, drinking wine and smoking. She waits up for Rory.

She is dozing off to sleep when she hears A KEY UNLOCK THE FRONT DOOR. It wakes her. She gets up and checks the front door. It is closed and locked. No one is there.

**INT. ENGLISH HOME - MASTER BEDROOM - DAWN**

Allison wakes. Rory's side of the bed is still made.

**EXT. HOUSING ESTATE - MORNING**

RORY looks sharp and confident. He walks through a housing estate we do not recognize, but he knows exactly where he is going.

**INT. HOUSING ESTATE - STAIRS/FRONT DOOR - LATER**

Rory climbs to the top of the stairs in a tower block. He rings a doorbell and waits a moment. A WOMAN in her early seventies answers the door.

MUM

Yes?

He doesn't say anything. She studies his face.

MUM (CONT'D)

Oh. Is that you?

RORY

Yeah. It's me, Mum.

MUM

You could have called, how did you know I'd be in?

RORY

I would have waited. Can I come in?

She steps aside to let him in.

MUM

I'll put on the tea.

**INT. HOUSING ESTATE - RORY'S MUM'S FLAT - LATER**

Rory sits at the table drinking tea while his Mum makes sandwiches in the kitchen. He looks around her flat. Clean but cluttered. The TV on.

RORY

You don't need to make me food mum.  
Come and have some tea with me.

MUM

You need to eat.

She brings the sandwiches to the table.

RORY

How is Ron?

MUM

Do you care?

RORY

How is Ron, Mum?

MUM

Same old really. You can call him  
you know.

RORY

Does he have kids?

MUM

Two girls.

RORY

Do you see them?

MUM

The oldest is just like her mother  
and I couldn't stand her. But the  
little one is darling. I see her  
quite often. But less now that she  
left poor Ronnie.

RORY

What happened?

MUM

Wives ask questions they don't want  
the answers to.

RORY

Not like your day, right?

MUM

Well, I didn't need to ask  
questions. I knew your father  
inside and out. Bless him.

RORY

Bless him?

Rory burns with anger.

MUM

So what happened to America?

The way she asks annoys him.

RORY

I came back to open a London  
office. I'm living in a beautiful  
home in Surrey. You should come and  
visit?

MUM

Well I don't know, I haven't been  
invited.

RORY

I just invited you. I've got a family now. My wife's name is Allison. She's a beautiful blond American.

MUM

Hmm.

RORY

You have a grandson.

MUM

Do I?

RORY

Benjamin. He's ten.

MUM

He's *ten*?

Mum processes this.

RORY

I'd like for you to meet Ben, to come down and stay in our house.

MUM

I've missed so much, what's the point?

RORY

The point is, I'm inviting you to be in my life.

MUM

I shouldn't need to be invited into your life, I'm your mother. His grandmother. He won't even know who I am.

RORY

It's not like you've called me either.

MUM

Well I can't keep up can I? Gallivanting all over. We were never good enough for you before -

She stops herself. Rory gathers himself. He pulls out a photo. It is the picture of Rory, Allison and Ben in front of their large English country home the day they moved in. Sam is not in the picture.

RORY

This is us in front of our home.  
There's plenty of room. As you can  
see.

Mum glances at the picture unimpressed.

MUM

How would I get there?

RORY

I could pick you up from the train,  
I could send a car for you, I can  
come and get you, I don't know, we  
can work that out.

MUM

I'll need to think about it, but I  
don't think so.

RORY

Why?

MUM

I have my things, that I do. I  
can't just drop everything.

They sit in silence for a moment. She sips her tea. He is  
trying to stay calm but his anger is bubbling.

**EXT. ENGLISH HOME - STABLES/PADDOCK - MORNING**

Jim scoops up the dead horse into the bucket of his tractor  
and lines it up above a ditch he has dug. Jim tilts the  
bucket down and the horse carcass awkwardly tumbles out,  
crashing into the ditch. The impact of the fall shakes the  
ground beneath Allison's feet.

Allison looks over at her unfinished stable. The place feels  
abandoned and impossible to fix.

**INT. ENGLISH HOME - KITCHEN - LATER**

Allison sits in the cold house alone. The silence is  
deafening.

**INT. ENGLISH HOME - LIVING ROOM - LATER**

Allison cleans the house thoroughly - filling her time.

Allison vacuums the carpet of an empty room. She thinks she hears the phone ring. She turns off the vacuum but the phone is not ringing. She starts the vacuum again.

**EXT. HOUSING ESTATE - PAY PHONE - CONTINUOUS**

RORY calls Allison but he gets a disconnected signal. He hangs up and tries again, still disconnected.

**INT. TRAIN - LATER**

Rory rides the train drinking a can of beer, simmering, scrambled.

**INT. ENGLISH HOME - LIVING ROOM - NIGHT**

Bundled in sweaters and blankets, Allison sits in front of the fire with a glass of wine trying to stay warm. Rory is still not home. She is beginning to not expect him.

**INT. ENGLISH HOME - GROUND FLOOR HALLWAY/LIBRARY/DINING ROOM/LIVING ROOM/SAM'S STAIRS - CONTINUOUS**

Allison gets up and walks into the hallway. She shuts and locks the front door. She walks down the hallway and into the library where she locks the side door. She walks into the dining room and makes sure every window is locked. She walks back into the living room and locks the back door.

CUT TO:

Allison walks back into the foyer to find THE FRONT DOOR IS WIDE OPEN. Allison slams it shut and locks it again. She screams at the top of her lungs.

ALLISON  
Samantha! Benjamin!

Ben walks into the hallway. Sam arrives slowly to the top of the stairs.

SAM  
Why are you yelling?

ALLISON  
Did you go outside?

BEN  
No.



SAM

No.

ALLISON

I locked this door, went around the house, made sure everything was locked, and when I came back this was open.

BEN

I didn't touch it Mom.

SAM

Me neither.

ALLISON

Are you fucking with me Sam?

SAM

Fucking with you?

ALLISON

I don't know why you are so angry with me right now -

SAM

What are you talking about? I'm not angry. You're angry. You're the angry one.

ALLISON

I am not angry.

SAM

You just say you're not, but you are. It's confusing. Just admit it. There is nothing wrong with being angry.

Allison doesn't know what to do. She shouts up the stairs.

ALLISON

What is happening? You are all strangers to me right now! All of you.

Sam walks away.

SAM (O.S.)

OK.

Ben stands there unsure what to do. He has never seen his mother lose her cool. Allison is embarrassed. She sits on the step.

ALLISON  
I'm sorry Beanie.

Just then, Rory is standing in the hallway watching them.

BEN  
Hey Dad.

Ben runs over to his Dad. Rory picks him up and gives him a warm, tender hug.

RORY  
Hey big guy.

Ben relaxes in his arms and Rory swings him around and holds him like a baby. Ben is comforted. Allison is furious. Allison does not say anything to Rory. She walks into the living room.

RORY (CONT'D)  
Go get ready for bed and I'll come tuck you in.

Ben runs off. Rory follows Allison into the living room.

**INT. ENGLISH HOME - LIVING ROOM - CONTINUOUS**

The fire is burning. Rory takes off his coat, then sits and undoes his shoes. They are both looking for a fight.

ALLISON  
Are you going to tell me when you spend the night out?

RORY  
I slept at the office, I was working late.

ALLISON  
Will this be a new thing?

RORY  
If I need it to be.

He softens.

RORY (CONT'D)  
I called but the phone is disconnected. Didn't you pay the bill?

ALLISON

First of all, you never asked me to pay it. And second of all, with what money, Rory?

RORY

You have money, use it.

ALLISON

I don't have money.

She walks over and picks up the phone. She presses the receiver down. It's dead.

ALLISON (CONT'D)

Fuck sake.

(beat)

Richmond died yesterday, Rory.

RORY

What?

ALLISON

He just collapsed, right underneath me and started seizing and he couldn't breath. I had to get a farmer from down the road to shoot him.

RORY

Fuck.

She waits for some comfort from her husband.

RORY (CONT'D)

Fuck. That fucking cunt.

ALLISON

What?

RORY

That fucking cunt sold us a sick horse. I wasted five grand on a faulty fucking horse.

ALLISON

Faulty? It's not a car, he was a living animal and he died.

RORY

What did the vet say caused it?

ALLISON

I didn't call the vet.

RORY

Well we need to find out what killed him so I can sue her.

ALLISON

Sue her? Are you insane? You're not suing anyone.

RORY

It's my money, I paid for it, I want answers. You've really fucked this up.

ALLISON

Maybe you killed him by shipping him here! Maybe he was hurt in transport. Or maybe it's this poisonous fucking house, there's probably lead in the water.

RORY

There is nothing wrong with this house or with our water.

ALLISON

Everything is wrong with this house, it's a horrible place. No one is the same here, nothing is the same here.

RORY

There is nothing wrong with the house. You need to call the vet and get him out here.

ALLISON

You weren't here, so you didn't get a say. And now it's done.

RORY

I was working late to make money for us.

ALLISON

For us. For us. It's not for us. It's all for you. So you can tell people at parties the we have horses. So you can tell people your son goes to the best school. You're a poor kid pretending to be rich and you don't think about anyone but yourself.

RORY

When I found you, you were nothing, living with your daughter in a shitty little one bed flat. You loved being able to suddenly afford a big house and nice dinners out. So don't tell me it's all for me.

ALLISON

And now look at me, living in a broken down shack disguised as a mansion. We can't afford any of it.

RORY

I always figure it out, one way or another, I always come through.

ALLISON

No, you don't. I save up cash while you blow through everything we have, you don't tell me about it until it's all gone, and then I use that cash to bail us out while we move again and start anew. I'm tired of it.

RORY

I do not blow through everything, I invest, that's how trading works, I take risks and if I don't bet I don't win. Sometimes I am up and sometimes I am down. I am what I am Allison, and you know what, I feel like myself for the first time in years. I was pretending in America for you, and I'm not going to do it anymore. I feel worthwhile, I feel powerful. I feel fucking invincible.

ALLISON

Well, you're delusional because you have nothing Rory, we have nothing. We live a total lie. And what's the point of all of it. It's not like anyone comes to see all this. We don't have any friends or family here. Why does it matter so much to you?

RORY

Because it does. Because it matters, it's important, it's what I deserve!

(MORE)

RORY (CONT'D)

My life was hell and I deserve this! And more. And if you don't understand it then you're stupider than I think you are.

Allison is on the verge of punching him in the face.

ALLISON

Get away from me you pig. Right now.

Rory leaves the room.

FADE IN:

**INT. ENGLISH HOME - MASTER BEDROOM/CLOSET/FIRST FLOOR  
HALLWAY - EARLY MORNING**

TIME HAS PASSED

Rory sits on the edge of the bed with a cup of tea for Allison. He is showered and ready for work, but not his usual sharp self. Allison struggles to wake up.

RORY

You sleep in. I'll take the kids to school, then drive into town.

ALLISON

But I'll be without a car all day.

RORY

Whatever you want, but I wanted to offer so you can have a lie in for once.

ALLISON

Ok then. Thanks.

She sits up and takes the tea.

RORY

I need some money. Just to get me through the next couple of weeks.

ALLISON

No.

RORY

Our account it empty. I need it.

ALLISON

That's your problem.

RORY

Just a few hundred pounds. Are you really going to make me beg?

ALLISON

I thought you had a huge check coming in Rory. The one. Those Ten days came and went a few times over.

Allison gets out of bed.

RORY

It's coming. It's just taking longer -

ALLISON

Stand outside.

RORY

Really?

Rory leaves the room. Allison walks into her closet and takes cash out of her hidden shoe box. The money is dwindling.

She walks cash out to Rory who waits in the hall. Before he can say anything she shuts the door in his face.

**INT. ALLISON'S CAR - DAY**

Rory drives. Sam sits up front, Ben in the back.

RORY

Have you guys noticed your mum has been acting strange recently?

SAM

Yeah.

RORY

What do you think is wrong with her?

SAM

I think she just hates it here.

RORY

What do you think would help her?

SAM

No idea.

RORY  
And what about you guys, are you  
doing ok?

SAM  
Yeah. Fine.

RORY  
Beanie?

BEN  
Yep. Good.

RORY  
And you guys would tell me if you  
weren't, right?

SAM  
Yeah.

BEN  
Yeah.

They approach Ben's school. It's 8:22.

**EXT. SAM'S SCHOOL - DAY**

The car pulls into the school driveway. KIDS gather outside  
waiting to go in. Sam gets out of the car.

SAM  
I get done early on Wednesdays so  
I'll just take the bus home.

RORY  
Ok. How are you for money? Do you  
need anything?

He reaches into his pocket and pulls out a twenty pound note.  
Pretending, even to his step daughter.

SAM  
Thanks Rory. Have a good day dat  
dat work.

RORY  
Have a good day dat dat school.

Something playful they used to say to each other when she was  
a little girl. Rory pulls away. Sam waits for Rory to be out  
of sight, turns around, and walks away from school.



**INT. ENGLISH HOME - KITCHEN/GROUND FLOOR HALLWAY/MASTER STAIRS - DAY**

Sam sneaks into the house through the kitchen door.

She stands at the base of the stairs and listens out for her mother. She hears Allison walking through the living room. Sam sneaks up stairs and makes a run for her room.

**INT. LONDON OFFICES - RORY'S OFFICE - DAY**

Rory is at his desk, edgy, intently watching the clock. Most of the office is out to lunch. He waits for it to be a few minutes past two. He makes a call.

RORY

Max Price please... It's Rory...  
O'Hara... Well, I've left three  
messages now this week so is he  
really going to call me back?...  
Don't tell me he'll call me right  
back, just tell me why he's not  
returning my calls....

Rory slams the phone down. The pressure mounts. He picks up the phone and dials but then presses the receiver down before it can ring. He suddenly smashes the phone on the desk. He hangs it up.

**INT. LONDON OFFICES - ARTHUR'S OFFICE - LATER**

Rory waits for Arthur to get back from lunch. Arthur returns. Rory bombards him.

ARTHUR

Hello.

RORY

What's going on? I haven't heard  
back from Max Price.

ARTHUR

We dropped out, end of last week.

RORY

What?

ARTHUR

I didn't like the terms.

RORY

What fucking terms didn't you like?

ARTHUR

Excuse me?

RORY

How did you not tell me?

ARTHUR

It was Friday afternoon and you weren't around.

Rory is in disbelief.

RORY

I could have fixed it. Why didn't you let me fix it?

ARTHUR

There was nothing to fix. It wasn't a good match.

RORY

I have everything riding on this deal. I need this deal.

ARTHUR

What are you on about? I don't care what you need. This is my company. Move on.

RORY

Well you're killing your company by not listening to me. You all think so small. It's why I couldn't stay here. Small island, small mentality.

ARTHUR

Watch your mouth in my office Sunny Jim.

Arthur is suddenly very intimidating.

ARTHUR (CONT'D)

Do you have any idea what they wanted to do here? Have you bothered to follow up on a single detail along the way? Or were you too busy celebrating. 67% of the company to be made redundant. That was the first demand. The list goes on and on. They were bullish to say the least, a brash bunch of cunts is more like it.

(MORE)

ARTHUR (CONT'D)

There wasn't a chance in hell I was going to let them ruin what I've built -

RORY

None of that matters, what matters is the bottom line, at the end of the day. You said you wanted to make money. That's why you brought me in. And the way to do that is to sell-

ARTHUR

Rory, I didn't bring you in, you asked me if you could come back. And we've been able to craft this agreement so it all feels very impressive, but let's face facts, it's a trial run, and if you want to stay on here you need to prove your worth.

RORY

I don't need to prove anything to anyone. I don't work for you.

ARTHUR

I've known you a long time you little bastard, so I'll tell you honestly, you have a great mind and endless charm, but you don't lay the foundation, you don't pay attention to detail, you only look at the end result. I hoped you had changed, but you haven't. You know how to ride a wave and make a killing in an upmarket, but that doesn't impress me, what impresses me is what you do in a down market. Can you make me money then? Because that's how you build a successful company. You focus on one percent at a time, up and down, up and down, until you are ahead. You steady the ship until the next wave comes. It's boring and it's ugly and it's the part of our business I love the most.

RORY

There won't be any business, you won't have a company. You'll be finished. Within a year.

ARTHUR

If you think you're telling me something about my industry that I don't understand then you're naive. But I also know that with all the information in the world, you can still be wrong. I've had offers over the years and I've considered them all, but I always follow my instincts and I always reach the same conclusion. Don't sell. Not yet. I look at my peers who sold and yes they made a lot of money, but they were all left powerless. Everything they built got passed around and broken up and sold off. Do you know what a powerless man looks like, rich or poor? Feeble.

Rory is rattled, but he has calmed. He wants to leave but he has nowhere to go.

ARTHUR (CONT'D)

Get back to trading Rory, you're good at it. Right now you're thinking too big. Do yourself a favor, stop trying to make a killing over night. Bring me something stable. Give yourself a chance to get your footing on some good deals for god sake.

RORY

Well, there is one thing I've been working on but I was waiting to bring it to you until it was further along, but I may as well tell you now.

ARTHUR

What's that?

RORY

Norwegian fish farms.

FADE IN:

**EXT. JIM'S FARM - DAY**

Allison stacks hay.

Allison scoops pig shit out of a pen with a shovel.

**EXT. JIM'S FARM - LATER**

Jim hands Allison cash.

ALLISON  
Thanks for this Jim.

JIM  
Thank you. Great to have an extra  
set of hands around. How you doing?

ALLISON  
OK. Feels good to work.

**EXT. KITCHEN SIDE PATH - DAY**

Allison walks home up the muddy back road. She enters the house through the kitchen door.

**INT. ENGLISH HOME - MASTER BEDROOM CLOSET - DAY**

Allison puts the cash into her box. She is trying to maintain her dying stash, there is only a few hundred pounds left.

**INT. ENGLISH HOME - BATHROOM - DAY**

Allison runs a bath.

**INT. LONDON OFFICES - RORY'S OFFICE - DAY**

Rory watches a small TV he has had installed. The news reports on *The Financial Services Act of 1986* passing. Steve enters.

STEVE  
Oi. Shall we go over everything?

RORY  
Yeah, sure. Hey, one of the guys is bringing the wife. I'm going to tell Al to come too so she won't be the only one. That alright?

STEVE  
Yeah, Of course. You spoke to them?

RORY  
Yeah, just checked in with Jon first thing to confirm tonight.

Steve thinks this is overstepping but doesn't say.

RORY (CONT'D)  
Is that alright?

STEVE  
Yeah fine.

**INT. ENGLISH HOME - MASTER BEDROOM - DAY**

With curlers in her hair, Allison does her make up in the vanity. THE PHONE RINGS.

**EXT./INT. BEN'S SCHOOL - HALLWAY/HEADMASTER'S OFFICE - DAY**

Allison - fur coat, bright red lipstick, tight dress - walks into Ben's school. Allison finds the headmasters office. She can see Ben through the open door. He has been crying.

**EXT. BEN'S SCHOOL - DAY**

Allison and Ben leave school.

ALLISON  
I can't believe you would hit someone, you're such a gentle soul. What happened?

Ben can't get the words out. He is ashamed.

ALLISON (CONT'D)  
Why would you do it?

BEN  
They bullied me.

ALLISON  
Oh honey, Who?

BEN  
Some older boys.

ALLISON  
Why didn't you tell me?

BEN  
I don't know.

ALLISON  
Hey, you can tell me anything. You  
know that right?

Ben nods. But he does not agree.

BEN  
I didn't want to make you sad.

This breaks Allison's heart.

ALLISON  
Baby, you could never make me sad.  
Just talk to me, OK?

Ben builds up the courage.

BEN  
I know something is really wrong  
with you and Dad.

ALLISON  
No. We're fine honey. Honestly. You  
have nothing to worry about.

Allison can not stomach lying to her son anymore. She is  
angry at herself, angry at Rory.

**INT. ENGLISH HOME - LANDING/SAM'S BEDROOM - DAY**

Allison knocks on Sam's door. She can hear voices. Sam opens  
the door to find her Mom done up for a night out. Allison  
sees GRAHAM and SOME OTHERS in Sam's room and is taken aback.  
Sam closes her door behind her and steps out onto the  
landing.

ALLISON  
Who's that?

SAM  
He's my friend.

ALLISON  
From where?

SAM  
Around.

ALLISON  
How old is he?

SAM

Really? You want to start parenting me now?

ALLISON

Yeah. I do. You shouldn't be sitting around with some, random local guy.

SAM

We probably should have stayed in New York then.

Allison has too much on her mind to deal with THIS fight.

ALLISON

You can blame shit on me Sam but you're the only one who needs to live with your choices.

SAM

I don't need to make choices Mom, I'll just go to seed and find a man to make my choices for me. I'm sampling the village now. But don't worry, my reputation doesn't matter here, I'm sure we'll be moving soon.

ALLISON

Why are you trying to hurt me?

Sam relents.

SAM

I'm not.

ALLISON

I'm going to get your brother from school, then I'll need you to watch him tonight.

SAM

I have plans.

ALLISON

Sam.

SAM

I heard you mother.



**INT. ENGLISH HOME - SAM'S BEDROOM - CONTINUOUS**

Sam enters her room and sticks her middle fingers up at the door. She has some people over, GRAHAM, STELLA, and JAMES. They sit around her room smoking a joint.

GRAHAM  
Your Mum's fit.

SAM  
Shut up.

JAMES  
Let's go up Sutton. Go to Wave 42.

STELLA  
Fuck that. Fuckin boring init.  
Let's have people round here.

SAM  
Sure. I don't care.

GRAHAM  
Let's get some speed.

JAMES  
I'm skint.

SAM  
How much is it? I've got money.  
I'll buy.

GRAHAM  
I can get a fuck load for fifty  
quid.

**INT. ENGLISH HOME - MASTER BEDROOM CLOSET - LATER**

Sam steals cash from Allison's shoe box. Sam leaves less than one hundred pounds in the box.

**INT. LONDON RESTAURANT - EVENING**

Allison collects herself as she walks into the restaraunt.

She looks around and sees Rory and Steve at the bar. Rory and Allison see each other from across the room and for a second, there is a glimpse of real, pure love. It dissipates as she walks across the room and the reality of their situation sets in. Allison gives Steve a hug.

STEVE  
Hello Allison.

ALLISON  
Steve, I can't believe we've never met. It's insane.

STEVE  
I know.

RORY  
I was just saying Steve should come down for a weekend and stay.

ALLISON  
Sure. Can we talk for a second?

STEVE  
I'll get you guys a drink.

Allison and Rory step to the side.

ALLISON  
This is the last time I do this for you.

RORY  
Do what?

ALLISON  
Perform. I'm done.

This rattles Rory. Anger rises up. But he recovers. Becomes smug.

RORY  
OK, Allison -

ALLISON  
Just shut the fuck up and tell me what I need to know for this dinner.

**EXT. ENGLISH HOME - SIDE GARDEN - EVENING**

Ben plays alone, kicking a football around the garden. Loud muffled music can be heard from the house. Ben takes a shot but it sails over the net and into the woods.

**EXT. ENGLISH HOME - WOODS - LATER**

Ben walks in the woods to find his ball.

**EXT. ENGLISH HOME - WOODS/STABLES/PADDOCK - EVENING**

It is almost dark. Ben comes out of the woods and runs in the soggy field. Something catches his eye. He walks towards it. As he gets up close he can see, there is a MOUND OF FUR coming out of the ground.

The BELLY OF RICHMOND has eroded and is moving up and down slowly, like it is breathing. Ben, terrified, runs as fast as he can towards the house.

**INT. ENGLISH HOME - GROUND FLOOR HALLWAY/BASE OF MASTER STAIRS/SNUG CONTINUOUS**

Ben enters the house.

BEN  
(Calling out)  
Sam? Sam?

Music plays from the living room. Ben approaches cautiously. He peers through the door to find A FEW YOUNG MEN playing football with his indoor ball. STELLA and A few other GIRLS sit on the stairs and drink cans of beer. Sam is not there. Ben enters an empty room and shuts himself in.

**INT. LONDON RESTAURANT - NIGHT**

Allison, Rory and Steve are in the middle of dinner with JON, ADAM, and Adam's wife, HELENA. They are representatives from the Norwegian Fish Farm Company.

JON  
I have only been once to New York City. A bit scary but I liked it.

RORY  
Not on the upper east side it's not. Near the park it's wonderful. We'll miss it, but we'll always visit, especially in autumn. New York is magnificent in Autumn.

JON  
And Allison, are you from there?

RORY  
Born and raised in New York City. One of the few.

That is an outright lie. But Allison nods and smiles. Rory is not his relaxed confident self. He is overselling and rattled. Steve watches cautiously.

HELENA

Really, your whole life in New York? London must be a big change.

ALLISON

It is. But, the winters are milder here so that's OK. It's easier on me at work.

JON

Oh, what do you do, Allison?

ALLISON

Well.

(Beat)

At the moment I work on a farm shoveling shit out of pig pens.

Rory laughs. People can't tell if she's joking. Helena looks down at Allison's hands - long red acrylic nails.

HELENA

Not with those nails, surely.

RORY

She's kidding.

ALLISON

No, I'm not, I picked up some work honey. We need the money.

Allison is not trying to embarrass Rory - all of a sudden she can just no longer lie. It is tense and confusing for everyone else. Jon changes the subject.

JON

Well, you have not experienced winter until you come to Norway.

STEVE

I'm sure.

RORY

But do you know where the new place is to summer? Portugal. There is this great little development in the Algarve.

(MORE)

RORY (CONT'D)

I'm getting in on the ground floor, I've purchased a condo for us but I'm also bringing equity to a new group of financiers who are developing it. I'm telling you it is the future of European summer. The Riviera is so packed now, it's just not the same.

**INT. ENGLISH HOME - SNUG - NIGHT**

The house is freezing. Music thumps through the walls. The large windows rattle in the cold wind. It is completely dark outside and there are still no curtains, leaving Ben exposed to the vast dark countryside.

He hears more STRANGERS in the house. They are loud and aggressive. Ben uses all his might to barricading the doors with boxes that are still packed from the move.

**INT. ENGLISH HOME - DINING ROOM - CONTINUOUS**

Sam sits drinking and smoking with JAMES and a few PEOPLE. Graham enters the room excited. Everyone perks up, pre drug butterflies. Graham walks around and hands out speed. Sam takes some.

**INT. LONDON RESTAURANT - LATER**

Rory continues to hold court.

RORY

This place has been here since 1917. It's an old West End establishment, lots of theatre crowd. Actors, directors -

HELENA

I'd love to see a play.

RORY

Yes, we must get you to the theatre. I'll arrange tickets. Seeing a play at the National is an experience you can only have in London. King Lear is in previews at the moment. You must see Anthony Hopkins in person, his ferocity just grips the room.

Allison exclaims. Everyone looks at her. It hurts her to say this but she can not bottle it up anymore.

ALLISON

You are so full of shit. Did you read that in a review this morning? My husband's never set foot in a theatre in his life. Excuse me while I freshen up.

Allison gets up from the table. The men stand while Allison walks away. Rory is humiliated. Steve is shocked and amused.

STEVE

Wives don't always know everything their husbands get up to.

ADAM

Yes, especially illicit trips to the theatre.

Everyone laughs.

RORY

(Not amused)

So, shall we discuss our new vision for your product in the UK.

JON

Please do. We were beginning to think you never would.

Steve is about to speak and Rory cuts him off.

RORY

Our independent research suggests that over fishing and pollution will leave UK waters ravaged by the mid nineties. While our primary goal, as Steve has brilliantly handled so far, is to be your sole broker here in the UK, with a planned expansion to the US, I also see an opportunity to partner with you and craft a fishery that can specifically address the future needs of the United Kingdom. We predict that within a decade our partnership could have the capability to supply 50% of all cod consumed in the UK.

**INT. LONDON RESTAURANT - COAT CHECK - CONTINUOUS**

The COAT CHECK WOMAN passes Allison her fur coat. Allison thinks for a moment.

ALLISON  
Do you want it?

COAT CHECK  
Sorry?

ALLISON  
You can have it if you like it.

Allison gives the fur coat back to the coat check woman who doesn't know what to do.

ALLISON (CONT'D)  
Seriously, keep it.

**INT. LONDON RESTAURANT - LATER**

Rory waits anxiously for Allison to return to the table. He is not listening to Steve who finally has his moment to talk through the real details of the UK fish markets. It is the most interested Jon and Adam have been all night.

STEVE  
As a leading independent trading firm, our ideal involvement in the supply chain runs from the point of production through storage, sales, shipment and final delivery. The aim is to provide a complete service for clients where we can. We have begun to do this in oil by purchasing shares in refineries and shipping, and we believe we can apply that model here.

RORY  
Excuse me for a moment.

Rory gets up from the table, walks through the restaurant, downstairs, past the coat check, through the bar, and unapologetically barges into the Women's toilet and shouts for Allison. She is not there.

**EXT. LONDON RESTAURANT - CONTINUOUS**

Rory looks up and down the street, Allison is not there.

**INT. LONDON RESTAURANT - CONTINUOUS**

Rory returns to the table. He does not say anything about Allison. Everyone pretends nothing has happened.

**EXT. SOHO STREET - NIGHT**

Allison walks through a Soho back street, scrambled, angry, free. Unsure what to do with herself.

**INT. SOHO CLUB - NIGHT**

Allison enters a SOHO CLUB. She walks to the bar, orders a drink and lights a cigarette. Loud music washes over her. She stews in her anger. She finishes her drink quickly and orders another.

**EXT. LONDON RESTAURANT - NIGHT**

Rory and Steve say good night to Helena, Jon and Adam. Rory and Steve are left alone.

RORY

I'm sorry about all that. She's fucking crazy. Besides her it all went well, right?

Steve looks blankly at Rory.

STEVE

It went fine.

RORY

It didn't go fine, it went well. Let's get pissed. Let's celebrate.

STEVE

No, I'm OK.

RORY

I've missed the last train. I can't go home. Stay out with me.

STEVE

I'm tired.

Rory gets overly aggressive.

RORY

Since when have you ever turned down a night out. Come on.



STEVE

You're a real cunt, you know that?

RORY

Me? Look, I can't control the woman. She's mental. It has nothing to do with me. You're all worked up for nothing, this'll be fine, I'll follow up with them next week, relax.

STEVE

When you were in the toilet they said they only want to work with me. They weren't impressed by all your bull shit Rory, it wasn't necessary.

RORY

Of course they'll work with you, this is your account, I'll take a back seat.

STEVE

No, you're off this. You have nothing to do with this now.

RORY

Mate, no offense, I've made this deal what it is. The way you were structuring this before I came on-

STEVE

You do things your way, I do things my way.

RORY

Can we can talk about it on Monday in the office. You're angry because Allison fucked it up for us, but for now, let's go get pissed.

Steve knows he cannot get through to Rory right now.

STEVE

It's fine mate, honestly. I'm not angry. But I am going home.

RORY

Fuck off. You serious?

STEVE

I'll see you Monday.

RORY

Lend me fifty quid then. I don't have any cash on me. I'll get you back next week.

Steve hands Rory the cash he has.

STEVE

I'll give you the money, but don't tell me ever again that you'll pay me back when you won't.

**INT. TAXI / EXT. STREET - NIGHT**

Rory gets into a black cab.

RORY

I need to get home to Surrey. It takes about an hour.

DRIVER

No, sorry sir, my shift ends soon.

RORY

I'll make it worth your while. I can pay you for both ways, whatever the meter says when we get there I'll double it. I just really need to get home.

The driver thinks.

RORY (CONT'D)

I'll give you this now and the rest when we get there.

He hands the driver the fifty pounds Steve just gave him.

DRIVER

Alright then.

RORY

Thank you. It's exit 8 off the A217 and then I can direct you from there.

DRIVER

No problem.

Rory looks out the window. He takes a moment to realize what has just happened.

**INT. ENGLISH HOME - LIVING ROOM - NIGHT**

Sam comes to, dancing amongst a group of KIDS full of fierce unsettled energy, sweaty and in need of air.

Sam tries to steady herself in the corner of the room but instead she falls. And then vomits. And then passes out.

**INT. ENGLISH HOME - SNUG - NIGHT**

Ben is freezing cold, curled up on the couch, in the dark, with a pillow over his head. Suddenly, SOMEONE tries to get into the room.

VOICE (O.S.)  
What's in here?

They shake the door handle, and try to push the door open. Ben can hear them talking in the hallway. He moves behind the boxes and digs his feet into the floor with all his might to keep them out. After a moment, the door handle stops shaking.

Once he knows it is safe he curls up as small as can be. He closes his eyes, wishing this was not happening.

**INT. SOHO CLUB - NIGHT**

Allison, sweaty, more drunk now, dances in the middle of a the crowd.

ALLISON'S INNER SELF OVERCOMES HER AND SHE COMPLETELY LETS GO. UNINHIBITED, FREE, FURIOUS, JOYOUS, WILD.

**INT. TAXI - NIGHT**

DRIVER (O.S.)  
Oi. Mate. Mate. Where to from here?  
I've just got off the exit.

Rory wakes up, disoriented. He was passed out. He looks out the window and realizes where they are.

RORY  
Go straight and make the next right, and we'll be on that for about 15 minutes.

The driver continues.

RORY (CONT'D)  
I really appreciate this.

DRIVER  
Big night out?

RORY  
Not really. Just been working too  
much.

DRIVER  
What line of work you in?

Rory thinks for a long moment.

RORY  
I pretend I'm rich.

The driver laughs.

DRIVER  
Why do you pretend?

RORY  
I don't know.

Rory stares out the window.

RORY (CONT'D)  
I had a million dollars in the bank  
once. I was living in New York City  
and I had one million dollars in  
the bank.

DRIVER  
Sounds nice.

RORY  
I thought it would just keep  
coming. I thought I'd be rich from  
that day on for the rest of my  
life. It happened slowly, but over  
time it just all went. Now I've got  
nothing.

DRIVER  
Do you have kids?

RORY  
Yes. Two.

DRIVER  
You're lucky. That's all that  
matters then, everything else is  
nonsense. It's the only reason  
we're put on earth. That, and the  
football.

RORY

Yeah.

DRIVER

You a good dad?

RORY

The best. I keep a roof over their heads, give them the best of everything, and I've never laid a hand on them. Never would.

DRIVER

That's the bare minimum mate. Don't pat yourself on the back for that.

RORY

More than I had.

DRIVER

We have to give our kids more than we had. That's it. That's life.

(beat)

Sort yourself out. Get a job. Make a wage. You'll be alright.

RORY

I want more than that.

The driver is offended now. He presses Rory.

DRIVER

What do you want then, mate?

Rory thinks.

RORY

I don't know. I actually don't know anymore.

The driver pulls over.

RORY (CONT'D)

What are you doing?

DRIVER

You just told me you're broke and you're a liar. Do you really have the rest of the money for this fare?

RORY

Not on me, but at the house I do.

DRIVER  
I need to let you out here.

RORY  
You fucking joking?

DRIVER  
Won't take you any further mate,  
sorry. Don't trust you. You can  
walk.

RORY  
I'm miles from home. I can't walk.

DRIVER  
You need to get out of my car.

The Driver cuts the engine.

**EXT. BACK ROAD - NIGHT**

Rory walks down a dark country back road, furious. The repetitive beat of his steps lulls him into acceptance. His fury is dissipating and his sadness is rising up.

**INT./EXT. ALLISON'S CAR/MOTORWAY - NIGHT**

Allison drives home along the motor way. She is drunk and trying hard to concentrate. She rolls the windows down hoping the cold air will keep her awake.

**EXT. COUNTRYSIDE - FIELD - PRE DAWN**

Rory crosses a muddy field. Exhaustion is taking over. It's punishment now. The long journey home leaves Rory wide open. Reflecting.

**INT./EXT. ALLISON'S CAR/BACK ROAD JUNCTION - PRE DAWN**

Allison drives on a back road. She gets to a four way intersection and stops at a red light. She waits. She closes her eyes for a split second, and she is asleep at the wheel.

CUT TO:

**INT./EXT. ALLISON'S CAR/BACK ROAD JUNCTION - EARLY MORNING**

First light. Allison wakes suddenly at her steering wheel. She is confused. She looks up to see: RICHMOND IS STANDING IN FRONT OF HER CAR. THEN HE IS GONE.

**EXT. ENGLISH HOME - EARLY MORNING**

Allison drives up the long track to the house. A CAR FULL OF HUNG OVER TEENAGERS pulls out of the driveway and passes her.

**INT. ENGLISH HOME - GROUND FLOOR HALLWAY - CONTINUOUS**

The front door is wide open. Allison enters the house to find post party carnage. Someone has written "YUPPY CUNTS" on the wall. She sees a door is closed and goes straight to it but it won't open. She pushes harder, inch by inch the door opens.

**INT. ENGLISH HOME - SNUG - CONTINUOUS**

Allison enters to find Ben curled up on the couch, freezing cold. The window is shattered. She holds him.

ALLISON

Oh my god, Beanie, What happened?  
Are you OK?

This deeply upsets her. He wakes.

ALLISON (CONT'D)

Ben, Where's your sister?

BEN

I don't know. She had a party. I stayed in here.

ALLISON

Jesus Christ. Jesus fucking christ.  
I'm so sorry sweetheart.

BEN

Mom, I've got to show you something.

**EXT. ENGLISH HOME - STABLES/PADDOCK - EARLY MORNING**

Allison walks across the field carrying Ben. She arrives at the burial site of Richmond. The belly of the horse has eroded above the ground.

Allison gets on her hands and knees and touches the belly of the horse. She brushes some of the dirt away from it and after a moment begins to dig.

**INT. ENGLISH HOME - SAM'S BEDROOM - CONTINUOUS**

Sam wakes fully clothed on her bed, feet on the floor. She is wearing her mother's large cozy sweater. She sits up and feels horrible. Desperate for air, Sam opens her window. She looks into the field to see Ben, standing there looking off into the distance. She can not see what he is staring at.

**EXT. ENGLISH HOME - STABLES/PADDOCK - CONTINUOUS**

Sam rushes out to the field and arrives next to her brother. She sees what her brother is staring at: Allison is digging up her horse, lost in a furious haze.

SAM

Mom?

Allison doesn't respond. Sam watches her mother dig. Confused and horrified, Sam ushers Ben inside.

**INT. ENGLISH HOME - KITCHEN - MORNING**

Sam empties the fridge and the cupboards looking for food. There is barely anything left: An egg, a few bread crusts, a random mix of cereal, stale cup cakes, left over ham on the bone, cheese slices, porridge, crackers, Pepsi.

SAM

Okay, we can make this work.

Sam powers through like everything is OK, determined to take care of her little brother once again.

SAM (CONT'D)

You make the tea and I'll do the rest.

Ben puts on the kettle.



**EXT. ENGLISH HOME - STABLES/PADDOCK - LATER**

Allison has dug deeper. SHE WRAPS HER ARMS AROUND RICHMOND'S NECK, AND LETTING OUT A GUTTURAL SCREAM, LIFTS HER DEAD HORSE'S HEAD OUT OF THE GROUND.

**EXT. ENGLISH HOME - DRIVEWAY - LATER**

Rory walks up the long mud track, exhausted, humbled, looking like absolute shit. He looks ahead and sees his house in the distance. In this moment he sees everything clearly. FOR THE FIRST TIME HE REALIZES HOW RIDICULOUS IT IS THAT THEY LIVE HERE.

**INT. ENGLISH HOME - CONTINUOUS**

Sam and Ben eat their makeshift breakfast. Ben's rescued G.I JOE toy on the table next to him. Allison sits at the head of the table with a cup of tea and a blanket around her shoulders. They all look up and see Rory arrive in the doorway. He looks different - worn down from his journey, shaken, embarrassed, hurt, reflective.

Allison and Rory's eyes meet, both having shed something. Neither have any more fight left.

RORY

Al, can we talk in here for a minute?

ALLISON

Anything you want to say to me you can say in front of my children.

Rory can see she means it. Sam and Ben look at each other. Sam raises her eye brows and smirks, this makes Ben smile.

And almost out of habit, Rory digs deep to muster the words.

RORY

I was thinking that you're right and maybe living out here isn't the best idea. We should move into London and get a flat while I get my own company going again. Teaming up with Arthur was really holding me back, I've got a lot of good leads and I think if we're in town I'll be able to work more, and I'll be home more.

Rory stops himself. He laughs. He hears the words coming out of his mouth and he does not believe them. He tries to continue but Allison turns to him.

ALLISON

Rory. Stop.

The kids watch intently. Rory breaks, cries, but quickly recovers. A moment of truthful vulnerability in front of his family for the first time ever.

RORY

I'm sorry. I'm so sorry.

Sam feels terrible for Rory, she gets up and hugs him.

After a moment, they sit back down at the table. They all absorb the shock of their own actions, each others actions, and the madness of the moment they are in. But they are here, and they are together for the first time in a long time.

Rory feels lighter, relieved. He looks at his wife and kids with deep love. He has everything he needs in front of him. He reaches for a dry piece of cold toast and joins them in eating their post apocalyptic breakfast, consuming the very last of what they have in comfortable silence.

CUT TO BLACK.