

"HATTIE"  
(working title)

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1 OMITTED

1

1A INT. HOTEL BEDROOM. ROME - DAY

1A

An unseen commotion in another room. Raised voices. An indistinct argument. HATTIE makes plaintive shout.

HATTIE

(oos)

Please! No! No!

Door slams.

Foreign phone ringing on bedside table.

Caption: ROME 1966

HATTIE sat on bed. In shock. Dazed.

Finally seems to hear phone.

Picks up. VOICE can be heard down line. Hattie realises time - mortified.

HATTIE

(into phone)

I'm not on set! I'm so sorry.  
I've had a... Do you think you  
could send me a car? My driver  
seems to have... (GONE)

Hattie realises he's really gone.

2

INT. EARDLEY CRESCENT. FRONT ROOM - DAY

2

Christmas Day.

Large, tastefully decorated room. Huge, gaudily decorated Christmas tree. Paper chains strung across ceiling. Christmas taken seriously here.

Caption: LONDON 1962

Laden Christmas dinner table. Set for 10 adults and 4 or 5 children. Crackers, decorations, presents on each place.

HATTIE in. Easy graceful mover. Dressed to nines. Places present under tree. Adjusts decoration.

ROBIN and KIM in. Kim holds up old-style perfume sprayer.

HATTIE

You found it, clever darling.

ROBIN

Can we squirt it on?

Hattie throws hands up in mock despair.

HATTIE

Squirt? Squirt?

(posh and supercilious)

A 'lady' dampens the atmosphere  
with scent, then glides briskly  
through the cloud.

Hattie waves an imperious hand. Kim sprays air.

Hattie through cloud in exaggerated 50s model mode.  
Pratfall trip. Boys laugh.

KIM  
Clumsy.

Hattie pretends to be offended.

HATTIE  
Outrageous! What a slur!

Hattie tickles Kim. Lights fag. Blows smoke at laughing boys.

Stands. Sniffs. Something smells wrong.

HATTIE  
That's not Yardley.

3 INT. EARDLEY CRESCENT. FIRST KITCHEN - DAY 3

HATTIE hurrying in with ROBIN and KIM following.

HATTIE  
Bugger, bugger, bugger... Let's  
pray it's not what it smells  
like...

Main family kitchen. HATTIE flings open oven. Billowing smoke. Burnt turkey.

HATTIE  
Bugger!

ROBIN and KIM behind her. JLM sat with fag and paper.

HATTIE  
I forgot to turn it down! Didn't  
you smell it?

JLM looks bemused.

JOHN LE MESURIER  
You know, I rather think I did.

Hattie affectionately amused.

HATTIE  
You're sacked as my assistant.  
Again.

Hattie out. Children running after her.

4 INT. EARDLEY CRESCENT. STAIRCASE - DAY 4

HATTIE trots up two flights of stairs. KIM and ROBIN in tow.

ROBIN  
Is Christmas ruined, mum?

HATTIE

No more than usual.

Huge house. A labyrinth. Done up in main parts, almost derelict elsewhere.

Hattie noses in front of boys as they climb the first staircase.

\*\*\*\*\*  
\*\*\*\*\*

HATTIE

First to the top is emperor of the world.

\*\*\*\*\*  
\*\*\*\*\*  
\*\*\*\*\*

Hattie blocks boys' way.

\*\*\*\*\*

ROBIN

That's not fair.

\*\*\*\*\*  
\*\*\*\*\*

Kim squeezes past her.

\*\*\*\*\*

HATTIE

Ah! You cheater.

\*\*\*\*\*  
\*\*\*\*\*

Robin squeezes past too.

\*\*\*\*\*

HATTIE

I can't believe I raised you.

\*\*\*\*\*  
\*\*\*\*\*

Hattie pretends to find it hard on second staircase.

\*\*\*\*\*

HATTIE

Give us a push, boys.

\*\*\*\*\*

ROBIN

No chance.

KIM

I don't think so.

HATTIE

(joking)

You're very cruel.

Hattie fake pants as she reaches summit.

HATTIE

I think I can make it... I think... Ahh.

5 INT. EARDLEY CRESCENT. ATTIC ROOM - DAY

5

Lodger's bedsit room with kitchen. BRUCE (40s, camp, lodger) peeling mound of potatoes. HATTIE swiftly in. ROBIN and KIM trail.

HATTIE

We're a bird down.

BRUCE

Oh dear. Tragedy, bun?

Hattie opens oven. Steam. Turkey's fine.

HATTIE

A turkey-tastrophe, dolly.

Smiles with Bruce. Hattie turns to Kim.

HATTIE

What do you think? Will there be enough?

KIM shrugs.

KIM

I dunno.

HATTIE

Say yes to reassure me.

KIM

Yes.

HATTIE

Thank you, Kim.

6 INT. EARDLEY CRESCENT. FRONT ROOM - DAY

6

Christmas dinner table - now has turkey, potatoes, trimmings - enough for fifty.

Room crammed. 10 PEOPLE (old, young, hip, blimpish) closely packed round table. Laughter. Loud talk. Heavy smoke.

KIM runs wild with other CHILDREN.

\*\*\*\*\*

JOAN arrives in background. ROBIN greets her and shows her \*\*\*\*\* to the kitchen. \*\*\*\*\*

JLM waving a wine bottle.

JOHN LE MESURIER

Has everyone got something... (TO DRINK)

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Lodger's bedsit room with kitchen. BRUCE (40s, camp, lodger) peeling mound of potatoes. HATTIE swiftly in. ROBIN and KIM trail.

HATTIE  
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Oh dear. Tragedy, bun?

Hattie opens oven. Steam. Turkey's fine.

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A turkey-tastrophe, dolly.

Smiles with Bruce. Hattie turns to Kim.

HATTIE  
What do you think? Will there be enough?

KIM shrugs.

KIM  
I dunno.

HATTIE  
Say yes to reassure me.

KIM  
Yes.

HATTIE  
Thank you, Kim.

6 INT. EARDLEY CRESCENT. FRONT ROOM - DAY

6

Christmas dinner table - now has turkey, potatoes, trimmings - enough for fifty.

Room crammed. 10 PEOPLE (old, young, hip, blimpish) closely packed round table. Laughter. Loud talk. Heavy smoke.

ROBIN and KIM run wild with other CHILDREN.

JLM waving a wine bottle.

JOHN LE MESURIER  
Has everyone got something... (TO DRINK)

7

INT. EARDLEY CRESCENT. FIRST KITCHEN - DAY

7

HATTIE making gravy. Stirring for her life. Fag hanging.  
BRUCE and NSE BOYFRIEND helping.

BRUCE

Sprouts...  
(tries one)  
Good as possible. Carrots done.  
We await your orders.

HATTIE

Potatoes.

Hattie hands them to NSE boyfriend.

HATTIE

And I think we're set...

Bruce and Boyfriend ready to go.

BRUCE

Ready, Eddie?

HATTIE

Go, Flo!

Bruce and NSE quickly out.

JOAN MALIN in - 30s, thin, currently nervous. Clutching bottle. Coat still on. Led in by Robin. Hattie grabs her. Kisses.

JOAN

Am I late?

HATTIE

Course not, lovely. We're not even a little bit drunk yet.

Hattie makes shhh gesture at Robin (re. Drunkeness). Joan takes off coat as Hattie returns to gravy.

HATTIE

(to Robin re. coat)  
Take that, there's a love.

Robin takes coat as Joan relaxes.

JOAN

Want a hand?

Ash falls from Hattie's fag into gravy.

HATTIE  
Don't tell anyone about the  
secret ingredient.

Joan laughs. Hattie stirs it in. Hums to cover. Tastes.

HATTIE

Mm! Perfect!

JLM in waving empty wine bottle.

JOHN LE MESURIER

Any more slosh?

HATTIE

John Le Mesurier, my husband.

(remembering)

You've met! Course you have.

Hattie decants gravy as JLM turns charm on Joan.

JOHN LE MESURIER

It's Joan, isn't it. Such a  
charming name. I couldn't forget  
that. We're so pleased you could  
come. And Merry Christmas.

JLM looks at empty bottle - hopeless-looking. Joan hands him her bottle.

JOAN

There you go.

JOHN LE MESURIER

That's very kind. I really don't know how I'd've managed without you. You've saved my life.

HATTIE

Are they restless yet?

JOHN LE MESURIER

Oh dear, do you need me to tell them a queasy-making story?

HATTIE

Thank you, no. We're ready now.

JLM out. Joan baffled. Strangely charmed too.

HATTIE

I know. He's a dear. Grab.

Hattie hands gravy jug to Joan. Both out.

8

INT. EARDLEY CRESCENT. DINING ROOM - DAY

8

HATTIE in with JOAN and gravy. Cheers from ALL.

HATTIE

Happy Christmas one and all!

Replies - 'Happy Christmas', 'Merry days', etc.

HATTIE

This is Joan.

'Hello, Joan!', 'Welcome', calls.

HATTIE

Squeeze her in.

Someone shifts up. Hattie re-arranges.

HATTIE

Not there, there.

(explaining)

She's single and you can talk to her about anything.

Laughs as Joan sits next to ELIGIBLE BACHELOR.

HATTIE

Look at everyone! You're all so  
festive!

JOHN LE MESURIER

I'd like to propose a toast to  
dear Hattie...

BRUCE

(interrupting)

The Christmas fairy!

Hattie delighted.

ALL

The Christmas fairy!

Ping!

9 OMITTED

9

10 OMITTED

10

10A INT. THEATRE - DAY

10A

C/U on HATTIE's face. 60's make-up with added glitter.

She's full of love and hope and longing.

She's also a fairy.

She's stood on a chair in costume.

WARDROBE ASSISTANT is under Hattie's skirts, attaching  
'flying' wires.

HATTIE

No photos.

Wardrobe Assistant laughs.

ERIC SYKES dressed in jester costume up.

ERIC SYKES

How's the harness?

HATTIE

Luckily, I'm not planning on  
having any more children.

Eric laughs. Wardrobe Assistant finishes attaching wires  
and off. Couple of NSE CREW on stage.

HATTIE  
(re. costume)  
Shouldn't you be in costume?

ERIC SYKES  
Fairy funny.

Hattie laughs.

ERIC SYKES  
Are you ready?

Hattie nods. Eric shouts to off-stage techie.

ERIC SYKES  
Ready! Take it away!

Wires go taut. Hattie gracefully takes off.

She adopts a leaping ballet pose. Moves arms into classic (but comic) ballet positions as she rises.

HATTIE  
Ninety nine percent for arms at  
the Dean Sisters Academy of  
Ballet and Theatrical Dance.

ERIC SYKES  
You were done.

Hattie laughs. Enjoying herself.

HATTIE  
It's like being back there.

ERIC SYKES  
Marvellous, Hat. You are the  
fairy godmother.

Hattie moves arms until she stops high(ish) above stage.

Eric responds to shout. Off.

Hattie left literally hanging there.

HATTIE  
Eric? Hello? What do I do now?

Hattie waits patiently.

Eric doesn't come back. Hattie calls to NSEs.

HATTIE  
Can you see Eric?

Shrugs. NSE goes to get him.

HATTIE  
Actress in the sky!

Hattie's beginning to feel her weight on the harness. Very uncomfortable.

Eric comes back.

HATTIE  
I thought you'd forgotten about  
me.

ERIC SYKES  
No chance.

HATTIE  
What do you want me to do now?

ERIC SYKES  
(embarrassed)  
There's a bit of a problem...

Hattie instantly mortified.

HATTIE  
Have I broken the winch?

Eric doesn't want to say yes - but she has.

ERIC SYKES  
No. Course not. It's... the  
safety mechanism cutting in.  
Won't be a jiffy.

Eric bustles off. Hattie covers her humiliation.

HATTIE  
It's this costume - very heavy  
underwiring.

11

INT. EARDLEY CRESCENT. HALL - NIGHT

11

Door slam. Silence.

HATTIE shuts front door behind her. Low lights. All quiet.

HATTIE  
(calls)  
John?... John?

Knows he's not there.

Hattie shivers. Alone. Hates sleeping house.

12 INT. EARDLEY CRESCENT. LANDING - NIGHT

12

HATTIE knocks on door.

HATTIE  
Bruce? Are you awake?

BRUCE  
(from inside - frantic)  
Just a minute.

Hattie opens door a chink.

BRUCE  
I'm, er, entertaining.

Bruce in bed. Apparently alone.

HATTIE  
Typical babysitter.

Hattie - can only see Bruce - eh?

BRUCE  
He's under the bed. Afraid of the  
police.

UNSEEN MAN calls 'hall-oo'. Hattie in police style (i.e.  
'ello, 'ello, 'ello).

HATTIE  
'Allo, allo. Sorry!

Bruce laughs. Hattie shuts door.

13 INT. EARDLEY CRESCENT. BOY'S BEDROOM - NIGHT

13

HATTIE in. ROBIN and KIM asleep. Light from hall into room.

Hattie checks on both boys. Kim stirs.

HATTIE  
(whispering)  
You awake, chicken?

Kim isn't. Hattie pushes his hair back.

HATTIE  
(whispering)  
Do you want to get up with mummy?  
Have a naughty late night?

Kim turns over. Hattie gives up. Reluctantly out.

14 INT. EARDLEY CRESCENT. FRONT ROOM - NIGHT

14

HATTIE lights up. Rubs where the harness was - sore. She's lonely. Off centre.

Puts record on. Takes it off almost immediately. Doesn't know what to do.

Pours big drink. Front door bangs.

15 OMITTED

15

16 INT. EARDLEY CRESCENT. FRONT ROOM - NIGHT

16

JLM in.

JOHN LE MESURIER  
You're still up-

HATTIE straight up. Arms round him. JLM faintly surprised. Disentangles.

JOHN LE MESURIER  
Are you all right?

HATTIE  
I'm fine.

Hattie back to her drink. Slightly hurt.

JOHN LE MESURIER  
What's the matter?

HATTIE  
Nothing...  
(MORE)

HATTIE (cont'd)  
One of those days... Silly  
really.

JLM waits - what?

HATTIE  
The flying winch broke. I was  
left... dangling above the  
stage...

JLM hasn't picked up what's bothering her.

JOHN LE MESURIER  
Oh no.

Hattie knows he hasn't. Covers.

HATTIE  
Crew looking up my skirt and  
sniggering.

JLM pours himself a drink.

HATTIE  
Humiliating-

JOHN LE MESURIER  
You poor thing.

HATTIE  
-Pretending to be a stupid great  
fairy.

JLM continues on wrong tack.

JOHN LE MESURIER  
You don't have to do... rubbish.

Hattie slightly snappy.

HATTIE  
I know my casting. I'm the silly  
frigid fat girl.

JLM still hasn't got it.

JOHN LE MESURIER  
You're the nation's favourite...  
silly... frigid... Branch out,  
you're a fine actress, Hat.

HATTIE  
No. This is it for me. Who'd  
accept me doing anything else.

Hattie guilty now. Doesn't want to take it out on him.

HATTIE

I'm a drama queen. Sorry.

Hattie smiles. JLM aware he's gone wrong. Tries to make friends.

JOHN LE MESURIER  
Do you need to do lines? I'd love  
to help - if I can.

Hattie smiles. Line learning, their way of showing love.

HATTIE  
You know I couldn't manage them  
without you.

JLM sits with script. Hattie remains standing.

JOHN LE MESURIER  
Job scene? I'll be Sid.

JLM does Sid James laugh. Hattie smiles.

JOHN LE MESURIER  
(as Sid)  
You don't believe me anyway!

HATTIE  
(in character)  
Of course I do, Charlie. You're  
not clever enough to think up an  
excuse that good.

JOHN LE MESURIER  
(as Sid)  
I'm only saying I'm sorry.

HATTIE

(in character)

It's unreasonable of me to sit  
around here moping and expecting  
you to take me out once a year,  
Charlie.

JOHN LE MESURIER

(as Sid)

Blimey! I wouldn't say you've  
been unreasonable, Peg.

HATTIE

(in character)

Having nothing to do, that's the  
trouble, but you don't have to  
worry, Charlie, I'm going to get  
a job.

JOHN LE MESURIER

(as Sid)

Get a job! I've never heard  
anything so ridiculous in all my  
life. Get a job! What can you do?

HATTIE

We'll have to see, won't we,  
Charlie.

JOHN LE MESURIER

Amazingly, you've added a couple  
of Charlies - she only says it  
every other fucking line.

HATTIE

They've been married fourteen  
years. Perhaps they'd forget if  
they didn't keep saying it...  
John!

JLM laughs.

JOHN LE MESURIER  
(as Sid)  
Get a job! I've never heard-  
(normal)  
Blah, blah.  
(as Sid)  
What can you do?

HATTIE  
We'll have to see, won't we,  
Charlie?

17 EXT. CHURCH HALL - NIGHT

17

Bleak. Wintry. Dark and rainy. MAN looks out from door. No one coming.

Door slammed shut.

18 INT. CHURCH HALL - NIGHT

18

HATTIE shivers in fox stole and evening dress. On her own. RON (50, red-face, panicky) hurries in wearing evening suit. Awkward.

HATTIE  
(dry)  
Is everyone going to jump out  
from behind a curtain?

RON  
I don't understand. You've always  
been very popular in the past.

HATTIE  
My star's plummetted, the public  
have deserted.

RON  
I can't find anyone to answer  
their telephone either.

Ron bewildered.

RON  
Lots of people said they were  
going to come.

HATTIE  
You have checked the date?

Ron - ah!

19

INT. CHURCH HALL. CORRIDOR - NIGHT

19

HATTIE being walked to door by RON.

RON

I don't know how I did that.

HATTIE

Easy mistake.

RON

I'm organised. I was in the Pay Corps.

HATTIE

We've all read January for February.

Ron realises he's being teased.

RON

You've taken it in ever such good part. I'd be livid.

HATTIE

Yes, Ron, but I'm a much nicer person than you.

Ron laughs. Hattie smiles.

RON

Had to find a different volunteer to drive you home. I'm sorry again. I'm mortified, Miss Jacques.

HATTIE

Is he sober?

RON

I'm fairly sure he is.

HATTIE

That's a start.

RON

John. John Schofield.

JOHN SCHOFIELD, 35, cockney, very good-looking, raffish, perched on bonnet of E-type coupe, oozing testosterone. Smoking.

HATTIE out. JS turns. Smiles. Hattie's heart drops through her stomach. The most beautiful man she's ever seen.

Hattie masks, but JS knows effect he's had. On his toes - an opportunity. Fancies her too.

JOHN SCHOFIELD  
Let me guess - Ron's fault?

HATTIE  
Poor dear. He mis-filed me.  
Luckily, he's only a fundraiser  
for leukaemia. He's not actually  
responsible for finding a cure.

JS smiles thinly - knows it's funny, doesn't laugh.

JOHN SCHOFIELD  
I'm John. I know who you are.  
Everybody does.

They shake hands. JS opens door for her.

JOHN SCHOFIELD  
Alright here? Or do you need to  
sit in the back like the queen?

HATTIE  
I'd need six months notice to  
squeeze my behind in there.

JS notes this as Hattie in. JS jumps in. Car off. A little  
too fast.

21 INT./EXT. CAR/ROADS - NIGHT

21

HATTIE and JS driving. Fast. Hattie nervous.

HATTIE  
You're not a getaway driver, are  
you?

JOHN SCHOFIELD  
Do all sorts. Bit of dealing.  
Sometimes do deliveries for other  
dealers. That's why I'm in this.

HATTIE  
It's not yours?

JS laughs.

JOHN SCHOFIELD  
It's not stolen.

HATTIE  
Just borrowed?

JOHN SCHOFIELD  
Yeah.

Brief silence.

JOHN SCHOFIELD  
So Miss Jacques, why do you put  
yourself down?

HATTIE  
I beg your-

JOHN SCHOFIELD  
(in)  
You did it when you were getting  
in the car. I've seen you do it  
on telly. You even do it on the  
radio. I mean, the radio? No one  
can see you. Getting it in first?

Hattie taken aback - cheeky git!

HATTIE  
(withering)  
I'm doing very well, thank you.  
You are driving me.

JS oblivious.

JOHN SCHOFIELD  
You don't need to do it.  
You're... It's not just the  
acting, being talented and that.

Hattie - what?

JOHN SCHOFIELD  
Anyone can see you're lovely. A  
proper lovely person.

HATTIE  
Oh good.

JOHN SCHOFIELD  
And you're beautiful.

HATTIE  
I've got a nice face-

JS laughs - point proved.

JOHN SCHOFIELD  
You're beautiful.

Hattie - is he real?

HATTIE  
Thank you.

JOHN SCHOFIELD  
I meet loads of women like you.  
Always the same. Don't understand  
blokes. Thin birds are just no  
good to you.

Hattie snorts with laughter. JS strangely embarrassed.

JOHN SCHOFIELD  
Sorry...

HATTIE  
Don't be sorry. You've gone to  
all this trouble for me.

JS laughs.

JOHN SCHOFIELD  
I don't know what it's like being  
well-known - pain in the backside  
I'm guessing. Cheeky sods like me  
telling you stuff you don't want  
to hear.

HATTIE  
There are compensations. People  
are mostly very kind.

Hattie stops pat answer. Suddenly truthful.

HATTIE  
I love being famous. I love it.

JS looks at her.

HATTIE  
I'm liked for absolutely no  
reason.  
(she laughs, then back  
to stock answer)  
And I can do evenings like this.

A look from JS.

JOHN SCHOFIELD  
Charity?

HATTIE

Yes.

JOHN SCHOFIELD

Why do you bother?

HATTIE

I want to... I want to give  
something back.

JS looks at her. Raises an eyebrow.

HATTIE

It's for me. To be accepted for  
me. Alright? It's completely  
selfish. Happy?

JOHN SCHOFIELD

That's not what I was saying.

HATTIE

Why do you do it? Driving a  
stranger home at short notice?  
What's in it for you?

JOHN SCHOFIELD

My boy had leukaemia.

HATTIE

Oh. Christ. I'm sorry. When? How  
is he now?

JOHN SCHOFIELD

No.... He.... He died.

HATTIE

Oh my god. John, I'm so sorry.

JOHN SCHOFIELD

Yeah. Yeah.

HATTIE

That's so... Just terrible. And  
wrong. I'm so- you poor, poor  
man.

JS pulls over.

JOHN SCHOFIELD

Sorry, I've got to...

JS struggles not to cry.

HATTIE

Of course you have.

Hattie very lightly touches his shoulder.

HATTIE  
What was his name?

JOHN SCHOFIELD  
I don't want to talk about him.

Silence.

JS doesn't move to start car.

HATTIE  
You clearly don't want to drive  
me home, so you may as well talk  
about him.

JS shocked. Looks at Hattie. She's tough too. He's impressed.

JOHN SCHOFIELD  
John. Little John. He was four.

HATTIE  
When did he die?

JOHN SCHOFIELD  
Nearly a year ago... I haven't...  
I haven't dealt with it well.

HATTIE  
Who would?

Hattie and JS are holding hands.

JOHN SCHOFIELD  
I shouldn't have said anything.  
I'm sorry.

HATTIE  
Don't be silly.

JOHN SCHOFIELD  
It doesn't help anything.

Hattie lets go of his hand. JS shakes out of mood.

JOHN SCHOFIELD  
I'm sorry for that brief  
unscheduled stop. I shall now get  
you home.

JS starts car. Eyes lock before they set off. He's right - she's beautiful. They're connected. He's seriously interested in her. She's suddenly nervous.

HATTIE  
Yes, take me home. Please.

22 EXT. ROAD - NIGHT 22

Car pulls away.

23 INT./EXT. CAR/ROADS - NIGHT 23

JS and HATTIE in car. Completely silent.

Hattie looks at him. Long steady look.

Pull up. Home. Hattie hides behind formality.

HATTIE

It was lovely to meet you. Thank  
you, John.

Hattie out.

24 EXT. EARDLEY CRESCENT - NIGHT 24

HATTIE swiftly up to front door. JS out and follows her up.

HATTIE

I'm perfectly fine here, thank  
you.

JS ignores her. Up to door as Hattie delves for keys.

JOHN SCHOFIELD

I know you are.

JS kisses her. What the hell is happening?

Hattie kisses him back. Passionately. Hattie pushes him away.

HATTIE

No. I want you to stop.

JS nods. Leaves. Hattie watches. JS into car. Screams off. Doesn't look back. Hattie rocked - what just happened?

25 INT. EARDLEY CRESCENT. FRONT ROOM - NIGHT 25

JLM playing piano. Smoking.

HATTIE in.

JOHN LE MESURIER

Hello, darling.

JLM stops. Surprised to see her.

HATTIE  
(explaining)  
A mix-up over dates.

JOHN LE MESURIER  
Oh no.

HATTIE  
You know... I've just met an  
extraordinary man.

JOHN LE MESURIER  
Have you?

HATTIE  
He drove me back. His son died of  
leukaemia.

JOHN LE MESURIER  
Oh dear.

HATTIE  
But...

Hattie wants to tell JLM what happened. Can she?

JOHN LE MESURIER  
Why was he extraordinary?

Hattie changes mind.

HATTIE  
He was... I suppose I felt sorry  
for him. All he's been through...

She's lied.

JOHN LE MESURIER  
Drink?

HATTIE  
I'm going to go to bed.

JOHN LE MESURIER  
It's barely nine.

HATTIE  
Is it? I'm shattered. Is Bruce  
in?

BRUCE  
They're not real tears.

Hattie leads into quick waltz round room.

HATTIE  
Bruce, my only beau.

Bruce laughs, then breaks away.

Hattie dances dying swan across room.

HATTIE  
You fade, but I have a true love  
of the dance.

Bruce laughs. Hattie stops. What's she doing? Kisses Bruce on forehead, heads out.

BRUCE  
What's going on?

HATTIE  
Tell me to grow up.

BRUCE  
You are grown up.

HATTIE  
I need to be more grown up.

BRUCE  
Why? What is this?

HATTIE  
No. No...

Hattie out. Bruce intrigued.

27

EXT. CARRY ON CABBY SET - DAY

27

GERALD THOMAS and FILM CREW gathered. HATTIE with ESMA CANNON and BLONDE GIRL. Hattie querying scene.

HATTIE  
So we're cutting the other lines?

GERALD  
Yes. It's just a 'we're starting  
our business' set-up scene  
anyway.

HATTIE  
But all we're left with is a bit  
of leering. Esma hasn't even got  
a line.

ESMA

Oh, she's full of herself today.  
Don't be the shop steward on my  
account, I'm perfectly happy  
scuttling round.

Gerald - see? Hattie defeated.

HATTIE

Okay, you're the boss.

GERALD

Thank you for reminding everyone,  
Hattie. I am, aren't I.

(moving)

Positions everyone!

All move to positions. Esma and Hattie sat. Hattie with clipboard. Blonde girl stood opposite. Job interview.

GERALD

(calling)

Away we go! Action!

HATTIE

May I see your legs, please?

Blonde girl pulls up skirt. Hattie looks.

HATTIE

You've got the job.

Blonde girl shown out by Esma. TALL BLONDE MODEL catwalks in. Faces Hattie.

Hattie impressed.

HATTIE

You've got the job.

Tall Blonde Model sashays out.

GERALD

Cut! Great. Let's go again. Big  
close-up on the bust.

HATTIE

Hers or mine?

Gerald laughs - obviously the girl's bust. Hattie the sexless harridan again.

HATTIE in in evening dress and carrying open diary. She \*\*\*\*\*  
'accidentally' bops ROBIN on head with diary as she passes.\*\*\*\*\*  
Mimes apologetic face. Robin laughs. Hattie looks beautiful\*\*\*\*\*  
Glowing. Seamlessly takes over serving food. \*\*\*\*\*

HATTIE

I'm Carry on Cabbing every day  
except Tuesday when I'm doing a  
Sykes and Friday when I'm in the  
shop.

JOHN LE MESURIER  
Wednesday?

HATTIE  
Spastics.

JOHN LE MESURIER  
Thursday?

HATTIE  
Radio recording. Tonight's  
leukaemia.

ROBIN  
You went to them.

HATTIE  
They got the wrong night.

BRUCE in. Sees Hattie's gone to special effort.

BRUCE  
Big guns ce soir.

HATTIE  
Is that a compliment I hear?

JOHN LE MESURIER  
You do look very lovely, darling.

HATTIE  
Thank you, my darling boys.

Door bell goes. Bruce amused.

BRUCE  
That'll be your driver.

JLM looks up. Hattie tries to cover nerves. Breath. Out.

29

INT. EARDLEY CRESCENT. HALL - NIGHT

29

HATTIE to front door. Opens it. REG an elderly man waiting.

REG  
Evening, Miss Jacques.

Hattie struggles to contain disappointment.

HATTIE  
Hello Reg. How are you?

REG  
A bit down if I'm honest.

HATTIE

Oh, yes. Course you are. You'll have to tell me all about it on the journey.

REG

I certainly will, Miss Jacques.

Reg goes. JLM comes down. Sees Hattie.

JOHN LE MESURIER

Everything all right?

Hattie smiles. Bitterly disappointed. Grabs bag and stole.

HATTIE

Yes. Of course. I'll see you later. Must dash.

Hattie out.

30

EXT. CARRY ON CABBY SET - DAY

30

Rehearsal. Line of 3 or 4 PRETTY GIRLS (in uniform) including BLONDE GIRL stood next to 2 or 3 cars.

HATTIE and ESMA (in uniform) walk past - an inspection.

HATTIE

Right girls. This is it. I want you to get out there and grab all the business from under their smug male noses. I don't care how you do it - within reason - just get the fares in your cabs.

BLONDE GIRL giggles (she's not very good at this).

HATTIE

Er, in the back of the cab, dear. With you in the front. Any questions?

BLONDE GIRL

(wooden)

Supposing we have a man passenger and he tries to start something?

Esma holds up starting handle.

ESMA

Use this!

BLONDE GIRL

What's that?

ESMA

A starting handle. And there's  
nothing better for stopping  
something. Right! Into your cabs  
girls.

Girls head to where their cabs would be. All stop.

HATTIE

Well, here goes Flo. I hope I'm  
doing the right thing.

GERALD

Cut!

All stop.

HATTIE

That's not a rehearsal, Gerald.  
The scene goes on.

GERALD

Not much point doing the whole  
scene without the rest of the  
cars, darling. Come on, there's  
things we can actually shoot  
while we're waiting for them.  
Onwards!

Hattie and Esma look at each other. Laugh.

31

EXT. CARRY ON CABBY SET - DAY

31

HATTIE, ESMA and BLONDE GIRL walk to dressing rooms during  
break.

BLONDE GIRL

Nice to have a job where I keep  
my top on. Specially in this  
weather.

HATTIE

Jobs with clothes can't be  
knocked.

BLONDE GIRL

Would've been good to have a  
line. I wonder why he dropped me  
from that scene?

Hattie and Esma both know why. Hattie covers by gently  
winding up Esma.

HATTIE

The fewer lines the better, isn't  
that right, Esma?

ESMA

Don't start. It's alright for  
you.

HATTIE

I'm only teasing.

BLONDE GIRL

Are you serious?

Esma can't avoid rising to bait.

ESMA

Yes, I am. I'm sick of the batty  
old lady shit. Sick of learning  
lines! Sick of resenting too few  
lines. The digs, the directors,  
the auditions, the waiting. Not  
to mention the fucking public!

HATTIE

I won't have a word against the  
public.

ESMA

She thinks I'm joking. This is  
the last job for me. I've had it.

Hattie sees JS lolling against his car (or sitting on a wall). Stops in tracks. Shocked. Covers fast.

HATTIE

I'm sorry... Do you... mind if I  
don't join you. I'd forgotten he  
was coming. He's a... charity  
worker. I promised I'd go through  
some dates with him.

Esma pissed off at being left with Blonde Girl.

ESMA

We'll manage without you somehow,  
Mother Superior.

Esma and Blonde Girl watch Hattie up to JS.

HATTIE

(s/v)

What're you doing here?

JOHN SCHOFIELD

I think we should go somewhere  
more private, don't you?

Hattie indicates he should follow. They go into dressing rooms block.

BLONDE GIRL

He's a bit of alright. I'd do  
charity work if they were all  
like that.

ESMA

You don't believe her, do you?  
You're not the only one with a  
hint of strumpet in the eyes.

Esma and Blonde Girl off.

32

INT. CARRY ON CABBY. CARAVAN - DAY

32

JS shuts door. Eyes locked on HATTIE. She's unsure of herself.

JOHN SCHOFIELD  
You're surprisingly easy to find.

HATTIE  
I'm very hard to miss.

JS doesn't laugh. Stares.

JOHN SCHOFIELD  
Can you stop doing that. As a  
favour to me.

Hattie unnerved.

HATTIE  
Why would I do you a favour?

JOHN SCHOFIELD  
You know, I'm not really used to  
chasing women. I'm not being...

HATTIE  
Big-headed?

He smiles. Acknowledges this.

JOHN SCHOFIELD  
I don't have to.

HATTIE  
This is me being chased, is it?

JS up close to Hattie. Almost whispers.

JOHN SCHOFIELD  
No. This is you being hunted. I'm  
on your trail. There's no escape.

JS lays hand on her stomach. Serious now. His mouth up to her ear.

They kiss.

Passionate kissing. Clothes being hurriedly removed.

Clearly, they're going to have sex.

33 INT. EARDLEY CRESCENT. HALL - NIGHT

33

HATTIE shuts door. Empty house.

HATTIE  
(calls)  
John?

No reply. She's relieved.

34 INT. EARDLEY CRESCENT. BOY'S BEDROOM - NIGHT

34

HATTIE looks in. KIM and ROBIN sleeping. Doesn't interrupt this time.

35 INT. EARDLEY CRESCENT. FIRST KITCHEN - NIGHT

35

HATTIE pours herself drink. Opens fridge. Gets ice. Lights fag.

Stands for moment in silent contemplation. What has she done?

JLM in wearing pyjamas.

JOHN LE MESURIER  
Thought I heard you.

Hattie momentarily shaken. Covers.

HATTIE  
Noisy ice.

Jangles drink. JLM laughs.

JOHN LE MESURIER  
As you're asking.

Hattie gets him drink. Smiles. Feels guilty. Affectionate towards JLM too.

JOHN LE MESURIER  
They offered me the part.

HATTIE  
Congratulations. That's lovely. I knew they would. Be strong, say no.

JLM unsure.

HATTIE

If you do another prissy buttoned-up little clerk, you'll be doing them till you die.

JOHN LE MESURIER

It's good money.

HATTIE

We've plenty of money... I think. Enough for you to say no.

JOHN LE MESURIER

Yes... You may be right.

HATTIE

We spend too much time apart already. At least the Carry Ons are local. Let's only do work when it's worth it.

JOHN LE MESURIER

Nothing else in the pipeline.

HATTIE

Good to feel a bit scared - a bit shaky. That's what you signed up for.

JOHN LE MESURIER

How was filming?

Hattie takes a moment. Will she tell?

HATTIE

I've had... an unusual day.

JOHN LE MESURIER

Really?

Hattie takes deep breath.

JOHN LE MESURIER

Ah! I've got it.

JLM out to front room. Hattie left on own.

Tune being played on piano by JLM in other room.

JOHN LE MESURIER

(oos)

I've been trying to remember this all day.

Hattie listens to music. On own - she can't tell him. Hates herself for this.

37

INT. CARRY ON CABBY. CARAVAN - DAY

37

JS on bed in underwear. HATTIE behind screen or in bathroom.

Lavish bunch of flowers in water/sink still in wrapping. Crepe paper of fancy packaging lying on floor with discarded clothes.

JOHN SCHOFIELD

Are you coming out? I'm waiting.

Hattie sticks head out.

HATTIE

I'm surprised you found them in my size.

JS tutts. Raises eyebrows.

HATTIE

What made you buy me underwear?

JOHN SCHOFIELD

I like taking it off.

HATTIE

Shouldn't you be wearing it then?

JOHN SCHOFIELD

(laughs a bit)

Yeah. Like it. Comedienne. Show me.

Hattie steps out. Bit shy. Strikes stupid pose to cover awkwardness.

JOHN SCHOFIELD

Don't act. Just stand.

Hattie stops.

HATTIE

Stand?

JOHN SCHOFIELD

Just stand.

Hattie stands. Embarrassed for a moment. Moves her hands across stomach. JS shakes head. She moves hands away.

Just stands as instructed.

JS looks her up and down.

JOHN SCHOFIELD

Yeah...

(nods)

I'd like to take that off.

Hattie moved - feels like he's really seen her.

JOHN SCHOFIELD  
Ready when you are, Miss Jacques.

Hattie laughs. Climbs on top of JS.

38

EXT. CARRY ON CABBY SET - DAY

38

ESMA waiting. HATTIE up, ready for home.

HATTIE  
I'm off, Esma. See you tomorrow.

ESMA  
You could've gone hours ago.

GERALD sees Hattie.

GERALD  
Aha! Hatters!

HATTIE  
Don't be friendly, Gerald. It's never in my favour.

GERALD  
We're ahead of ourselves. Time for another scene.

Hattie - bugger.

ESMA  
You could've gone *hours* ago.

39 INT. EARDLEY CRESCENT. FIRST KITCHEN - DAY

39

HATTIE in. Starts wiping surfaces. Clearing pots. Immediately bustling round kitchen. Almost jumps as JLM in.

JOHN LE MESURIER  
Hello, darling.

HATTIE  
I'm done for the day.

JOHN LE MESURIER  
You're late, aren't you?

HATTIE  
Yes...

Hattie considers. Should she say something.

HATTIE  
John... This is-

JOHN LE MESURIER  
Oh! Yes. Your friend's here.

Hattie - what!?

JOHN LE MESURIER  
He's with the boys in the garden.

HATTIE  
What friend?

JOHN LE MESURIER  
Chap from the charity... John!  
Really should remember that name,  
shouldn't I?

Hattie completely fazed.

JOHN LE MESURIER  
Lovely chap.

40 EXT. EARDLEY CRESCENT. GARDEN - DAY 40

JS with KIM and ROBIN. Playing football. Kim nutmegs JS and tries to run round. JS grabs him.

JOHN SCHOFIELD  
An outrageous foul!

ROBIN  
Penalty!

JOHN SCHOFIELD  
The ref didn't see it.

KIM  
You're not the ref.

JOHN SCHOFIELD  
Course I am, Kim-bo, oldest is ref. Who's oldest?

HATTIE  
I am. Penalty!

HATTIE out. Cheers from boys. Hattie shoots quick 'what the fuck?' look at JS. He winks.

JOHN SCHOFIELD  
What? She can't be ref.

HATTIE  
Get in goal. I'll take it.

JS gets in goal (jumpers). Hattie places ball.

ROBIN  
Go to his left, mum.

HATTIE  
(pretends to be narky)  
I'll make my own decisions-

Boot! JS isn't ready. Goal! Hattie celebrates. Robin and Kim jump around with her.

JS dribbles onto pitch.

JOHN SCHOFIELD  
He's away on the break! No one  
can stop him.

HATTIE  
Foot in, Robin!

Robin tackles Kim. Ball flies next door. Groans. Robin goes to find it.

HATTIE  
Go and help, Kim-bo.

Kim and Robin climb wall. Hattie instantly serious.

HATTIE  
What are you doing here?

JOHN SCHOFIELD  
I came about that important  
thing... Nice lads.

HATTIE  
Lovely boys.

JOHN SCHOFIELD  
Your bloke's alright too.

HATTIE  
I know.

JOHN SCHOFIELD  
I've left my wife.

Hattie takes this in.

HATTIE  
What did she say? No. Don't tell  
me.

JS won't.

HATTIE  
Did you mention me?

JOHN SCHOFIELD  
No need... It was dead in the  
water. She knew it.

Hattie guilty anyway.

JOHN SCHOFIELD  
We're not a fling... You're the  
most beautiful,  
(groans)  
So sexy. Funny. Brilliant... I  
want to touch you, all the time.

HATTIE

You think I've got such a low  
opinion of myself, saying I'm  
beautiful is going to make me  
throw my life away?

JOHN SCHOFIELD

Yes.

Hattie snorts.

JOHN SCHOFIELD

I know what this is.

HATTIE

Oh yes. So do I. I can't face a  
scandal-

Ball hits Hattie on head.

HATTIE

Hey! Did you see that ref?

Kim and Robin laugh.

ROBIN

Sorry!

HATTIE

Monsters!

Hattie and JS do comedy chase of Robin and Kim as they  
climb back into garden.

JLM out with scotch and glasses.

JOHN LE MESURIER

I thought you might appreciate a  
little support.

JS kicks ball for boys who race after it.

JOHN SCHOFIELD

You're a gent, John.

Hattie suddenly nervous of two men together. JLM pours  
drinks.

HATTIE

Don't you have to get home, John?

JOHN SCHOFIELD

I would. If I had one. Staying at  
a mate's.

(to JLM)

Wife's kicked us out.

JOHN LE MESURIER  
Oh. You must stay here.

JS - what? Hattie - oh no.

JOHN LE MESURIER  
There's always someone on the  
sofa. I insist.

Hattie shakes head furiously at JS.

JOHN LE MESURIER  
In fact, the box room's free. Why  
don't you stay for longer?

JOHN SCHOFIELD  
That's... Thanks. I really should  
say yes...

Hattie pulling face.

JOHN LE MESURIER  
Then do. That's right, isn't it,  
Hattie?

HATTIE  
Absolutely.

JOHN SCHOFIELD  
But I won't. I've arranged to  
stay at a mate's. Don't want to  
upset him.

Hattie relieved. JLM sinks drink. Looks at boys.

JS looks at Hattie. Shrugs. Mouths, 'Why not?' Hattie looks  
away.

41 EXT. CARRY ON CABBY SET - DAY

41

Two NSE MEN wait at bus stop.

Glamcab up and parks.

BLONDE GIRL gets out. Hitches up skirt.

NSE Men's eyes out on stalks. Both run to cab. First man  
jumps into cab. Other man disappointed.

Blonde Girl winks at disappointed man.

BLONDE GIRL  
Better luck next time, darling.

GERALD  
Cut!

Gerald hurries over.

GERALD

Great. Lovely stuff. Let's try it  
again without the line.

Blonde Girl disappointed.

42

INT. CARRY ON CABBY. CARAVAN - DAY

42

HATTIE lying back orgasmically. JS under covers (orally pleasuring her).

HATTIE

Hurry up, I'm on set. Hurry up!

43

EXT. CARRY ON CABBY SET - DAY

43

ESMA sat in chair ("Sid James" written roughly in biro on back) in taxi uniform. Reading paper. HATTIE sat next to her.

GERALD setting up shot with FILM CREW.

GERALD

Come on! Hurry people! This is in the cinema on Friday!

Laughs from crew.

HATTIE

It's an interesting sort of life.

Esma snorts. Taps paper.

ESMA

Profumo's having an interesting life. Dirty bugger.

Hattie laughs. Esma folds paper.

ESMA

I imagine being an actor might be fun. These...

(waves hands)

Arseholes see a woman can do one thing and that's all she ever does.

HATTIE

I quite like this part.

ESMA

You're not a hospital harridan and I'm not bonkers, but they're hardly stretching us, are they.

Hattie laughs. Agrees.

ESMA

You'll always work.

HATTIE  
You work.

ESMA  
Bits and bobs. I shan't miss it.  
You would.

HATTIE  
I'm never going to stop.

ESMA  
You won't have to.

HATTIE  
Every job still seems like a tiny  
miracle. Even the bad ones.

ESMA  
You'll be alright, people like  
you.

HATTIE  
They like you-

ESMA  
No, no! Stop it! I mean people!  
You have a public. I haven't.  
They'll stick with you too.  
Unless you balls it up.

Hattie laughs. Esma shakes paper.

ESMA  
Like this dick. You British never  
forgive people who like a lot of  
sex.

Esma gives Hattie sly look. Hattie understands. Thrown for  
moment. Silent.

Responds drily. Bitchily for her.

HATTIE  
I'll treasure that. Thank you.

Esma knows what she's said. Gerald waves.

GERALD  
Esma? Come and walk through,  
please.

ESMA  
For fuck's sake! I'm trying to  
read the fucking paper!

Esma off. Hattie shaken.

44

INT. CARRY ON CABBY. CARAVAN - DAY

44

HATTIE and JS sat on bed in clothes. Both upset.

Hattie's just suggested there's no future for them. Not looking at each other.

Sounds of a party nearby.

JOHN SCHOFIELD

I don't want to stop.

HATTIE

Neither do I.

JOHN SCHOFIELD

Just because this bit's over...  
Here... The film. That doesn't  
mean...

Hattie looks at him.

HATTIE

Where would we meet?

JOHN SCHOFIELD

There are hotels.

HATTIE

It's so sordid.

JOHN SCHOFIELD

You could leave him?

HATTIE

Do you want to be the star of a  
scandal? I don't.

JS doesn't either.

HATTIE

What are we left with?

JS thinks about it. Stands. Angry. Frustrated.

Looks round.

HATTIE

You're not going to smash  
something up, are you?

JS was.

HATTIE

Please don't. They'll only make  
me pay for it.

JS calms himself. He's upset. A cheer is heard from the party. Hattie stands.

HATTIE

I have to show my face at the party.

JOHN SCHOFIELD

I want more.

HATTIE

So do I.

Hattie out.

45

INT. EARDLEY CRESCENT. HATTIE'S BEDROOM - NIGHT

45

JLM in bed reading. Smoking. HATTIE in from wrap party for Carry on Cabby. Struggling to hold it together.

JOHN LE MESURIER

How was the party?

HATTIE

Oh, cheap as the film. Jolly enough apart from the vows not to do another one.

JOHN LE MESURIER

Good to know they're there if you need them.

HATTIE

Yes. They'll go on as long as they make a few quid I expect.

JOHN LE MESURIER

Did you see the note?

HATTIE

No.

JOHN LE MESURIER

Bruce is moving out. Going to live with Clive.

HATTIE

Oh no. The house will feel so empty.

JOHN LE MESURIER

Yes. Might be nice to have the place to ourselves for a while though.

HATTIE

You think? We always have a lodger. It's so much more lively...

Blinding flash. Speaks without thinking.

HATTIE

What about John?

Hattie - shit! What's she said?

JOHN LE MESURIER

Who?

Hattie has to brazen it out now.

HATTIE

Lovely John Schofield. You asked him before.

JOHN LE MESURIER

Ah. Yes. Wife trouble chappie.

HATTIE

Yes.

JOHN LE MESURIER

He did seem awfully nice...

Hattie suddenly regretting it. JLM not sure either.

HATTIE

Then again...

JOHN LE MESURIER

What?

HATTIE

Nothing. Just...

JOHN LE MESURIER

Do you think he'd fit in?

HATTIE

We're a doddle to live with...

Always good to have someone around for when you're filming...

Both unsure. Neither taking a decision.

JOHN LE MESURIER

Yes. That might be useful...

HATTIE

I don't know. Just us for a while.

JOHN LE MESURIER

Perhaps we should think about it.

HATTIE

Yes.

JOHN LE MESURIER

Or maybe we could have a trial period.

JLM smiles. Hattie nervy. Neither clear if a decision's been made.

46

INT. EARDLEY CRESCENT. ATTIC ROOM - DAY

46

JLM into low-ceilinged, slightly unloved room.

JS hauls large suitcase. Drops it with crash.

JOHN LE MESURIER

I'm sure Hattie would've liked to have been here, but she really is awfully busy.

JOHN SCHOFIELD

Yeah. I'd heard that.

JLM - oh yes?

JOHN LE MESURIER

As you can see.... everything's here... I think. Do you have to get up early?

JOHN SCHOFIELD

Sometimes.

JOHN LE MESURIER

What is it you do?

JOHN SCHOFIELD

I'm an entrepreneur.

JLM - what?

JOHN SCHOFIELD

Businessman.

JLM affects interest.

JOHN LE MESURIER

Oh really? I'll leave you to settle in. I have to go out. Do make yourself at home.

JS looks round room. Unimpressed.

47

EXT. EARDLEY CRESCENT - DAY

47

JLM shuts door behind him. Slam.

Off.

48

INT. EARDLEY CRESCENT. LANDING - DAY

48

JS watches as JLM walks away.

49 INT. EARDLEY CRESCENT. FRONT ROOM - DAY 49  
JS into centre of room. Turns. Smirks. How did he end up here?  
Picks up photo of Hattie. She looks beautiful. Puts it back next to photo of Hattie as Matron.

50 INT. EARDLEY CRESCENT. FIRST KITCHEN - DAY 50  
JS opens fridge. Plenty - wine, chicken, beer. Shuts fridge. Packet of fags on top.  
Takes one. Lights it.

51 OMITTED 51

52 INT. EARDLEY CRESCENT. HATTIE'S BEDROOM - DAY 52  
JS in. One side of bed looks like Hattie's. Walks over. Sniffs.  
Centre of room. Looks. Feminine room. Smiles.  
Door opens. BRUCE in.  
BRUCE  
Hello? Who are you?  
JOHN SCHOFIELD  
I'm John. I'm moving in.  
Bruce looks him up and down.  
BRUCE  
I'm Bruce. I'm moving out.  
JOHN SCHOFIELD  
Just learning my way around,  
Bruce.  
Bruce smiles.  
BRUCE  
You look like someone who knows  
his way around already.  
JS and Bruce smile. Bruce knows who he is. Bruce goes.

JS throws himself on bed. Laughs.

53 INT. EARDLEY CRESCENT. KITCHEN/FRONT ROOM/LANDING - EVENING

JLM pours drink as ROBIN and KIM charge in, laughing.

JOHN LE MESURIER  
Be careful, please, boys...

JS in after boys. They hide under table.

JOHN SCHOFIELD  
Ahhh! Call that hiding? That's  
the first place the monster  
looks.

JLM reacts to noise. JS ignores him. Chases boys round and out of room. Both boys squealing.

KIM  
Don't eat my brains!

JLM not sure about this.

JS back in. Puffed out.

JOHN SCHOFIELD  
I'm starving. What shall we cook?

JLM amazed.

JOHN LE MESURIER  
I really wouldn't know. Hattie  
cooks.

HATTIE at door. Watching two men together for first time.  
What's she done?

JOHN SCHOFIELD  
S'only making a bit of food -  
easy.

JLM horrified.

JOHN LE MESURIER  
I'm sure it isn't.

JS and JLM both in her kitchen. This is a massive mistake!

HATTIE  
Well... Hello all you charming  
gentlemen... My, my, my...

Hattie covers with monumental effort. She's going to breeze through.

HATTIE

Before you chain me to one of my  
many cookers...

Hattie kisses JLM. Pecks JS on cheek.

HATTIE

Hello, John. Welcome to...

JOHN LE MESURIER  
Our home.

HATTIE  
Yes. Welcome to sixty-seven. Now  
excuse me, my work begins. I have  
soufles to construct.

Hattie throws open fridge. JLM and JS smile at each other.  
Bit forced from both.

Hattie stares blankly into fridge. Argh! What's she done?

54

INT. EARDLEY CRESCENT. SITTING ROOM - NIGHT

54

JS sat in JLM's chair with whisky. JLM in. They nod. JLM  
pours himself drink. Excruciatingly tense atmosphere.

JOHN LE MESURIER  
Top up?

JOHN SCHOFIELD  
I'm alright, mate.

JLM sits in other seat. Resents JS.

JS out. JLM goes to his seat. Sees JS's drink still there.  
Returns to other seat.

JLM thoroughly thrown. Confused too. What's going on in his  
house?

HATTIE in. Sees JLM in wrong chair.

HATTIE  
Why are you sat there?

JLM looks up.

JOHN LE MESURIER  
I don't care where I sit.

He does. Hattie pours drink. JS back in.

All three sit. No one has anything to say.

Deeply uncomfortable silence. Hattie not at all sure she's  
done the right thing.

All look at each other.

HATTIE  
Game of cards?

Laughs.

55

INT. EARDLEY CRESCENT. HATTIE'S BEDROOM - NIGHT

55

JLM sat upright in bed. Pyjamas buttoned to neck. Brooding.

HATTIE in. Tense here too. Will they speak? Something has to give.

HATTIE

I spoke to Howard today. He still hasn't found anyone for that conman, so I suggested you.

JOHN LE MESURIER

That's very sweet of you. You really shouldn't suggest me for every part, you know.

HATTIE

I don't. I suggest you for the ones you'd be good at. Which is a lot.

JOHN LE MESURIER

Thank you...

JLM screws courage. His version of taking bull by horns.

JOHN LE MESURIER

Do you think it's going to work out?... John?

Points at ceiling. Hattie laughs.

HATTIE

Well... It was a bit, spur of the... What do you think?

JOHN LE MESURIER

Nice chap. But-

HATTIE

(in)

He's a shot of energy, isn't he. That's got to be a boost for a home.

JOHN LE MESURIER

Yes. Oh yes... But... it's not seamless, is it?

Hattie unintentionally hurtful.

HATTIE

He's good for the boys.

Body blow for JLM. Thinks.

JOHN LE MESURIER

I suppose... he might be.

HATTIE

It might be a mistake. We said we'd see. If you want him to go...

JOHN LE MESURIER  
Trial period. New force... Bit of  
a... All that...

Hattie waits. JLM struggling. Gives up.

JOHN LE MESURIER  
Good night, Hattie.

JLM turns off bedside light. Hattie gets undressed.

56 INT. EARDLEY CRESCENT. ATTIC ROOM - NIGHT

56

JS lies on bed. Strange room. Hands behind head. Bedside light on.

Stares at ceiling. Smoking. Slightly weirded out.

57 INT. EARDLEY CRESCENT. HATTIE'S BEDROOM - NIGHT

57

Lights off. JLM sleeping soundly.

HATTIE awake. Restless. Looks at JLM. Checks clock.

Decides.

She slips out of bed. Stops at door. Looks back at JLM. Out.

58 INT. EARDLEY CRESCENT. LANDING - NIGHT

58

HATTIE looks up stairs to JS's room. Pauses.

Sneaks up stairs. Sees light from under door. Dilemma.

Hattie changes mind. Won't go up. Steps down. Heading back to her room.

JS's door opens. JS stood there. Framed in light.

Hattie wavers. Then walks towards him.

59 INT. EARDLEY CRESCENT. ATTIC ROOM - NIGHT

59

JS gets back into bed. HATTIE sits on edge. Suppressing a terrible hysteria.

HATTIE

This is absolutely awful. What the hell were we thinking?

JS doesn't answer.

HATTIE

You have to move out.

JOHN SCHOFIELD

It was your idea.

(joking)

Take some responsibility.

Hattie doesn't move.

HATTIE

That was terrible. Worst night of  
my life.

JS breezy.

JOHN SCHOFIELD

Really? I quite enjoyed it. Nice  
grub.

Hattie gives him look.

JOHN SCHOFIELD

We could still have an affair?  
Probably be easier than whatever  
this is.

Hattie stands.

HATTIE

I can't. I'm sorry.

JS pulls back covers, inviting her in.

JOHN SCHOFIELD

Then go.

Hattie powerless. Changes mind. She's staying.

HATTIE

I need you to be very, very  
attentive.

Hattie into bed. JS starts to be very, very attentive.

Just light. HATTIE creeps into room. No make-up, Hagrid  
hair. Full of life.

JLM still fast asleep. Hattie climbs into bed. Strokes  
JLM's face.

Feels shit. Lies back. Blank.

61

INT. EARDLEY CRESCENT. KITCHEN/FRONT ROOM/LANDING - DAY 61

Breakfast bustle. KIM and ROBIN clatter plates into sink.  
HATTIE cooking eggs. Singing. Smoking.

Boys grab bags and shout bye as they go to school. JLM  
finishing his breakfast eggs. JS in with papers

\*\*\*\*\*  
\*\*\*\*\*

HATTIE  
Bye, darlings.

JLM and JS shout bye to the boys. JS gives JLM the Times.  
Express for himself.

\*\*\*\*\*  
\*\*\*\*\*

HATTIE  
Two eggs, John?

Both look to her. Hattie points at JS.

JOHN SCHOFIELD  
Yeah. Lovely.

HATTIE  
We might have to develop a system  
with so many Johns. Any takers  
for Johnny?

Both Johns laugh.

JOHN SCHOFIELD  
Or we could always have exactly  
the same thing?

JLM laughs.

JOHN LE MESURIER  
Do you think we have the same  
taste?

JS covers flash of irritation.

JOHN SCHOFIELD  
In some things...

JOHN LE MESURIER  
Like what?

JOHN SCHOFIELD  
Eggs.

JLM smiles.

JOHN LE MESURIER  
There is that.

JLM takes paper and out.

JOHN SCHOFIELD

He's remembered he gave someone  
an opinion and he's off to  
qualify it.

JS joking, but Hattie doesn't like comment. Stops cooking.  
Hushed tones.

HATTIE

Don't. I won't hurt him. Or the  
children. And I can't keep having  
sex above his head.

JOHN SCHOFIELD

Very good sex.

HATTIE

Yes. Very good sex.

JOHN SCHOFIELD

Exceptionally good sex.

Hattie laughs.

JOHN SCHOFIELD

Tell him it's run its course.  
Marry me?

HATTIE

I can't. I don't want to face life  
without him... Sorry.

JS shrugs.

HATTIE

And I want the boys to need him.

JOHN SCHOFIELD

They prefer me.

Hattie knows this is true. Horrible to her.

HATTIE

Don't crow. He's theirs. And he's  
my husband. He's... very dear.  
Very dear.

JOHN SCHOFIELD

And?

HATTIE

I know... Don't push. I'm  
trying...

JS silent.

HATTIE  
I will do something.

Hattie thinks - what will she do?

HATTIE  
He's filming soon. It'll just be  
us.

JS nods. That'll do for now.

62 OMITTED

62

63 INT. EARDLEY CRESCENT. ATTIC ROOM - NIGHT

63

JS and HATTIE in bed. Having sex as quietly as they  
possibly can.

A creak from downstairs.

Hattie stops instantly.

JOHN SCHOFIELD

What?

HATTIE

Shh.

They listen. Footsteps on stairs.

HATTIE

John's up.

JOHN SCHOFIELD

You sure.

Hattie grabs clothes.

JOHN SCHOFIELD

You gonna tell him?

Hattie doesn't know. Out.

63A INT. EARDLEY CRESCENT. LANDING - NIGHT

63A

HATTIE down stairs.

Looks round for JLM. Sound of running water.

Hattie knows where he is. Deep breath.

JLM out of kitchen/bathroom with a glass of water.

Hattie trying to work out what to say.

HATTIE

John...

JLM genuinely surprised to see her.

JOHN LE MESURIER

What're you doing up? Did I wake  
you?

Hattie doesn't answer - he had no idea she wasn't in bed.

JLM indicates glass.

JOHN LE MESURIER

Would you like a glass?

Hattie up to JLM. Hugs him.

HATTIE

Let's go back to bed.

64

EXT. EARDLEY CRESCENT. GARDEN - DAY

64

HATTIE and JOAN on loungers. Sun hats. BRUCE and other GUESTS in garden with drinks - sat on lawn, etc.

JLM hands Joan and Hattie G&Ts. Thanks. JLM in.

JS mows lawn with push mower. Shirt off. Hattie and Joan idly watch. Light fags. Sip drinks. Joan snorts.

HATTIE

Too much gin?

JOAN

Horse strength.

HATTIE

He always does something wrong so he won't be asked to do it again.

Joan laughs.

JOAN

Does that work?

HATTIE

Pretty much. When he was quite young he realised he'd have an easier life if he pretended to know fuck-all about anything.

Joan laughs. JS pulls strong-man pose. Pushes mower with hips. Hattie laughs.

HATTIE

Clown.

Joan looks at JS, then Hattie.

JOAN

Are you sleeping with him?

Hattie thinks for moment.

HATTIE

Is it obvious?

JOAN

You haven't tried to pair me off with him.

Hattie smiles.

JOAN

And Bruce dropped a hint.

HATTIE

Naughty boy.

JOAN  
Does John know?

HATTIE

He really doesn't notice things  
like that.

JS runs past kicking his legs up.

JOAN

He's pretty hard not to notice.

Hattie - lets barriers down. She's desperately torn.

HATTIE

A terrible mistake moving him in.  
I thought it might contain it.  
Stop the papers sticking their  
noses in... There's just mess  
ahead.

JOAN

Tell him to sling his hook.

HATTIE

Who?

Joan nods at JS. Hattie really hadn't thought of that.

JOAN

Me laddo. Come clean to your old  
man. S'only a bit of sex.  
Marriages survive.

HATTIE

John's had lapses. We both have.  
This is utterly different...

Hattie's serious.

JOAN

I know this one's a dish, but  
so's John. Charming. Nice legs.  
You're both in the biz too. You  
get caught having it off with  
some bloke ten years younger -  
moving him in...

Hattie's thought about this.

HATTIE

I'd be crucified... It's not that  
I don't care. I do. I have to  
work. I have to... But...

JS takes bucket of grass by.

HATTIE

Look.

Joan looks at JS. Shrugs.

HATTIE

Me? With him?

JOAN

You could have anyone you wanted.

Hattie so totally disbelieves this, it barely registers.

HATTIE

He makes me reckless...  
Everything else is irrelevant.  
Work, how I look... marriage...  
I'm not going to give him up. I  
can't.

Silence.

Hattie looks cheeky.

HATTIE

He's unstoppable in bed.

Both laugh.

JOAN

You're giddy.

JS finishes mowing. Smiles.

Hattie smiles at Joan, joking.

HATTIE

I am. I want to be forever.

Hattie stretches in sun - so full of life.

JLM comes out with drink. Hattie glances. Joan and JLM have eye contact. Smiles. Slightest hint of flirtation from Joan. JLM looks away.

65

INT. EARDLEY CRESCENT. FRONT ROOM/HALL - DAY

65

JLM with case. Hat and coat on.

HATTIE

You've got everything.

JOHN LE MESURIER

Of course I have... You know what  
it's like before you go away.

(MORE)

JOHN LE MESURIER (cont'd)

One always has the feeling  
something's not quite right.

That sits for a moment.

HATTIE

Have a really wonderful time.  
They're lucky to have you.

JOHN LE MESURIER

A week seems a long time to be  
away for a cough and a spit.

HATTIE

It's more than that. You'll make  
it more. And so will they when  
they've seen how witty you are.

JOHN LE MESURIER

Thank you. I'll ring you.

They kiss. JLM out. Door closes. JS into hall.

JOHN SCHOFIELD

I can't stand long goodbyes.

HATTIE

Your trial period starts now.  
What would you like to do first?

JS would like to go straight to bed.

66

INT. EARDLEY CRESCENT. HATTIE'S BEDROOM - DAY

66

JS and HATTIE in bed. Having vigorous sex under covers.

JLM in. Stops dead. So do JS and Hattie. JS swears under breath.

Shocked moment.

JOHN LE MESURIER

I'm... I'm terribly sorry.

JLM out.

Hattie and JS left in bed.

HATTIE

Oh no.

JS starts to laugh.

HATTIE

Stop it! Stop! Get off me! Get  
off!

JS stops himself. Climbs/pushed off by Hattie.

JOHN SCHOFIELD

This is it, girl - (CHOOSE) me.

Hattie doesn't know what to do.

67

INT. EARDLEY CRESCENT. FIRST KITCHEN - DAY

67

JLM sat. Smoking.

HATTIE in wearing dressing gown. Rubs his shoulder. Sits next to him.

JOHN LE MESURIER

I forgot my book. I wasn't trying to... [CATCH YOU]

HATTIE

I know, darling. Course you weren't.

She takes his hands.

HATTIE

I apologise, John. That must have been utterly miserable. A terrible shock.

JOHN LE MESURIER

He's no fucking good you know. He's going to hurt you.

Hattie shocked. Gentle.

HATTIE

That's not your concern.

JOHN LE MESURIER

I know what a remarkable woman you are. I don't think he does.

HATTIE

I wouldn't do this to you for someone who didn't love me.

JLM nods. Non-committal. That's not the same thing.

HATTIE

I wanted to tell you. I couldn't find the... I've been a coward.

JOHN LE MESURIER

I do understand that.

Beat.

JOHN LE MESURIER  
The boys. Family, friends, our  
work. We're Hattie and John.  
We... fit rather well. I thought  
we did.

HATTIE  
We did. We do. I haven't stopped  
loving you.

JLM looks at Hattie. Sees she's in turmoil.

JOHN LE MESURIER  
Poor old thing.

HATTIE  
I've made a hash, haven't I.

She kisses one of his hands.

JOHN LE MESURIER  
I don't want to leave you. I  
can't see my life...

JLM gathers his emotions.

JOHN LE MESURIER  
I can't imagine not being your  
husband.

Hattie struggling to articulate.

HATTIE  
I don't want you to go.

JOHN LE MESURIER  
No.

HATTIE  
I want you to stay.

JLM considers.

JOHN LE MESURIER  
Really?

Hattie thinks.

HATTIE  
Please... Don't go.

JOHN LE MESURIER  
Thank you. I'll stay.

Hattie and JLM kiss. Beat.

JOHN LE MESURIER  
Obviously... I'm going now.

Sad smiles at attempted joke. JLM stands.

HATTIE  
Let me get your book.

Hattie out.

68 INT. EARDLEY CRESCENT. HATTIE'S BEDROOM - DAY

68

HATTIE in. JS dressing.

HATTIE  
Well...

JOHN SCHOFIELD  
Well?

HATTIE  
We've had a very nice chat.

Hattie picks up JLM's book.

JOHN SCHOFIELD  
And?

HATTIE  
And he doesn't want to leave.

JOHN SCHOFIELD  
Can't he read the signs?

HATTIE  
I don't want him to either.

JS boggles.

JOHN SCHOFIELD  
What? Why the hell not?

HATTIE  
Don't be like that, John. He's my  
husband. If I threw him away, I  
could do the same to you. I won't  
do it. He's a lovely, clever man.  
(MORE)

HATTIE (cont'd)

I want to take care of him...  
Stay with him... For now.

JS takes book off Hattie.

JOHN SCHOFIELD

Let me have a word.

JS out.

69 INT. EARDLEY CRESCENT. FRONT ROOM - DAY

69

JLM sat as JS in with book.

JOHN SCHOFIELD

Am I a prick?

JOHN LE MESURIER

That's really not for me to say.

JOHN SCHOFIELD

You're treating me like one.

JOHN LE MESURIER

Please explain. I don't  
understand what you're talking  
about.

JOHN SCHOFIELD

Why won't you move out?

JOHN LE MESURIER

Because this is my home and my  
wife and family live here.

JOHN SCHOFIELD

And so does your wife's lover.  
Where are your balls?

JOHN LE MESURIER

They're not in my brain. I know  
you're looking for some kind of  
a... a fight. I think that would  
be incredibly vulgar, don't you?

JS - what?

JOHN LE MESURIER

We're clearly going to be in the  
same house, we may as well try to  
rub along. Don't you agree?

JOHN SCHOFIELD  
I'll never understand posh  
people. Is this normal for you?

JLM gestures at book.

JOHN LE MESURIER  
I really would like to know how  
it ends.

JS hands JLM his book (On Her Majesty's Secret Service).

JLM confidential. Bitchy too. Knows what he's doing.

JOHN LE MESURIER  
You're not the first, you know.

News to JS.

JOHN LE MESURIER  
I've weathered this storm before.

HATTIE in. Registers the tension between the men.

JOHN LE MESURIER  
Now if you don't mind, I have a  
horror of being late.

JLM kisses Hattie and leaves. Hattie looks to JS.

JS quiet. Angry.

HATTIE  
I don't want it to be difficult.  
It's not going to be, is it?

JOHN SCHOFIELD  
Nothing's changed.

HATTIE  
It has. He knows.

JOHN SCHOFIELD  
He knew anyway.

Hattie - did he?

HATTIE  
Let's live with it? Please? See  
if there's another way.

JS considers. No!

JOHN SCHOFIELD

Bollocks. You're as bad as him. I  
wondered what you saw in him. I  
know now. You're the bloody same!

JS out. Hattie left on own.

70 INT. EARDLEY CRESCENT. LANDING - DAY

70

HATTIE's organising a linen cupboard. BRUCE stood by with cup of tea.

BRUCE

You remember him, he's the Guardsman.

HATTIE

Guardsman?

BRUCE

The one who couldn't get a hard-on till he was wearing your dress.

Hattie boggles.

HATTIE

Him? Eugh.

Bruce laughs.

HATTIE

That can be my next task, going to the dry cleaners.

Bruce watches her work for a moment.

BRUCE

Does he know Le Mesh goes missing too?

HATTIE

Wasn't the right moment to tell him. Can't quite think when that moment might be.

They laugh.

BRUCE

What if he doesn't come back?

Hattie suddenly terrified.

HATTIE

He'll come back. He's definitely... Oh dear. Showed my hand there. Now you know how desperate I am.

Bruce laughs.

BRUCE

I've always known that, duck.

Hattie smiles. Still scared though. She is desperate.

71

INT. EARDLEY CRESCENT. FIRST KITCHEN - NIGHT

71

Kitchen pristine. HATTIE scrubbing oven. Pots steaming on stove. She's wearing old evening gown. Miserable.

Phone goes. Dashes. Picks up quickly - it could be JS.

HATTIE

(into phone)

Hello...

(disappointed)

(MORE)

HATTIE (cont'd)

No. I'm sorry. He's away  
filming... Shall I say who called-

Caller has hung up. Hattie surprised.

Door bangs.

Hattie races out.

72

INT. EARDLEY CRESCENT. FRONT ROOM/HALL - NIGHT

72

JS in. HATTIE up fast. Both stare. Hattie suddenly angry.

HATTIE

I'm not turning my life upside  
down for some... bolter. Some  
idiot who runs away at the  
first... How could you do that?!

JOHN SCHOFIELD

I didn't leave you... Apparently,  
I can't.

HATTIE

Where did you go?

JOHN SCHOFIELD

The club. Stayed at a mate's -  
needed to clear my brain...

Hattie waits.

JOHN SCHOFIELD

I love you. I accept the  
situation. John can stay.

Hattie massively relieved. Hugs him.

HATTIE

Thank you... Thanks.

JOHN SCHOFIELD

I'll stay your little secret. No  
one will know about me. But I  
have got one condition.

JS takes coat off. Gives it to Hattie. Goes in. Hattie  
about to hang coat. Smells it. Perfume.

Hattie hangs up coat. Follows JS.

73

EXT. EARDLEY CRESCENT - DAY

73

Taxi pulls up. JLM out with case. Not looking forward to  
this.

JLM up to door. Opened by JS.

JS offers hand. JLM shakes it.

JOHN SCHOFIELD  
Welcome home.

JS steps aside. JLM in.

74 INT. EARDLEY CRESCENT. ATTIC ROOM - DAY

74

JS in. JLM follows with case. Drops it on floor.

JOHN SCHOFIELD  
I think I've moved everything  
that's yours. If I haven't, bang  
on the floor.

JS stamps on floor.

JOHN SCHOFIELD  
I'll let you settle in.

JS out. JLM looks round room. Wretched.

74A INT. EARDLEY CRESCENT. FRONT ROOM - NIGHT

74A

JLM playing the piano.

HATTIE at door. Watches. JLM realises she's there. Stops.

Hattie up. They kiss.

HATTIE  
How was filming?

JLM smiles - as predicted.

JOHN LE MESURIER  
Good enough.

He's clearly thrown by returning to strange situation.

HATTIE  
This will work, won't it?

JOHN LE MESURIER  
If we all try jolly hard... I  
want it to.

HATTIE  
So do I.

Hattie puts a hand on JLM's shoulder. He pats her hand.

JOHN LE MESURIER  
John's upstairs.

Hattie knows how much that cost him. Loves him. Out.

75

INT. EARDLEY CRESCENT. FIRST KITCHEN - NIGHT

75

JLM sits quietly in corner. Kitchen mayhem.

ROBIN and KIM throwing carrot around with JS in stupid game. HATTIE chopping and smoking. She's aware JLM is slightly left out.

HATTIE

Eric's written a lovely script.

ROBIN

One carr-ot!

JOHN LE MESURIER

Oh good. I'd like to read it.

Kim catches carrot. JLM irritated by game, but doesn't want to party-poop.

KIM

Two carr-ot!

JOHN LE MESURIER

What is this game?

Kim, Robin and JS laugh. Kim throws carrot to JLM. He catches it.

KIM

You say, 'three carr-ot!'.

JOHN LE MESURIER

Three carrot.

ROBIN

(correcting)

Carr-ot!

JOHN LE MESURIER

Carr-ot.

ROBIN

Throw it.

JLM throws to Robin.

ROBIN

Four carr-ot!

Robin throws back to JLM who drops it. JS, Robin and Kim shout, 'No carr-ot!' and laugh. JLM's got the game.

JOHN LE MESURIER  
I see. I don't think I'm a  
natural carr-ot player.

Hattie looks over. JLM picks up carrot and throws to JS.

JOHN SCHOFIELD  
One carr-ot! I dunno, I thought  
you did pretty well.

Hattie smiles at JLM. Smiles back, but JLM doesn't enjoy this. Feels left out too.

JS throws carrot to Robin.

KIM  
One carr-ot!

76

INT. EARDLEY CRESCENT. HATTIE'S BEDROOM - NIGHT

76

HATTIE in bed. JS getting ready for bed.

JOHN SCHOFIELD  
He's too vague to be unhappy.

HATTIE  
That's no help.

JOHN SCHOFIELD  
He seems the same as usual. What do you want me to say?

HATTIE  
I want you to tell me everything is going to be alright.

JOHN SCHOFIELD  
I'm fine with it myself, but it is a bit perverted, isn't it?  
Three of us - same house.

HATTIE  
It's practical.

JOHN SCHOFIELD  
I like him. I don't want to see him with an arsey face. But I want him to go. I want to walk down the road holding your hand. I want to kiss you in public. I want you to hold onto my arm when your film opens. I want to be your everything.

Hattie smiles. Touched.

HATTIE  
You are.

JS puts on mock sincere face.

JOHN SCHOFIELD  
Everything is going to be  
alright.

Hattie laughs.

HATTIE  
Stop it.

JOHN SCHOFIELD  
No no. Serious now.

Deadpan piss-taking. Over to grab Hattie.

JOHN SCHOFIELD  
Serious. Look at me. Everything.  
Everything! Is going to be  
alright.

Hattie pushes him off.

HATTIE  
Get off me. Fool.

JS back into bed. Hattie amused.

77 INT. EARDLEY CRESCENT. HALL - DAY

77

JLM stumbles in. Quite pissed. Shuts door quietly. Kicks shoes off.

78 INT. EARDLEY CRESCENT. ATTIC ROOM - NIGHT

78

JLM lies in new room. Eyes wide open.

JLM becomes aware of bed banging.

Sex. JS and Hattie must be having sex in room below.

JLM sits up. Can't bear it.

Gets up. Out.

79 INT. EARDLEY CRESCENT. BOY'S BEDROOM - NIGHT

79

Door opens. Light from hall. JLM looks in.

Bed banging just audible here too.

ROBIN asleep.

JLM pushes door. KIM awake. Turns to look. JLM and Kim lock eyes. JLM doesn't know what to do.

Kim turns over. Faces wall. JLM completely impotent. Shuts door.

80 INT. EARDLEY CRESCENT. ATTIC ROOM - NIGHT

80

JLM sits on bed. Banging stops.

Silence.

Then Hattie laughs. Tipping point for JLM. He cries silently with his face in his hands.

81 INT. EARDLEY CRESCENT. FIRST KITCHEN - DAY

81

HATTIE cooking breakfast.

JLM in. Hattie smiles brightly at JLM. Smiles back.

HATTIE

Morning. How did you sleep?

JLM pauses.

JOHN LE MESURIER

Like a child.

Hattie smiles, pleased as KIM in.

HATTIE

Morning, darling.

Kim doesn't reply.

HATTIE

What's up with you, sulky-pants?

JLM ruffles Kim's hair.

JOHN LE MESURIER

Nothing throws him. He's alright, aren't you, old chap?

HATTIE

Just pretending to be grumpy, are you?

Kim gives long look to JLM. Turns away and out. Failure creeps up JLM's back.

Hattie - what?

JOHN LE MESURIER  
He's fine. It's nothing I'm sure.

\*\*\*\*\*

\*\*\*\*\*

JLM out. Hattie thinks it is something now. But not sure what. She's worried.

82

INT. EARDLEY CRESCENT. FRONT ROOM - DAY

82

HATTIE stood. JS sat. He's testing her on her lines for a Sykes. Hattie also acting it out.

HATTIE  
(as character)  
Oh Eric, don't upset yourself.  
Have supper. Go along.

JS reads lines badly. No stress. Like bored school boy. JLM to door. Watches.

JOHN SCHOFIELD  
(as Eric)  
Well, we're as good as he is.  
I'll tell you that. Ask Aunty Edith for my defence medal.

Hattie laughs in character. JLM aghast.

HATTIE  
(as character)  
Oh Eric.  
(starts looking for cat)  
Tiddles? Where are you? Come on  
Tiddles? Eric? Is Tiddles in  
there with you?

JOHN SCHOFIELD  
(as Eric)  
No. We're having soup.

JS aware of JLM. Embarrassed.

JOHN SCHOFIELD  
Why don't you do it? Keep your  
hand in.

JS hands JLM script.

HATTIE  
You were good. Keep at it.

JOHN LE MESURIER  
It is my... bag. As it were. \*\*\*\*\*

Hattie doesn't want him to do it.

HATTIE  
It's fine. Carry on John. \*\*\*\*\*

JLM feels slightly slapped down. \*\*\*\*\*

JOHN SCHOFIELD  
(as Eric)  
No. We're having soup.

\*\*\*\*\*  
\*\*\*\*\*

HATTIE  
(as character)  
Oh, he's having a lovely game  
with a ball of string round the  
furniture.

\*\*\*\*\*  
\*\*\*\*\*

JLM watching. Feels intensely left out - like an outsider. \*\*\*\*\*

JOHN SCHOFIELD  
(as Eric)  
That cat has to go.

\*\*\*\*\*  
\*\*\*\*\*

HATTIE  
(as character)  
Eric? He's only a kitten.

\*\*\*\*\*  
\*\*\*\*\*

JOHN SCHOFIELD  
(as Eric)  
I'm sorry, Hat, it's too much.  
Tomorrow I'm going to find a good  
home for him.

\*\*\*\*\*

HATTIE  
(as character)  
He's got a good home here!

\*\*\*\*\*  
\*\*\*\*\*

JLM listening to this. Suddenly too much for him - feels  
like he's Tiddles. He leaves.

\*\*\*\*\*  
\*\*\*\*\*

JOHN SCHOFIELD  
(as Eric)  
In that case I'll find a good  
home for me.

\*\*\*\*\*

HATTIE  
(as character)  
Eriiiiiiiiiic!

\*\*\*\*\*  
\*\*\*\*\*

JS laughs. Hattie guilty.

\*\*\*\*\*

82A INT. EARDLEY CRESCENT. ATTIC ROOM - DAY

82A\*\*\*\*\*

JLM sat on low bed glass in hand. Half full bottle of whisky. Room far from homely.

Knock on door. HATTIE in. Smiles.

She sits on bed. Pair of them faintly ridiculous on low bed. He offers her his glass. She takes and sips. Passes it back. Smiles. Hers a little sad.

JOHN LE MESURIER  
There's nowhere I'd rather be.

Hattie takes his hand. Kisses it.

HATTIE  
Good.

Rests head against his shoulder. Moment of supremely matey comfort.

Hattie sits up - she can't have everything. This isn't fair.

HATTIE  
Dinner's ready.

They both laugh - a ridiculous situation.

84

INT. EARDLEY CRESCENT. KITCHEN/FRONT ROOM/LANDING - DAY 84

HATTIE and JOAN have eaten hearty meal. Remains on table.  
Drinking wine. Talking about JLM.

HATTIE

It's my responsibility. It's my  
fault.

JOAN

He seems the same to me.

HATTIE

You cheer him up. Couldn't you  
take him to a jazz club or  
something?

JOAN

He doesn't seem unhappy.

HATTIE

I caught him looking at our  
wedding photos.

JOAN

Is that proof of mortal despair?

Hattie laughs.

HATTIE

It's very un-John.

Hattie tries to articulate.

HATTIE

He goes out and won't say where.  
Drinking too much. I saw him in  
the phone box - why won't he ring  
from home?

JOAN

Sounds like he's got a woman.

HATTIE

He could ring a woman from here.  
I'd like him to have one of  
those.

Joan laughs.

HATTIE

And she'd be very lucky. He's  
worth having. He really is.

Joan thinks about this.

JLM playing music, reading and drinking.

Hattie and Joan in.

JOHN LE MESURIER  
Are you going, Joan?

JOAN  
Yes.

JOHN LE MESURIER  
It really was wonderful to see  
you again. Have you had a lovely  
evening?

JOAN  
Of course. How could I not with  
Hattie.

JOHN LE MESURIER  
I do hope to see you again soon.

JOAN  
Yes... So do I.

Joan out. Hattie looks at JLM, but he's straight back into  
his book.

85A EXT. EARDLEY CRESCENT - NIGHT

85A

The house in darkness.

86 INT. EARDLEY CRESCENT. FIRST KITCHEN - NIGHT

86

HATTIE does show-off twirl in favourite black evening dress. JS watching in suit. Nods appreciatively.

JOHN SCHOFIELD

Beautiful. Why's John coming?  
It's only a Sykes.

HATTIE

I don't know.

JLM in. Suited.

JOHN SCHOFIELD

Why are you coming?

JOHN LE MESURIER

I haven't seen Eric for... I  
thought I would. Do you mind?

JS shrugs.

JOHN LE MESURIER  
Are you driving?

JOHN SCHOFIELD  
As long as you both sit in the  
back and I get to wear a cap.

Hattie and JLM laugh.

87 INT. BBC TV THEATRE. FOYER - DAY

87

ERIC SYKES paces nervously. HATTIE, JS and JLM in. JS hangs back as Eric greets them.

ERIC SYKES  
You're late!

HATTIE  
I have never been late for work  
in my life, young man.

ERIC SYKES  
Come on!

Eric and Hattie up stairs to auditorium. Eric pulls face at JLM.

JOHN SCHOFIELD  
What's that mean?

JOHN LE MESURIER  
What?

JOHN SCHOFIELD  
The big stupid face?

HATTIE and ERIC walk up stairs. Empty apart from MAN reading paper, cameras and CAMERA MEN. Man springs out - EAMMONN ANDREWS.

EAMMONN

Hello Eric, hello Hattie. How are you? Let's have some lights, may we? We have a big surprise, because tonight, Hattie Jacques, this is your life!

HATTIE

You're kidding of course.

EAMMONN

I'm not kidding of course. Hidden away here are all sorts of lovely surprises. You come with me.

HATTIE

Darling, they don't come duller than me.

Staggered and embarrassed Hattie walks with Eammonn as Eric grins.

OMITTED

89

INT. BBC TV THEATRE. FOYER - DAY

89

JS with JLM.

JOHN SCHOFIELD

Why didn't you tell me?

JOHN LE MESURIER

It's not as if you can appear, is it?

JS knows this is true.

JOHN SCHOFIELD

So what do I do?

JOHN LE MESURIER

I'm sure we can find a dressing room or something for you to wait in.

ROBIN and KIM in with FAMILY FRIEND. Both in Sunday best. Boys wave. JS and JLM wave back. JS thoroughly pissed off. Leans in to JLM.

JOHN SCHOFIELD

Remember, it's a sham. A big pile of poncey showbiz shite. I am her man. I am. Me.

JOHN LE MESURIER

This is Hattie's working world.  
It means an awful lot to her and  
I'm sure she'd appreciate it  
greatly if you didn't make a  
scene.

JS takes this in. Calms. Nods. Appreciates that talking to.

90 OMITTED

90

91 INT. BBC TV THEATRE. STAGE - NIGHT

91

Show starts filming. EAMMONN walks on stage to applause.

EAMMONN

Good evening and thank you. Our programme this evening comes from the BBC Television theatre in London. Now, half an hour ago, the foyer to this theatre was empty. There was no one around. Most of the staff were at, what is known, as a tea break. Two camera men stayed behind. Operating cameras that were all but invisible to anyone who walked in there. But, we knew, two famous stars were going to pass through the theatre on their way to a recording. I was waiting for them, wondering what would happen when they did come...

92 INT. BBC TV THEATRE. AUDITORIUM - NIGHT

92

JS checks his watch. Yawns.

93 INT. BBC TV THEATRE. STAGE - NIGHT

93

EAMMON on stage.

EAMMONN

Ladies and gentlemen, I bring you the incomparable, the wonderful Hattie Jacques!

Eammonn steps back. HATTIE onstage looking embarrassed and uncomfortable.

C/U on Hattie. Dreading this. Really dreading it.

EAMMONN

A rather shaken Hattie Jacques I might tell you. And here to start our story, one of the most eminent names in showbusiness, the man who walked into this theatre with you tonight...

94

INT. BBC TV THEATRE. STAGE - NIGHT

94

EAMMONN standing. HATTIE seated.

EAMMONN

The star of the small screen who  
plays Hattie's identical twin  
brother - Eric Sykes.

ERIC comes on. Arms wide. Hugs Eammonn.

ERIC SYKES

I haven't seen you since...

Points to where he's just seen him. Eric looks at Hattie.

ERIC SYKES

Hey, who's your friend? Who's  
your friend?

Succession of excerpts.

EAMMONN seated. HATTIE nervous.

EAMMONN

Your divisional director in the  
Red Cross Society, Miss Vivian  
Caplow!

Fierce OLD BUZZARD in uniform on. Hattie politely bemused.

EAMMONN

I know you've guessed who it is.  
Brilliant star of stage and  
screen, founder of London's  
Mermaid Theatre, Bernard Miles!

HATTIE kissed by BALD MAN with big glasses.

94A INT. BBC TV THEATRE. WINGS - DAY

94A

JLM waits to go on.

Very nervous. Dry-mouthed. Checks his watch. Regulates his breathing.

94B INT. BBC TV THEATRE. STAGE - DAY

94B

Back to TV show.

EAMMONN

Celebrated actor and erstwhile  
Chairman of the Players' Theatre,  
Leonard Sachs!

HATTIE kissed by SLICK MAN in suit.

EAMMONN

You left a deep impression on a  
young actress playing opposite  
you - Shirley Eaton!

HATTIE kissed by BLONDE WOMAN in scarf.

EAMMON stands to one side.

EAMMONN

And in that year, 1950, you  
married well-known actor, John Le  
Mesurier.

JLM on. He and HATTIE kiss.

95

INT. BBC TV THEATRE. AUDITORIUM - NIGHT

95

JS sits up in seat. Interested. Suddenly nervous too. What will JLM say?

96

INT. BBC TV THEATRE. STAGE - NIGHT

96

JLM makes speech. Doesn't look directly at HATTIE. Hattie struggles to remain impassive. This is hell!

JOHN LE MESURIER

How she manages to make it I really wouldn't know, but she seems to. It would appear that she does.

Laughter. Hattie laughs.

EAMMONN

So there's never a dull moment  
with Hattie?

JOHN LE MESURIER

No, there isn't really. I would  
like though, I would like to say  
I am eternally grateful for the  
way she, runs the home, looks  
after the children, looks after  
me.

97

INT. BBC TV THEATRE. AUDITORIUM - NIGHT

97

JS - edge of seat. Hating JLM. Deeply jealous. Moved too. Suddenly, he knows he's never going to replace JLM.

98

INT. BBC TV THEATRE. STAGE - NIGHT

98

HATTIE listening intently, feeling fraudulent and deeply grateful as JLM finishes his speech.

JOHN LE MESURIER

Home comes first I think I'm  
right in saying.

Hattie laughs.

JOHN LE MESURIER

But I think for somebody who is  
so busy all the time. And so much  
in the public eye. All the time.  
To do all these things is very  
difficult and a jolly neat trick.

EAMMONN

Thank you, John Le  
(stumbles over word)  
Mesurier.

JLM and Hattie kiss.

Hattie truly shaken. Covering. Applause for JLM ringing.

99

INT. BBC TV THEATRE. FOYER - NIGHT

99

JS and JLM waiting side by side. Everyone else has gone.

JOHN SCHOFIELD

A jolly. Neat. Trick. A jolly  
neat trick.

JOHN LE MESURIER

Oh do shut up, John. You're  
beginning to be a bore.

HATTIE out from auditorium.

HATTIE

John?

She clearly means JLM.

JOHN LE MESURIER

Me?

Hattie boggling.

JOHN LE MESURIER

I did suspect you wouldn't like  
it... But I thought you wouldn't  
want to miss it... If you see  
what I mean.

HATTIE

(to JS)  
Did you know?

JS shakes head.

HATTIE

That was... I felt such a fraud.  
Such a... I can't... That was  
ghastly...

Hattie looks at JLM.

HATTIE

There's no other woman is there?

JOHN LE MESURIER

What?

HATTIE

All the secret calls - it's all  
been to do with this, hasn't it?

JOHN LE MESURIER

Yes.

HATTIE

I hoped you were in love.

JLM looks at Hattie and JS - a couple.

JOHN LE MESURIER

There's no one else.

Hattie exasperated. Disappointed.

HATTIE

What are we going to do with you?

JOHN LE MESURIER

I don't suppose you have to do anything.

Hattie does. She wants to see him right.

100 INT. EARDLEY CRESCENT. FIRST KITCHEN - DAY

100

HATTIE smoking. Grabs plates. Gives them to JS.

HATTIE

They're hot.

JOAN stirring sauce.

JOAN

This is ready.

JENNIFER in with wine bottle. JS sees her. Calls immediately. Waves corkscrew.

JOHN SCHOFIELD

I've got it. I'll follow you through.

Jennifer out. JS checks out her arse unsubtly. Hattie sees. Ignores it. Joan's seen too.

Hattie and Joan - frantic cooking.

101 INT. EARDLEY CRESCENT. FRONT ROOM - DAY

101

Big lunch. About TEN PEOPLE at table. BRUCE amongst guests. JLM sat. ROBIN and KIM run round with another CHILD.

JS and JENNIFER in. JS sits next to her. Laying it on thick.

Smoke hangs heavy. Noisy conversation.

102 INT. EARDLEY CRESCENT. FIRST KITCHEN - DAY

102

HATTIE smoking and mixing gravy. JOAN helping strain veg. Joan cups hand under fag. Catches ash.

Hattie and Joan laugh.

HATTIE

They ready?

Joan checks.

JOAN

As they'll ever be.

HATTIE  
Overcooked then?

Joan smiles.

HATTIE  
Let's go, super-Jo!

Hattie and Joan pick up food platters.

103 INT. EARDLEY CRESCENT. FRONT ROOM - DAY

103

HATTIE and JOAN in.

HATTIE

So lovely to see you all! Make  
room for Joanie.

BRUCE

What? The kitchen skivvy gets to  
eat with us?

Laughs.

HATTIE

She's so much more than that.

JOAN

Thanks, Hat.

Someone shifts up.

Joan sits next to JLM. Hattie sees. Approves.

HATTIE

So much more. Actually, if this  
is nasty, it's all her fault.

Laughs.

JS turns away from JENNIFER to stand. Raises his glass.

JOHN SCHOFIELD

Despite what she says, the cook!

ALL

The cook!

HATTIE

Bless you all. Tuck in! Be jolly!

Laughs.

104 INT. EARDLEY CRESCENT. FRONT ROOM - NIGHT

104

JOAN and JLM on sofa. Other guests gone now. Both a bit  
drunk. Smoking. Laughing.

JOAN

And you waited all night to find  
that.

JOHN LE MESURIER

Yes. It seemed rude to ask her to  
unveil earlier. I mean, you don't  
expect a moustache, do you?

Joan laughs. HATTIE at door.

HATTIE  
Adventures in Greece?

JOAN  
Yes.

HATTIE  
He's impossible.

JOAN  
Yes. He is.

JOHN LE MESURIER  
I would have thought I was  
eminently possible.

Joan catches JLM's eye. Sudden acceleration in desire for him. All realise there's another triangle.

Awkward laughs.

JOAN  
I'm going to go.

HATTIE  
No. Stay!

Joan kisses JLM and Hattie.

JOAN  
No. It's late.

Joan goes. JLM walks her to door.

104A INT. EARDLEY CRESCENT. FIRST KITCHEN - NIGHT

104A

Hattie sat. Lights up. JLM returns. Sits with her.

JOHN LE MESURIER  
That went well-

HATTIE  
You should grab that one.

JOHN LE MESURIER  
Really? Do you think so?

HATTIE  
You'll never find anyone as  
perfect for you.

JOHN LE MESURIER  
I thought I had.

Hattie ignores that.

HATTIE  
Grab her.

JLM looks bemused.

JOHN LE MESURIER

I really wouldn't know how to go  
about it.

HATTIE

Let's make a plan then.

JOHN LE MESURIER

No. No, you don't have to...  
Please.

Hattie up. Grabs pen and paper.

HATTIE

Sit down.

JLM sits. Hattie sits next to him.

HATTIE

I'll write it down and you follow  
the instructions.

JOHN LE MESURIER

That's completely unnecessary.

HATTIE

First step...  
(writing)  
Number one.

JOHN LE MESURIER

Feel her up?

HATTIE

I'll pencil that in five or six,  
shall I. Ask her out for dinner.  
That's one.

JOHN LE MESURIER

Just like that?

HATTIE

Yes. In fact, number one is ring  
her up. Number two is ask her out  
for dinner during conversation.

JOHN LE MESURIER

What shall we talk about?

HATTIE

Just be charming. You can do that  
without me writing it down.

JOHN LE MESURIER

I can't do anything without you.

Hattie and JLM - long look. Hattie smiles kindly. JLM  
understands - going to have to.

Door bangs. JS in.

HATTIE

Did you walk Jennifer to her car?

JOHN SCHOFIELD

Yeah.

JS looks at JLM and Hattie together. He'll never be Hattie's friend. Knows what they do have though. Reminds everyone.

JOHN SCHOFIELD

See you in bed, Hattie.

JS goes. JLM and Hattie - mood broken. Both unbearably sad.

105

INT. EARDLEY CRESCENT. HATTIE'S BEDROOM - NIGHT

105

JS sitting in bed as HATTIE in.

HATTIE

Where was her car? Heathrow?

JOHN SCHOFIELD

Don't start.

HATTIE

What am I supposed to think-

JOHN SCHOFIELD

That's starting, isn't it?

Hattie shuts up.

JOHN SCHOFIELD

This is such a bird's room.

There's a man here now. We should re-decorate.

Hattie smiles.

HATTIE

Whatever you want.

Hattie onto bed. They hold each other.

JOHN SCHOFIELD

We'd never be mates... You and me - it's all or nothing.

HATTIE

That scares me.

JS looks. Scares him too. But he won't admit it. Hattie clings to him.

106 INT. EARDLEY CRESCENT. HATTIE'S BEDROOM - DAY 106  
HATTIE hoovering. She stops. Pulls shoe from under bed.  
Knock at door, then pushed open. JLM there in coat.

JOHN LE MESURIER  
Hello.

HATTIE  
You don't have to knock.

JLM - what does one do?

JOHN LE MESURIER  
I thought you'd like to know...  
The plan worked.

Hattie pleased. Sad too. Smiles.

JOHN LE MESURIER  
You won't believe this... I've  
made... I've made a decision.

Hattie turns away from him. There's a tear in her eye. She  
wipes it. Turns back to him.

HATTIE  
That's absolutely marvellous  
news. I'm so... pleased for you  
both.

By superhuman effort, Hattie doesn't cry.

107 INT. EARDLEY CRESCENT. FIRST KITCHEN - NIGHT 107  
JOAN and HATTIE drinking wine and smoking.

HATTIE  
There's a wine merchants.

JOAN  
And they do deliveries.

HATTIE  
He can still eat here some  
nights.

JOAN  
I'll cook too.

Both think.

HATTIE  
He won't starve.

JOAN  
Or be lonely.

HATTIE  
I worry about him.

JOAN  
I know. You don't have to.

HATTIE  
Your job now?

JOAN  
I didn't mean that. I meant  
there's nothing to worry about.  
Everything will be fine.

Hattie pleased.

JOAN  
Will you be?

HATTIE  
I'm ready... Someone will employ  
me. I hope. Eventually.

JS in.

JOHN SCHOFIELD  
Boys want to say good night.

HATTIE  
(to Joan)  
It is what I want. No matter what  
happens. It's what I want.

Hattie out. JS smiles at Joan. His seduction smile. She's  
uncomfortable.

JOAN  
Fuck off.

JS shrugs. Out.

108

INT. EARDLEY CRESCENT. SITTING ROOM - DAY

108

HATTIE and JLM sat. Silent. Nervous. Hattie reaches out.  
Squeezes JLM's hand. He smiles back. Grateful.

Bang of feet. ROBIN and KIM career in. Boys immediately  
realise this is different. Stop.

JOHN LE MESURIER  
Boys? We've got something to tell  
you.

HATTIE

We're going to have to ask you  
both to be very grown-up. Mummy  
and Daddy are going to get a  
divorce.

Boys take this in.

HATTIE

You do know what that is, don't you?

JLM struggling to hold on. Both boys nod.

HATTIE

Daddy is going to move out to a flat of his own.

JOHN LE MESURIER

It's very near. Only two tube stops.

ROBIN

Will John still live here?

HATTIE

Yes.

A stiletto into JLM's heart. Covers.

JOHN LE MESURIER

I got you both... pen knives.

JLM takes them out of his pocket.

JOHN LE MESURIER

I thought you were such big boys now... You'd know to treat them carefully.

Boys take knives.

KIM

Don't you love each other any more?

JOHN LE MESURIER

Oh yes... Always.

HATTIE

Very much... Very much.

Look between JLM and Hattie.

109

INT. EARDLEY CRESCENT. FIRST KITCHEN - DAY

109

HATTIE sat on own. No pans. No cleaning. Still.

JS to door.

JOHN SCHOFIELD

I'm the Count of Monte Cristo.

Hattie looks up. Surprised.

JOHN SCHOFIELD

I'm a secret, hidden in the  
castle. Don't worry, I haven't  
read it.

Hattie laughs.

HATTIE

You're not a bit of rough.

JOHN SCHOFIELD

That's what I'm gonna look like  
in the divorce court.

HATTIE

Yes. You'll be alright, won't  
you?

JOHN SCHOFIELD

Why wouldn't I be?

HATTIE

I'm Eric Sykes' sister, I don't  
have sex.

JS laughs.

HATTIE

When the divorce is filed... I'll  
be the adulterer. You'll be the  
fancy man. They'll never forgive  
me. And they'll hate you.

JS takes this in. He'd never considered this before. He  
weighs up. Nods.

JOHN SCHOFIELD

I'll be hated for you. I'll be Mr  
Jacques. I'll be anything...  
I'm... your man.

Hattie smiles. They come together. Hug.

HATTIE

You are my man.

Doorbell.

INT. EARDLEY CRESCENT. SITTING ROOM - DAY

JOAN and HATTIE sat. JS stood by door. Hattie in slight shock.

HATTIE

I don't know what to say.

JOAN

Say yes.

Hattie humbled.

HATTIE

You'll be a scarlet woman.

JOAN

Only to the press. To the court  
I'll be the guilty party.

HATTIE

(joking)

I wanted to be the scarlet woman.

Laughs.

JOAN

No one need ever know about you  
and John.

JS reacts to this.

HATTIE

It's so thoughtful of you.

JOAN

It was the solicitor's idea.

Hattie looks to JS.

HATTIE

What do you think?

JS shrugs. His sacrifice about to be forgotten.

JOHN SCHOFIELD

It's your decision.

JOAN

Yes. You decide.

On Hattie. What will she do? She looks at JS. He turns and walks out.

Hattie looks to Joan. Smiles.

111 INT. COURT - DAY

111

Busy(ish) court day. BARRISTERS pass by.

JS, JLM, HATTIE and JOAN motionless.

JOHN LE MESURIER

That went rather well, don't you think?

JOHN SCHOFIELD

Yeah - good divorce.

HATTIE

I heard a photographer saying,  
'Course she had to be a thin  
bird.'

Laughs.

HATTIE

Joan...

JOAN

Stop it.

HATTIE

Thank you. I'm eternally  
grateful.

JOAN

It's official. I steal husbands.

HATTIE

Yes. Typical thin bird.

Joan laughs.

HATTIE

Our home is your home. I want to  
see you all the time. Really. I  
love you both.

Sudden heavy and awkward silence descends. All aware that  
something huge and irrevocable has happened.

JOAN

They're still out there.

Looks swapped. Yes, they are. All slightly nervous.

They move towards the door. Bright day outside. Door is a  
rectangle of bright light.

JOHN LE MESURIER

We'll go first.

Joan kisses Hattie. Joan moves to one side.

Hattie and JLM take each other's hands.

HATTIE

Thank you.

JOHN LE MESURIER

Whatever for?

HATTIE

Ending our lovely marriage so  
beautifully.

JLM acknowledges this. Smiles.

HATTIE

Goodbye, my love.

Hattie kisses JLM's hands.

JOHN LE MESURIER

I'll see you soon, Hattie.

JLM and Joan out. They disappear as they step into the light. Flash bulbs pop. Shouts are heard from photographers.

JS and Hattie look at each other. Hold hands. Smile.

HATTIE

I don't feel like I deserve this.

JS, still a secret - knows his place.

JOHN SCHOFIELD

I s'pose I go first - get the  
car.

Hattie smiles sympathetically. JS heads to door.

HATTIE

John?

JS turns.

HATTIE

It is worth it.

JS nods. Out. No flash bulbs.

Hattie draws herself in. Deep breath.

C/U on face. She puts on enigmatic smile.

Draws cloak round shoulders. Hattie steps forward into the light. Photographers are heard shouting her name. Flash bulbs.

Blackout.

The end.