

MISS YOU ALREADY

Written by

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(From an original screenplay by Morwenna Banks and Deborah Keily)

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SLOW MOTION and SOUND

A woman is deep in the throes of labour, sweating, red faced as she pushes harder and harder, trying to force the little baby out. Her pain/rage accentuated by the slow motion. This is JESS.

A woman by the side of the bed holds her hand and tries to calm her down. This is MILLY.

Jess grabs the gas and air and takes in a lung full.

Now we hear Jess in voice over.

JESS (V.O.)
Ah, childbirth. The most
beautiful experience of a woman's
life...

Jess rips off the oxygen mask and screams.

JESS (V.O.) (CONT'D)
...marginally less painful than
having your nose hacked off with
a shovel.

Her friend grips her hand.

JESS (V.O.) (CONT'D)
That's Milly, my best friend.
Although, if she were a proper
friend she'd have prevented me
from ever having sex in the first
place...

We now actually hear Jess scream.

JESS (CONT'D)
Aaaaagh...

The camera turns round to the other side of the room and there, standing by the wall, holding hands are two 5 year old girls, YOUNG JESS and YOUNG MILLY. They are both giggling.

JESS (V.O.) (CONT'D)
Me and Milly have known each
other since we were five years
old.

We see the image of two little girls hand in hand, drift into...a primary school.

JESS (V.O.) (CONT'D)
We met on our first day of
school. She liked the look of me
because I had curly hair.

Jess's hair is almost vertical. A mad hat of curls. She
grins.

JESS (V.O.) (CONT'D)
I liked the look of her because
she smoked fags.

Image of Milly with a packet of fake candy cigarettes.

Image of them both pretending to smoke as Milly curls
Jess's hair around her fingers.

JESS (V.O.) (CONT'D)
From that day on, we shared
everything. Our packed lunches...

Jess and Milly sit next to each other in a school dining
hall.

Jess's lunch-box has in it a heathy wholemeal sandwich and
a bit of fruit. They take a look at it, then both dive into
Milly's lunch-box; Crisps, Twix and flying saucers.

JESS (V.O.) (CONT'D)
Our first boyfriend.

Image of Milly and Jess both holding a hand of a 7 year old
boy.

JESS (V.O.) (CONT'D)
His name was Warren.

Warren is a bit odd. And he has no front teeth.

JESS (V.O.) (CONT'D)
It didn't last. He couldn't keep
up with the pace.

Image of MILLY and JESS hanging down upside down from a
climbing frame while sucking pop through straws. Ten feet
away, Warren looking slightly dejected.

JESS (V.O.) (CONT'D)
Our first bra...

A 12 year old flat-chested Jess and Milly in Tesco's. Jess
Distracts the sales assistant while Milly shoplifts 2 bras.
They run outside the shop and Milly puts hers on over her
jumper. It is enormous. Then Jess puts hers over her eyes
like sunglasses.

JESS (V.O.) (CONT'D)
Our first hangover.

Image of them at 14 both with straws sucking furiously from a bottle of Thunderbird.

Image of them hugging, best friends for life.

Image of Jess is puking onto a local monument, Milly protecting her from innocent bystanders. Like a young aggressive tramp Milly slurs:

MILLY

What are you looking at, leave it
she's my friend...

JESS (V.O.)

And our first sexual experience.

Image of cinema, playing "Stand By Me". Jess shyly holding hands with a nerdy boy in a cinema.

JESS (V.O.) (CONT'D)

By this point Milly was turning
out to be the slightly more
adventurous one...

JESS looks to the two seats next to her and Milly and biker boy both rise back into their seats, flushed and rearranging themselves. Milly is grinning.

JESS (V.O.) (CONT'D)

...and though I like to think I'm
not *exactly* reserved...

JESS jumps out of an aeroplane, sky diving.

JESS (CONT'D)

AAAGGGHGHGHGHGHG, I'M GOING TO
DIE, AAAGAGAGAGAHHHHH.

JESS (V.O.) (CONT'D)

Milly was the real...extrovert...

MILLY is at a festival on somebody's shoulders. The Cure are playing. The roving camera, focuses on MILLY, and when she notices, starts screaming, before lifting up her top to the cheers of the boozy crowd.

JESS (V.O.) (CONT'D)

Then, because she liked to be the
first at everything, Milly
decided to...get married.

Image of an 18 year old Milly marrying some Bill Wyman type old rocker. Very wild attire, very pregnant. JESS, holding hands with nerdy man, scowls.

JESS (V.O.) (CONT'D)
 Then, because she liked to be the
 first at everything, Milly
 decided to...do it again.

Milly with STEVE, very appropriate. A 3 year old girl,
 SCARLETT holds hands with MILLY. JESS looks happily at
 STEVE.

JESS (V.O.) (CONT'D)
 This one was much better.

Image: Almost a slide show of photo images of JESS and
 MILLY, enjoying holidays, nights out, nights in, and
 various other fun times.

JESS(V.O.) (CONT'D)
 There weren't many photos I had
 that she wasn't in.

IMAGE: Pulling out of a photo to reveal JESS in hospital
 (as in the first scene) holding her digital camera in one
 hand and her new baby in the other. She shows the picture
 to a very ill MILLY.

JESS (V.O.) (CONT'D)
 And now, me and Milly are sharing
 her last days.

Jess puts down the camera and holds Milly's hand.

JESS (V.O.) (CONT'D)
 Sorry that's a bit of a downer.
 Let's start somewhere else...

2 INT. HOSPITAL ROOM.

2

Milly is lying flat on her back. A very handsome man is
 leaning over her. She looks at him flirtily.

MILLY
 You must love your job.

CONSULTANT
 What, checking for cancerous
 tissue?

MILLY
 If you put it that way...So what
 are weirdest breasts you've ever
 seen?

CONSULTANT

Unfortunately the Hippocratic Oath prevents me from describing the woman who came in with just one really wide breast. Like a handbag.

MILLY

You're joking!

CONSULTANT

I'm joking. (Beat) Okay pop your clothes back on. You're absolutely fine.

MILLY

(Dressing herself) So what's the lump?

CONSULTANT

Thickening of the breast tissue. Perfectly normal in women of a certain age. Scare over.

MILLY

Scared? Me?

CONSULTANT

Come back and see me in six months.

MILLY

It's a date.

3

INT. HOSPITAL WAITING ROOM.

3

Jess is sat patiently and nervously outside waiting for Milly. Milly breezes through.

MILLY

Let's get a drink.

JESS

A drink? What sort of drink? A good one or a bad one?

MILLY

A large one.

Jess grabs Milly's arm.

JESS

Oh Jesus, Milly.

MILLY

(genuine)

Yes.

(MORE)

MILLY (CONT'D)
 (Beat) It's the first time a man
 has looked at me and used the
 phrase, "woman of a certain age"

JESS looks relieved, but slightly annoyed as she watches
 Milly walk off down the corridor.

4

INT. A BAR OVERLOOKING THE THAMES. CONTINUOUS.

4

Milly and Jess. The sun is setting over the river and Tower
 Bridge twinkles. They each have a cocktail in front of
 them.

JESS
 ...well excuse me for being
 worried that my best mate might
 have cancer. What a silly chump I
 am.

MILLY
 Sorry okay, bad taste, but of
 course I was going to be alright.

Milly is grinning.

JESS
 It's not funny...

MILLY
 (sincere)
 I know. Sorry. (She hugs her) You
 are great.

Jess won't smile, but Milly stares right at her in a mad
 way until she cracks. Milly takes out her phone.

MILLY (CONT'D)
 Right. I'm going to text Steve.
 Tell him I need a late pass...

JESS
 (unsure)
 I don't kn....

MILLY
 Come on, I'm a survivor. We
 should celebrate.

JESS
 Honestly Mills, I can't. Work
 tomorrow.

The BARMAN walks over. He is really nice looking.

BARMAN
 Same again ladies?

MILLY
(looks to JESS)
One more?

JESS
(Reluctant) Okay. Just one.

MILLY
Great.
(to BARMAN)
White wine for her, and vodka
diet coke for me.

BARMAN
(flirtatious)
Diet coke? Why?

He walks off as MILLY watches him go.

MILLY
Well, that makes up for the,
"woman of a certain age" comment.

5 EXT. STREET OUTSIDE THE BAR. THREE HOURS LATER.

5

Milly and Jess on the pavement trying to flag down a black-cab. Eventually one pulls up. Jess turns to Milly. They are tipsy.

JESS
You take it. You nearly died.

MILLY
No, you take it. You've got work
in the morning.

JESS
So have you...and kids.

MILLY
Actually you're right, thank you.

Milly hugs her.

MILLY (CONT'D)
You should go home and make a
baby with Dan.

She tries to usher Milly towards the cab door. Milly stumbles.

JESS
We're trying.

MILLY
That's the best part.

They wobble together.

JESS
They must have put something in
the wine...

MILLY
Yeah. (Beat) Alcohol.

They laugh very loudly.

TAXI DRIVER
Oi love! One of you get in or I'm
moving on.

They look at each other with wide eyes...

MILLY/JESS
(mocking)
Ooooooooooooooh.

The driver shakes his head and the girls hug again before
Jess virtually pushes Milly into the cab. Milly leans out
the window.

MILLY
(acknowledging the
cheese)
Miss you.

As the cab drives off, Jess shouts:

JESS
Miss you more.

She looks around. No more cabs. Then, she takes out her
phone.

JESS (CONT'D)
Dan? I love you and really want
to have sex with you and make
babies. Of course that means you
have to come and get me? How else
can we do it?

6 INT. BLACK CAB. MOMENTS LATER.

6

Milly looks distinctly queasy but unlike a moment ago, she
is doing her utmost to pretend to be sober. This involves
speaking in a slightly posh accent.

TAXI DRIVER
So, where we off to?

MILLY
Don't worry my man, I shall guide
you.

Confused for a moment, Milly dials a number on her mobile.

MILLY (CONT'D)

Steve? Guide the driver to where
we live...

She passes the phone to the taxi driver. Stay on him as Steve clearly gives the address. When the driver goes to hand the phone back, Milly has fallen asleep.

7

INT. BEDROOM. NEXT MORNING.

7

Milly's townhouse in leafy North London. Milly is in bed. The alarm is sounding. The kids, Scarlett, 10 and Ben, five, are on the bed bouncing on her. Her husband Steve comes in with a cup of tea and some Nurofen. He opens the curtains and lets in the sunlight. Milly winces. He sits on the bed.

STEVE

You're going to be late.

MILLY

Ugh.

STEVE

Drink this. (Hands her the tea)
Open.

She opens her mouth and he puts the pills on.

BEN

(like a chant with each
bounce)

Mum... stinks... like... bins.

The other child joins in like a chorus.

MILLY

Thank you children. Now please
stop bouncing.

STEVE

You're too old for blow out's.

BEN

Did the doctor look at your bum
bum?

MILLY

Yes.
(funny voice)
And he smelled it.

BEN

Poooooh!

STEVE
Kids? Down stairs. Now.

The kids bounce off the bed. Steve looks at her. She looks guilty.

MILLY
Don't give me the look...

STEVE
You haven't even told me what the Consultant said...

MILLY
I told you it was all fine.

STEVE
In a text.

MILLY
It's just a thickening of the breast tissue, the doctor said. Very normal in young superhot women apparently.

She goes to kiss him.

STEVE
...no way, you stink. Like bins. Come on get up.

He stands up and leaves the room.

MILLY
(shouting after him)
Did we have sex last night?

STEVE (O.S.)
I did.

8 INT. JESS'S HOUSEBOAT.

8

Nestled on a rippling canal in North London, Jess's canal boat is painted with vibrant colors. Inside it's decorated in arty shabby-chic style, Jess and Dan's houseboat is warm and inviting. Bright flowers lots of photos and paintings by Jess adorn the walls and a lovely woodburner crackles. Jess and Dan are at the little galley table. Jess, in work clothes, nurses a coffee and a bad head.

DAN
It's what you get for acting like you're eighteen.

JESS
She's just survived cancer.

DAN
Not getting it is not 'surviving'
it. And, madam, booze affects
your fertility.

JESS
But we know I'm not fertile.

A pause. This is a well-worn topic.

DAN
Jess, love, shall we just move
onto plan B?

JESS
Can we afford to?

DAN
I'll go back on the Rig.

She reaches out her hand to him. They look at each other.

JESS
I don't want you to. I'll miss
you.

DAN
Good. I'll miss you too, but it
would only be for as long as it
takes to pay for the treatment.
I'll call Martin.

JESS
Million Dollar Martin and his big
Brazilian drill?

DAN
He's a millionaire, which means
he'll pay me lots.

They think about it.

JESS
Go on then. Let's put all our
eggs in one...test-tube.

DAN
Will I have to masturbate in
strange surroundings?

JESS
Good practice for when you're on
the rig with Martin's big fat
drill.

He smiles. Then she looks really hungover again.

9

EXT. A BUSY LONDON STREET.

9

Jess is rushing to work. Late. She takes a deep breath and disappears down into the Tube station.

10

INT. JESS'S WORK PLACE. LATER.

10

Jess works in Town Planning. She has a desk in a large open plan office. Her phone goes. It's Milly. Cut between them.

JESS

(Sounding terrible) Yes?

MILLY

Jesus. What's the matter with you?

JESS

I've been sick in my hand, in front of other commuters. And five times at work.

MILLY

Lightweight. I've just been to the gym.

JESS

I hate you.

MILLY

Of course I haven't been to the Gym, they're disgraceful sweaty places.

Jess laughs but then looks round to see that her boss, DEREK, (an anus), is listening. She tries to cover up that it's a personal call.

JESS

(pretending badly into phone)

That's fine Mr...Mmm...Tonky cheeoo. I'll have them with you by Wednesday...

MILLY

(Confused) Are you still drunk?

JESS

Not at the moment...Sir...

MILLY

Look I just wanted to say thanks for yesterday. The hospital bit. Not the boozy bit.

JESS
 (surprised)
 Er, I appreciate that. I'm always
 here for you...Mr Tonkychhh.

She winces at how that sounds before hanging up. DEREK
 stares at her for a moment.

DEREK
 Alright Meryl Streep, you know
 the rules on personal calls.

He shakes his head while he walks away. With his back
 turned, JESS sticks two fingers up at him.

11 INT. MILLY'S HOUSE. A FEW WEEKS LATER.

11

Milly is at home doing her make-up and also trying to get
 the kids in bed. She's in her bedroom straightening her
 long hair. Her Mum CHRISTINE is babysitting. She is bathing
 the kids in the bathroom next door. Steve is in his
 underpants and a shirt looking for some decent trousers to
 wear.

STEVE
 I hate charity auctions. They
 make me feel guilty.

MILLY
 They're meant to! Just have a
 drink and only bid on the Spa
 session. It'll be the cheapest
 thing.

STEVE
 It'll be a rip off. You pay way
 over the odds for some manky
 massage...

MILLY
 I need you there for me,
 remember?

Her Mum CHRISTINE calls from the bathroom:

MUM (O.C.)
 Milly? I think Ben's got nits.

MILLY
 Oh Jesus...not again...

STEVE
 Have you seen my tuxedo
 trousers..?

MILLY
 Dry cleaning bag.

STEVE
Can't wear that, I need trousers.

MILLY
Ha ha, downstairs.

He starts rummaging through the hangers in their wardrobe.

CHRISTINE (O.C.)
What shall I do? About the
(spells it out) N-I-T-S?

MILLY
You only told me two seconds ago,
I haven't had time to invent a
cure yet, improvise.

BEN (O.C.)
(monster)
They are sucking out my brain
meat.

Children's laughter from the bathroom.

CHRISTINE (O.C.)
Oh! Scarlett's got them too...

SCARLETT (O.C.)
Ow! Nana! Get off!

MILLY
I'll zap them tomorrow, I'm about
to go out.

Christine now appears in the door frame. She is attractive,
if a little worn down by life.

CHRISTINE
They'll spread them to other
kids. Which isn't very nice.

MILLY
Fine, you deal with the hundreds
of people at tonight's auction
and I'll deal with the lice in
the bathroom.

CHRISTINE
Calm down, I'm only saying.

Milly turns to her. She looks stunning.

MILLY
How do I look?

Christine looks her over.

CHRISTINE
Very...Smarty Tarty...

Milly frowns not knowing if it's a compliment or an insult. Steve has put on the trousers from the dry cleaning bag. He is standing in the middle of the room looking confused.

STEVE
Milly?

Then she stops and looks at his trousers. They are black, very short and very tight and made of spandex. The flies are wide open. Milly pisses herself laughing.

MILLY
There's a mime artist somewhere wondering where his tights are...

STEVE
What shall I do?

One of the kids, BEN, wanders in wrapped in a towel. He has something (a nit) on his finger. He shows it to Milly.

BEN
If you squeeze them you can hear them pop.

Mum Christine appears behind him.

CHRISTINE
(Disapproving) I never let you have head lice.

MILLY
You never let me have anything. You were never there...

Christine goes to retaliate but doesn't.

Scarlett comes into the room in her PJ's.

SCARLETT
Dad. Why are you wearing ladies Jeggings?

BEN
Mummy. You've got lipstick on...

MILLY
(Big movie star smile) I know.

BEN
...your teeth.

MILLY
That's not lipstick. That's Nit blood.

She pretends to pick one out of his hair and eat it. The kids squeal.

MILLY (CONT'D)
Delicious...

She is about to pretend to eat another one when...

MILLY (CONT'D)
Oh oh hang on, lice alert! (Finds
a real one on his head.) Right
all nitty children out of the
bedroom!

Christine takes the children out and Milly stands up facing Steve. She scratches.

MILLY (CONT'D)
Will you check my hair?

He looks at her, his breath taken away by how beautiful she looks.

STEVE
It's perfect.

MILLY
I meant for nits.

STEVE
I know.

They kiss but are interrupted by the sound of children squealing.

12 INT. TUBE CARRIAGE. LATER THAT EVENING.

12

JESS and DAN, dressed to the nines are sat on a very busy tube looking totally out of place. They are both getting stared at a lot.

JESS
Why couldn't we just get a taxi?

DAN
A taxi and no drinks or no taxi
and drink.

JESS
Well, then I won't drink.

DAN
OK. We can get out at the stop
before and get a cab from there
to the door. That way people will
still think we're wealthy enough
to be there.

JESS
God, what if there's camera's?

DAN
(supportive)
You look great.

A moment's silence.

JESS
I was actually thinking of you.

13 EXT. LARGE HOTEL. CENTRAL LONDON. 13

A view of the excitement and bustle created by the big event. An impressive hotel (somewhere like the Dorchester?), opens its doors to the great and good as they assemble for an evening in aid of charity.

14 EXT. LARGE HOTEL - NIGHT. 14

A slightly battered taxi pulls up outside the posh hotel and double parks next to a limo. Jess and Dan get out. There is an embarrassing bit of fumbling with change as they pay the driver.

TAXI DRIVER
(slightly annoyed)
£3.60 please.

The camera's flash for a brief moment, before the paps realize that they aren't famous. DAN pays and they both walk down the red carpet to the entrance.

Waiting to go in they notice they are standing behind Gordon Ramsey and Emma Watson who are both in the queue.

DAN
We do NOT bid on anything.
Agreed?

JESS
Agreed.

They head inside as their names are checked against the list.

15 INT. BALLROOM. HOTEL. LATER. 15

Tables all decked out for dinner. It looks incredibly lavish. An auction is in progress. Our gang are at their table, very up-beat. Milly is milling about looking capable and in charge. She comes over to the table and they cheer.

MILLY

Okay - for once, can you try to not show me up. I'm at work here.

DAN

(Looks around) How is this, work? It's a night out.

JESS

It's PR. It's what people in PR do.

DAN

P R'se.

MILLY

Is he going to be like this all night?

JESS

Probably. (Beat) You look amazing.

MILLY

'Smarty Tarty' according to my mother...

Jess laughs. The Auctioneer has started the bidding. Milly looks over.

MILLY (CONT'D)

Got to go. Get the poshers to cough up for the blind kittens...

DAN

I thought it was for prostate cancer...

STEVE

I thought it was for Unicef.

MILLY

Whatever. Just bid for something.

She swans off. Dinner starts to be served as we:

16

INT. BALLROOM. HOTEL. A LITTLE LATER.

16

An auctioneer is holding up a plate of elaborately decorated cup cakes. The remnants of dinner are being cleared away.

AUCTIONEER

So what am I bid? A plate of heavenly cupcakes baked by the Domestic Goddess herself...

Dan, a bit pissed, shoots his hand up.

DAN
Ten quid!

JESS
Dan!

Famous posh people turn around to stare at DAN the buffoon.
JESS tries to pull his arm down.

DAN
I'm starving.

JESS
You just had your dinner...

DAN
Helpings were too small.

JESS
It's for Charity...

DAN
What, do they give the rest of
the portion to poor people?

He puts his hand up again.

AUCTIONEER
...so let's start the bidding at
one hundred pounds...

DAN
For buns?

He shoots his arm down. Milly approaches. She leans down to
talk to them.

MILLY
(Sotto) Ten cakes made by
Nigella, now stop showing me up.

JESS
Sorry, love...

STEVE
It's not me, it's these two.

DAN
Oy, I haven't done anything!

MILLY
Well you'll have to buy something
now or people will think you're
stingy...

Jess is worried. She starts to flick through the glossy auction catalogue.

JESS
There's a T-shirt in here I quite liked...

DAN
You've got a T-shirt.

Milly glances at the Auction catalogue.

JESS
It's designer.

MILLY
It's a T-shirt and it's a sample size...

DAN
Eh?

JESS
That means it would only fit a four year old.

MILLY
But *that* is bloody gorgeous...

She has turned the page to a picture in the glossy catalogue of a sexy basque. Angle on Steve. He clocks it. The Auctioneer is still trying to flog the cupcakes.

AUCTIONEER
...and they smell delicious. Two hundred pounds...two hundred from the man in the corner...

Everyone seems to be looking at Dan again. He looks around.

DAN
What? I didn't even put my hand up.

JESS
You were gesticulating.

Suddenly a glamorous hostess is bringing over the plate of cakes and everyone is clapping. The whole table are in shock. Milly smiles a dazzling smile. Through gritted teeth:

MILLY
Just take the cakes and we'll sort it out later.

Milly smiles and nods at the applause. Jess takes a cake and shoves it at Dan.

DAN
I'm not eating a £20 cup cake.
I'll put it in the cellar along
with the wine.

17 EXT. RIVER WALK. LATER.

17

DAN and JESS are walking home in their evening clothes.

JESS
I love wandering with you.

DAN
What do you mean?

JESS
I don't know. Just walking. Or
staggering. Just you.

DAN
Even if I don't fit in with
Ramsey and Bono?

JESS
Because you don't fit in. I love
you because you accidentally buy
extortionate cupcakes.

He pulls her to him.

DAN
You're not mad at me then? For
spending Baby-savings.

Jess shakes her head.

DAN (CONT'D)
Can I put my penis in you when we
get home then?

JESS
No. We must sit up and guard the
cakes.

DAN stops for a minute. He looks around and sees a homeless
man sat under a bridge.

He takes the ornate box of cakes and gives it to the
homeless guy.

DAN
They cost £200.

The homeless guy looks a little puzzled as DAN walks back
to JESS.

DAN (CONT'D)
There. No more cakes.

JESS looks at him for a moment, impressed by his gesture of charity.

They laugh, then kiss passionately.

18 INT. BEDROOM. MILLY AND STEVE'S HOUSE. LATER.

18

They're getting undressed. Steve looks at Milly. She looks sexy as she unzips her dress. He comes up behind her and circles her with his arms. She shrieks, then giggles.

She turns to face the mirror and seductively takes off her dress. Steve sits on the bed. He loves this ritual. Milly plays up for him.

MILLY
You don't deserve me...

He smiles.

STEVE
You don't deserve *me*...

From behind his back he pulls the sexy basque that Milly had admired in the auction catalogue.

MILLY
Oh my god! I didn't see you bid!
That's outrageous!

STEVE
I've had to re-mortgage the
house...

She puts it on. It looks perfect.

MILLY
I don't care I love it.

He stands and pulls her to him.

MILLY (CONT'D)
And I love you.

In the mirror they look at themselves. Slowly he runs his hands over her body as we:

19 INT. BEDROOM.

19

Steve and Milly make love. We see how in tune they are.

20

INT. A CROWDED BAR.

20

JESS V/O

And this is the bit where life
just went on as normal.
Blissfully ordinary. Milly and I
talked most days. Had a laugh
together...

Image of Milly and Jess out jogging together. They are
running round a track. Then, Milly looks at Jess, Jess
looks back at Milly. Suddenly they veer off the track, out
onto a busy street and into a Coffee Shop. From outside we
see them buying chocolate muffins and diet Coke.

JESS(V.O.)

...cried together....

Image of Milly and Jess on a sofa with a duvet around them,
sobbing like children and watching "Beaches"

JESS (V.O.)

Annoyed each other.....

Images of each of them on the phone shouting.

Phone slammed down by Milly.

Phone placed down rather more gently by Jess.

JESS (V.O.)

Made up with each other.....

Image of them both on the phone to each other. "I'm
sorry/No I'm sorry"

JESS (V.O.)

Those nothingy times you look
back on and think 'Why didn't I
realize how great things were...'

Slow motion footage of Milly and Jess sat at a table with
Dan and Steve and children all tucking into a Sunday roast.
All happy.

21

INT. MILLY'S HOUSE. BEDROOM.

21

Almost the same image as in an earlier scene, only hair a
little longer. Time has passed. Milly is putting the basque
on to go out. Steve stands behind her, admiringly.

MILLY

Come on, shower. I don't want to
be late.

STEVE

I like looking at you.

MILLY
Yes, after shower. Go.

Steve heads off to the shower.

Milly is trying to rearrange her basque as it's uncomfortable. She is trying to manoeuvre her left breast to fit properly.

She winces as it hurts.

She removes her hand from the basque to find her fingers are moist.

STEVE (O.S.)
My shirt's downstairs, you
couldn't get it for me could you?

Milly looks at her figure in the mirror a little concerned.

STEVE (O.S.) (CONT'D)
Hello? Shirt. Can you get it?

MILLY
(not thinking)
Yes hang on.

She feels her breast one more time, it is tender and a bit sore.

She shakes herself out of the moment. Back to getting ready.

MILLY (CONT'D)
(as she's walking out)
What shirt?

22 EXT. A LEAFY STREET. A FEW DAYS LATER.

22

Milly calls Jess. Cut between them.

MILLY
Hey babe. What you up to this
lunchtime?

JESS
Working lunch, team bonding.

MILLY
Oh, okay, no problem.

JESS
Why, is everything alright?

MILLY
Yeah of course. Anyway, call you
later.

JESS

Later.

They hang up. Milly is alone, she stands still for a moment as the world passes her by, before snapping out of it and flagging down a black cab.

23

INT. HOSPITAL WAITING ROOM. LATER.

23

Milly is sat on her own in the waiting room.

She is clearly concerned but trying her best not show any glimpses of fear.

She looks around the room, at the faded posters advising on medical issues, the empty water cooler and the old copies of "People's Friend" on the table.

Milly sees all the other ladies waiting. Not only are they all much older than her, but they clearly look ill.

Older ladies wearing wigs and scarves with painted on eyebrows.

One woman who is in her sixties and looking thin catches Milly's eye. Milly smiles with a mixture of fear and pity and the old woman smiles back with an air of support.

They share a moment, which is broken when the handsome consultant from the first appointment appears.

CONSULTANT

How are you doing?

MILLY

(snapping out of it)

Excuse me?

CONSULTANT

I did see you before didn't I?
Last year. You were funny.

She doesn't feel funny now.

MILLY

Am I seeing you today?

CONSULTANT

No. You're probably with Mr. McGill. Don't worry he's very good.

MILLY

Oh. Great.

CONSULTANT

See you again.

Milly watches him walk away as a nurse calls...

NURSE
Milly Keeting?

She stands up, slightly nervous.

MILLY
Yes, that's me.

She smiles at the nurse then follows her into a cubicle.

24 INT. MILLY AND STEVE'S HOUSE. LATER.

24

Slow motion push into Milly.

The family are all sat round the dinner table; the usual chaos as the kids fail to sit still. Steve has made the dinner and is dishing it out.

MILLY is just looking ahead in a bit of a daze.

The image dissolves from the chaos of dinner to the eventual empty table. The whole time MILLY doesn't move a muscle.

Once the camera stops, so does the slow motion.

STEVE sits down.

STEVE
Please talk to me. What have I done?

It takes a moment for her to answer.

MILLY
Nothing. Can you pass me the phone please Steve.

Steve gives up and heads off to find the phone.

25 INT. MILLY AND STEVE'S HOUSE. HALLWAY. NIGHT

25

STEVE opens the door. There, putting down an umbrella is JESS.

STEVE
Hi ya.

JESS
Have you two had a row?

He shakes his head 'no'. He is confused.

26

INT. BEDROOM - NIGHT

26

JESS is sat down on the bed with tears in her eyes, MILLY sat on the pillows with her back against the wall, she is also in tears.

JESS

Why didn't you take me with you?

MILLY

You were work bonding.

JESS

You didn't explain! And you haven't even told Steve?

MILLY

I'm too frightened.

JESS

Why?

She shakes her head and cries a little more. JESS moves next to her and puts her arm around her.

MILLY

I have to have chemotherapy, I'm going to be bloody bald.

JESS

Lot's of people are bald.

MILLY

Men are Jess. Babies, fucking ET. Not me.

Jess hugs her tighter.

MILLY (CONT'D)

They might take my tits away.

JESS

(sympathetic)

Milly, Milly, Milly. How much cancer can you have? You've had loads of check ups haven't you?

MILLY

Uh...

JESS

(Scared now) Milly?

MILLY

(Defensive) I've been busy!

JESS
 Bloody hell. Milly. Why didn't
 you go.....

MILLY
 (biting back hard)
 ...it doesn't matter now does it.
 I've got it, I'm stupid and it's
 my fault but I've got it. So
 don't bother being self-righteous
 because I know it's my fault. I'm
 down okay so stop kicking me.

JESS
 I'm sorry love. It was a silly
 thing to say.

MILLY grabs hold of JESS'S hand.

MILLY
 I'm frightened Jess.

Jess nods. At this point STEVE opens the bedroom door.

STEVE
 What's with the shouting?

JESS looks at MILLY then STEVE.

JESS
 Milly needs to talk to you...

She kisses MILLY on the cheek but can hardly look at Steve
 as she leaves the room. Milly looks at her husband.

MILLY
 I'm sorry Steve.

She starts crying and he walks over to her to comfort her.

27 INT. MILLY'S HOUSE. BEDROOM. MUCH LATER.

27

We are outside their bedroom window looking in through a
 chink in the curtains. Milly and Steve are in bed,
 illuminated only by a street lamp. She lies in his arms. He
 strokes her hair. When he senses she is asleep. He gently
 gets out of bed and walks to the window. He leans his face
 against the window pane. His expression is of blank
 devastation. Behind him we see that Milly isn't asleep. Her
 eyes are open.

28 INT. HOSPITAL ROOM. DAY

28

MILLY is lying in bed attached to a drip. The TV is on, but
 flickering and there is some untouched crappy food on a tray.

STEVE is with SCARLETT and BEN. The kids are making the electric bed go up and down. Jess is also there.

STEVE
You going to be alright? We can stay?

MILLY
No, I'll be fine. I've got Jess to order around.

JESS
As usual.

Milly looks bravely at Ben and Scarlett.

BEN
Can we stay?

MILLY
You two don't want to see mummy throw up do you?

SCARLETT/BEN
No/Yes.

JESS
Ben, I'll film it for you.

STEVE switches off the electric bed and leans in to kiss Milly. He strokes her cheek.

STEVE
I'll be back when your mum gets to the house to take over.

MILLY
Good luck with that.

The family walk out and this is when MILLY'S face shows how frightened she is.

MILLY (CONT'D)
Jessie. Will it be alright?

JESS
'Course.

Jess squeezes her hand and sits on the bed.

JESS (CONT'D)
Can I have a go?

Milly smiles and flips the button on. The bed rises up then down. Over this:

JESS V/O

I kind of imagined Chemotherapy involved going through a tube with flashing lights and coming out the other side, hairless but cured with a choice of quirky hats to wear.

29 INT. HOSPITAL ROOM.

29

Image of a bald MILLY coming through a CT scan, then sitting up with a twinkling smile to see a row of stylish head wear waiting for her.

JESS V/O

But in reality, it was way more complicated...

30 INT. MILLY'S KITCHEN - DAY

30

MILLY is in the kitchen with a big flip chart.

Sat on the floor looking up are SCARLETT, BEN and STEVE.

MILLY

So, Chemotherapy.....

We now see what is drawn on each of the pages of the flip chart. They are drawn in crayon in the style of children's drawings, stick men and the like.

MILLY (CONT'D)

When mummy is in hospital the lovely nurse will stick a needle into her arm.

The children wince at the drawing of a stick figure with a Nurse's hat on shoving an exaggerated needle into MILLY'S arm.

MILLY (CONT'D)

This is called a, Ben?

BEN

Cannulllala.

MILLY

Yes, good boy, a Cannula. Which is attached to an IV drip.

The next page shows Milly, lying in bed attached to a giant monstrous machine with buttons and flashing lights on. Steve puts his hand up.

STEVE

IV stands for "intravenous"

MILLY
Well done darling.
(flips over page)
Now the nurse puts bags of
medicine, called "Chemotherapy"
onto the IV drip.

The drawing is the same as before only with five big bags of liquid, each with a big pipe going into the drip.

MILLY (CONT'D)
The medicine is like an army of
soldiers,
(flips over the page)
That all go into mummy's body.

The drawing is of lots of stick men, US type soldiers in green uniform with machine guns, running into a tunnel called, "MUMMY'S BODY"

BEN
I want chemotherapy.

MILLY
(flips over the page)
Now the soldiers get their machine
guns and shoot the bad sick out of
mummy's body.

The drawing is of the stick soldiers, firing their guns and throwing grenades at different organs of the body. The lungs, the heart and so on.....

SCARLETT/BEN
(cheering)
Yeah, yeah.

MILLY
Hang on a minute.
(flips over page)
These soldiers aren't the best so
they also shoot the parts of
mummy's body that aren't sick. This
makes mummy feel poorly.

The drawing is as before only with the heart and lungs being blown up.

The next page is of mummy, throwing up loads of sick into a bowl.

SCARLETT/BEN
Uuuughghghh!

MILLY
(flips over the page)
Just to be safe they will probably
zap out all of mummy's hair.

The drawing is of bald mummy, surrounded by stick soldiers with big scissors and lots of tufts of hair.

MILLY (CONT'D)
But all this is so mummy will get
better.
(flips over page)

This is a drawing of mummy, daddy and the two children standing in their garden on a sunny day. Big smiles all round.

MILLY (CONT'D)
That children, is what's going to
happen.

She smiles a nervous smile at STEVE as he and the children clap mummy's presentation.

31 INT. HOSPITAL ROOM. - DAY 31

MILLY, alone now, is in bed with the drip attached and the chemo slowly going into her body.

She is biting her nail, watching the drip tube intently.

Drip..... Drip..... Drip..... Drip.....

A nurse comes into the room with water and some pills.

MILLY
What are these for?

NURSE
Anti-emetic. Stop you being sick.

MILLY
No I feel alright actually...

The Nurse raises her eyebrows doubtfully as we:

32 INT. HOSPITAL ROOM. - LATER 32

MILLY is violently throwing up into a kidney dish that is being held by the caring nurse.

She sits back up on the bed barely able to open her eyes and looking awful. She turns to see JESS sat down beside the bed.

MILLY
Jess, please get me out of here.
They're killing me.

JESS
It must feel like that.

MILLY
It's like I'm on bad acid.

JESS smiles.

JESS
I thought you'd like some fresh
bread and Parma ham.

MILLY
I bloody wouldn't.

She throws up again.

MILLY (CONT'D)
And my wee is red.

JESS
The nurse said that's the drugs.

MILLY
(Calls) Nurse?

The Nurse comes over and neatens her bed.

MILLY (CONT'D)
How I long will I feel bad for?

NURSE
Not long dear. Not long.

The nurse bustles off.

MILLY
Liar from hell.

33 INT. HOSPITAL ROOM.

33

Now it's Scarlett sat by the bed, talking to her Mum.

SCARLETT
...and Jade's got her ears pierced
and Bianca's getting them done this
weekend. I'm like the only person
in the whole class who hasn't.

Scarlett looks pouty as Milly tries to concentrate on her.

MILLY
So all the boys have got pierced
ears?

SCARLETT
(Not admitting defeat) Felix and
Taylor have.

MILLY

Well, okay I'll think about it.

SCARLETT

You said that last time.

MILLY

And I thought about it.

SCARLETT

How old were you when you got yours done?

Milly now has to admit defeat.

MILLY

Can't remember.

SCARLETT

Nanna says you were ten. And you didn't even tell her.

34 INT. MILLY'S CHILDHOOD BEDROOM. FLASHBACK.

34

A ten year old Jess is preparing to pierce ten year old Milly's ear with an ice cube and a large needle. Milly looks terrified and, before the needle is anywhere near her, screams. So does Jess.

35 INT, HOSPITAL ROOM. CONTINUOUS.

35

Milly nods sheepishly. Scarlett throws her arms in the air, utterly outraged. Milly reaches for a cardboard kidney bowl and is sick. Scarlett stops being sulky and rubs her mum on the back.

36 INT. HOSPITAL ROOM.

36

Christine, is there. Its a bit awkward. Milly is so tired. Christine pulls things from a bag. She holds up an organic deodorant.

MILLY

Is that a hint?

CHRISTINE

I read an article that said aerosols can cause cancer.

MILLY

And using that is going to cure me?

CHRISTINE

It might help. (She now gets out some Herbal Essence Tea) And this. Very good for you.

MILLY

No, it's very bad for me.

CHRISTINE

The article also said about promiscuity being a possible cause...

Milly looks away.

MILLY

That's Aids mum, not breast cancer.

CHRISTINE

Well...what have the Doctor's said today?

MILLY

One of them said he thought there might be rain later and the other one said they'd invented a cure for cancer called peppermint sodding tea.

CHRISTINE

I'm only...

MILLY

I know, Mum. I know.

Christine looks at all the medical machinery attached to her daughter. Her jaw tightens. Milly turns away and picks up her book, saddened that they can't communicate.

37

INT. HOSPITAL ROOM.

37

Milly's different Chemo sessions. Images, through day and night of MILLY being sick whilst different visitors are there. One of them is BEN with his video camera. Jess painting Milly's nails. Another image of Steve asleep in chair, mouth open. Milly and Jess are trying to throw paper pellets into his mouth.

JESS(V.O.)

For weeks Milly went in and out of hospital. All I could do was be there and 'try not to be annoying' as Milly put it. Finally the Chemo stopped and we celebrated because the Cancer was vanquished for ever...

38 INT. MILLY'S HOUSE. DAY

38

MILLY, wrapped up warm, is being led to the door by STEVE.

The door is opened and there in the hall are the children, JESS and DAN. There are balloons and the kids have made a sign saying 'Congratulations. No more sick' all over the hallway. Everyone cheers. MILLY smiles weakly.

MILLY

Thank you my adoring public...
Please lead me to the royal sofa...

39 INT. MILLY'S LOUNGE - DAY

39

MILLY is lying on the sofa with a blanket around her. JESS is sat at the other end of the sofa massaging her feet.

STEVE and DAN are sat on the patio drinking beer.

JESS

So, what next?

MILLY

I need the toilet and I am gearing
myself up for that journey.

Jess laughs. A flicker of the old Milly. BEN and SCARLET arrive with a tray.

BEN

Mum, we've got food for you, so you
don't have to cook.

She hugs them even though she is almost too weak to do so.

MILLY

Well that is very kind of you, what
is it?

BEN

Nutella sandwiches with crisps.

SCARLETT

I made tea but I'm not allowed to
use the kettle, so I used the hot
tap.

MILLY

Thank you children. Looks delish.
I'm not too hungry just at the
minute. I know Aunty Jess is
though.

The children smile and present the tray to JESS who begrudgingly takes it, smiling at her friend.

JESS

Thank you.

Jess sips the tapwater tea. The kids look delighted.

40

INT. TELEVISION ROOM. SIMULTANEOUS.

40

Steve and Dan are watching TV.

DAN

Good to have her home?

Steve nods.

STEVE

The house has been in chaos. Any longer and me and the kids would have ended up having to eat each other.

DAN

Yes, she has been a bit selfish, lounging around in hospital, throwing up....

STEVE

I know, I didn't mean it like that, I just mean it's so hard to cope without her. Having her here, I guess it just makes everything better.

DAN

She'll be able to organise the chaos.

STEVE

And I shall be grateful to be at her beck and call.

He smiles.

DAN

Can you still have sex?

STEVE

Dan! Jesus mate. She's just got through chemo.

Dan looks sheepish for a minute.

DAN

You must have thought about it?

STEVE

Of course. But I think I should at least leave it to the weekend.

41 INT. MILLY'S HOUSE.

41

Back to Milly and Jess talking.

JESS

D'you want me to get you
anything? Book? Newspaper?
Different kind of book?

Milly smiles, shakes her head, closes her eyes and leans
back. Ready to drift off into sleep.

MILLY

Aaah. Finally. I've dreamed of
this moment. Of just being able
to be at home and rest...

Jess pulls the blanket up around her and tucks her in
tenderly.

42 INT. MILLY'S HOUSE. NEXT MORNING.

42

7am. Chaos. Kids, food, school bags etc everywhere. Steve
is downstairs. Milly is trying very hard to do Ben's packed
lunch.

BEN

Cheese, cheese, I don't want
shitting cheese!

MILLY

Who taught you that word?

BEN

What, cheese?

MILLY

Oh yeah really clever. Get
dressed.

BEN

You're not dressed.

MILLY

Where's your dad?

SCARLETT

On the computer.

She calls out, frustrated:

MILLY

Steve! I need a hand here!

STEVE

(Out of vision) Sorry - just
coming!

He doesn't appear.

MILLY
(To kids) Have you cleaned your
teeth...

SCARLETT
Mum. I'm not a baby.

BEN
Are you dropping us off?

MILLY
You know I can't today...now get
dressed.

SCARLETT
Oh no! Ben's got honey all down
my shirt..

MILLY
(Calling) Steve? Can you sort
Scarlett's shirt out?

Steve comes into the room, stressed.

STEVE
Just waiting for the printer...

SCARLETT
Mum, I've got to go to school.

MILLY
Have you got a clean shirt in
your room?

SCARLETT
No.

MILLY
(seeing the washing
machine)
Of course you haven't because the
washing machine hasn't been used.

She looks accusingly at Steve.

STEVE
It's on my list.

MILLY
Ever heard of multi-tasking?

SCARLETT
Men can't do it, Mum.

MILLY
Men don't want to do it,
Scarlett.

Milly shakily kneels to scrub the sticky mess off Scarlett with a wet wipe. Ben tries to climb on her back.

MILLY (CONT'D)
Ben - off me and go and clean
your teeth, Scarlett you're going
to have to go to school sticky...

SCARLETT
Are you mad at us?

MILLY
No!

BEN
You haven't finished my pallunch!

MILLY looks at the half made packed lunch, storms to her bag, takes out two fivers and gives them to the children.

MILLY
You'll have to buy school dinners
today.

SCARLETT/BEN
(over the moon)
Five pounds whoo hoo....

MILLY
I'm going back to bed...

STEVE
Can't you just....

MILLY
(snapping)
I feel like shit Steven. Sort it
out for me. Please.

MILLY shakily heads upstairs. The rest of the family look lost and upset.

SCARLETT
Nice one dad.

43 INT. JESS'S FLAT. SIMULTANEOUS.

43

JESS and DAN are snuggling up in bed.

JESS
I should get up.

DAN
Take a day off?

She smiles and snuggles in.

JESS
No. (Beat) Do you like my
breasts?

DAN
Course I do. That's why I play
with them all the time.

JESS
What if I didn't have them?

DAN
What?

JESS
Just asking. Go on?

DAN
I would still sleep with you but
find someone else's boobs to play
with.

JESS
Very funny. I just...if they
went, could I feel lovable, could
I still be a woman?

DAN
(more serious)
Darling. You don't even know if
Milly will lose hers...

JESS
She's terrified.

DAN
Of course she is. Just got to be
there for her.

JESS
Yeah. I said I'd stay over there
a few nights this week.

DAN
Aagh what!

Dan is a bit annoyed.

DAN (CONT'D)
She'll hate that. You'll be in
the line of fire for all her
crap.

JESS
That's just what she's like.

DAN
Can't her Mum do it?

JESS
They need a Referee.

DAN
You sure you're not being taken
advantage of?

JESS
What are you trying to say? She's
my best friend.

DAN
(giving in)
So how long are you going to
stay?

JESS
Few nights...

Dan thinks about it.

DAN
Don't forget to take all your
baby sprays and injections and
that...

JESS
I love your detailed grasp of our
fertility treatment...

He smiles at her.

DAN
Can you leave your boobs here?

She laughs and gives him a kiss.

44 INT. MILLY'S KITCHEN. NEXT DAY. MORNING

44

The two children are neat and tidy with full packed lunch
boxes looking to JESS who is up and dressed.

STEVE is just biting down on a piece of toast when the
doorbell goes.

JESS
That's your lift.

SCARLETT/BEN
Bye, see you tonight.

The two kids run out for their lift to school.

STEVE
How did you sort that out?

JESS
People want to help. They just
need to know how.

STEVE gets up and pecks JESS on the cheek.

STEVE
I won't wake her up so pass that
on for me.

JESS
With or without the marmalade?

He walks out while putting his jacket on.

STEVE
Thank you Jess...

JESS looks at the kitchen, flicks the kettle on and starts
pulling pill bottles out of the cupboard.

45 INT. BEDROOM. MORNING. CONTINUOUS.

45

JESS is carrying a tray with a cup of tea, a bowl of fruit
and an array of pills.

MILLY is lying in bed with her eyes wide open.

JESS
Oh, you're awake.

MILLY
How can I not be? Listening to
you take over my family.

JESS
Ok sorry. I'll leave this
downstairs with the laundry and a
fuck you.

JESS is about to leave the room.

MILLY
Sorry, sorry. I'm not good at
being ill.

JESS
You're bloody brilliant at it.
You're a dictator.

Milly softens.

MILLY
Don't go yet.

JESS
Got to go to work.

MILLY
Not yet. Sit with me.

She picks up 'OK!' and sits on the bed. They look at it for a moment. Milly picks up a biro and starts to draw a moustache on the celebrity on the front cover. Jess turns the page and draws on another celeb.

JESS (V.O.)
One of our rituals. Over the years we gave everyone from Britney to her majesty the Queen a lovely bushy beard, black teeth and a warty knob...

46 INT. FLASHBACK.

46

Jess and Milly with their comics as kids, drawing moustaches on photographs. We see them with a 'Pony Girl' comic, then later a 'Jackie' and even later with NME, drawing hair on a bald Sinéad O'Connor.

47 INT. MILLY'S BEDROOM.

47

They smile at their handiwork. Jess gets up.

JESS
You need to have this fruit and tea so you can take your pills.

MILLY
Thank you Florence.

JESS lays the tray down in front of her. She won't take the pills. Jess goes all teacher-like.

JESS
(telling off)
You want me to call your Mother?

Milly gobbles up the pills.

JESS (CONT'D)
You're really hard on her Milly.

MILLY
I know, I don't mean to be. It's just...why now? Why wasn't she there before?
(MORE)

MILLY (CONT'D)
Eight months of the bloody year in
rep, whatever the hell that is.

JESS
It's short for Repertory Thea....

MILLY
...I know what it is Jess. Look.
Having her around this much feels
weird.

Jess smoothes some hair from Milly's forehead.

JESS
Right. I have to get to work.

MILLY
So do I. I'll go insane if I stay
here.

JESS
God Milly, give yourself some
time to get strong. Remember when
you came back to school too early
after you had Glandular Fever?

MILLY
I'm not going to spread Cancer
round the office!

Jess laughs kisses her cheek and heads off.

48

INT. HOSPITAL ROOM.

48

This time it's Jess who is in a hospital gown, sitting in a
little room in a private hospital. Dan sits opposite her.
They are a bit giddy. They are about to undergo IVF.

JESS
This is so freaky.

DAN
I feel like some medical
experiment.

JESS
Did you do your 'mucky business'?

DAN
It was really hard to get it all
in the little pot, it was going
everywhere...

JESS
What? How much did you lose? That
could have been our baby.

DAN

Don't worry. I managed to scrape
most of it off the cubicle wall.
(Beat) At least I think it was
mine...

Jess manages to laugh. They hold hands.

JESS

If this doesn't work, promise
you'll still...

DAN

...look, I'll spend the whole of
my life ejaculating into pots if
it means being with you.

49

INT. MILLY'S WORKPLACE.

49

MILLY has decided to go to work. She is dressed smartly but
still looks a little bit poorly. She is on the phone. She
finishes her call and then throws up in the bin.

A guy is standing in the doorway of her office.

COLLEAGUE

Milly?

MILLY raises her head from behind the desk.

MILLY

Yes?

COLLEAGUE

Clive wants to know if you're
well enough to be in the Dixon
meeting?

MILLY

Totally. Be with you in two
minutes.

He loiters.

COLLEAGUE

Right. (Patronising) How are you?

MILLY

Oh, not bad.

COLLEAGUE

You sure?

MILLY

Well, you know. Not dead yet.

He shuts the door. She barfs into the bin.

50

INT. BOARD ROOM - LATER

50

Milly is sitting in a big meeting. Publicity photographs of the client are littered on the table. She feels tired and tries hard to concentrate. She twists a bit of hair around her finger.

COMPANY EXEC
...the print campaign will run
until December. Massive
billboards everywhere.

PR WOMAN
There was discussion of trying to
get more TV bids in for him...

COMPANY EXEC
Yeah. Problem there is...

PR WOMAN
...likeability factor.

They all nod and agree. Milly is still twirling the bit of hair round.

COMPANY EXEC
Any thoughts...? We're
resurrecting this man's career.
How do we get the public to love
him again. Milly?

MILLY
Er... We can tell him to stop
cheating on his wife with
prostitutes for a start...

Everyone looks at Milly. As she sits back, she notices that a clump of hair has come away in her hand. She notices too that the bloke opposite her has seen this. She tries to cover the hair clump with a folder.

51

INT. MILLY'S HOUSE. - EVENING

51

SCARLET, BEN, JESS, DAN and STEVE are staring at MILLY who is off camera.

DAN
I can't.

STEVE
Me neither.

MILLY (O.S.)
Kids?

SCARLETT
What are we looking for?

A pause.

BEN
You look a bit like Grandpa.

MILLY
Which one? Bald one or dead one?

BEN
Both...

We now see MILLY sat opposite them. Her hair is very thin in the front.

MILLY
(decisive)
....that's it. Jess, get your coat. We're going to the hospital and I'm not leaving until they've given me their best wig...

52 INT. HOSPITAL CORRIDOR - DAY.

52

There is a bald man sat on his own in the middle of a row of plastic chairs.

The sign by an open door says, "NHS WIGS"

We can hear that there is chit chat going on, but the dialogue is inaudible until.....

MILLY (O.S.)
....You are having a fucking laugh.

The bald man looks in the direction of the room, a little frightened. Milly stomps out, her thin hair tucked under a a very unflattering pudding bowl wig. Jess is following behind.

53 INT. JESS'S CAR.

53

Jess is driving. A stony faced Milly looks in the vanity mirror and trying the wig on the other way round. She has her mobile to her ear.

MILLY
Mum, I need you to get your contact book out.

54 EXT. WIG EMPORIUM - DAY

54

MILLY and JESS are standing outside a large theatrical WIG EMPORIUM.

MILLY has the NHS wig on and dark glasses.

JESS
Are we going in then?

MILLY
Yes. Quickly, I look like Phil
Spector on the way to prison...

55 INT. WIG MAKERS. SOME TIME LATER.

55

Milly sits in front of a mirror in a warehouse style room. It's a theatrical/film wig makers. Crates and boxes of hair are stacked and stored and labelled. Jess is with her. JILL the wig-maker is buzzing around. Jess studies a price list.

JESS
(Sotto) God they're expensive.

MILLY
Look at the state of me Jess.
Money is no object.

Jess can't help laughing.

JESS
Yes Ringo, you're right.

Jill approaches with CHRISTINE in tow, they are chatting like old friends.

CHRISTINE
Everyone, this is Jill, the
greatest wig maker Pinewood Studios
ever had.

JILL
Oh darling fuck off. Hello
ladies. Now which one of you are
we fitting today?

MILLY
You are joking?

JILL
No sir, of course not.

MILLY and JESS get that JILL has a sense of humour.

CHRISTINE
No Jill, it's my Milly with the
cancer.

Milly whips off the bad wig.

There is a moment were it is no longer funny. MILLY looks very bad, a mixture of scalp and wispy strands. CHRISTINE covers her mouth in shock.

Jill smiles and takes out a tape measure. She starts measuring Milly's head. She talks to Milly's reflection.

JILL
So. We could do Liz Taylor in
'Cleopatra', Jules Christie in
'Shampoo' or go crazy with a
Farrah Fawcett...

MILLY
...just make me look "not bald".

JILL
Colour?

MILLY
Something that matches.

JILL
Downstairs or upstairs...

MILLY
Pubes have gone.

CHRISTINE
Milly!

JILL
(while holding a strand
to MILLY'S eyebrow)
Upstairs it is.

She looks at the wisps of hair then gently suggests:

JILL (CONT'D)
Now Milly, I think we should get
rid of those.

Milly looks at her - why?

JILL (CONT'D)
(sympathetic)
It'll be gone in a couple of
days.

Jess is a bit shocked. Milly is defiant.

MILLY
In that case, why not.

Jill picks up the shaver and starts to shave off her hair. Milly is steely and resolute, but JESS is uncomfortable. She glances at Christine.

All the women are reflected in the mirror as Milly's long beautiful hair falls away and floats silently to the floor. Christine swallows hard.

CHRISTINE

Shall I pop the kettle on?

She gets up.

JESS

I'll help...

Hold on Jill and Milly.

JILL

It's often the one watching who finds it hardest.

Milly watches herself. She does not move.

56

INT. WIG EMPORIUM. CORRIDOR.

56

As Jess and Christine head towards the kitchen they pass dozens of framed photographs of actors and actresses in Jill's wigs.

CHRISTINE

She's always been so obsessed with her hair. Poor Milly.

JESS

It's only hair, it grows back.

Jess does a double take at one black and white picture.

JESS (CONT'D)

Oh my god, Christine - is that you?

Christine glances at it.

CHRISTINE

Oh yes. As Ophelia. A thousand years ago...

JESS

(innocently)
You looked beautiful.

CHRISTINE bristles slightly and walks on.

CHRISTINE

I read that hair can come back even thicker after chemo...

Jess smiles and nods as they move on.

57 INT. DAY. VARIOUS IMAGES. 57

JESS (V.O.)
And this is how it went on, for
the next few months. Balancing
work, life, love, vomiting...

Images of, MILLY sick and unwell, her doing a presentation
at work, (wig on), MILLY in the park with kids and Steve,
(wig off).

58 INT. MILLY AND STEVE'S BEDROOM. 58

STEVE lying down half naked, MILLY off in the bathroom,
bent over the bowl.

MILLY (O.S.)
Sorry, I wanted it too.

59 EXT. A BUS. DAY. 59

We see JESS getting off a bus with great haste and throwing
up in a bin. The people at the stop, stare at her like
she's a drunk. She looks embarrassed and puzzled.

60 INT. HOSPITAL CONSULTING ROOM - DAY 60

MILLY is sat looking at the Consultant who has x-rays in
front of him and various charts on the desk.

MR MCGILL
Milly. So the treatment *has*
worked.

MILLY
But? You've got the 'but' voice
on. The, 'it's worked, *but*'
voice.

DR MCGILL
It hasn't worked quite as well as
we'd hoped.

MILLY
Well that means it hasn't worked.

DR. MCGILL
We're going to change a few
things, different drugs...

MILLY
Okay. I can do that.

MR MCGILL
...But my advice at this stage
would be to think very hard about
a mastectomy.

MILLY takes it in for a moment.

MILLY
No.

A very long silence. They just stare at each other.

MILLY (CONT'D)
One or...both?

DR MCGILL
Best to be safe....

Hold on Milly's stunned face as she acknowledges this.

61 INT. CAR - DAY 61

MILLY sits in her car crying.

She has her mobile phone in her hand.

MILLY
Pick up please, please.

62 INT. TOILET - DAY 62

JESS is sat on the toilet with a pregnancy kit, staring
hard.

The phone is ringing in the background.

JESS
Dan, Dan get in here.

63 INT. CAR - DAY 63

MILLY throws the phone down on to the passenger seat, opens
her glove compartment and takes out a packet of cigarettes.

64 INT. LIVING ROOM - EVENING 64

DAN and JESS are sat down having food.

DAN
We need to make sure we have a
holiday while you're still thin.

JESS
Yes priorities.

DAN
Honestly, that's what everyone
says. It's the law....

The home phone goes, both look puzzled and JESS picks up.
Intercut as necessary.

JESS
Hello?

STEVE
Jess, is Milly with you?

JESS
No, why?

STEVE
She hasn't called, or been home,
I don't know where she is.

JESS
Hang on...

She checks her phone.

JESS (CONT'D)
Oh wait - she phoned but didn't
leave a message.

STEVE
Bloody hell, what's she doing?

JESS
Okay hang on. I'll call you back.

Jess and Dan look at each other.

65 INT. BAR - NIGHT

65

The same bar we have seen through out the film. Milly and
Jess's hang-out.

JESS walks in and looks around, we can tell by her face
that she has spotted MILLY.

66 INT. WINE BAR - NIGHT

66

MILLY is sat at a high table with a couple of guys, it is
all a bit flirty.

JESS arrives at the table. Milly greets her.

MILLY
My best friend and partner in
crime.

JESS looks at the two guys.

JESS
(like their mother)
You both look intent on taking
advantage of a very drunk woman.

The two men look a little ashamed and take their drinks
elsewhere.

JESS (CONT'D)
Steve's worried sick, what are
you playing at?

MILLY
I'm in mourning.

JESS
(Softens a little) Who died?

MILLY
My tit's. They've died and are
going to be cremated. So I'm
giving them a send off.

JESS is very sympathetic but can't find words.

JESS
Let's get you home.

MILLY
I'm staying until I collapse.

JESS
Mmm. That's attractive.

MILLY
I've got no fucking hair Jess and
I'm about to be breastless. I'm
hideous. And don't give me any
crap about "it's what's on the
inside that counts". Because
inside is two bottles of wine and
a steak slice.

JESS stares at her friend.

JESS
You had a steak slice?

MILLY
Yes.
(licking her lips
sarcastically)
Hhhmmmmmm hhhhhmmmmmm mm.

MILLY walks off.

MILLY (CONT'D)
 (Beat) Watch my bag. I'm going to
 the bar.
 (before Jess can
 interrupt)
 To pay the tab Sister Mary....

JESS watches her go to the bar, then sits at the table. She
 takes out her phone.

JESS
 I've got her. I'll bring her
 home.

67 INT. WINE BAR - NIGHT

67

MILLY is swaying at the bar with her bank card in the
 machine. The tattooed barman we've seen before looks at
 her.

BARMAN
 You okay?

MILLY
 What's your name?

BARMAN
 Tom.

MILLY
 I'm Milly.

BARMAN
 I know. (He smiles)

MILLY
 Tom. It hasn't escaped my notice
 that you are a bit too sexy to be
 working in a bar.

BARMAN
 And you're a bit too sexy...

She waits for the rest of the compliment.

MILLY
 ...aagghh, very good.

They share a look.

MILLY (CONT'D)
 Can I ask you something?

BARMAN
 Anything.

She opens her top and reveals her breasts to him.

MILLY

Are these breasts that you would
want to touch?

He is momentarily taken aback, then takes it in his stride.

BARMAN

Of course?

MILLY

(with a tear forming)
That means a lot to me. Thank
you.

BARMAN

Any time.

She closes her top as JESS appears.

MILLY

Alright I'm done. Done. Ready to
go.

She looks back at the barman. He smiles as Jess leads her
away.

68

INT. JESS'S CAR.

68

Jess is driving Milly home. An unusual silence between
them. Milly lights a cigarette.

Milly blows out the smoke and looks straight ahead.

MILLY

(still drunk but not
laughing anymore)
I've always wanted to be wanted.
There's not a new hair style I
haven't had. If I saw someone in
a beautiful dress, I'd make sure
I got hold of it and wore it
better. Fake tans, peels,
polishes, those eyelashes they
stick on one by one... I would
have had my scraggy neck done if
I wasn't such a coward. I've
spent so much time trying to make
the outside desirable, I forgot
about what's inside. Now I look
so disgusting, there's nothing
there for anyone to care about.

MILLY drifts off into drunken sleep. JESS glances over at
her best friend and with her free hand, takes MILLY'S
cigarette out of her mouth and throws it out of her window,
then takes her hand. Unconsciously, MILLY squeezes tight.

69 INT. MILLY'S HOUSE. BEDROOM. A WEEK LATER.

69

Milly in a dressing gown is packing her small case for the hospital. Instinctively she places a lacy bra and pants in the case. Then she picks up the bra and looks at it. She puts the bra on, carefully placing her inflamed breast in the cups. She sits on the bed and looks down at herself. Steve calls out.

STEVE (O.S.)

Mill? You want me to bring your
case down?

She touches her breasts. They are red and hot. She looks up. Steve is in the doorway watching her. Slowly he comes over and kneels in front of her. He gently leans in and kisses each breast. She strokes his hair. He looks at her now. She holds his gaze.

70 INT. HOSPITAL ROOM.

70

Milly is wearing a hospital gown and surgical socks. She sits on the bed. Steve sits in the chair in the corner. A consultant stands in front of Milly with a purple marker pen. He draws on her chest, where he is going to make the incisions. She stares straight ahead. Steve smiles at her reassuringly, before turning away in an attempt not to show the tears that are forming.

71 INT. HOSPITAL.

71

Milly is hooked up to an IV drip, getting her pre-med. The anaesthetist is asking her questions. She signs a form. We can see that her hand is shaking.

72 INT. HOSPITAL CORRIDOR.

72

Milly on a gurney being taken into the operating theatre. Steve walks alongside her holding her hand. The doors to the operating theatre open and the bright light blinds us.

73 INT. A SHOP. JESS AND DAN.

73

A shop. Maybe somewhere like John Lewis baby department. We hear Jess and Dan's voices.

They are just staring at the wall of baby paraphernalia.

JESS

She's having a serious operation.
She really needs me.

DAN

So do I?

JESS
Unbelievable. You can make your
own sandwiches.

DAN
I know...but you're having a
baby. I don't want you lifting
her or anything.

JESS
She's having a mastectomy, not a
leg-ectomy...

DAN
She's always so bloody demanding.

JESS
(get real)
I'm picking her kids up from
school.

DAN thinks.

DAN
You're right. I mean, I s'pose
she might not have long lef...

Realising he shouldn't be saying this, he trails off.

JESS
What?

DAN
Nothing.

DAN can see in her face that she heard him, and she is
upset about it.

DAN (CONT'D)
Speaking without thinking, I'm
sorry.

JESS
Let's just get what we need and
go.

She picks up the nearest box.

JESS (CONT'D)
Do we need this?

DAN
What is it?

JESS
(reading the box)
It's a breast pump.

DAN smiles like he's imagining something porny.

JESS (CONT'D)
It's for extracting milk not
making them bigger you moron.

She walks off, not in a good mood.

74 INT. HOSPITAL. 74

The surgeons work on Milly's seemingly lifeless body. She is like a rag doll.

75 EXT. SCHOOL GATES. DAY. 75

Jess picks the kids up from primary school. They run towards her, excited.

76 INT. MILLY AND STEVE'S HOUSE. LATER. 76

Jess has made tea for the kids. Outside it's raining. Dark. The clouds gather.

JESS
Okay children. Fish and chips.

SCARLETT
From the chip shop.

JESS
No. From the potato shop and the fish shop.

SCARLETT
Don't like it.

JESS
Just try and eat a little bit eh?

SCARLETT pulls a face as she nibbles the home-made chips. A key in the front door. Christine has let herself in. She is a little surprised to see Jess there.

CHRISTINE
Oh hello...

JESS
Hiya Christine, you not at the hospital?

CHRISTINE
Er no, Milly preferred not...

JESS
 ...Oh well. More the merrier.
 Fancy some chips?

Christine kisses the kids and takes her wet coat off.

CHRISTINE
 From the chip shop?

JESS
 Er, no.

CHRISTINE turns to the kids and goes, "boooooo"

BEN
 Auntie Jess?

JESS
 Yes Ben?

BEN
 Is mum dead?

Shocked by the bluntness, she glances at Christine who has gone into the other room to tidy up.

JESS
 No. Why?

BEN
 When Ella's Mum died she got a scooter and a Nintendo DS.

JESS
 Wouldn't you rather your mum was alive and you waited 'til Christmas to get a Nintendo?

Ben thinks about this really hard.

77 INT. HOSPITAL ROOM. LATER.

77

Milly is in the recovery room hooked up to a drip. She starts to wake up from the anaesthetic. Close on her face as she looks around, helpless. She can't move. We read everything in her eyes. She tries to lift her head to look down at her smooth bandaged torso, but she can't. Tears trickle from the corners of her eyes. A nurse wipes her eyes and blows her nose. Milly looks at the nurse.

NURSE
 They got it all out.

The nurse leaves and Milly closes her eyes and more tears spill out. She is alone.

78 INT. WAITING ROOM. LATER.

78

A hospital waiting room, the TV high on the wall in the corner shows BBC news.

Scattered magazines litter the room.

The only person in there is STEVE, he is chewing a plastic cup to alleviate nerves. A NURSE walks in.

NURSE

Mr Keeting, your wife's in the
recovery room if you want to go
and see her.

The NURSE leaves. STEVE gets up and gets more water in his plastic cup and sits down again, totally unsure of what to do.

79 INT. MILLY'S BATHROOM. NIGHT.

79

Milly is back from hospital. She sits on the edge of the bath, the sound of the tap dripping water into a full bath.

She reaches round to her back and starts undoing her bandages. It's painful and we can hear her wincing in pain as she unravels the bandage.

She is now naked and we see her from the back, she is looking at her self in the cheval mirror.

The sound of the tap dripping.

80 INT. BEDROOM - NIGHT

80

Standing outside the bathroom, not looking through the open door, is STEVE. He is holding two large white towels but cannot bear to go in.

He can hear her faint sobs in between the tap dripping.

81 INT. FLASHBACK. SLOW MOTION

81

Milly at school, early teens. It's a PE lesson. She is skipping, surrounded by boys as her breasts bounce.

JESS (V.O.)

So what defines a women?
Intelligence? Confidence?
Selflessness? Being a good laugh?
Well all these things of course
but, you can't deny the power of
a pair of breasts. Who was Milly
now? Now that this part of her
was gone?

82

INT. JESS'S BEDROOM. LATER.

82

Milly and Jess. Milly in her bathrobe.

JESS
You don't have to.

MILLY
No, I need you to see.

Milly is shaking as she opens the dressing gown. Hold on Jess's face. Emotions flash across. Her eyes fill up.

JESS
Fuck.

MILLY
I can't get the new ones yet. Not
'til I'm better...

Jess snaps out of her shock and reaches for gauze and bandages.

JESS
Come on Frankentits. Let's get you
bandaged up.

Milly manages to crack a smile.

83

INT. CAR. DAY.

83

Milly and Steve on the way to the kids school play. He's driving and she is nervously looking at herself in the mirror.

MILLY
I look terrible.

STEVE
You look good, don't worry.

MILLY, gets out the video camera.

MILLY
Dread the staring...
(of the camera)
Did you charge it up?

STEVE
No. Did you?

MILLY
If I'd done it I wouldn't have
asked.

STEVE
Alright! Calm down.

MILLY

I am calm. One thing that is guaranteed to make me un calm is you continually asking me to bloody calm down.

STEVE

What's all this about?

MILLY

Nothing.

Silence, then:

MILLY (CONT'D)

Or perhaps this might be the last opportunity to film the school play with the sound of me sobbing sentimentally in the background.

STEVE

What?

MILLY

Considering I might not be here to see the kids in next years play, I thought you would have made more effort with this one.

STEVE stops the car, surprising Milly.

Silence.

STEVE

I try very hard not to think about the fact you may not be here next year. I don't want to think about that. And because of blanking that horrible possibility from my mind, I failed to realise the importance of charging the camera.

Steve shakes his head, looks out the window. Milly pulls her wig down more securely. Steve glances across at her. She looks vulnerable.

MILLY

I'm sorry.

She rests her hand on his.

STEVE

Me too.

MILLY
 Let's enjoy it. However
 challenging 'Les Miserables' done
 by under 11's may be.

They drive off.

84 INT. SCHOOL HALL - NIGHT

84

A very ambitious production of 'Les Miserables' is underway. SCARLETT is playing Cosette, BEN is background, waving an enormous flag.

STEVE and MILLY are holding hands, watching the show proudly, Milly sobbing with pride as Scarlett sings.

In the next row down, a few seats further along, a snooty woman is looking at MILLY and whispering to her husband. She gives Milly a patronising 'Poor you' look of sympathy.

When Scarlett finishes singing Milly whistles through her fingers. Scarlett looks over and smiles. Milly quickly pulls her wig back and makes a witch face. Scarlet laughs.

STEVE nudges MILLY who now sees the snooty couple looking rather disgusted.

STEVE and MILLY laugh and have a little kiss.

85 INT. BEDROOM - NIGHT. LATER.

85

MILLY walks in and throws her coat across the room, starts unbuttoning her shirt, then takes off her wig and leaves it on the side.

She turns round to see STEVE staring at her and she stops for a second.

He stares, then quickly moves in and kisses her. She is seduced and they kiss passionately.

She is taken aback but they start getting undressed, whilst kissing. MILLY tries to manoeuvre them to the light switch to turn it off.

STEVE
 No. Leave it on.

MILLY
 Please...

STEVE
 I love you, I want to see you.

She looks at him, brave, as he leads her to the bed.

They sit down and STEVE finishes unbuttoning her shirt while looking into his wife's eyes. He removes her shirt, to reveal her padded bra and the silicone chicken fillets.

STEVE (CONT'D)
Take it off.

MILLY
Stev...

STEVE
Please.

As they stare into each others eyes, MILLY reaches round and undoes her bra and for the first time, we see what MILLY'S body looks like after the double mastectomy.

The scars are still fresh.

STEVE stares at her chest for what seems like hours.

MILLY
(desperate)
Say something. Please?

STEVE moves his hand to touch her but can't. He looks back to her face, aware that he has failed and how much he has just hurt his wife, then lies back down on the bed.

MILLY is destroyed by this but also understands. She lies down with him and they hold each other tightly.

86 EXT. SUNNY PUB GARDEN - DAY

86

JESS and DAN are enjoying a pub lunch by the bank of the river. It's glorious, crisp and the river is sparkling. The scene is like a perfect English scene.

The waitress comes over to take their plates.

WAITRESS
Would you like another drink?

DAN
I'll have a pint please.

JESS looks a little annoyed.

JESS
Another juice please.

The WAITRESS smiles and heads off.

DAN
Well you can't drink anymore.
I'm not wasting that.

JESS
I might not always want to drive.

DAN
That would be annoying.

Jess smiles. Dan is impossible to argue with.

JESS
Milly's bound to ask why I'm not drinking.

DAN
Just tell her Jess. Stop being silly.

JESS
Yes, why don't I rub her face in the fact that my life is going to plan just as she's going through hell.

DAN
She'll be happy for you?

JESS
I doubt it.

DAN
Steve's happy.

JESS
WHAT? What the hell were you thinking?

DAN
He's my friend. I forgot it was meant to be secret.

JESS
Well done. The news will reach her second hand. That'll cheer her up even more.

The WAITRESS brings the drinks over.

DAN
He swore he wouldn't say anything.

Jess is quite cross. Dan sips his beer.

DAN (CONT'D)
Don't worry. I won't be enjoying this beer at all.

JESS
Should be a pint of glue. Keep
your lips shut.

87 INT. POST OFFICE. DAY.

87

Milly is in the queue. She is tapping into her blackberry, bored but trying to make the most of her time. A hushed male voice behind her:

MAN
How are the breasts?

Milly turns to give him a piece of her mind, but then sort of recognises him. He sees the 'what the fuck' look on her face:

MAN (CONT'D)
Sorry I just hadn't seen them for
a while

It dawns on her.

MILLY
Oh, god yes! Tom..?

MAN
So I am special? I was beginning
to think you showed them to
everyone.

Other people in the queue are listening in. Milly takes this on.

MILLY
Sorry about that.

TOM
Please don't be.

JESS
I'm not showing them to anyone
anymore.

TOM
That's a very great shame.

MILLY
I'll say. They're in a bin
somewhere.

He glances at her chest. She challenges him.

MILLY (CONT'D)
Mastectomy. Double. You wouldn't
want to see.

People look away embarrassed. He doesn't. He holds her look. At first she is taken aback, then she smiles.

MILLY (CONT'D)
(Flirty) So what's a nice barman
like you doing in a place like
this?

He holds up an envelope.

TOM
(der....)
Posting a letter.

MILLY
Of course. (Points to her head)
Exhibitionist and a genius.

TOM
(smiling)
The perfect combination.

Her eyes sparkle. He's flirting with her.

TOM (CONT'D)
Do you want to get a coffee?

MILLY
No. (Beat) But I could murder a
cold beer.

They smile at each other. Then they just leave the queue as people stare after them.

88 INT. JESS AND DAN'S BOAT.

88

They are sat at their little dining table. Jess has a calendar in front of her. He has his iphone diary.

JESS
...right, so if you go back on
the rig for that long...

DAN
I'll earn a fortune...

They look at the dates.

JESS
It's cutting it a little bit
fine... what if the baby comes
really early?

DAN
(genius)
Look, if I'm not there, just tape
it.

JESS

Good idea, I can put it on
Youtube.

Dan holds her hand.

DAN

I love you. I'll be there.

89

INT. CLOTHES SHOP. DAY.

89

Jess and Milly are shopping. They're in the cubicle of a trendy shop. Milly is now stick thin. She is trying on a pair of skin-tight jeans. The assistant is looking on admiringly.

ASSISTANT

Wow - I haven't seen anybody get
into those.

MILLY

Actually they're a bit big.

She glances at Jess and winks.

ASSISTANT

I don't think they make a size
four...you look incredible.

MILLY

Thanks. I have lost a bit of
weight recently.

ASSISTANT

Really? Which diet? Atkins or GI?

MILLY

Cancer. The weight just falls
off.

The poor assistant laughs then realizes it's not funny and backs out of the cubicle, mortified. Jess rolls her eyes.

90

INT. THE BAR. EVENING.

90

Jess and Milly are having a bite to eat. Jess is shovelling it down. Milly eats nothing. She is glowing.

JESS

Why are you telling me this?

MILLY

You're my best friend.

JESS

Guilt?

MILLY

No. I won't feel guilty. Not now.
It's incredible Jess. He says I'm
beautiful, without hair or
breasts....

JESS

What about Steve?

MILLY

Steve can barely look at me, let
alone have sex with me.

JESS

And what you're doing is the
perfect solution?

MILLY

It's like the sex I had in my
twenties.

JESS

What with all those guys who
didn't give a shit about you.

MILLY

For christ's sake, can't you just
be happy that I'm happy.

JESS

I know this kind of "happy".
Totally superficial, but a great
distraction from the real world.

MILLY

The real world yes, the one where
I feel like crap and look even
worse. So if someone can take me
out of that world for a few hours
then praise the lord.

JESS

Hurting the family that loves you
in the process....

MILLY

...stop being so self-righteous.
What do you know about family?
All you have to worry about is
you and Dan...

Jess is furious.

JESS

How dare you? You haven't a clue
about us, or about anything
that's going on in our life.

Milly's eyes flash.

MILLY

Well sorry about that. But I've got this annoying little disease.

JESS

And don't we all know it. All of us who rally round you at the drop of a hat. All of us who pick up the pieces when you break down. The ones who wash your expensive underwear and bath your kids. Me, Steve and my 'insignificant' other. We all know you're sick because we're the ones caring for you.

MILLY

(sarcastic)

And I'm sooooo grateful.

JESS just stares at her. She doesn't shout anymore, she is very straight and calm.

JESS

You are selfish Milly. Selfish and toxic. And I don't actually want to be near you right now. So I'm going to go home.

JESS walks away.

MILLY

Yes, good. Off you go. Thanks for making it all about you...

JESS stops and walks back to MILLY.

JESS

Amelia. Dan and I are going to have a baby. I'm three months pregnant.

MILLY is stunned.

JESS (CONT'D)

I didn't want to tell you, because I didn't want you to think I wouldn't be there for you. I didn't want you to be worried.

Jess is on a roll now. This is hard but it's a release.

JESS (CONT'D)
 It hurt that I felt I couldn't
 share the news with my best
 friend. But all I could think
 about was how you much need me.
 (Beat) How much you need me.

Milly is speechless.

JESS turns around and walks away. MILLY watches, knowing
 she's fucked up.

MILLY
 Jess...

This time JESS doesn't turn back round.

91 INT. JESS'S FLAT. A WEEK LATER.

91

Jess and Dan are packing up his clothes for him to go away.

DAN
 So what do you think of the name
 'Duke'?

JESS
 Rhymes with puke. Pukey Dukey.

DAN
 What about Shirley?

JESS
 Er Curly?

DAN
 What's rude about Curly?

JESS
 Pubes are curly, and also who
 calls their kid Shirley? Let's
 just wait and see what it looks
 like.

DAN
 It'll look like a baby.

She goes back to packing, subdued.

JESS
 Milly always says you've got to
 give a kid names with a good
 rhythm to them. 'Scarlett
 Elizabeth Anne'.

He looks at Jess.

DAN
Why don't you just call her?

JESS
She should call me.

DAN
What are you, seven? She's got cancer.

JESS
Yeah and she's a cancer bully.

DAN
You're going to need her while I'm away.

JESS
I'll be fine.

Dan thinks, rubs her shoulders.

DAN
Why can't you tell me what happened between you two?

JESS
I'd be betraying her trust.

Dan rolls his eyes at her loyalty as we:

92 INT. HOTEL BEDROOM. BRITAIN. SIMULTANEOUS.

92

Milly and Tom the Bar Man. He tenderly undresses her. Kisses her.

MILLY
Why are you doing this?

TOM
Because I fancy you. Always fancied you.

MILLY
Even looking like this? It's not because you feel sorry for me?

TOM
No.

MILLY
Or because you're...into amputee's?

She forces him to stop kissing her and look her in the eye.

TOM
You're sexy. Simple as that.

MILLY doesn't believe him.

TOM (CONT'D)
Look. Sexy comes from here...
 (he points at her
 forehead)
Here.....
 (at her mouth)
And here....
 (at her heart)

He starts to stroke her body.

TOM (CONT'D)
Close your eyes.

She does and he leans into her, kissing her neck.

MILLY
This is all it can ever be.

TOM
I know.

They kiss.

93 INT. AIRPORT. DAY.

93

Jess is at the departure gate with Dan. He is about to head off to work on the Oil Rig. They hug each other. Dan breaks away and kisses her nose, then gently rubs his hand over her belly. Jess is very emotional as she watches him walk through the gate and disappear into the crowd of people shuffling through security.

94 EXT. MILLENIUM BRIDGE. LATER.

94

Jess emerges onto the bridge on her way home. The sun blazes out slamming shafts of blinding light over the city. Pregnant Jess stands on a bridge. A banner across the bridge announces that it's 'Breast Cancer Awareness Month'. Coming towards her she can see a blaze of pink. Women and men dressed in pink, wearing T-shirts with photo's on them, bearing names of women, dead and alive, all running - a stream of bodies, a mass of hope.

95 INT. MILLY'S HOUSE. DAY.

95

Christine is still with them, helping. She is tying Scarlett's hair in braids. MILLY rushes in putting her coat on.

SCARLETT
Ow!! (looks to Milly) Mummy?

MILLY

Mum you're hurting her!

CHRISTINE

She's only making a fuss for your benefit...

MILLY

Leave it mum, I've got to go.

CHRISTINE

You haven't even said where you're going?

MILLY

That's because I'm not thirteen anymore and I don't have to tell you where I'm going because it's none of your business.

Steve comes in totally stressed.

STEVE

Have you seen my phone?

MILLY

In the black hole with all the other shit you've lost.

CHRISTINE

Milly! Not in front of...

Milly doesn't even hear...

MILLY

Okay mum, you're collecting Ben, school gates, 3:30 (kisses Ben), Scarlett's staying on at school for guitar club (Kisses Scarlett) and Steve'll pick you all up at four thirty.

No kiss for Steve.

STEVE

When will you be home?

MILLY

Late.

She looks at him defying him to question her. She grabs her bag and heads for the door. She looks back at the family scene. She knows this isn't right but it's all she can manage.

96 EXT. MILLY AND STEVE'S HOUSE. - MOMENTS LATER

96

Running down the steps in excitement. Her face couldn't be more different to the one she wore in the house.

MILLY dials her mobile with a beaming grin.

MILLY

Right, get in the shower I'm twenty minutes away.

As she moves away, we see at the top window that STEVE is watching.

He sees how happy she is.

He's not stupid.

97 EXT. DAY. JESS'S HOUSEBOAT.

97

Jess is working at home. She is engrossed on her computer. She hears a knocking on one of the windows. She goes out to see CHRISTINE standing on the towpath.

CHRISTINE

I was just passing...

Jess looks at Christine. The boat isn't near anywhere.

JESS

Come aboard. I've just boiled the kettle.

Christine looks grateful and rather comically steps onto the boat.

98 INT. HOUSEBOAT. LATER.

98

Jess and Christine are sat by the little woodburner.

CHRISTINE

...I don't know when I became so annoying to her.

Jess pours her more tea.

CHRISTINE (CONT'D)

It doesn't seem that long ago that we were best friends. We used to actually talk to each other.

JESS

I'm sure you know this, but at school she used to show off about you...

Christine sighs.

CHRISTINE

But I was away so much. Looking back, I was trying to keep my identity, but I think it was selfish. A family trait.

JESS

You're both good people.

Christine looks away.

CHRISTINE

I had an affair.

JESS

(Surprised) Really..?

CHRISTINE

Acting wasn't the only thing that kept me away from home.

JESS

I had no idea. Did Milly know?

CHRISTINE

(Nods) She met him. I thought she was too little to figure it out...

Jess is a bit shocked.

CHRISTINE (CONT'D)

Obviously I'm ashamed, totally ashamed. Milly's dad wasn't a bad man, and I thank god that he never found out before he... well.

Jess is riveted.

CHRISTINE (CONT'D)

The best of us can forget the goodness that surrounds them and make a mistake.

Christine drains her cup and turns to face her.

CHRISTINE (CONT'D)

She's not well Jess. She needs you.

Her expression is so plaintive, so desperate, Jess hugs her. Christine is stiff at first then lets herself be warmed by the embrace.

99

INT. HOTEL ROOM.

99

Milly and Tom are dozing post-coitally. Milly's phone alarm clock rings. She wakes and sits up.

MILLY

Shit. I've over-slept.

TOM

Pull a sickie.

MILLY

I am sick, I'm late for the hospital. I'm having my head examined.

TOM

About time.

She kisses him and rushes off.

100

INT. HOSPITAL.

100

Jess is lying uncomfortably on a hospital bed, having an Ultrasound scan. Jess looks over at the baby on the monitor. The midwife is very no-nonsense.

MIDWIFE

Ah. There's baby. Very lively today.

JESS

Oh, hang on...

Jess gets out her phone and turns on the camera. She videos the wriggling form on the ultrasound screen.

JESS (CONT'D)

To show my partner...He's on an oil rig.

MIDWIFE

(genuine)

Ooooh...muscles.

Jess wants to laugh.

101

EXT. HOUSE BOAT - DAY

101

JESS is walking down the walkway towards her boat. She is carrying a bag of shopping.

She is surprised to see MILLY sat on the boat, in a total heap.

Milly has no resources left. She opens her arms wide and goes towards Jess.

MILLY
Jess! I'm so sorry!

102 INT. A PARK BENCH ON THE RIVERSIDE. - DAY

102

Milly and Jess are sitting down with an ice cream. It is very sunny and quite pretty as various canal boats pass by.

Jess stares silently as Milly talks.

MILLY
'Metastatic brain tumours'.

Jess blinks.

MILLY (CONT'D)
McGill said he could actually see the tumours, lurking behind my eyeballs like Moray Eels.

She takes a big lick of her ice-cream.

MILLY (CONT'D)
It's countdown, Jess.

JESS
Oh I see. Thanks for bringing me back for the good bit.

MILLY
I wouldn't want you to miss it.

JESS
Can't they remove the tumours?

MILLY
'Inoperable'. They'd have to take my brain out.

JESS
(Increasingly desperate) Let's fly to...I don't know America...

MILLY
Why?

JESS
Because...they always have miracle cures in America...

MILLY
Too late for miracles.

Jess nods. Then whispers:

JESS
Brain Cancer. Fuck.

MILLY
What if I start foaming at the
mouth and calling everyone a
cunt.

JESS
Business as usual, surely.

A weak smile from both.

MILLY
Don't let the kids see me go mad
Jess. Promise me...

They hold hands and eat their ice-creams while looking at
the sun shining on the river.

103 INT. NIGHT. HOUSEBOAT.

103

Jess is glued to the computer looking at vivid images of
Brain Tumours. The Skype phone on her computer starts to
ring. She clicks and an image of Dan appears.

DAN
Hey baby! How are you?

Jess is tearful.

DAN (CONT'D)
What happened? How was the scan?

JESS
Yes. Amazing. (Beat) Guess what?
Milly turned up.

DAN
What, on the scan?

JESS
(Not playing) Come home now.

DAN
It won't be long
sweetheart...show me your bump.

She sighs. Reluctantly heaves herself up. He reaches his hand
out to touch the screen and rub her baby bump. The connection
goes dead. Jess is left with just the full screen picture of
a brain tumour on her computer.

104 INT. HOTEL ROOM - A FEW DAYS LATER.

104

MILLY is sat up on a made up bed, smoking a cigarette.

She is deep in thought.

105 INT. HOTEL CORRIDOR - LATER 105

MILLY closes the hotel door and looks up and down the corridor to see if anyone's coming. Coast is clear, she takes a deep breath and walks away.

106 INT. HOTEL ROOM - LATER 106

The barman, enters and looks around the room. It's empty.

He reaches into his jeans pocket, pulling out his phone and calls MILLY.

A mobile phone rings from the bathroom.

107 INT. BATHROOM - LATER 107

He walks in and there is the pay as you go mobile ringing away.

Above it, written in lipstick on the mirror is:

"DRAMATIC. BUT I DON'T KNOW ANY OTHER WAY. THANK YOU FOR EVERYTHING. YOU'LL GET OVER ME. MILLY. (THE BALD ONE)XXXX"

He looks at the mirror. Blank.

108 EXT. MILLY AND STEVE'S HOUSE. - DAY 108

MILLY is sat on the steps of her front door.

Once more she is deep in thought.

The front door opens and there stands STEVE in jeans and a T-shirt.

STEVE

Are you going to sit out here all day?

She doesn't even look up to him.

MILLY

(a little sombre)

I've declared this step, the naughty step. I'm contemplating how long I should stay on here.

STEVE

Milly. Come on in. We should probably have a talk.

Looking very sorry for herself, MILLY gets in and STEVE closes the door behind her.

109 INT. MILLY'S LIVING ROOM - LATER

109

MILLY is lying in STEVE'S arms on the sofa. They both look relaxed.

MILLY

Once upon a time, before I met
you...

He strokes her face.

MILLY (CONT'D)

I was the life, the soul and the
one you went home with once the
party was over. But the person
who walked away from strangers
houses in the morning, who lived
alone, was desperate for someone
to hold her and tell her that she
meant something. She hated
herself. Even the birth of a
beautiful baby girl, couldn't
make that hate go away.

Silence.

MILLY (CONT'D)

Then one day you appeared, and
you everything changed.

(she starts to well up)

I have no idea how to tell you
what you mean to me. How to tell
you just how special and worth
something, you make me feel. You
became the greatest father to my
daughter and gave us a lovely
son. You are the one who cares
for me, who truly sees me and
loves me regardless. You're
everything.

She is crying fully now as she positions herself to look at him.

MILLY (CONT'D)

I'm not a good person. I've hurt
you. I've hurt the best thing I
have. And I have no excuse.

STEVE is holding off the tears as he tries to understand.

STEVE

Milly darling. My Milly. I don't
need to know what you've done.

(MORE)

STEVE (CONT'D)
 Not because I'm not hurt, not
 because I pretty much knew about
 it anyway or that I am partly to
 blame. But because I do truly see
 you. My beautiful Milly.

He hugs her tightly. He is so upset but wants to be strong.

STEVE (CONT'D)
 Let's move on to the next bit
 okay?

She nods.

STEVE (CONT'D)
 Why don't we go and pick up the
 kids, get a pizza, all get fat,
 put them to bed. Then me and you
 can cuddle up with a crate of
 wine.

MILLY
 (looks at him)
 Don't let me go without you.

STEVE
 I won't.

He gives her a kiss then holds her tight.

110 INT. JESS'S BEDROOM. LATER.

110

Dusk. The light is fading over the water as Jess lies in her
 double bed on the phone to Dan (Skype again?)

DAN
 So, what are you wearing?

JESS
 What do you mean?

DAN
 You know...I'm on my own, you're on
 your own. Come on, what you
 wearing?

She looks down at herself.

JESS
 Easy fit comfort bra and leggings.

DAN
 Er...and?

JESS
 The leggings have got a bit of sick
 on them.

DAN
Okay, moment gone.

JESS
Sorry Dan, I'm not in the mood.

DAN
It's fine, don't worry.

JESS
You sure?

DAN
Yeah, honestly. The guy's have managed to get a load of prostitutes on board, I'll sort something out up there.

JESS
Stop it, I feel frumpy enough okay.

DAN
Okay lie down, put the phone to your ear and close your eyes.

She does.

DAN (CONT'D)
Let me tell you about our little baby, how great it's going to be...

She smiles as his voice sends her to sleep.

111 INT. LADIES POND HAMPSTEAD HEATH - AFTERNOON

111

Milly and Jess lying on a blanket looking through 'OK!' or 'Heat' magazine drawing on the moustaches. Milly clearly extremely ill.

Jess draws on some poor unfortunate minor European royal. They turn a few more pages.

JESS
Wow. How good does Helen Mirren look for 75?

MILLY
She's not 75!

BOTH
Age-search!

They instantly hop onto the web on their phones.

MILLY
In this interview she says 64.

MILLY (CONT'D)
Damn, she looks better than me.

Milly is thinking.

MILLY (CONT'D)
Do you think it's okay not to have
your age on your gravestone?

JESS
Uh, well you'd miss out on a lot of
sympathy from people because you
died young.

MILLY
Mmm. But not as young as I
pretended I was.

JESS
Then that's tricky.

The moment hangs.

MILLY
Jess... do you believe in God?

The moment hangs. Jess continues to turn the pages.

MILLY (CONT'D)
I really want there to be a
heaven. Is that pathetic?

JESS
Of course it's not pathetic.
Hypocritical, maybe...

MILLY
I know. Me, the hardened
atheist.

They turn a page, another picture.

MILLY (CONT'D)
Do you think you actually go
anywhere?

JESS
Like white-cloudy, beardy God
paradise?

MILLY
Yeah. Can I get in there?

JESS
Not unless they really lower the
entry requirements.

Long beat.

MILLY

I went to see a hospice today.

JESS

A hospice? Why?

MILLY

For a luxury spa break. (Beat)
Why do you think?

Jess is taken aback. She shakes her head.

JESS

If you go in to one of those
places, you'll never come out.

MILLY

Get used to it Jess. I've had to.

JESS

No! I won't get used to it.

She struggles with her baby bump to get up on to her knees
to look down on her.

MILLY

Don't give me a hard time Jessie.

JESS

(Pacing) I can do what I like.
You are. (Beat) Hospice?

MILLY

I didn't choose this.

Jess is really upset now.

JESS

No but you made a choice not to
deal with it properly.

MILLY

Pardon?

JESS

If you'd just gone back to that
fucking specialist when you were
supposed to!

MILLY

Oh Jess. What's the point in this
now?

JESS

The point is, you're telling me
that you're ready to go. Well I'm
not ready for you to go. You're
my best friend.

MILLY
I haven't gone yet...

JESS
...and I haven't got anyone else to
help me through this, because that
person has always been you!

Jess's eyes and nose are streaming. Milly lets Jess calm down, while ladies are staring.

MILLY
(calmly)
Jess, this is a pond for ladies.
People are staring. They'll
assume we're an arguing lesbian
couple, which, frankly, is a
compliment for you, and an insult
to me. Sit down.

Jess obeys and hauls herself back onto the blanket.

They don't look at each other. Milly goes back to the magazine and doodles on a page. Jess concedes.

JESS
Good moustache.

MILLY
Model's own.

112 EXT. BUS.

112

Jess sits on a bus and looks out at London passing her by. She looks around at the other passengers. She shifts, uncomfortable now, and rubs her belly.

JESS (V.O.)
When my Mum died a few years ago,
it was sudden. Final. But this
way...(she sighs) You want each
encounter to be just right. 'Cos
what if it's the last time
you...(Long beat) You want it to
be perfect. It isn't.

113 INT. MILLY'S BEDROOM. NIGHT.

113

Milly in bed, Scarlett in her nightie is in Milly's arms.

MILLY
When you were born darling, when
everyone had gone ...

Scarlett smiles - she knows this story by heart.

SCARLETT

After Aunty Jessie had phoned everyone to tell them I was called Scarlett when really you wanted me to be called Georgina?

MILLY

Yes. After that - which incidentally I'm glad she did because now there's that annoying pie-faced kid in your class called Georgina...

SCARLETT

Mum...She's one of my best friends.

MILLY

Anyway, after all that had happened I just lay down quietly...

SCARLETT

After you'd had your 23 stitches?

MILLY

Yep, after that...and I looked at you and I knew I loved you more than anything else in the world.

SCARLETT

More than Ben?

MILLY

The same as Ben though he didn't actually exist at that point. (She tickles her) When I looked at you, I made you a promise. I promised that no matter what happened I would always look after you.

Scarlett plays with the rings on her mum's swollen fingers.

MILLY (CONT'D)

But the thing is my darling, I won't always be here to look after you.

SCARLETT

(Quiet) Why not.

MILLY

I'm not getting better any more.

SCARLETT

You are.

MILLY

Darling, I really have to take
the doctors word above yours.

SCARLETT

But Mum? I thought that's what
all the chemo was for and all the
pills? I thought it was all
making you better?

MILLY

It did for a while darling. And
then it stopped making me better.

SCARLETT

You're not going to die though,
are you?

Milly just looks at her daughter and slowly nods. Scarlett
breaks down.

SCARLETT (CONT'D)

No Mummy! No! I don't want you to
die.

Milly holds her and rocks her as best she can.

SCARLETT (CONT'D)

I'll be at big school soon and
then I'll need a bra and you
know...have a period and what
happens then?

MILLY

Daddy will be there...

Scarlett rolls her eyes.

MILLY (CONT'D)

...and Jess too...and I'll get
you all prepared before...

SCARLETT

You might not die...

MILLY

Darling, you just have to know
that my spirit will always be
with you.

Scarlett looks at her mother; afraid, accusing.

SCARLETT

But Mummy what does that even
mean?

114 INT. MILLY'S HOUSE. EVENING. SIMULTANEOUS.

114

Steve is with Ben sat on his knee. They are reading a children's book about cancer.

STEVE
...well a spirit is something
that is there but not necessarily
alive...

BEN
Like a ghost?

STEVE
Well sort of.

BEN
Mummy said there's no such thing
as Ghosts...

STEVE
Well whatever, you just need to
know that Mummy is always there
for you even if you can't see
her.

BEN
But I can see her.

STEVE
Yes you can now. But maybe one
day...

BEN
I'm hungry.

Resigned, Steve snaps the kids book shut.

STEVE
Well this book's been... really
helpful.

Steve smiles and kisses his son's shaggy head.

115 EXT. ST. AUGUSTINE'S HOSPICE. DAY. TWO WEEKS LATER.

115

The Hospice that Milly has chosen. (For reference see Trinity Hospice in Clapham). It's is an old building but converted in beautiful modern style. The gardens are exquisite and a pond with a sculpture can be seen through the glass doors.

116 INT. ST AUGUSTINE'S HOSPICE.

116

Jess arrives at Milly's room. Steve is outside in the corridor, hanging out the window, smoking. Jess places a hand on his shoulder.

JESS
How is she?

He turns. Looks grey and drawn.

STEVE
Bit out of it on the morphine.
She's been asking for you.

JESS
How are the kids?

STEVE
Ben told his teacher to 'Fuck
off'.

Jess laughs and shakes her head.

STEVE (CONT'D)
Milly's let Scarlett have her
ears pierced.

JESS
No way.

STEVE
Gave her her favourite pair of
earrings.
(exhales)
Heavy days Jess.

Steve bites his lip. Jess feels awkward.

117 INT. MILLY'S ROOM. MOMENTS LATER.

117

Jess gingerly enters the darkened room. Candles burning. Milly is lying in bed drifting in and out of sleep. Christine, is sat in a big armchair in the corner, murmuring away.

CHRISTINE
Proper Hospitals have a canteen
for visitors. I can't do with
just a vending machine.
Everything's always too
watery....

JESS
Christine? How are you?

Jess hugs her. Christine collapses into her for a moment.

CHRISTINE

Oh yes, little bit coldy, but not bad.

Milly stirs. Christine helps her to drink water through a straw.

CHRISTINE (CONT'D)

Jess is here. Brought you some lovely flowers. Peonies.

Milly holds out her hand for Jess. Jess kisses her, awkward with all the tubes plugged in to her. She sits by the bed.

MILLY looks to CHRISTINE, mouths and whispers.

MILLY

Give us five mum.

CHRISTINE

Yes. I'll get some tea. Jess?
It's not very strong.

Jess looks at Christine.

JESS

No thanks.

They wait awkwardly. CHRISTINE doesn't want to go, but eventually heads out.

MILLY opens her eyes again and weakly whispers.

MILLY

Christ Jess, she doesn't shut up.

JESS manages a little snigger as MILLY manages the faintest of smiles.

118 INT. HOSPICE TOILET. LATER.

118

Milly stands shakily in front of the toilet, JESS helps her to pull her PJ bottoms down.

MILLY

You have to help me sit.

Awkwardly Jess does so.

JESS

Are you sure you want me to do this? Do you not want a nurse?

MILLY

You've seen me wee before?

JESS
I never had to pull your pants
down.

Jess smiles and glances at their reflections in the mirror.
Milly squints at herself. She is still over weight from the
treatment. It's not very flattering.

MILLY
Look at me. Jess, I don't know
who I am like this.

She looks at JESS'S bump.

MILLY (CONT'D)
Hurry up and have the baby
darling?

JESS strokes MILLY'S hair.

JESS
I will. Soon as Dan gets back.

Milly looks outraged.

MILLY
What's it got to do with him?
(Beat) I'm kidding...

119 INT. HOSPICE. MILLY'S ROOM. LATER.

119

Milly sits on the bed, getting her breath back as it's been
a chore.

MILLY
(annoyed and sitting back
up again)
Damn, I need to go again.

JESS looks panicky but starts to help.

MILLY (CONT'D)
Only joking, your face...pass my
bag love, I've got something for
you.

Jess obeys and Milly pulls from her large shoulder bag a
box with 'Laboutin' on the side.

MILLY (CONT'D)
I can't help noticing that since
you've been pregnant you've been
rather over-dosing on the
Birkenstocks.

JESS
They're comfortable. And trendy.

MILLY
 No Jess, they're not, they're
 revolting. So I want you to have
 these.

Jess unwraps an amazing pair of vertiginous Laboutin heels.

JESS
 Oh my god.

MILLY
 They're unworn, and they're a
 touch too showy for this place.
 So take them, a parting gift.

Jess is weeping.

MILLY (CONT'D)
 Jess?

JESS
 You're really going to die aren't
 you?

MILLY
 Why else would I be giving you my
 best pair of shoes.

Jess smiles at MILLY wipes her tears then puts the shoes
 on.

MILLY (CONT'D)
 They really suit you. Will you
 always think of me when you wear
 them?

JESS
 Of course, both times.

They laugh as pregnant Jess staggers awkwardly up and down
 the room.

120 INT. COFFEE SHOP.

120

Heavily pregnant Jess and Scarlett are having tea out.
 Scarlett is in school uniform but is wearing really
 inappropriately big earrings.

SCARLETT
 I told the teacher that mum got
 these from James Bond Street.

JESS
 They're not really school
 earrings.

SCARLETT

But as Mummy is dying the teacher
said I could wear them until
she's dead.

JESS

Did the teacher really say that?

SCARLETT moves her head in a half nodding, half shaking
motion in an attempt to disguise the truth.

JESS (CONT'D)

Everything else alright?

Scarlett nods again.

SCARLETT

It's a bit difficult at the
moment because Mum can't really
go out anywhere and she sleeps
most of the time. The Hospice is
boring... And dad's really
grumpy...

JESS

But you know he's not grumpy with
you, don't you.

SCARLETT

Yeah. It's because of Mum. We all
know that she isn't going to get
better now.

JESS

Darling if there's ever anything
private you want to talk to me
about..?

SCARLETT

Oh not you as well. Why does
everyone want to talk me about
puberty and bra's! Ergh...

Jess's stomach twinges.

SCARLETT (CONT'D)

You okay aunty Jessie?

JESS

Yep. Baby wants to come out. But
it's not allowed until next week.

SCARLETT

Any way, Mum's told me she
doesn't want me to be sad. She
wants me to work hard at school,
so I can go to Uni.

JESS
She'd love that.

SCARLETT
And then what I want is to be a
Hongkologist and save people like
mummy.

JESS
Well darling that's brilliant.

SCARLETT
Or maybe I might be a
Hairdresser.

121 INT. HOUSEBOAT. LATER. 121

Jess wakes in terrible pain. Her contractions have started and a huge watery mess all over the bed shows that her waters have broken. She begins to panic; grabs her phone.

JESS
Dan!! (His phone goes to
voicemail) Dan! I think the
baby's coming early. Please just
come home. Come home now! Aagh...

A wave of pain takes her breath away. She dials Milly.

122 INT. HOSPICE ROOM. 122

Milly is in bed exhausted, her breathing heavy. Steve is asleep in the chair next to her. Her phone rings. Christine passes it to her.

MILLY
Hello?

JESS
(Total panic) It's me. The baby's
coming. What do I do?

123 EXT. AMBULANCE. 123

A ambulance rushes through the streets towards a large hospital. Jess is on board, deep into labour.

124 EXT. OIL RIG. DAY. 124

Dan on a stormy drilling platform, he is looking at a work colleague on top of a pillar adjusting the aerial.

AERIAL MAN
(shouting down)
Signal?

DAN looks to the window in the rec room, a guy stares back at him, shaking his head.

DAN
No.

125 INT. HOSPICE.

125

Milly now very agitated. Steve and Christine don't know what to do.

MILLY
Get me my wig.

STEVE
Why do you want your wig?

MILLY
Jess is having the baby...

STEVE
She'll cope without you, she'll understand you're really poorly, now ssshhh.

MILLY
Don't fucking shush me... she needs me and I'M GOING!

STEVE
(not wanting to argue)
Fine, I'll get the doctor so *she* can say no.

He heads out. CHRISTINE looks at MILLY, cogs turning.

CHRISTINE
Sod it. Let's get your wig on.

MILLY
What?

She puts the wig on Milly. Does Milly's lipstick, unhooks and grabs the drip, then holding it aloft, wheels a surprised but happy, Milly out the room. She pauses, then grabs a bunch of flowers from a vase on the way and puts them across Milly's lap.

CHRISTINE
We'll have those.

126 INT. MATERNITY WARD - DAY

126

JESS is on all fours on the bed holding the gas and air mask to her face. The midwife knows better than to try to comfort her.

JESS
(muffled)
Aaaaghh. It's not bloody
working... Daaannn,
wwhhheerrreee arrreeee
youuu??????

127 EXT. OIL RIG. SIMULTANEOUS.

127

Dan is stressing. He looks up to his aerial man, who has the aerial in his hand. Then to the guys in the computer room?

DAN
Still no signal...

The guy shakes head.

DAN (CONT'D)
(to aerial guy.)
Come on move it around....

128 INT. HOSPICE RECEPTION.

128

Christine wheels Milly past an angry Nurse.

NURSE
Sorry, where are you..?

MILLY
(with all her vocal
strength.)
I'm making a break for it. I want
my freedom. FREEDOM.

CHRISTINE
(breezy)
Just, uh, for a walk around the
garden. Bit of fresh air...

The nurse looks a bit confused as Christine pushes her at top speed out the sliding front doors. Milly turns to her.

MILLY
You've still got it mum.

129 INT. MATERNITY WARD - DAY

129

JESS, now turned over, lying on her back, is red faced and pushing hard.

NURSE
Is there anyone else we can call
for you?

JESS
THE FUCKING MORPHINE MAN!!!!!!!!!!!!

The NURSE smiles sympathetically.

130 INT. A TAXI CAB.

130

Christine and a cab driver trying to hoist Milly and her wheel chair into the back of a black cab. It's awkward and comical at the same time.

TAXI DRIVER
(to CHRISTINE as if
Milly is deaf)
She's not going to throw up in
here is she?

MILLY
No she isn't. Now get a bloody
move on.

The driver heads back to the front of the cab.

131 INT. MATERNITY WARD - DAY

131

JESS is pushing hard.

NURSE
You're doing well.

JESS
Nurse, my phone, my phone. Has he
called?

132 INT. A HOSPITAL.

132

A labour ward. Christine blasts through with Milly in her wheelchair. Much confusion.

CHRISTINE
Which way for Jessica Toomey?

A midwife points in the direction of a room.

NURSE
Can you hang on a moment?

MILLY
Actually, no I can't.

They speed off.

133 INT. LABOUR SUITE.

133

The door bursts open. Jess, who is on the bed writhing in pain looks around as Milly and Christine fly in.

JESS

Milly?!

MILLY

Okay. You can have that baby now.

She holds out her hand. Christine pushes them together.

134 EXT. OIL RIG. SIMULTANEOUS. - DAY

134

DAN is pacing up and down when.....

GUYS

(from inside)

Dan, signal.

DAN looks up to the guy with aerial.

DAN

Right, don't move anything.

DAN rushes inside.

AERIAL MAN

It's really uncomfortable.

135 INT. HOSPITAL.

135

Jess is in labour. She is on the bed in massive pain. Milly is feebly trying to do some of the shoulder rubbing that they tell you to do.

JESS

Get off my fucking shoulders and
get me the fucking epidural!

Amused, Milly turns to the Midwife.

MILLY

She's normally very sweet...

JESS

I'm not, I'm a bitch, that's why
god is HURTING ME SO MUCH. FUCK
ME!!

JESS screams again in agony.

JESS (CONT'D)
 (crying)
 I can't do it Milly, I give up, I
 can't do it.

MILLY squeezes JESS'S hand.

MILLY
 Jess love. Look at me.
 (she does)
 This is it. This is what it is.
 You're giving birth and it bloody
 hurts. But it's the best thing
 that you'll ever do. So keep
 pushing.

There is a moment of calm as JESS looks at MILLY.

MILLY (CONT'D)
 Also, they're giving me the Last
 Rights in a couple of hours. This
 is my last ditch attempt to make
 sure they let me in upstairs.

They both have tears now, when JESS'S phone ringing
 interrupts them.

JESS
 It's him, it must be.

CHRISTINE picks it up.

CHRISTINE
 It's Dan, video calling.

She answers.

136 INT. OIL RIG. SIMULTANEOUS. - DAY

136

INTERCUT AS NECESSARY

In the rec room, DAN is sat in front of the computer with the
 rest of the roughnecks behind him. A picture finally comes on
 and it is CHRISTINE looking very confused.

CHRISTINE
 ... how do you make it work??? Oh
 look there's Dan.

A guy turns to Dan, confused about Christine.

GUY 1
 You're wife's a bit of a
 ...cougar...

They can hear JESS screaming in the background.

DAN
Christine, can you show me Jess,
just turn the phone to her.

The screen now shows JESS red faced and in heavy labour.

DAN (CONT'D)
Baby, bab....

JESS
You bastard why aren't you here?

DAN
Sorry, I wish I was there, I'm
sorry.

JESS
Don't worry I love you. I just want
it out.

MILLY (O.S.)
She's nearly done it....

MIDWIFE (O.S.)
Come on Jess, I can see the head.

JESS
Dan, who are all those people??

DAN
Doesn't matter. Christine, hold the
camera, I want to see our baby come
out.

CHRISTINE (O.S.)
Oh my, okay. I s'pose I've been in
worse films...

She takes the camera and walks round to the baby area....

137 EXT. OIL RIG. SIMULTANEOUS. - DAY

137

The aerial guy, is very red faced and holding on for dear
life.

AERIAL MAN
Come on, hurry up it's killing.

138 INT. HOSPITAL SIMULTANEOUS - DAY

138

INTERCUT AS NECESSARY.

CHRISTINE holds the camera towards a very messy private area,
where the baby's head is showing.

Immediately all the men behind DAN who are watching are terrified and turn away.

DAN
 Jess, I can see the head. My god
 it's a baby, keep pushing, push for
 Christs sake.

Jess pushes like her life depends on it. She suddenly roars.
 Milly turns to her.

MILLY
 Keep going.

139 EXT. OIL RIG. SIMULTANEOUS. - DAY 139
 Aerial man is really struggling.

AERIAL MAN
 AAaagghghg.

140 INT. HOSPITAL SIMULTANEOUS - DAY 140

JESS
 Aaaaagggghghgaagh.

DAN
 It's coming out, it's coming, oh my
 god...

A deafening scream. The baby is out! It is screaming too.
 Cheers from all the guys on the rig, MILLY and CHRISTINE.

JESS
 Thank the lord....

DAN
 Jess baby I love you well done.

141 EXT. OIL RIG. SIMULTANEOUS. - DAY 141
 Ariel man is about to go.

AERIAL MAN
 I'm sorry.

142 INT. HOSPITAL SIMULTANEOUS - DAY 142

CHRISTINE is filming the midwife as she takes the baby over
 to JESS.

MIDWIFE

Well done everyone, mummy, you've
got a beautiful baby

143 EXT. OIL RIG. SIMULTANEOUS. - DAY 143

Ariel man falls down, aerial in hand.

144 INT. OIL RIG. SIMULTANEOUS. - DAY 144

MIDWIFE (O.S.)

Got a beautiful baby.....

Signal goes and the screen goes blank.

Silence.

GUY 1

What flavour is it then?

DAN turns round to everyone.

DAN

It's a baby boy. Or girl.

The guys roar and all hug Dan who does a big man-sob.

Milly is crying, as is JESS.

145 INT. HOSPITAL. 145

The midwife puts the baby boy on JESS'S chest.

MILLY

Well done darling! Oh he's
lovely.

JESS

(to the BABY)

I'm so glad you're here. (Then to
MILLY) And you.

Milly strokes her hair.

MILLY

Where else would I be?

JESS is moved. They look at the baby.

Now the adrenaline has gone, MILLY is shattered.

MILLY (CONT'D)

I should go...

The door opens and Christine appears. A smile spreads across her face when she sees the baby.

CHRISTINE

Oh good gracious! It's a little baby.

She approaches gingerly, not wanting to be in the way. She leans down and kisses the baby. Then, softly to Milly:

CHRISTINE (CONT'D)

Steve will be wondering where we are...

JESS

Wait - picture please. Christine can you grab my camera?

MILLY

I look like shit.

JESS

As opposed to how brilliant I look?

JESS and MILLY smile for the camera either side of the beautiful new baby. Then:

JESS (CONT'D)

Let's have one with you in Christine.

CHRISTINE

Oh no...

She is worried Milly wouldn't want this.

MILLY

Mum, I wouldn't be here if it wasn't for you. You performed a bloody miracle. Team photo...

Milly reaches her arms out to her Mum. Christine is so happy she laughs and cries at the same time. The Midwife takes the picture. Close in on Milly and Jess and the baby. The scene ends on the still shot of the three of them from the beginning of the film.

Milly is back in bed. An army of nurses hook her up to her drugs and get her comfortable. Milly is out of it with the strain. Christine stands in the corner and carefully brushes Milly's wig.

147 EXT. A FUNERAL HOME. A FEW DAYS LATER.

147

Steve and Jess are outside 'GREEN GOODBYE FUNERAL DIRECTORS'. Jess has her new baby in a sling. Steve is finishing a cigarette.

STEVE

...it could be three weeks, three days or three hours...

Jess nods.

STEVE (CONT'D)

They tried to cut her wedding ring off today. Her fingers have swollen. She can't speak but she went berserk. I told them to leave it. What harm can it do now?

JESS

Are you ready for this?

She looks at the building in front of them.

STEVE

No.

He takes a final drag of his cigarette as we:

148 INT. 'GREEN GOODBYE' FUNERAL SERVICE. DAY.

148

Steve and Jess talking to an overly calm grey-haired woman, Fay. Jess still has the baby strapped to her. Steve seems to be reading items off a list.

STEVE

...and she said she definitely wants a wicker coffin. She says she's seen them on your website....

FAY

Of course. We have a lovely bamboo or willow version. You can show her the pictures if you like...

JESS and Steve look at each other. That's a step too far.

STEVE

Uh...what else...oh yes she's very particular about the catering...

FAY
 Absolutely. We work with some
 excellent caterers. There won't
 be a stale bridge roll in
 sight...

Steve smiles weakly, rubs his face.

FAY (CONT'D)
 You're doing an amazing job, both
 of you.

Steve looks at his list from Milly. Fay doesn't mean to be
 patronising...

Jess cuts in.

JESS
 Is it alright for her to choose
 clothes and jewelry?

STEVE
 Oh yeah...

FAY
 When the time comes you can dress
 her...

Steve looks away.

FAY (CONT'D)
 I'll leave you to finish your
 tea.

Fay quietly backs out of the room.

149 EXT. STREET.

149

Jess walks away from the Funeral Home in tears. We walk
 with her.

JESS (V.O.)
 When we were about thirteen, my
 parents saved up to take us on a
 big summer holiday. But all I was
 bothered about was being without
 Milly for six weeks. We were
 devastated. When she came to wave
 us off...

150 EXT. STREET. FLASHBACK.

150

Jess's family are putting the final suitcases in to their
 car. Teen Jess and Milly stand looking at each other. They
 hug. They both look like they want to say something.

JESS (V.O.)
 ...I had decided that I was going
 to tell Jess that I loved her.
 We'd never said it. People didn't
 then. I was just about to pluck
 up the courage when...

A kid zooms past on his bike and yells:

KID
 Lezzers!

Teen Milly and Jess are horrified. They pull apart and act all casual. Jess jumps in the car and it drives off, Jess giving an embarrassed little wave to Milly standing on the kerb.

JESS
 The moment had well and truly
 gone...

151 INT. HOSPICE. LATER.

151

Sunset. Orange light fills the room. Jess is reading. Milly is asleep. Quietly Jess checks her watch and starts to put her coat on. She goes over to the bed and looks at her friend.

Silence. Jess goes to the door, but hears a faint whisper. Milly has her arm out-stretched. Jess takes her hand, looks down at the poor swollen fingers, the wedding ring. She leans in to hear Milly, but she can't make out the words. Jess feels desperate.

JESS
 ...sorry darling? I
 didn't...Milly - is this?

Milly struggles, but is still inaudible. Jess feels devastated. She climbs onto the bed beside Milly, her face right next to her on the pillow.

JESS (CONT'D)
 (Whispers) I love you.

Very slowly Milly moves her hand and gently touches Jess's cheek.

152 INT. MILLY'S HOUSE. NIGHT.

152

Jess in her dressing gown is staying with the kids again. She is getting ready for bed, doing the baby's bottles etc. She goes up the stairs and checks on Ben and Scarlett in their bunk beds. Then she goes to the little untidy spare room where her baby is asleep in a travel cot. She looks around the room.

Some of Milly's old clothes hang on the wardrobe door. Jess stares at the tiny mini skirt-suit, like Milly used to wear to work. A image of Milly wearing it, walking down the street, waving to her.

She opens the wardrobe door and rifles through some more clothes. Milly's wedding dress. An image of Milly just before her second wedding, Jess as her bridesmaid doing up the tight bodice of the dress while Milly drinks champagne.

Further back, a graduation gown. A quick snapshot of Milly and Jess as students, tarty clothes under their robes. And even further back still, Milly's school blazer, customized with badges etc. An image of Milly and Jess, in school uniform, sitting on a wall at a bus stop, eating oranges. They stick the peel over their teeth and fall about laughing.

Finally, the famous basque, hanging there like a stained spectre.

Jess runs her hands over the clothes, and shuts the wardrobe door.

153 INT. THE HOSPICE. LATER. 153

Steve is making up a bed beside Milly's. He's going to stay with her. Milly is sleeping. Her breathing very laboured. A nurse checks her drip and plumps up her pillows.

154 EXT. MILLY AND STEVE'S HOUSE. THE GARDEN. DAY. 154

Jess and the kids and baby are in the garden, a big blanket spread on the ground, having a picnic. They are in good spirits. Suddenly the phone goes inside the house.

SCARLETT

Shall I get it?

Jess is on her feet.

JESS

It's okay, darling. You keep an eye on the baby.

The kids play with the baby. We see Jess go inside the house. Through the French windows, we see her pick up the phone. It's Steve. This is the call.

155 INT. MILLY AND STEVE'S HOUSE. BATHROOM. LATER. 155

Jess is in the bathroom, crouched on the floor by the bath. She is sobbing uncontrollably.

156 INT. MILLY AND STEVE'S KITCHEN. LATER. 156

Everyone has gathered there. Jess, Steve, Christine, Scarlett and Ben. All in a huddle together. All devastated.

157 INT. GREEN ENDINGS FUNERAL DIRECTORS. 157

In a candle-lit quiet room Milly is laid out in her wicker coffin. She is clothed in a lovely dress. Although the drugs have taken their toll, she is serene. Jess and Steve are in the room with her. Jess steps forward and places in the casket a packet of candy cigarettes and a photograph of the two of them, faces pressed together, on each woman is drawn a moustache and glasses. She steps back. Steve appears beside her. They squeeze hands and Jess leaves the room.

Steve is alone with Milly. He places earrings in her ears, and picks up her high heeled shoes. He hugs them to him then gently places them on her feet. He takes a wilted daffodil and a scrap of paper - a note from Ben and Scarlett - and places it in her hands. Then he leans in and gently kisses her lips.

158 INT. JESS'S FLAT. DAY. 158

Jess puts a black cardigan over a chic black dress. She buckles the side of the Laboutin shoes Milly gave her. She looks at herself in the mirror.

JESS
Milly? Will I do?

159 EXT. AN OLD CHURCH IN THE CITY. DAY. 159

Men women and children filter into the handsome old church. A beautiful day. We recognize many of the faces, all tear-stained, pale.

160 INT. AN OLD CHURCH IN THE CITY. DAY. 160

The sun blazes. A cold bright day. London at it's best. People start to fill the pews until the church is packed.

161 INT. THE CHURCH. LATER. 161

Steve, Christine, Jess and the children walk down to their seats. Steve is pale and steely. The choir begin to sing. Suddenly Milly's wicker coffin appears borne aloft by her best male friends (people we'll have seen along the way). They are an odd assortment, but all concentrating hard. Fay is behind them, gently orchestrating the action.

When Jess sees the coffin she gasps. Jess looks over at Steve. The choir reach a crescendo. Steve looks at Jess. She shakes her head in disbelief.

162 EXT. WOODLAND. LATER.

162

A procession of friends and family walk behind Milly's coffin, placed in an open hearse. The hearse drives through the most beautiful wooded area; the sky is electric blue. Steve and the children and Jess and her baby lead the pied-piper like procession to the place where Milly will rest. A hole in the ground is already dug. Jess watches the coffin.

JESS (V.O.)

...Maybe a wooden one would have been more dignified. I'm worried she'd think it looks like we're burying a big picnic....

The pall bearers lower the coffin. Mourners throw flowers and earth down on top of the coffin.

Jess throws in her flowers. She stares down into the darkness of the grave. Steve hugs her and she steps back. The children join him. Everyone backs away from the grave leaving Steve alone with his family, alone with his grief.

163 THREE YEARS LATER...

163

164 INT. MILLY AND STEVE'S HOUSE. KITCHEN.

164

We see Jess sitting at Steve's kitchen table. Scarlett and Ben look much older now too.

JESS (V.O.)

Before she died, Milly gave Steve a list of the women he was allowed to eventually marry - after a period of deep and inconsolable mourning. Obviously I was at the top of the list.

Steve kisses Jess on the forehead. She smiles up at him.

JESS (V.O.)

Obviously that was never going to happen.

Reveal a cheerful DAN as he walks in to the kitchen holding their toddler who is banging him on the head with a spoon. He hands the boy to Jess. As Jess stands up, we see that she is pregnant again.

JESS (V.O.)
 This one came about via the more
 common and pleasurable
 intercourse method..
 (beat)
 So, Steve met Coco....

Reveal a younger very sexy woman. She appears in the
 kitchen and hugs Steve. His new girlfriend.

JESS (V.O.)
 ...yeah. I'm not entirely sure
 Milly would have approved of her.
 Far too young and attractive,
 frankly, but she's great with the
 kids.

Sexy Coco woman helps Ben do his shirt buttons up.

JESS
 Even Christine had a career
 relaunch in The Mousetrap...

We see Christine on stage being murdered by the policeman.

JESS (V.O.) (CONT'D)
 Murdered six times a week, twice
 on Saturday by the new love of
 her life.

Christine arrives with the actor playing the policeman, both
 with big smiles. He wears a cravat and a smart blazer.

JESS (V.O.) (CONT'D)
 I'm happy for them. They're all
 moving on. For me, it's
 different. I've tried a couple of
 new best friends, I even bought a
 puppy...

Reveal Scarlett grabbing a little fluffy wriggly pup.

JESS (V.O.) (CONT'D)
 ...but Milly would be delighted
 to know that I'm finding it
 almost impossible to replace her.

Jess is reading a magazine. Scarlett now comes and sits on
 Jess's knee even though she's fourteen. Scarlett studies a
 picture in the magazine and automatically picks up a pen
 and draws a moustache on a famous person.

JESS (V.O.) (CONT'D)
 Almost.

THE END