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SUCCESSION

Episode #110

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DOUBLE PINK PAGES PRODUCTION DRAFT - 3/10/18
DOUBLE BLUE PAGES PRODUCTION DRAFT - 3/4/18
FULL DOUBLE WHITE PRODUCTION DRAFT - 3/1/18
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SUCCESSION

EPISODE 110 – DOUBLE PINK PAGES PRODUCTION DRAFT

3/10/18

CAST LIST

LOGAN ROY	BRIAN COX
KENDALL ROY	JEREMY STRONG
MARCIA ROY	HIAM ABBASS
GREG HIRSCH	NICHOLAS BRAUN
SHIV ROY	SARAH SNOOK
ROMAN ROY	KIERAN CULKIN
CONNOR ROY	ALAN RUCK
TOM WAMBSGANS	MATTHEW MACFADYEN
RAVA ROY	NATALIE GOLD
FRANK VERNON	PETER FRIEDMAN
COLIN	SCOTT NICHOLSON
SOPHIE ROY (k)	SWAYAM BHATIA
IVERSON ROY (k)	QUENTIN MORALES
JESS JORDAN	JULIANA CANFIELD
GERRI KELLMAN	J. SMITH CAMERON
WILLA	JUSTINE LUPE
STEWY HOSSEINI	ARIAN MOAYED
SANDY FURNESS (O.S.)	LARRY PINE
NATE	ASHLEY ZUKERMAN
GIL EAVIS	ERIC BOGOSIAN
MRS WAMBSGANS	KRISTIN GRIFFITH
MR WAMBSGANS	JACK GALPIN

TABITHA	CAITLIN FITZGERALD
CAROLINE	HARRIET WALTER
AMIR	DARIUS HOMAYOUN
CHARLOTTE	ANNA WILSON-JONES
MATT	NICK MILLS
JONAS	MICHAEL IZQUIERDO
VICAR	TBD
DENIS*	TIM BERRINGTON
DODDY	TOM MORLEY
PHOTOGRAPHER*	CAMBRIDGE JONES

SUCCESSION

EPISODE 110 - DOUBLE PINK PAGES PRODUCTION DRAFT

3/10/18

SET LIST

INTERIORS

CHURCH

DODDY'S CAR

EASTNOR CASTLE

DINING ROOM

GOthic DRAWING ROOM

GREAT HALL

GRAND STAIRCASE

KENDALL'S ROOM

KENDALL'S WAR ROOM

KITCHEN

LOGAN'S ROOM

MARQUEE

ROMAN & TABITHA'S ROOM

TOILET

SHIV & TOM'S ROOM

KENDALL'S CAR

WEDDING CAR

EXTERIORS

CHURCH

COUNTRY LANE

DODDY'S CAR

HILL OVERLOOKING THE CASTLE

EASTNOR CASTLE APPROACH

EASTNOR CASTLE

GROUNDS

KENDALL'S ROOM

ENTRANCE

LAKESIDE

MAIN GATE

RIVER/LAKE BANK

SHIV & TOM'S CAR

WOODLAND

Who Do You Love? by Bo Didley plays over:

1 OMITTED 1

2 OMITTED 2

3 EXT. EASTNOR CASTLE - MAIN GATE. DAY (D2) 3

Shiv and Tom's car is returning to the castle.

Across the road outside the main castle entrance are freelance photographers looking for celebrities and shots of the media mogul and his family.

A cop with a motorcycle stationed to avoid traffic congestion waves them through.

Security guys from their own team, discreet, black suit, some in fluorescent jackets wave them in.

There are also 10-12 English on-lookers drawn to take a look by the commotion. A younger couple with a camera phone.

4 OMITTED 4

5 OMITTED 5

6 EXT/INT. EASTNOR CASTLE. DAY (D2) 6

Confetti is thrown.

All of the close friends and family mill around, waiting their turn for the photos to be taken. (Depending on weather) On the stone steps at the castle, or in another characterful spot: *

Groups assemble. We pick out and jump cut between photos of:

The bride and groom, confetti being thrown;

Now the bride and groom and MR. WAMBSGANS & MRS. WAMBSGANS and CAROLINE, LOGAN & MARCIA.

STEWY whispers to KENDALL as he looks over.

(CONTINUED)

STEWY

There he blows! The fucking
Brontosaurus. Always wants to fuck
but can never get hard.

KENDALL

Yeah yeah.

Kendall looks at Stewy.

STEWY

What? Good to demonize the enemy
before you have to kill him, man.

The photographer wants to assemble the next group.

PHOTOGRAPHER

And the siblings and partners?

CONNOR is near Shiv and Tom.

CONNOR

Just to say, I want Willa in this.

Shiv and Tom look at one another.

SHIV

Um, okay? I'm not sure ...

TOM

I'm not sure if that's appropriate?

Connor ignores.

CONNOR

Oh no, that's fine, it is
appropriate.

TOM

Is it appropriate? Or could it be
problematic?

CONNOR

No it won't be problematic.

They don't want an incident, Connor seems so oblivious it's
like he's just not getting it.

TOM

Um?

Tom looks to Shiv. She's going to explain, she wants to make
it all clear but smiles and explains softly --

(CONTINUED)

SHIV

Connor, she's been a call girl and one day that might come out and it could hurt my profile, or Tom's profile so I don't want to be horrible but, you get it, okay?

Connor leans in --

CONNOR

(whispered, with a smile)
Okay. I get it, but, if you don't allow it I'm going to punch Tom in the face and rip my shirt open and take a fucking dump on the ground here and go ape shit because she's the woman I love. You get it?

Tom and Shiv look at one another. Connor smiles at WILLA.

Roman sidles up to Tom as Shiv goes to talk to CHARLOTTE to include Willa.

ROMAN

Um, dude, I'd like Tabs in this one, okay?

TOM

Oh really?

ROMAN

Uh-huh. Yes. I'm pretty into her. And it might be nice.

TOM

Okay. It's just --

ROMAN

It's just what Tom?

TOM

I - we - - obviously, shared a moment

(nothing from Roman, he
whispers, almost mouths)

She sucked me off, so?

(Roman looks at him)

No, no. I mean. No. Fine. Sure.
It's all good.

(CONTINUED)

6

CONTINUED: (3)

6

ROMAN

Thank you.

CUT TO:

7

EXT/INT. EASTNOR CASTLE. DAY (D2)

7

The photo is taken.

Tom is quite aware of TABITHA.

Tom and Shiv quite aware of Willa.

After the photo's done, Kendall stalks off.

COLIN comes over to Logan and Tom. Whispers.

Logan looks up. There's a drone buzzing high in the sky. Tom approaches.

SHIV

Okay?

TOM

Uh-huh. They think it's just a hobbyist but they're doing a sweep for paps.

SHIV

Good because, Gil, will be - eager, to keep things discreet.

COLIN

We'll take care of it.

LOGAN

If you find anyone? Don't be too gentle. Few bruises. Something broken, something blue, yeah?

Tom laughs. He sees Greg who looks wary of Tom.

8

INT. EASTNOR CASTLE - KENDALL'S WAR ROOM. DAY (D2)

8

Kendall arrives back. Inside Stewy is reading carefully. When he focuses, he really focuses. He has a pen in his hand, has made a couple of last minute adjustments. Jess is on the laptop.

(CONTINUED)

KENDALL

Hey!

STEWY

Hey.

KENDALL

(re: the letter)

So? That it?

STEWY

Uh-huh. I just added we're not
subject to any financing
conditions?

Stewy hands it over. Kendall reads.

KENDALL

Okay, yeah print, 3 of these.

Jess starts to print but can't get things going so she starts
checking his connection and the printer.

STEWY

And so, now, I guess - the only
question is like - who actually -
you know -- delivers it to him?

Kendall smiles then, realizes --

KENDALL

Are you serious?

STEWY

Well -- yeah we can't just send him
a fucking Dominos with this as an
extra topping. We have to be
certain he's had eyes on it --

*
*
*
*

KENDALL

I know but I assumed - you?

STEWY

Oh. Right, I assumed you?

KENDALL

Fine. I just guess, if like we were
planning to fuck your Dad to death,
to make our fortune, I might offer -
to actually do the fucking?

STEWY

Are you scared?

(CONTINUED)

KENDALL

Fuck you. No. Are you?

Stewy looks at him. Leaves it a beat.

STEWY

Yes. I am scared. Little bit. So if I'm scared and you're not scared, I guess, you should do it?

KENDALL

Seriously?

STEWY

(Stewy looks at Ken)
We could ask, Jess to?

Jess tries to remain professional, but lets out a little tiny noise. She remains looking at the printer, but when we clock her looks like - um, really?

KENDALL

Fine. Fuck it - I can cope.
(then to Jess)
Okay. Are we ready or what?

Jess is looking at the printer.

JESS

Sorry, it should be printing.

KENDALL

But it's not?

JESS

(realizing)
Oh - shit.

KENDALL

What?

JESS

I think it's connected to a a different printer - on their wifi network.

STEWY

Are you fucking serious?

KENDALL

Where is it, Jess?

(CONTINUED)

JESS

I don't know. It doesn't say.

KENDALL

Oh Jesus! You need to find it Jess.
Now!

The door starts to open. There are papers all over the place.

KENDALL (CONT'D)

Hey what the fuck!! No! Hello?!
Hello?

There is IVERSON.

KENDALL (CONT'D)

Oh. Hey. Hey how are you going
kiddo? Sorry. Sorry son.

IVERSON

Sorry? Mom said we could come? *

KENDALL

Sorry son. Sorry. *

Iverson retreats, hurt. Kendall goes to follow. Stewy looks
at him, maybe not now? But Kendall needs to make it out -- *

KENDALL (CONT'D)

One minute.

EXT/INT. EASTNOR CASTLE - KENDALL'S WAR ROOM. DAY (D2) 9

Rava is there with Sophie and a sad Iverson, getting
comforted. Kendall looks out from the doorway. *

KENDALL

Hey, I'm sorry kiddo. *

Kendall's twitchy, looking back to see if Jess is there.

RAVA

They thought you could show them
the place? But - Are you okay? *

KENDALL

Sure. Yes. I'm sorry Iver. *

RAVA

Okay.

(looking at him, all
anxious)

It's like five in the afternoon
Ken? You okay?

*
*

KENDALL

I'm great. I'm good. Just - some
big moves.

Jess heads out - anxious.

RAVA

(as always)

Sure. Well, see you later.

*

He looks like, yeah, you'll hear, baby.

KENDALL

Okay. Okay. Listen - I'll see you
later. Okay?

*
*

Kendall watches them go.

STEWY

Okay. Jess thinks she has it. But
you should go, in case.

He has a print out of the letter. He folds and puts it in the
envelope.

STEWY (CONT'D)

You good? We doing this.

KENDALL

Yeah I'm doing this.

(then)

You'll email Gerri and the board?

STEWY

Just tell me when it's delivered.

KENDALL

You don't think I can deliver it?

STEWY

No. I know. It's just. You know,
only 15 percent of men, when it
comes to it, actually shoot an
undefended enemy soldier. There's
an instinct not to kill.

(CONTINUED)

KENDALL

I'm good.

Kendall takes a breath. Then starts to walk. We stay with him down the steps and on, round the back of the castle.

We trace his walk from behind and catching his face as he walks past: caterers wheeling in booze and ice; sees the extra waiting staff pulling up and parking, including maybe DODDY, Greg's pal. He walks round to the entrance to the castle.

We get a sense of the geography - how tucked away Kendall's entrance is.

Round the front - cars bringing guests who are staying at local hotels are arriving to bring people into cocktail hour. He passes people. He walks briskly, can't dawdle, doesn't dare in case he stops entirely. He's preparing a face to meet the faces that he meets.

Jess appears. She has the letter printed from another printer in her hand. She gives him a look of relief.

Up the main stairs into the castle and the Great Hall, past Charlotte's acolytes. At the entrance there are the tables where phone's can be left - each in a numbered square inside a bag, watched over by a security person. GERRI is there arguing:

GERRI

Would it be possible to make an exception at all? I really need my phone?

(looks like a problem, she leans in)

I'm the Godmother and senior legal counsel I'll be fucking keeping it, goodbye.

Kendall smiles a brittle smile, on he passes, through the great hall, prepared for cocktails and --

Into the staircase hall where Roman is with Shiv in her wedding dress, still talking to her about the launch. We catch a bit of him as Kendall passes:

SHIV

No. Phallogentric bullshit. I don't want a big fucking - dick blasting off at my wedding, okay?

(CONTINUED)

ROMAN

It's not a big dick Shiv, okay?
It's not the fault of rockets or
dicks, that they happen to be
aerodynamic in shape, okay?

He's pointing to the snooker room. Roman catches Kendall's eye as Kendall keeps going - up the stairs.

Past more staff and guests descending. Past Tabitha coming down to join Roman.

He heads along the corridor and on to Logan and Marcia's room. The paper feeling weird between his fingers.

The blood pumping in his ears --

He approaches. Now he could fail. Can he pull the trigger?

He hesitates, just for a beat then knocks.

10 INT. EASTNOR CASTLE - LOGAN'S ROOM. DAY (D2)

10

Marcia opens the door.

MARCIA

Hello?

KENDALL

Hey. Is my father available?

MARCIA

What is it?

KENDALL

It's - I just need to have a word.

She looks at him.

MARCIA

Logan! It's Kendall.

LOGAN (O.S.)

(friendly)

Tell him if he wants to stop me
buying papers and stations, he can
fuck off, we're good to go.

Logan is messing with his bow tie in the bathroom. There is something potentially humiliating about how we find him. Shirt on but no trousers.

(CONTINUED)

LOGAN (CONT'D)
Come through son!

All's good for Logan. Shiv is on board and Gil neutralized. Kendall doesn't want to do it this way. A member of staff or wedding planner arrives to check with Marcia that she's happy with a detail of the arrangements.

KENDALL
Do you want to, come out Dad?

LOGAN
Come in. I'm not on the can.
(Kendall enters)
Nice service right? Shame it wasn't Catholic but there you go. Fucking all those kids will hurt the brand.

KENDALL
Hey. This isn't a nice thing, I'm afraid.

Logan clocks him and his manner for the first time.

LOGAN
Hello?

KENDALL
Um. Yeah. Read this.

He offers the envelope.

LOGAN
What is it?

Logan looks at the envelope. Kendall tries to retreat into the part of himself that is a businessman making an offer.

KENDALL
It's - it's - a proposal, to buy Waystar for \$140 a share. We're asking you to come to the table - open the books.

LOGAN
Ugh?

KENDALL
It's great value for shareholders.

LOGAN
Huh?

(CONTINUED)

KENDALL

Yeah. There it is, I'm not going to get into feelings.

LOGAN

It's - this is - a - fucking bear-hug?

KENDALL

That's right.

Kendall offers the letter. If Logan will take it, maybe he can go?

LOGAN

Guh.

KENDALL

Well, fine. We have the financing. Let's see what everyone thinks. Let's keep it professional. You know, it's just the situation that has arisen and you're very tough and so am I, as your son, so, I think this is just the way it has to be with us.

Logan just looks at him. Won't take the envelope.

KENDALL (CONT'D)

We know several major investors are in favor. We go public with the letter tomorrow. So then we'll have to see - to see - what the arbs make of it?

Logan looks at him.

LOGAN

Who?

KENDALL

It's me and Stewy. And Sandy.
(Logan flashes his eyes,
shakes his head)
He's some of the cash so. I'm not sorry for what I'm doing which is - correct, but I am sorry for how it makes you feel.

Logan doesn't react - it's a lot of information to take on board and he's not mentally prepared his defenses. He refuses to react: it's scary to see.

(CONTINUED)

He is in new territory and feels any reaction may betray him. He's so emotionally overloaded he shuts down.

KENDALL (CONT'D)

I'm sorry it had to be now. It was out of my hands. External factors.

He puts the letter down. Maybe somewhere slightly damp and the envelope starts to absorb water. Kendall picks it up again.

KENDALL (CONT'D)

Here.

LOGAN

No. Fuck off.
(scrambled)
I haven't got pants on!

Logan takes it and throws it in the toilet.

LOGAN (CONT'D)

Do you even know what you're doing this for?

KENDALL

I - ideas. I have - wanted to do things.

LOGAN

Uh-huh?

KENDALL

To save the business and and and do - do things that are --

LOGAN

You can't even fucking say it.

KENDALL

I can say it.
(then)
Do, some, good, things.

LOGAN

'Do good things'
(then)
Be a fucking nurse.

Logan laughs.

Kendall exits through the bedroom where Marcia is admiring AMIR who has recently arrived, the door still open.

(CONTINUED)

MARCIA
Look at my little prince!

AMIR
Hey.

KENDALL
Hey.

Kendall walks on down the corridor as Logan calls for Marcia.

LOGAN (O.S.)
(shouted)
Marcia!

11 INT. EASTNOR CASTLE - LOGAN'S ROOM. DAY (D2)

11

Marcia, right afterwards in the bathroom.

Logan is fishing in the toilet for the letter. Pulling it open.

LOGAN
Gerri! Where's Gerri. Karl.

MARCIA
Karl's in New York, Logan what is it?
(re: the toilet bowl)
Get out of there!

LOGAN
I need Gerri, I need Karl. I need --

MARCIA
What is it?

LOGAN
Bear hug, then they'll go - it'll - a, hostile. It makes sense. It fits.

MARCIA
Today?

LOGAN
I don't know.
(opening the wet and tattered paper)
I don't fucking know. It's not a good position I am in.

He rests on the bed or on the side of the bath. Marcia can see him wobbling.

LOGAN (CONT'D)

If he has financing, and major shareholders? And - I'm here. By tomorrow? I need - I need a lot of things I don't have --

MARCIA

You're alright. It's okay Logan.
Take a breath.
(calling him through)
Amir!

LOGAN

And I'm tired. I'm tired.

Marcia looks at him.

MARCIA

Logan. Amir, in here now please!

12 EXT. EASTNOR CASTLE. DAY (D2)

12

People are ferried from their hotels to the castle - different gangs of people arrive.

13 INT. EASTNOR CASTLE - GREAT HALL. DAY (D2)

13

The guests have assembled, post wedding. In their black tie /evening wear. Cocktail time in the great hall of the castle, champagne goes around.

We might join with Amir who heads down looking for Gerri - he spots her and hones in.

GIL is near Gerri, they are being discreet but discussing how Waystar and Gil's accommodation with one another can work.

Amir whispers in Gerri's ear. Her face falls and she retreats with an apology upstairs.

Connor is crashing around. Likes the look of Gil as a target for conversation.

CONNOR

Hey. Senator Eavis, Connor Roy!
Huge skeptic. Massive skeptic.

(CONTINUED)

GIL
Good to know.

Gil's met guys like this lots, entitled, right away he's looking around, looking for the exit.

CONNOR
Big problems with you and
everything you stand for my friend!

Connor looks pleased with his pronouncement. Waits for a response, Gil looks around for someone else to talk to.

As Shiv comes over with Roman:

SHIV
(to Gil)
You okay?

CONNOR
I look at you and I see Weimar.
Hyper-inflation. I look at your
face and, no offense, but I see
dead babies.

SHIV
Con?

GIL
Very interesting. I'd have to
disagree. Would you excuse me?

CONNOR
Of course. Great to joust a little!

Shiv and Connor watch him retreat.

CONNOR (CONT'D)
That's the best he can do?

SHIV
He's going to be President, Con.

CONNOR
Really? But I just wiped the floor
with him in a debate?

Connor heads off, shaking his head.

Tom is saying hello to Mr. Wambsgans and Mrs. Wambsgans.

On Shiv and Roman. He's still smarting about the rocket.

(CONTINUED)

ROMAN

Is it him? You don't want a rocket launch cos of him? Would it help if it was a rocket full of - muslim - granola?

*
*
*
*

SHIV

Roman. It would just be fucking weird. Don't be a little kid.

*
*

She's hit him where it hurts.

*

ROMAN

'Oh I'm so adult and important because I work for a man with glasses.'

*
*
*

She sighs. Roman's frustrated his sister won't relate to him.

*

ROMAN (CONT'D)

Is he a Jew by the way?

SHIV

Oh come on man.

*

ROMAN

What? It's just a simple, friendly, slightly racist question.

*

She doesn't smile.

ROMAN (CONT'D)

You used to be fun. When did you become one of them Shiv?

*
*

SHIV

One of who?

13

CONTINUED: (3)

13

ROMAN

The fucking dancey bullshit people.

*

SHIV

Yeah well sorry if I don't want to come to your freewheelin', good time, n-word shouting hoedown.

*

*

*

*

ROMAN

The n-word, the b-word, the c-word. The world isn't a fucking nursery school. And people don't like being taught.

*

*

SHIV

Wait, have you been watching our channels? I thought you knew not to do that, with your IQ?

*

*

*

ROMAN

(his phone goes)

Excuse me. I actually have to go watch a satellite launch in Japan that I'm actually in charge of? That I re-organized for you. But you're too fucking carbon neutral to enjoy.

Roman heads off.

SHIV

Fine. Go on! Fuck off.

Roman starts to make a call.

14

INT. EASTNOR CASTLE - TOILET. DAY (D2)

14

Roman slips into the toilets by the main stairs. His phone to his ear. Another iPhone in his hand.

ROMAN

(into phone)

Okay. Good. It's streaming.

(MORE)

ROMAN (CONT'D)

It's good. It's good. I got it.
Wish everyone luck yeah? In
Japanese obviously.

He watches the image on his iPhone for a beat.

Booster ignite. Plumes of smoke.

Then ... with no noise, the rocket starts to lift then - an
explosion and it falls or folds in on itself.

It blows up on the launch pad.

He's in the vestibule. A guest exits one of the two little
bathrooms.

Roman watches for second. Traumatized, unable to believe.

Then after a beat or two, he just slips the phone back into
his pocket.

Considers. Walks out of the toilet and returns to the party.
Looks out into the crowd.

INT. EASTNOR CASTLE - KENDALL'S WAR ROOM. DAY (D2)

Stewy's waiting as Kendall returns.

STEWY

So. What happened? Tell me what the
fuck happened?

KENDALL

I did it.

STEWY

You did it? Fuck. Okay. What did he
do?

KENDALL

He threw it in the toilet.

STEWY

He threw it in the toilet?

KENDALL

That's a detail for our next letter
to shareholders right?

STEWY

Look at you, you stone cold killer
fuck!

15

CONTINUED:

15

An appeal to a friend --

KENDALL

It was horrible. It was pretty
fucking horrible Stew.

STEWY

Yeah. I couldn't - My Dad? I
couldn't imagine. Hey - shall we -
Jess? Will you give us a moment?

Jess heads out. Stewy has a little baggie.

STEWY (CONT'D)

Celebrate?

Kendall considers. Maybe a chemical hit can make him feel not
utterly terrible?

16

INT. EASTNOR CASTLE. DAY (D2)

16

Connor is with Willa.

CONNOR

So, Willa. Listen. I think I might
have found a job I want to do.

WILLA

Okay? What is it?

CONNOR

President of the United States.

WILLA

Okay. Wow.

CONNOR

Yeah?
(he looks at her)
You don't look excited?

WILLA

Sure. It would be a fun project.

CONNOR

Is this the play?

(CONTINUED)

WILLA

No.

CONNOR

Because I loved it.

WILLA

Sure. You just don't want to waste your money putting it on? But running for President, that's a sound investment?

CONNOR

Plus I'd be planning to spend on you know, making sure your 'history' was, cleaned up?
(looks at her)
The President, Willa. That's big.

WILLA

Sure. But there's nothing more powerful than art?

CONNOR

No, sure. Apart from the power of the Executive Branch.

WILLA

Drama can change minds.

CONNOR

Sure but, I'd control the Federal Reserve?

Roman emerges. Looks around - there's Tabitha. Plus Caroline.

CAROLINE

Roman. Meet Denis Linton.

Roman turns off his phone.

ROMAN

Ugh huh?

CAROLINE

Denis is Police and - what - Commissioner? He knew your father and me back when he did something even more boring, right Denis?

*
*
*
*

ROMAN

Uh-huh, thanks for looking after us!

*
*

(CONTINUED)

16

CONTINUED: (2)

16

They shake hands. Roman's distracted, turns off his buzzing phone.

*
*

TABITHA

Hey so how was it - the launch?

ROMAN

I'm sorry? What?

*

TABITHA

How did it go?

CAROLINE

Roman's been coordinating a satellite launch? How did it go?

*
*

A beat. Roman considers

ROMAN

Oh, great. It went great.

Roman's phone starts pinging as he gets inundated with texts and emails telling him his rocket's exploded. He turns his phone off.

TABITHA

Okay, well, great! Congratulations Rome!

Roman raises his glass and they all clink.

ROMAN

Thank you! It's exciting!

17

INT. EASTNOR CASTLE - LOGAN'S ROOM. DAY (D2)

17

Upstairs, Logan is with Gerri. He's been kicked into action. Colin is in there. Marcia and Amir too. And another assistant/member of support staff.

He gets help putting his evening wear on.

LOGAN

Cancel everything else. I fly out -
- find out if I can leave now.

GERRI

Now?

(CONTINUED)

LOGAN

Options. Now. In three hours, in --
are my pilots on the clock - check
who's got the hours to fly me home,
or scheduled.

MARCIA

You don't want to look panicked?

LOGAN

Huh. Tomorrow maybe. Gerri? What's
the -- where are you on that --

GERRI

Um, emergency phone board meeting
for later, tonight? Or is that
tomorrow?

LOGAN

Tomorrow.

GERRI

They're going to have deeper
pockets, better prep.

LOGAN

Find out where that fucking
shrunken Californian raisin is.

GERRI

The President? I think that's
smart.

Now he's ready to go ...

LOGAN

Come on - come on! The financials
are hard. We need political
support. Let's get down there. Come
on, let's get going!

Logan comes down the stairs, flanked by Marcia and Gerri,
Amir and his assistant.

As he makes it down, there are Kendall and Stewy.

He takes a glass of champagne. Sips, defiant. A good
fortifying glug.

And moves towards where they stand.

Stewy and Kendall can't quite believe it. Everything feels hyper real. What's he going to do, what's he going to say?

He drinks. They stop their conversation.

He arrives, with Marcia and Amir and Gerri.

LOGAN

Look at you.

Kendall looks at him.

STEWY

Logan, for tonight, shall we --

LOGAN

Oh for tonight? For tonight?

A server, Doddy, appears

DODDY

Can I top you up?

LOGAN

Nuh.

Logan tosses his head to send him away but it could also be a nod to say yes.

Doddy goes to fill his glass.

All his simmering, controlled resentment blows up and he goes to stop him pouring with a hand that knocks the bottle which then spills on to his jacket.

LOGAN (CONT'D)

What the fuck!

He flings his arm up towards Doddy, it might connect, but only very slightly.

LOGAN (CONT'D)

Jerk.

DODDY

I'm sorry I didn't mean to --

LOGAN

Yeah well you did. Fucking prick.
Do as you're told. Go on - get out
of here.

A senior staff member comes over.

(CONTINUED)

DODDY
(explains to them)
I thought he said yes but he said
...

Doddy tries to return to Logan to apologize.

DODDY (CONT'D)
(quietly)
I'm sorry I thought you ...

LOGAN
Stop mumbling. Don't look at me.
Fuck off.
(to the supervisor)
Where do you get these people,
they're fucking amateurs. Get out.
I'm soaked through. Get him out I
don't want to see him again. Ever.
Okay?

As Doddy is led away, Kendall clocks him.

Nearby: Gerri is looking at her phone and crosses to Roman.
He sees her coming --

ROMAN
Could you perhaps fetch me a
stronger beverage?

Tabitha goes looking for a waiter. Roman knows exactly what's
going to happen, but nevertheless is committed to his
pretense:

ROMAN (CONT'D)
Hi. Yes? Can I help?

GERRI
Um. I'm very busy on - another
matter. Are you across this? I've
had forty calls about the launch.

ROMAN
Well that's weird, because I
haven't had any?

GERRI
Yeah. It blew up.

ROMAN
It blew up?

(CONTINUED)

GERRI

Yes it exploded on the launch pad.

ROMAN

Okay. Wow. They should have told me. That's - naughty. And how bad is it? Is it bad?

GERRI

Well yeah it is bad.

ROMAN

And are - people are there people who are -- from the launch site?

GERRI

I don't know. Yes. The scale means there are likely casualties. It's very unclear.

ROMAN

Does Dad know?

GERRI

No. Have you spoken to him?

ROMAN

No. Will you tell him?

GERRI

No, well it's not a good time so - I guess he's concentrating on - enjoying Shiv's wedding day.

ROMAN

Right. So, can they deal? Out there can I - I mean, this is a little detail in my world Gerri. Not to be horrible?

GERRI

You were the lead exec, I understood.

ROMAN

I was somewhat aware of the endeavor.

GERRI

Well, yes they can deal, but we need to be prepared for any comeback. I mean I'm just thinking legally --

(CONTINUED)

ROMAN

Uh-huh.

(then decides)

Because I did put on quite a lot of pressure to accelerate the launch even though there were concerns.

GERRI

You did?

ROMAN

Yes I did.

GERRI

Oh fuck.

ROMAN

I thought it would be nice. For it to happen on Shiv's wedding day. Like fireworks? Big fireworks.

GERRI

Well you got that right.

ROMAN

I'm just telling you because I sent quite a lot of emails and I - you know - there's no use hiding that because - I mean I'm just going to say, that's for you as General Counsel to know. So you can protect me.

GERRI

Well I can try. But, fuck. You're looking at potential corporate manslaughter.

Roman looks sick.

INT. EASTNOR CASTLE - KITCHEN. EVENING. (N2)

Out back: Doddy is being paid off. Colin is there with an assistant and an NDA.

COLIN

You just sign there.

INT. EASTNOR CASTLE - MARQUEE. NIGHT (N2)

Guests are seated at the many tables in the marquee.

(CONTINUED)

ROMAN

Ladies and gentlemen. I give you.
The bride and groom!

Shiv and Tom come on in.

Later: We pick up sections of speeches:

(NB: WE won't hear all of these speeches - but cherry pick as we move around the room on other people).

ROMAN (CONT'D)

So. Yes. It's me. I am the best man. And truly, I am the best man. No disrespect to Tom's oldest friends, I'm just superior to them. I'd like to welcome Tom to the family. I don't feel like I'm losing a sister, more that I'm gaining another, uglier, more ladylike sister. What can I tell you about Tom? Very little, nothing really sticks. He was born and grew up, in - um America. The middle. In an Applebees. I should imagine. I've never asked. His parents are here. I'd point them out but they're basically nobodies. What? Folks, I don't want to be mean - it's what a best man's speech is. They're actually incredibly lovely people. Just poor and uninteresting. I'm kidding! But I imagine what you really want to know is what went on at the bachelor party?

Roman looks at Tabitha. Who smiles at him. She doesn't give a shit. Tom clocks it. Tries not to look terrified.

ROMAN (CONT'D)

Yeah nothing he was well-behaved!

Tom looks relieved. Then mock indignant.

ROMAN (CONT'D)

Although he did get a blow job. I'm kidding! No. I'm not. I am. Am I? No I am. I'm being horrible. It's the job.

(CONTINUED)

Now Logan is giving a speech. We hear snippets of:

LOGAN

(looking at Kendall)

... I wouldn't have missed this for the world. This is a very memorable day. A day I'll never forget, as long as I live. I wanted it to be perfect. For my daughter. And it is. Nothing could ruin this. It means so much to be surrounded by everyone we love and trust and hold dear. Because nothing is more important than family.

As Logan sits down to applause, Gerri comes over.

GERRI

What about we do London, tomorrow?

LOGAN

Uh-huh.

GERRI

And I've put together the list of investor calls. Karl is making initial contact.

MARCIA

And a Poison pill? Should you consider?

Okay. Marcia is part of this? Gerri looks at her.

GERRI

Yup. I'll have the options on a poison pill defense. President in 25. The EU Commissioner in the morning. Yes?

LOGAN

Yeah.

GERRI

And have you told the others?

LOGAN

The others?

GERRI

The kids?

LOGAN

No.

(why would I?)

Is there an advantage?

GERRI

Well. I don't - no also, to, to just to tell them?

That thought hadn't registered with Logan.

SHIV

Okay. Who wants to hear about the bachelorette party? Well, unlucky. Because there's nothing to tell. We ate chocolates and watched rom coms while sewing. And no one will tell you different. Because we killed the strippergram. No but seriously. I want to thank my Dad. We've had the occasional little difference but I'm happy to say we see eye to eye on most things.

(MORE)

*
*
*
*
*
*
*

(CONTINUED)

SHIV (CONT'D)

I'd also like to thank my brothers
but they've basically been a pain
in the ass my whole life so I'm not
going to.

(MORE)

SHIV (CONT'D)

No, I'm grateful to them being here, especially given how busy they are. Roman had to launch a rocket today.

Roman looks sheepish.

SHIV (CONT'D)

And Kendall's spinning a million plates.

Shiv looks at Kendall.

SHIV (CONT'D)

And Connor is basically an older Bruce Wayne, who knows what that enigmatic man is really up to. I wouldn't be who I am without having them as role models showing me so clearly what not to do. And I'd like to thank Tom. For being my rock. You're a good guy, Wambsgans, and I like hanging out with ya.

*

*

FRANK appears behind Kendall.

FRANK

So you did it?

Gerri and Logan and Marcia looking over at Stewy and Kendall.

Shiv and Tom clocking the looking.

Tom is giving his speech.

TOM

I love my wife. I love saying she's my wife. I just love the word 'wife'.

(some of this for Nate's benefit?)

Wife, wife, wife, wife, wife, wife, wife, wife. She's my wife! And she's my life. And I love her very much. And I'm going to stop talking now because I feel like I'm going to cry and it would be crazy to cry because I'm just so happy. Thank you all for being here. I love you all.

(CONTINUED)

Then Caroline:

CAROLINE

My daughter didn't want me to speak. She finds me embarrassing. But I just wanted to say - I know we haven't always seen eye to eye. It's difficult when your father has stolen you away across the Atlantic! And I know I can be difficult - she can be difficult too - but I hope you also know that I think you are a brilliant, strong, extraordinary young woman Siobhan. And I know you probably think I'm deliberately trying to make you cry or, steal the limelight. But I just wanted to tell you in front of everyone that you are special and, after my own fashion, I love you. And I wanted to say that publicly because I'm getting on, and I might not be in good enough health to say it when you remarry. That's a joke! I wanted to end on a little joke! Oh, and I love you, Tom. And you have exquisite taste!

21 INT. EASTNOR CASTLE - MARQUEE. NIGHT (N2)

21

Later: Shiv and Tom are dancing. To 'All of Me'.

*

Logan approaches. He cuts in, as is traditional.

Tom goes over to his mother and invites her to dance.

Tom's father approaches Marcia.

MR WAMBSGANS

I believe it's traditional to invite you to dance?

The dance finishes.

Shiv heads off - once she is in the crowd a little, Gerri whispers to Logan.

Nate intercepts Shiv.

(CONTINUED)

NATE
 (whispered)
 Hey excuse me. Can I get just two?

SHIV
 Thanks for the text message. What the fuck was that? 'I won't do it if you don't.' Is that a kind of anti-proposal?

NATE
 Look I just spoke to Gil and it sounds like, well, he thinks he's being very subtle and all but something has happened and I wondered what the fuck that was?

SHIV
 What's happened with what?

He looks at her.

NATE
 In terms of burying whatever it is we know about and not being scared of ATN anymore?

*
*
*

She plays it dead straight.

SHIV
 Oh, okay, that's an interesting change of perspective?

He looks at her.

NATE
 I brought you in, what did I do?

SHIV
 I'm going to make him win.

NATE
 He's going to win anyway.

SHIV
 I might not agree.

NATE
 Well yeah. Look, I don't want to play the bleeding heart but -- there's a reason I work with him and it's because
 (MORE)

NATE (CONT'D)

(he's embarrassed to state
his good intentions)

- inequality and --

Shiv clocks his weakness and mocks --

SHIV

(mocking voice)

'inequality'.

(then)

If you can't handle it, fuck off.

Tom clocks Shiv and Nate in heated consultation. Starts to head over.

NATE

Who are you?

SHIV

I'm Shiv fucking Roy. And I'm going
to have two grateful people: the
President and my Father.

Logan makes it to Shiv.

LOGAN

Okay. I'm sorry, honey. I'm sorry.
But you need to talk to your
brother. I think you all need to
chat.

22 INT. EASTNOR CASTLE - MARQUEE. NIGHT (N2) 22

Elsewhere: Connor snakes through the party.

CONNOR

Um. Kendall? Could I grab a word with you?

KENDALL

Uh-huh? What is it?

CONNOR

Oh just a thing, just a little thing. Would you mind? In private?

Gerri is over talking to Shiv, and then going to Roman.

23 INT. EASTNOR CASTLE - GOTHIC DRAWING ROOM. NIGHT (N2) - CONTINUOUS 23

Kendall walks in, led by Connor.

CONNOR

I'm - sorry bro. I didn't give you the full, full picture.

There inside are Shiv and Roman.

KENDALL

Oh. Okay. Okay.

SHIV

So what the fuck? Dad told us. How could you?

KENDALL

It, it was out of my hands Shiv -- I

ROMAN

You're a real piece of work, you know that? You act like you're a fucking - guy, a decent guy, but seriously?

KENDALL

Look - we can talk. There's no need to talk to me like I'm --

SHIV

I think we get to talk to you any way we fucking like.

(CONTINUED)

KENDALL

The fact is I was forced into this position against my wishes.

ROMAN

Boo-hoo. Boo-fucking-hoo.

KENDALL

You can talk to me. I'll answer any questions you have.

ROMAN

Yeah I have a question. What the fuck in the name of all the fuck in the universe do you think you're doing?

KENDALL

I'm trying to save the company.

ROMAN

By fucking us, forever?

KENDALL

If this works, which undoubtedly it will you'll all be very very very rich and maybe it's for the best for this to no longer be a family operation.

ROMAN

Well no, because for one thing, our inheritance is all in stock so after this, if Dad goes loco - and pisses it all away, nothing.

CONNOR

Kendall, we're - we're - this is. Look, I can say it because I don't even care, but the fact is, right now we're somebodies, we're people, any doofus can have a few million bucks!

KENDALL

Oh come on!

SHIV

This is a unilateral decision. To fundamentally alter the nature of the family, on my wedding day. Do you have any conception of how fucking selfish you are?

ROMAN

This isn't about a dress.

SHIV

Fuck off.

CONNOR

He's right. It's about the next -
one thousand years.

KENDALL

The Thousand year Reich? Uh-huh?
That will endure for eternity? Dad
is fucked? You're all - fucking -
guarding a trash can full of
diapers. Wake up. This is - just a
little maneuver. You don't need to
get sentimental.

SHIV

Look, I'm no fucking blushing bride
- but the, the lack of thought, I
can't believe it. To do this to
Dad, today?

KENDALL

Oh, let's not pretend Shiv? This
isn't about Dad. This is because
you like the power. It gets you
close to the polls you like to
grease. And Rome you couldn't get a
job in a fucking burger joint let
alone a Fortune 500 without some
nepotism and - Con, you like the
glamour it gives to a fucking -
freak in the desert.

CONNOR

No. I could actually do with the
assistance of the family firm on my
ambitions to become President.

KENDALL

Uh-huh. Uh-huh. Exactly. You're all
living in a fucking dream world.

Logan enters.

LOGAN

Hello. How's the torture going?

(CONTINUED)

KENDALL

I ought to go. This - is I shouldn't even, talk to you.

LOGAN

I don't think there's any reason not to, legal or otherwise?

KENDALL

I'm not getting into it.

LOGAN

You don't think you owe us an explanation?

KENDALL

I don't owe you anything.

LOGAN

Ha! What have you had your whole life that I didn't give you?

KENDALL

I don't --

LOGAN

I blame myself. I spoiled you and now you're fucked. I'm sorry, you're a hothouse flower and you're nothing. You're curdled cream. Maybe you can write a book or, or collect sports cars - or something but for the world, no I'm sorry, you're not made for it. You can't stand it.

*

Kendall considers then walks out past his father.

KENDALL

You're a fucking beast.

Kendall puts his key card to the door, comes in. Stewy is watching the TV.

STEWY

Hey. Okay? I think Logan came calling to my room. I thought it was safest just to hole up here --

KENDALL

Right. Listen, we got - we got some more?

There can only be one thing he's talking about.

STEWY

Uh-huh? Shall we both, just,
(lay off?)
you know, could be a big day tomorrow?

KENDALL

Sure. You got a little though? In case we want - for tomorrow?

STEWY

(yes, but)
Um? I'm not sure?

KENDALL

You wanna look?

Stewy looks at him, have you got this under control?

STEWY

We're good, right?

KENDALL

We're good.

STEWY

Sandy wants a check in at 2 and at 4 and at 6 GMT. Okay?

Kendall puts his phone on the side. Taps it.

KENDALL

Wise. Wise.
(then)
I could just do with a straightener?

Stewy makes a decision.

STEWY

Okay. Well I'm all out. I think.
Sorry, But we're good?

Kendall really wants a line of something but he also knows it's not cool to push it. Will make him look out of control.

(CONTINUED)

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24 CONTINUED: (2) 24

KENDALL
Fine. Okay. Fine. Well, catch you
later.

25 EXT. EASTNOR CASTLE - KENDALL'S ROOM. NIGHT (N2) 25
Kendall heads out - hungry for stimulants. Eager to get away
from himself.

26 OMITTED 26

27 INT. EASTNOR CASTE - MARQUEE. NIGHT (N2) 27
Connor is talking to Roman.

CONNOR
And wow shit, did anyone die?

ROMAN
We don't know. But it will be fine.
(he watches the band)
And dude, were you kidding, about
the Presidential thing?

CONNOR
No. Why?

ROMAN
Because I think it'd be a disaster.

CONNOR
Screw you. No. I think I could do
it.

*

(CONTINUED)

ROMAN

Right. I mean, what would you even -
want to do.

*

CONNOR

Well. I would launch a campaign,
against the Great Dangers.

*

ROMAN

Which are?

CONNOR

Honestly, from my readings, and
sadly you cannot say this because
the permitted public debate has
shrunken to the size of a fucking
nut. But, frankly, Onanism and
Usury.

ROMAN

Excuse me, Harry Potter?

CONNOR

This isn't for public consumption,
it's from my readings.

ROMAN

Cuck-oo.

CONNOR

And I want to not pay tax.

ROMAN

Well, tell me about it.

CONNOR

As a protest. Like Thoreau. He had
it right, let me tell you. He had
it all right.

Gerri is heading towards them.

GERRI

Roman, if I leave for New York
after the cake is cut will you stay
up tonight as link man?

He angles her away.

ROMAN

Did you hear yet?

GERRI

About?

ROMAN

Japan? How many dead?

GERRI

Oh yeah, did you not hear? None.

*

ROMAN

None? None at all?

*

GERRI

Two guys lost thumbs and there
might be an arm they won't be able
to save. But they might.

ROMAN

Are you kidding? It's just an arm?
A couple of fucking thumbs?

GERRI

Yeah so sad but --

ROMAN

Are you kidding? Jesus. We're not
going to ruin a party over a couple
of fucking thumbs!

GERRI

And the good news is, we're in a
good insurance position on the
satellites.

ROMAN

Okay, see? I'm making us money!

(CONTINUED)

GERRI

Uh-huh. This will overall probably
be revenue neutral.

Tom is approaching --

TOM

How we all going? Sorry about
'everything'.

ROMAN

Hey, Tom, guess who didn't kill
anyone? But only maybe lost a
coupla thumbs?

TOM

I don't --

Tom looks blank. Roman points both his thumbs at himself.

ROMAN

This guy!

TOM

Great? Well congratulations.

Tabitha joins them.

ROMAN

Tabs. It's alright, it's okay,
nobody died!

TABITHA

Oh. Okay? That's nice.

ROMAN

Yeah I kinda always wondered if I
was a psychopath but apparently
not. I'm actually relieved. We have
to celebrate!

TABITHA

Okay, sure! How?

ROMAN

I dunno. Wanna go try to launch my
rocket?

(he raises his eyebrows)

Eyebrow eyebrow.

28 INT. EASTNOR CASTLE - MARQUEE. NIGHT (N2) - 11:50PM 28

Kendall wanders the party.

He sees person after person he doesn't want to talk to:
Gerri, his Mom, Shiv, Tom, Connor, Roman, Willa, Tabitha. A
buzz has gone round, people look at him accusingly, he feels.

He wants another bang of something to keep his head straight.

29 EXT. EASTNOR CASTLE GROUNDS. NIGHT (N2) - CONTINUOUS 29

Kendall walks out of the party or get some head space.

He marches through the gardens. Greg's smoking a cigarette.

KENDALL

Hey.

GREG

Hey. So, I heard.

KENDALL

Yeah well.

GREG

Right.

(then, chancing it)

I just wanted to say - good luck.

KENDALL

Good luck?

GREG

Just - you know, the place has got
to change I feel.

KENDALL

It has right?

GREG

It just does.

KENDALL

Uh-huh.

GREG

All that - the old shit, the nasty
politics, the - the stuff at the
cruise lines and all that?

Kendall doesn't want to hear.

(CONTINUED)

GREG (CONT'D)

*

You know about that?

No reaction.

GREG (CONT'D)

Yeah, cos I helped clean it up, but you know?

KENDALL

So listen, do you know where I can - I wouldn't mind a - do you have some, something something?

GREG

I wish! But you know. I kept hold of a few little bits and pieces just in case I got into trouble you know?

Kendall looks at him.

GREG (CONT'D)

So I would think, I'd think anybody would be wise to keep me in a good role?

KENDALL

I see you.

Greg isn't going to push it.

GREG

Some of the guys smoke weed out the back. I think.

He starts to head off.

*

KENDALL

I see you Greg. I like it, you fucking little operator.

Tabitha looks at Roman.

TABITHA

Well that was - nice.

ROMAN

Uh-huh.

TABITHA

It was, it was fine.

ROMAN

'It was fine?' She whispered,
exhausted from their lovemaking.
What every man longs to hear.

TABITHA

I mean, considering neither of us
came, it was - it was an
occasionally enjoyable way to pass
20 minutes.

She's making him laugh. It doesn't feel so heavy.

ROMAN

Two stars.

They giggle.

TABITHA

You know, you could do anything
Rome, if this goes down, with your
brother.

ROMAN

Yeah?

TABITHA

Yeah. One lousy lay doesn't mean
it's all over?

ROMAN

The thing is. I could do anything?
I have the money? It's just
figuring out what.

TABITHA

What did you Major in at College?

ROMAN

I went to college, but I wasn't
really paying attention.

TABITHA

Right?

ROMAN

I just wish I knew everything,
about something. One thing, to
build on. Then I could just - bang -
fuck them all!

TABITHA

Rome you don't need to take over
the world tomorrow. You need to
build up. And get all the way to
the edge, and then when you're
right there, you wait for it to
happen. And when it does, it feels
great.

ROMAN

I like you and the words you say.

Tom and Shiv get through the door.

SHIV

So, do you wanna talk about the
take-over, and how it effects --

TOM

You look amazing.

SHIV

Because I mean you're in on merit
and if he succeeds I think it will
be tough but in terms of --

TOM

I don't care about that.

SHIV

I mean if Gil takes off I think -
well - maybe I don't even want to
go back inside and our five year
plan looks a little different?

TOM

Shush. Shiv, let's just fuck.

SHIV

I have bad news about my hymen.

TOM

Shiv, I wanted to get married to you not for our plan or - because - look, you're hard and you're tough but you know, but I want in, I want in on you. And I don't care. Let's go and be sheep farmers in New Zealand!

SHIV

Sheep farmers?

TOM

I mean. You can Scuba?

SHIV

Yes?

TOM

Let's teach scuba! Let's just get out.

Shiv looks at Tom. There's something she's been meaning to say.

SHIV

I should say something Tom. I should have said. But I've had a little number?

TOM

A little number?

SHIV

And I think we both agreed we were grown ups. I mean I think we had an unspoken agreement, that we were --

TOM

Right. Did we?

SHIV

I think I always implied, you know?

TOM

Right. Okay. Do you want to say who?

SHIV

And if I've hurt you, and I've got it wrong, I'm so fucking sorry.

TOM

Was it Nate?

SHIV

But I think, from this point on, I want everything to be really open and honest.

TOM

Right.

(then)

Can I send him home?

SHIV

Sure.

(re: Nate)

Although, what if people ask why he's being sent home?

TOM

Can I at least spit on his cheesecake?

SHIV

Tom. I just think - I'm not sure. I'm not sure I'm a good fit for a monogamous marriage.

TOM

Right?

SHIV

Yeah?

TOM

Okay.

SHIV

Is that okay? Is that okay to say to you?

TOM

Of course.

(beat)

I mean I kind of wish I guess maybe we'd talked about it before our wedding night?

SHIV

Yeah, maybe that would have been wise.

TOM

Hey. Well.

SHIV

I just think, you know, I needed you, very much, I was not in good shape when we hooked up and I think the business angle, works, we know that. We have a plan on that.

TOM

Uh-huh.

SHIV

But in terms of the relationship. Is there an opportunity for something different from the - whole, box-set death-march? A different shape of relationship? Could that be exciting?

TOM

Right? Maybe. I guess.

SHIV

Right? It's exciting?

TOM

It's exciting.

SHIV

We've pulled everything else down. But love's the last one, it's the last fridge magnet left.

TOM

Right. How do you mean?

SHIV

I mean 'love' is about 28 different things - it's a lumpy sack. And it needs to get emptied out because there's a lot of ugly products in that Santa sack. Fear and jealousy and control and revenge - and they get such a pretty fucking wrapping in that stocking, it looks so nice, but you open it up --

TOM

No. I'm sure. You're right. You are. Love, it's - it's bullshit.

(MORE)

TOM (CONT'D)

(then)

But - I do love you.

She looks at him. Smiles spread.

SHIV

I love you too.

They start to kiss passionately.

EXT. DODDY'S CAR. NIGHT (N2)

Kendall wanders around, Doddy is smoking a joint by his car.

KENDALL

Hey?

DODDY

Hey.

KENDALL

What you got on the go there?

DODDY

Oh. Nothing?

He hides it.

KENDALL

It's cool. I can just smell it from
down there. You know. It's fine.
Smells like - the kind bud.

DODDY

Uh-huh

KENDALL

Did you - did I see you get some
shit earlier? You okay?

DODDY

Oh yeah. Yeah. They paid me up.

KENDALL

For the full shift?

DODDY

Uh-huh. And a sweetener, it's
actually great because now I can
just go home.

32

CONTINUED:

32

KENDALL

Nice.

(then)

Dude would it be weird to ask --

DODDY

Do you wanna?

He offers the joint.

KENDALL

Um. Sure. But also, I just wondered, for the party, big party and you don't have a connection for some - powder do you?

33

INT. EASTNOR CASTLE - MARQUEE. NIGHT (N2)

33

Tom heads in. He's got a super-charge of new life.

Nate is talking to Connor and Willa.

NATE

Look, I'm not really the strategist for you. I mean, do you see yourself as a Democrat because --

*
*

CONNOR

Don't box me in Nate!

Tom arrives.

TOM

Hey dude, can I get in?

NATE

Um, we're just talking --

TOM

Nevertheless.

Tom positions himself to cut Nate off.

NATE

Okay?

TOM

Yeah. Hey how you doing man?

NATE

Um, good.

TOM

Yeah, so I'm really sorry man. But there's been a bit of a mix up with the accommodation.

NATE

Oh, right?

TOM

Yeah. I'm sorry, but there's nowhere for you to stay.

NATE

Okay, well. I'm sure I'll figure something out?

TOM

Right. But it might be smart for you to leave directly, to find something?

NATE

Are you serious?

TOM

I'm serious, yeah.

NATE

I get the message, it's fine. Okay? Let's just keep things cool. I think you need to stay calm. We're grown ups, Shiv's a grown up.

TOM

Uh-huh. And I think you need to go fuck yourself, and if I ever see you in the same room as Shiv again I will pay men to break your legs and if I go to jail, which I won't, so be it.

NATE

Okay. Look, fine, I'm going to head out. I'll just finish this and -

TOM

My Mom and Dad made a contribution towards the wine so I'd rather you didn't drink any more.

(then)

Excuse me.

He stops a server.

NATE

Are you kidding?

TOM

Put it back Nate. Put my wine back.

NATE

Oh come on!

TOM

Put it the fuck back.

Something about Tom's manner suggests Nate shouldn't protest too much.

After a beat, shaking his head, Nate tries to pour as much of the wine as he can back into the bottle as Tom watches.

Connor and Willa watch, haven't heard the exchange so it looks quite odd.

CONNOR

Waste not want not I guess?

Connor smiles at Willa. She doesn't smile back.

CONNOR (CONT'D)

Listen. I've been thinking. There could be a financial upside to Kendall's buy up?

WILLA

Uh-huh? You gonna pursue the breathable vitamins?

*
*

CONNOR

No, funding for my campaign? And you know - side projects.

*
*

WILLA

Such as, what you have me bumped off, to clean up your history?

(CONTINUED)

33

CONTINUED: (3)

33

CONNOR

No! You're unmurderable! No, I was thinking, if you agreed to be my putative First Lady. I'd see what theaters are available for the most exciting voice of her generation? That's you, by the way.

*
*
*
*
*
*

Connor offers his hand. Willa takes it. They shake.

34

INT. DODDY'S CAR. NIGHT (N2) - 12:00AM

34

In the little car. Doddy does a line.

DODDY

Oh yep!

Gives Kendall the note. Kendall looks at the crystals on the phone.

KENDALL

Hold on -
(he dabs some on his tongue)
What is this?

DODDY

Ket. Special K.

KENDALL

Oh no. No dude. K? I can't - no I need a different high tonight. I was after some coke?

DODDY

Oh. Okay?

KENDALL

No?

DODDY

Well I know a kid. But no. This is ket.

KENDALL

Right but you can get coke?

DODDY

Yeah, I should think.

KENDALL

Then let's blow, is that cool?

DODDY

I don't know if I can drive, right
away?

KENDALL

No? I can drive?

Doddy opens the door to get out and buckles, falls right
over.

KENDALL (CONT'D)

I'll drive. You okay?

DODDY

I'm fine.

Kendall is peering through the windshield, driving not
brilliantly.

KENDALL

You okay bud, you gonna be able to
find the way?

DODDY

Oh yeah. Yeah.

But Doddy has his eyes closed.

KENDALL

Let's get some air in.

Kendal lowers both their windows. They bump as Kendall
changes gear.

DODDY

You alright there?

KENDALL

Yeah, just fucking - stick shift.

DODDY

You used to an automatic?

KENDALL

Uh-huh. Plus I don't drive that
much.

DODDY

No? Why not?

KENDALL

Because I'm incredibly rich and I get driven everywhere.

DODDY

You're incredibly rich?

KENDALL

Yep. I'm loaded beyond your wildest imaginations. How much farther?

DODDY

Should I kidnap you?

KENDALL

Yeah, if you could fucking walk, you should kidnap me.

DODDY

I know a house?

KENDALL

Oh you know a house? It's all coming together. A place to fucking keep me?

DODDY

Yeah, it's got a cow shed, it's only a corrugated iron roof. So it's gonna be fucking cold like.

KENDALL

Hey, what do you care?

DODDY

Exactly. And so what - are you addicted to coke. Is that why we're going?

KENDALL

I used to be an addict. But not now.

DODDY

Not now?

KENDALL

The idea of addiction was a crutch I needed. I needed to feel weak. But now I'm strong. So. I'm free. Which is nice.

Kendall grinds the gears as he changes down, looks down at the shift trying to find the gear.

Near a bridge, there's an animal in the road. A fox or a dog.

Kendall's looking down momentarily, Doddy grabs the wheel, Kendall doesn't realize why, he looks up and corrects, but over-corrects and they're suddenly out of control ...

They're off the road into the dark, river, or water illuminated in the pitch black.

Boom as they impact. Air bags deploy. All is confusion.

Then - a beat of calm. They're in the water, in the dark, lights maybe still on for a beat.

Suddenly aware of water rushing in around them from below. But it hasn't reached the open windows yet. Kendall looks over Doddy is out of it - unconscious or dazed, lolling.

He has what seems like a little while to decide on what to do.

Unclips seatbelt. Unclips Doddy's seatbelt.

The car is going down faster now. Nose first, weighed down by the engine.

The car is kind of floating, but filling with water fast.

Kendall tries the door, no. Now the water's coming in fast and starting to rush through the windows. Then climbs up, puts his butt on the window sill and climbs out backwards as the car starts to fill fast.

He pulls himself out as the car rocks. He's focused on himself and his own survival. Maybe we see Doddy's body thrown around from side to side as the car wobbles and submerges the lights shorting out.

It's dark and real. We can hardly tell what's going on.

He makes it to the surface - shocked and cold.

Kendall swims to the side, it's not far. Scrambles up the bank thorns, grass, under his fingernails. Brambles. Gravel under his hands.

The bank is grassy and over-grown, not muddy.

36

CONTINUED:

36

He sits for a beat and watches the water.

He comes to after the moment of massive adrenalin. They are in the middle of nowhere. Back route from the castle.

After a while, he goes back to the water's edge. Starts to walk in. He edges in but it's cold and dark and scary.

But looking at where he might dive, it starts to feel impossible. And foolish to go back in.

He retreats.

Sits. Watches. Gets up again to go into the water. But retreats.

Eventually he walks up to the road. It's dark. No houses with lights on can be seen.

37

EXT. COUNTRY LANE. NIGHT (N2)

37

He feels utterly helpless. He starts to jog. Then stops, walks back to the place where the car went off the road.

Then doubles back and starts walking back along the road.

It's a trudge. His clothes are wet on him.

When does Kendall think "I don't need to have been here"? is it on his mind now as he looks back?

38

EXT. COUNTRY LANE. NIGHT (N2)

38

As he walks away, everything is almost exactly the same: still surface on the water, nothing to show he was here. Everything's the same as it was.

He walks. On and on through the night.

Far in the distance, can he hear the sound of music from the party?

He walks on.

Then from a way away he can hear the rumble of a car.

Rescue! Or is it? He steps to the side of the road. Thinks.

(CONTINUED)

There's somewhere very convenient to get out of the way, a bank or gate-way. He has to do almost nothing but maybe step aside.

He sits down in a way that looks like he's having a rest, almost pretending the car's not going past.

And then the car has passed, it's lights illuminating the road.

Kendall hardly had time to think. But as he watches the car recede. He thinks, what am I doing? What did I do?

He stands up and once it is receding, steps into the road.

As he watches it go he realizes that this wasn't just grabbing some time to think.

This was the key moment.

He's made a decision.

He starts to walk back towards the party with renewed purpose.

'Okay.' He thinks, 'this is what I'm doing.'

Maybe we cut a bit faster though his travels.

39 EXT. HILL OVERLOOKING THE CASTLE. NIGHT (N2)

39

He gets to a spot where he can look down on the castle illuminated at night and it seems like going cross country would be easier than following the road?

Maybe he cuts across a signed footpath? He does know the countryside hereabout from childhood.

40 OMITTED

40

41 OMITTED

41

42 EXT. EASTNOR CASTLE - LAKESIDE. NIGHT (N2)

42

Eventually he makes it to the edge of the lake, moat which separates him from the castle.

As he starts to make it, skirting the lake, wading in the water. This is the easiest route ...

(CONTINUED)

Suddenly. A loud bang! He freaks. Ducks. What the fuck? Is he being shot at?

Suddenly the stately sounds, blasting out from speakers surrounding the castle to accompany the fireworks -

Handel's 'Sarabande' plays loud.

Then another and another and there are explosions in the sky. Fireworks.

As they blast off and the music plays he looks into the sky, crouches and thinks:

What the fuck has he done?

The display seems to go on for a long time. Can he make out figures in the distance enjoying it?

The music plays. Kendall shivers.

Eventually it is over and he walks along through the shallows.

A43

EXT. EASTNOR CASTLE APPROACH. NIGHT (N2)

A43

Eventually. He reaches a spot where he can see the road up to the castle approach. But there are the flashlights or security lights of a security point. On a bridge, causeway or other entrance to the castle grounds.

He skirts away from the route that would take him to this security point.

B43

EXT. WOODLAND. NIGHT (N2)

B43

He makes it through woodland.

As he makes his way he sees a pair of security guards with flashlights marching the perimeter. He crouches, waits for them to pass. Skirts round further.

43

EXT. EASTNOR CASTLE. NIGHT (N2)

43

He crosses a field and a hollow and comes up past the area where he met Doddy.

He feels he's been away for a lifetime but there on the floor is the roach end of the joint Doddy smoked earlier.

43

CONTINUED:

43

Kendall looks at it on the floor as if it might be evidence of something.

There's the space where the car was.

44

EXT. EASTNOR CASTLE - KENDALL'S ROOM. NIGHT (N2) - 1:30AM

44

Kendall makes it back. He's there. Some kind of safety.

Finally. He reaches in his jacket pocket for --

Oh fuck. It's missing. Fuck. Checks all his pockets. Where's the key card?!

He tries the door.

This is unbelievable. He starts to walk away - get another key?

No that would be bad.

He returns, cases the windows. He hears someone passing. But when he looks, they've gone. (It was Amir, but we never see him).

Then, surprisingly quickly he takes his coat or jacket and places it over the pane of glass in the door, to muffle the sound, and jabs his elbow in to smash the pane.

He reaches in to open the door. But catches his wrist as he goes in - cutting it so that blood shows up. Not deep.

45

INT. EASTNOR CASTLE - KENDALL'S ROOM. NIGHT (N2) - CONTINUOUS

45

Kendall goes to the bathroom. Pulls his clothes off - dumps them all in the bath and runs water on the mud and dirt.

Dabs at his wrist with a white towel.

There are business papers freshly couriered on the bed.

Does he have another wobble? Looks at the blood on the towel. The broken window. His clothes sopping wet. He picks up the phone. He dials 911. That's not the right number.

Then his phone rings.

He answers on speakerphone.

SANDY (O.S.)
Hey. Kendall? Sandy Furness.

(CONTINUED)

KENDALL

Hey.

SANDY (O.S.)

How you going?

KENDALL

Fine. Tough.

SANDY (O.S.)

It will be tough. It will be.

KENDALL

Uh-huh.

SANDY (O.S.)

But look, I wanted to say kid, you've done the hard part. I'm just off the line with my buddies, and I think this is - I don't see how he can stop this? Your chunk? We might let Frank in, the coalition is there kiddo. Get some sleep. It's going to be fun!

KENDALL

Great.

SANDY (O.S.)

Great!

KENDALL

Great.

SANDY (O.S.)

Okay. Good night.

KENDALL

Good night.

Kendall pulls the stuff from the bath. Squeezes out the water and lets it drain.

He showers. Puts on a fresh suit.

Picks up the spare key card from the side.

Looks in the mirror.

Then, surprisingly, he trips down the steps with a certain lightness.

He heads back towards the party ...

INT. EASTNOR CASTLE - MARQUEE. NIGHT (N2) - 2:00AM

As he returns he's the sober guy at the party.

Everyone is a little drunk. The DJ is playing now.

He walks the perimeter of the marquee smiling at people.

It's like a dream. No one missed him. Everything is the same. Maybe it never even happened?

There is his Mom and Rory.

CAROLINE
Hello naughty one?

Kendall smiles. But he's anxious. What?

CAROLINE (CONT'D)
Roman told me.

KENDALL
Right. Yeah, well. You know?

CAROLINE
I don't think any the worse of you.

KENDALL
No?

CAROLINE
No.

KENDALL
Well, good.

CAROLINE
You know he did always have a favorite, of you children.

KENDALL
Mom? No.

CAROLINE
You don't want to know?

KENDALL

C'mon.

CAROLINE

It was always the business. So, I suppose this is just natural.

She smiles.

CAROLINE (CONT'D)

Rory, what about a dance. Are you dancing Ken?

He walks round. There are Roman and Tabitha deep in conversation. He's making sure he's seen.

KENDALL

Hey.

ROMAN

What?

Kendall is walking on, doing his rounds.

KENDALL

Hey Con. Good fireworks?

CONNOR

You mean the ones out here or the indoor fireworks, you let off?

KENDALL

Yeah good one. You know. I'm sorry. I am sorry.

Kendall smiles, walks on.

Then - on Kendall as he watches. A whack against his legs. Bang. What the fuck is that?

Looks down - it is Sophie and Iverson.

KENDALL (CONT'D)

Hey hey hey? What are you two doing up?

SOPHIE/IVERSON

We couldn't sleep/We slept this afternoon.

KENDALL

Look at you two!

(CONTINUED)

47

CONTINUED: (2)

47

Rava is nearby, she can see Kendall is straight and normal.

RAVA

They wanted to dance?

KENDALL

Well, okay.

RAVA

You want to dance?

Kendall doesn't know what to say.

RAVA (CONT'D)

Iver?

Iverson starts to dance with his Mom. Sophie with Kendall - and they end up dancing all together holding hands in a little circle as Roman and Tabitha, Connor and Willa, Caroline and Rory, Tom and Shiv and many other guests dance around them.

'Road to Nowhere' By Talking Heads (TBD).

Kendall is lost - between pretending to have a nice time with his family and just feeling the edge of almost almost actually enjoying his kids.

Then he feels something, looks down and sees speckles of faint blood just visible on the sleeve of his white shirt.

48

OMITTED

48

49

INT. EASTNOR CASTLE - KENDALL'S ROOM. MORNING. (D3)

49

On Kendall. Asleep. His eyes flick open. A bad dream? One blink. No. It's all real. Radio on.

A verse of John Berryman's 'Dream Song 29' starts to play:

'There Sat Down Once A Thing On Henry's Heart/ So Heavy ...'

He looks down. On the sheet a fleck of blood from his wrist abrasion.

50

INT. EASTNOR CASTLE - DINING ROOM. DAY (D3) - 10:00AM

50

Kendall walks in. Everything is appealingly and terrifyingly normal.

He makes his way to a brunch table.

(CONTINUED)

He looks around smiles. Breathes. Greg is nearby.

KENDALL

Hey. You good?

GREG

Yeah. Yeah. Pretty good.

KENDALL

Good. Okay.

GREG

There's kinda a weird vibe - with the serving folks. The hobbit people?

KENDALL

Huh?

GREG

A caterer, a guy - crashed or got high and nobody knows - some bad shit went down.

KENDALL

Really?

GREG

But the word is the family line is that we're not going to let it spoil anything?

KENDALL

Right. Oh, good. But he died?

GREG

Yeah a kid died, maybe.

KENDALL

Wow.

Kendall is looking at some eggs.

GREG

Yeah. Bad shit. How's the scrambled egg, has it congealed?

Then ... Kendall sees, from far away, coming at him like a nightmare. Colin.

He's making a bee-line for Kendall.

Kendall feels the world rushing in.

(CONTINUED)

He's coming and coming. It seems to take forever.

COLIN

Kendall. Logan wants to have a word
with you?

INT. EASTNOR CASTLE - LOGAN'S ROOM. DAY (D3) - 10:30AM

Colin shows Kendall in. Logan is there. Marcia too.

LOGAN

Hey son.

KENDALL

Hey.

LOGAN

Thanks Colin.

Kendall watches him retreat.

LOGAN (CONT'D)

Did you have an acceptable evening?

KENDALL

Uh-huh. You know?

LOGAN

I was up all night organizing my
defense.

KENDALL

Right.

LOGAN

Look. So, um. I don't know if you
know, but the caterer I had an
issue with, he died last night?

Kendall can't get his face right sufficiently quickly. He
reacts not quite right.

KENDALL

Oh, that's terrible.

LOGAN

Did you know?

KENDALL

I knew - I knew - I know, since, I
just heard. But it's a shock.

If Logan had any doubts about his son being involved they're over now.

LOGAN

Right. Well. Look. Our guys, one of our guys found a key card to your room near where this kid went into the water.

KENDALL

Oh? Maybe he - maybe - maybe he?

LOGAN

Uh-huh. And Amir saw you last night, rather damp. The police officers are here - with Caroline.

MARCIA

We just wanted to check if you had anything stolen last night?

KENDALL

Um - what as in?

LOGAN

Did you have anything stolen last night?

KENDALL

I don't think so?

MARCIA

You might want to check again.

KENDALL

Um --

LOGAN

This kid, I think he might be a thief. Who broke into your room and swiped your card?

KENDALL

Right?

LOGAN

Let me handle this son.

KENDALL

Right.

(CONTINUED)

LOGAN

I know the guys. They know our guys. They're all good guys. We can let them know what was taken.

KENDALL

Right ... Dad --

LOGAN

Look, this is all quite stressful. Why don't you get in my car and we'll drive you to the plane and you can just relax and maybe you should go and straighten out in the desert?

KENDALL

Um - I - I don't know?

LOGAN

Yeah. I think that would be good.

KENDALL

Um. Right. I mean, nobody did anything wrong and - you know. It sounds like. So?

Logan nods and Marcia heads out.

LOGAN

Tell Sandy you're out. Tell Stewy. The thing looks like a shit show. Go to the desert. Dry out. You've been off balance.

KENDALL

There's nothing - I don't think. I wasn't there. So?

LOGAN

This could be the defining event of your life. It'd eat everything. A rich kid kills a boy. You'll never be anything else. Or --

Kendall looks at his Dad.

LOGAN (CONT'D)

Or it could be what it should be. Nothing at all. A sad little detail at a lovely wedding where father and son were reconciled?

(CONTINUED)

51

CONTINUED: (3)

51

Logan opens his arms.

LOGAN (CONT'D)

You're a good kid. You could still
be a good kid.

Kendall has an urge to get that embrace that is so rarely
offered ...

He looks around the room. Everything is too vivid.

*

'My Heart Belongs To Daddy' by Ella Fitzgerald, Live at
Zardi's plays

52

OMITTED

52

53

OMITTED

53

*

*