



The Split 2

Episode Four

Written by Matt Jones

Final Script – 30th July 2019

Copyright Sister Pictures Ltd 2019

This script is strictly confidential. Please do not discuss the contents of this script with anyone outside the production. The sending of this script does not constitute an offer for any part in it.

1

EXT. YARD. LIV'S SCHOOL. MORNING 7, 07:45.

1

Early - HANNAH, NATHAN and LIV sitting on a bench, looking over the grounds of LIV's school - a DAD in the distance, kissing goodbye to a YOUNG FEMALE PUPIL - Year 6 or the like. HANNAH watching, NATHAN's gaze catching on this-

DEPUTY HEAD
(on the approach)
Mr and Mrs Stern-

HANNAH gets up, makes to follow NATHAN and the DEPUTY HEAD across the yard towards his office. LIV doesn't move.

HANNAH
Liv.

Reluctantly she follows. NATHAN clocks HANNAH on edge, leans in, in hushed aside-

NATHAN
(gesturing to himself)
Lion.
(gesturing to HANNAH)
Dove.

CUT TO:

2

INT. DEPUTY HEAD'S OFFICE. LIV'S SCHOOL. MORNING 7, 07:51. 2

HANNAH looking at a print-out of the photo, relieved that it's not too explicit, but there's a lot of cleavage in shot.

HANNAH
What were you thinking of?

NATHAN glares at HANNAH, the whole Lion/ Dove combo already blown.

DEPUTY HEAD
...We've already discussed with Liv and she is confident that Mr Lopez gave her no indication that he might be receptive to that kind of photograph?

LIV
No-

HANNAH
Are you sure?

LIV
He's not done anything. No one's done anything. Nothing happened.

SILENCE - letting this outburst hang.

LIV (CONT'D)

It was stupid. He barely knows who I am.

The STING of LIV's embarrassment momentarily heartbreaking for them all-

DEPUTY HEAD

Okay, Liv. That's fine. I think today's meeting was to once more reassure your parents that there has been no inappropriate behaviour on the part of the school here.

(seeing HANNAH's surprise)

I am confident that this was a lapse of judgement on Liv's part and it won't happen again.

HANNAH goes to speak, NATHAN shoots a look to HANNAH.

DEPUTY HEAD (CONT'D)

But we just want to be sure everything is OK at home?

Then both back to the DEPUTY HEAD, not daring to look to one another, a little floundering.

DEPUTY HEAD (CONT'D)

Liv?

LIV hesitates, then looks back at the DEPUTY HEAD.

LIV

Everything's fine.

DEPUTY HEAD

OK. Good. Good to know, but I am suggesting perhaps some counseling-

LIV shrugs-

DEPUTY HEAD (CONT'D)

I think Liv is receptive to that, having spoken a little earlier.

HANNAH

Really?

LIV

Maybe.

CUT TO:

The DEPUTY HEAD walking out with HANNAH and NATHAN.

DEPUTY HEAD

We know pupils spend hours and hours online, with no obvious curtailing. Our message to students and parents alike is to take responsibility, it's a safeguarding issue-

LIV already moving off-

HANNAH

We'll talk tonight.

LIV no longer listening, heading away.

DEPUTY HEAD

If I could destroy social media indefinitely, I'd do it in a heartbeat.

(watching LIV head away)

She's a good student. But she's slipping. Her attention's all over the place-

HANNAH

It's been a difficult few months.

DEPUTY HEAD

I know you are both busy people but we have them for 7 to 8 hours a day, five days a week. It's our job to stay aware. In anyone else I would consider this a prank. In Liv - we'll be keeping an eye on her.

NATHAN nods, catching HANNAH's gaze, unsettled and wanting to get out of there.

NATHAN

Ditto.

CUT TO:

4

EXT/INT. CAR. LIV'S SCHOOL. MORNING 7, 08:08.

4

HANNAH and NATHAN heading to their car, HANNAH already checking her emails, sees an update about Fi & Richie's divorce - the divorce statement now clearly hitting the press, bannered with the words 'Hearts Full of Sadness', a photo of RICHIE with a suitcase, clearly moving out.

HANNAH

He was insinuating that we are crap parents. 'I know you're busy people.'

NATHAN watches HANNAH, climbing into the car next to him, still ranting, yet scrolling through her emails throughout.

HANNAH (CONT'D)
At least when she was seeing-

NATHAN
Sasha-

HANNAH
...he was age appropriate.

NATHAN
She has a crush.

HANNAH
(with realisation)
And you didn't think of telling me?

HANNAH looks at NATHAN then down at a strip of four photos pulled from his pocket.

NATHAN
Sometimes it's not obvious until
it's staring you in the face-

He puts them on the dashboard in front of her. HANNAH swallows, it's her and Christie in the Photo Booth. Looking very uncomfortable. HANNAH stares at the photo, she can't look at NATHAN. Waits for him to accuse her of something.

NATHAN (CONT'D)
You were arguing in the garden-

HANNAH
Work.
(holding his gaze)
It was just about work.

NATHAN
(nods/to self)
Right.

FI's car drives into the grounds. PAPS at the gates, shooting through the windows as it passes. FI gets out of her car, ushers the BOYS towards school.

HANNAH
(deflects)
I need to...
(climbing out of car)
..I'll get the tube in. Don't
forget lunch today.
(seeing look)
Law Association. Mum?

NATHAN silent, nods to himself, staring out of the car.

NATHAN
Ah yeah - shiny gong stuff.

CUT TO:

5

EXT. LIV'S SCHOOL. MORNING 7, 08:10.

5

HANNAH walks over to FI, feels NATHAN watching her as she does, she turns, looks at him as he pulls away. HANNAH has a few seconds to compose herself before she reaches FI.

FI
I need security.

FI a little away from the paps, waving and smiling at the KIDS as they head into school.

FI (CONT'D)
He moved out to a hotel last night, and guess who got a photo of him, suitcase in hand, leaving? He tipped them off. I know he tipped them off-

HANNAH
This is designed to intimidate.

FI
...Yeah, and what's coming next?

HANNAH wavers, a little quizzical, senses FI on edge, something more on her mind.

HANNAH
It's selling papers.

FI
I don't see how he can have the kids in a hotel. He wants them every other weekend and three nights a week. He's never home before midnight..

HANNAH
His lawyer is -

FI
A bitch.
(eyeing paps)
It's like they're in my house. I feel like I'm being watched in my own home-

HANNAH
(hushed/calm)
Hold... Your... Nerve...

FI clocks a SCHOOL PARKING MARSHALL in the distance, now eager to move on-

FI

They're just waiting for me to break.

FI clocks the PARKING MARSHALL loitering by her car.

HANNAH

Then don't give them the satisfaction.

FI

Don't let him take my kids.

HANNAH

(close to)

No one is taking your children.
We've got an 11 o'clock. We will be going through the proposals then.
I've got your back.

On FI, she nods, heading out the gates and across the street, clambering back into her car, pulling out into the paps, past the PARKING MARSHAL, narrowly missing a bollocking-

On HANNAH turning to leave, hesitating on seeing-

A lone PAP taking several shots of her.

On HANNAH, agitation growing, hurrying on.

CUT TO:

6

EXT. NOBLE HALE DEFOE. MORNING 7, 08:35.

6

HANNAH heading into the office. She pauses, takes a breath. Checks her phone - nothing from NATHAN or CHRISTIE. She pushes herself on.

CUT TO:

7

EXT/INT. NOBLE HALE DEFOE. LOBBY. MORNING 7, 08:36.

7

HANNAH passes the building reception, smiles at the RECEPTIONIST as she heads to the lift.

Alone at the lift, her smile fades.

CUT TO:

8

INT. RECEPTION. NOBLE HALE DEFoe. MORNING 7, 08:38.

8

RUTH is having a small photoshoot on the other side of reception. She's positioning herself by a *Noble Hale Defoe* sign.

RUTH

Don't cut off Defoe-

HANNAH hurrying past-

RUTH (CONT'D)

Hannah, you're in my shot.

HANNAH half laughs, this day just overwhelming.

HANNAH

Sorry-

HANNAH smiles at the PHOTOGRAPHER.

RUTH

Do you want my daughter in?

HANNAH

Oh God no please-

The PHOTOGRAPHER looks momentarily interested.

HANNAH (CONT'D)

Shine on....

RUTH keeps posing-

RUTH

I wanted to ask you if you've written your speech?

HANNAH

Speech?

RUTH

You're introducing me at lunch today.

HANNAH

The Law Association.

RUTH

You forgot.

HANNAH

I'm introducing Zander--

RUTH

Who's introducing me.

HANNAH

Yes indeed.

RUTH

You did give him some pointers? A few anecdotes?

HANNAH

Mother, really, I've got a meeting-

RUTH

This 360 thing has got everyone so rattled. We never had 360's. You were either in or you were out.

HANNAH

I'm not rattled.

RUTH

Yes you are.

HANNAH heading away-

RUTH (CONT'D)

(sing song)

Rattled.

HANNAH stops. Then keeps walking.

HANNAH

You're right. Don't block Defoe.

RUTH watches her go.

RUTH

The whole reason for having so many children was there'd always be someone to talk to.

HANNAH is gone.

CUT TO:

9

INT. BOARDROOM. NOBLE HALE DEFOE. MORNING 7, 08:44.

9

HANNAH sneaking into the back of the boardroom, the majority of the staff are present. ZANDER and TYLER leading a meeting.

TYLER

Everyone will be reviewed by a colleague, a manager and, if appropriate, someone they manage to get a full employee and company profile.

NINA

Do we have a right of veto?

ZANDER

No.

LAUGHTER--

ZANDER (CONT'D)

Welcome Hannah--

HANNAH

Sorry, client meeting.

HANNAH smiles politely, glances over at CHRISTIE, who is looking elsewhere.

TYLER

Today is an opportunity for us all to see ourselves from 360 degrees. Where we excel and where we face challenges.

ZANDER

Big brother is watching.

CHUCKLES.

TYLER

No seriously. See it as an opportunity. To take stock. As a team and individually.

HANNAH squeezes in next to NINA.

NINA

I think I'm going to throw up.

HANNAH

That's morning sickness for you.

NINA

Worse. Personal growth.

HANNAH

(hushed aside)

Did you tell Christie I had an abortion?

NINA hesitates, HANNAH sees that CHRISTIE was right. HANNAH looks away disappointed.

MAGGIE

So this isn't about redundancies?

TYLER shoots a look to ZANDER.

ZANDER

(wry)

Vicious rumour.

TYLER smoothing over, charming everyone, including MAGGIE.

TYLER

It's making sure there's no
replication of work between the
staff of N H and the staff of D.

NINA shoots a look to HANNAH.

MAGGIE

So it is about redundancies.

TYLER

This is an opportunity for us all
to look really hard at ourselves.

NINA

Who wants to do that?

TYLER catching on this, with a half smile.

TYLER

Thanking you, Nina.

HANNAH finds CHRISTIE on the other side of the room. He's not looking in her direction.

ZANDER

You can run but you can't hide.

LAUGHTER--

ZANDER (CONT'D)

Incidentally we have a photographer
on the prowl. For those of you who
don't know, Ruth Defoe is being
honored with a Lifetime Achievement
award today by the Law Association.
She will be found posing in
reception-

HANNAH

Oh yes...

APPLAUSE-- SMILES-

ZANDER

All of a flutter.

The meeting dissolving, CHRISTIE is amongst the first to get out of the room. HANNAH watches him go. Needs to speak to him.

NINA

(under breath/sing song)

Patronising.

TYLER looking at her, with another smile, but NINA's focus is on HANNAH, watching HANNAH heading out after CHRISTIE.

TYLER

They're coming thick and fast
today.

CUT TO:

10

INT. OUTSIDE BOARDROOM. NOBLE HALE DEFOE. MORNING 7, 08:59¹⁰

Meeting over. TYLER, ZANDER, NINA spilling out of the Boardroom. CHRISTIE is walking ahead, HANNAH is trying to catch up with him, MAGGIE on her tail.

MAGGIE

The Clarks have cancelled again.
The Gibsons just arrived, they're
in reception. You've got your 11
o'clock with Fi Hansen-

HANNAH only half listening-

MAGGIE (CONT'D)

Melanie sent over a revised Child
Arrangements schedule. I've had a
quick look through. And the Law
Association wants a quote about
your mother. I asked Nina. But she
always seems to be *busy*-

HANNAH's got her eyes on CHRISTIE, who's disappearing from view.

MAGGIE (CONT'D)

I've got my 360 this morning.

HANNAH couldn't care less about the 360.

MAGGIE (CONT'D)

I was hoping I could count on you
to support my request for a
promotion?

HANNAH smiles, tightly, looking towards CHRISTIE, clearly ignoring her, as he takes a call and heads towards his office.

HANNAH

Right... Yes... Maybe we should sit
down and talk. Maybe later?

MAGGIE nods, resigned-

MAGGIE

Sure.

MAGGIE nods, watching HANNAH head off after CHRISTIE.

HANNAH
I'll be with the Gibsons in five.

CUT TO:

11

INT. CHRISTIE'S OFFICE. NOBLE HALE DEFOE. MORNING 7 - 09:04.1

HANNAH walks through NHD, arrives at CHRISTIE's office. CHRISTIE is on the phone. She waits in the doorway. He knows she's there.

CHRISTIE
Right... Ok... Yep, I'm happy with
that... No... Ed... We go back on a
50/50 split and I think we'll get
the house in France. That's fine.
Always here.
(beat)
You're not holding me up.

HANNAH rolls her eyes.

CHRISTIE (CONT'D)
Look forward to it.

He ends the call, resumes working, ignoring her.

HANNAH
So this is how you want to work it?

SILENCE-

HANNAH (CONT'D)
Christie. I don't know what to say.

CHRISTIE
Let's start with sorry.

HANNAH
I'm-

CHRISTIE
And then let's move onto, how could
you not have told me, Hannah?

CHRISTIE genuinely broken, angry, torn, trying not to lose
his shit.

HANNAH
I was a kid.

CHRISTIE
But old enough to get married?

HANNAH

I'm sorry.

SILENCE-

HANNAH (CONT'D)

...But we have to get through
today. Nina shouldn't have-

CHRISTIE

Told me?

HANNAH

(deflects)

This bloody lunch-

CHRISTIE

Oh yeah-

HANNAH

Nathan's going to be there.

CHRISTIE sees at once, he's HANNAH's bigger concern.

CHRISTIE

And you want me to step aside?

HANNAH

Obviously, you should go, because
it'll look weird if you don't, but
it might be best if we... kept it
normal... It can't look weird.

...which only riles CHRISTIE further.

CHRISTIE

Weirder than you keeping your
pregnancy, no strike that, abortion
from me? Weirder than us having an
affair?

HANNAH

What did you say to Nathan?

CHRISTIE

What?

HANNAH

What did you two talk about at the
party?

HANNAH's panic evident, a certain desperation.

HANNAH (CONT'D)

He knows. I think he knows.

CHRISTIE

About us-?

HANNAH

Possibly. Yes. Potentially.

CHRISTIE

And you think I told him?

HANNAH

What did you talk about?

CHRISTIE

We talked shit... It was a party.
People spill their shit.

He gathers up some papers.

CHRISTIE (CONT'D)

I don't know. I think he was
holding out an olive branch. He was
pissed. He seemed to want to tell
me stuff. Stuff he thought about
me.

HANNAH

What kind of stuff?

CHRISTIE

That he was jealous... once he was
jealous of me.

CHRISTIE shakes, laughs, the irony of this not lost on him.

CHRISTIE (CONT'D)

I can't do this.

HANNAH

What?

CHRISTIE

I can't work with you like this. We
Should divide up our lists. I'll
continue with the Merkolevs and the
Dakhils.

HANNAH stung, retaliates-

HANNAH

They were referred to me.

CHRISTIE

And I've done all the legwork.

HANNAH

Christie-

CHRISTIE

Our child would have been nearly
twenty.

HANNAH

Ours? That was no guarantee.

CHRISTIE

50/50 chance.

HANNAH glances down the corridor.

CHRISTIE (CONT'D)

I would have taken those odds.

HANNAH genuinely pained for him-

HANNAH

You can't say anything.

CHRISTIE gets to the door, pauses, right at her.

CHRISTIE

Who says?

CHRISTIE heads off, HANNAH makes to stop him.

HANNAH

Please-

CHRISTIE shrugs her off, moving on. HANNAH looking back at the punching cat in CHRISTIE's office, almost goading her, with his stupid grin.

CUT TO:

12

INT. CORRIDOR/RECEPTION. NOBLE HALE DEFOE. MORNING 7, 09:06.2

HANNAH coming out of CHRISTIE's office-

HANNAH

Christie-

CHRISTIE hesitates, mid-step.

HANNAH (CONT'D)

What about the Hansens? Melanie's proposals are in.

CHRISTIE

(moving on)

I'll be there.

HANNAH exhales, trying to contain her rising panic, she smiles to passing COLLEAGUES, working to maintain an air of calm-

HANNAH

(to self)

Shit... Shit... Shit...

...passing NINA's office, NINA emerges with an armful of files.

NINA

Do you know there are two paralegals taking selfies with the Gibsons in reception?

HANNAH

I'm not actually talking to you.

NINA

That... that is talking to me.
(seeing look)
It just came out.

HANNAH

In what world does that kind of stuff come out?

NINA

My Uber was late. It was chit chat.

HANNAH

(rounding on her)
I told you in confidence.

From beyond-

IAN

Hannah-

IAN GIBSON [mid 30s], in a Team GB tracksuit, getting selfies with a couple of YOUNGER PARALEGALS and his younger wife, **STEPH GIBSON**, [20s]. STEPH is polite, quieter, also in a Team GB tracksuit.

STEPH

Sorry - we've come straight from the track.

IAN

Training is a bitch right now.

HANNAH and NINA greet IAN and STEPH warmly, then turning with a smile to the PARALEGALS.

HANNAH

(close to)
Don't ever let me see either of you do that again. Delete immediately.

The PARALEGALS move off, IAN picks up his bag, flexes his calf a little, wincing.

STEPH

Injury. He picked it up last month.

IAN
It's fine.

HANNAH
(gesturing)
Shall we?

They fall into step, following HANNAH and NINA to a boardroom.

HANNAH (CONT'D)
I know you haven't got long so let's get to this quickly.

CUT TO:

13

INT. BOARDROOM. NOBLE HALE DEFoe. MORNING 7, 09:08.

13

HANNAH and NINA sitting with the GIBSONS. NINA pulling out paperwork.

NINA
OK - so tomorrow you'll be facing your Matching Panel-

IAN and STEPH shoot a look to one another, sensing something is not quite right straight away.

IAN
OK?

NINA looks to HANNAH-

HANNAH
We know the questions they'll ask. They are wanting to ensure that you are the best fit for Mia. They may raise issues about lifestyle changes-

STEPH hesitates, throws a look to IAN.

HANNAH (CONT'D)
...are you willing to make the necessary adjustments to fully support and care for a child? Your social worker will have-

STEPH
Yeah. Yeah. We've been discussing it a lot with Ann.

NINA

If another sibling comes into the family, how you will make the adjustments to ensure Mia's well being etc.

STEPH

We're both-
(looking to IAN)
...not seeing that happen for sometime. She's our priority right now. All our family are behind us. We've got photos of her up everywhere.

IAN

We're just keen to meet her now.

HANNAH

Agreed. And you certainly have the goodwill of the adoption agency. Tomorrow is a formality. You've proven yourself. Really you have. They're just dotting all the i's and crossing the t's. There is one area-

IAN

Why did I know this was coming?

HANNAH

....a distant cousin of Mia who is raising concerns. And may prove problematic going forward towards the adoption process.

STEPH

We're not going to get her.

IAN

Steph, steady-

NINA

No one is saying that. We just need you to be aware it may come up tomorrow. A compromise may be that Mia maintains a relationship with her mother's family.

HANNAH

It's not unusual for the family to make a claim. The woman's children are all grown up. She's elderly but in good health, has been living abroad and recently returned to the UK.

(MORE)

HANNAH (CONT'D)

She knows Mia's mother has had serious mental health issues but for whatever reason she's making noises now. She's been checked out and doesn't seem to be an appropriate match for Mia, but there are concerns she may cause some problems later down the line.

STEPH visibly upset, IAN grips her hand.

HANNAH (CONT'D)

Ultimately a court will look at the welfare of Mia-

IAN

(close to STEPH)

Don't cry.

HANNAH

We've been through these hurdles before and every time we get through them, don't we? The approval process has been grueling for both of you but you got through that. They can see you will make good parents. Able to provide for Mia practically and emotionally. Our hope is that if you are successful tomorrow, Mia could be living with you within months, weeks even-

IAN inwardly recoils, despite the smile.

IAN

Weeks.

STEPH

We've got training coming up in Portugal-

HANNAH

So you-?

IAN shoots a look to STEPH.

IAN

Plan to bring Mia with us.
It's less than a year til Tokyo.

STEPH

And my mum's going to help.

HANNAH

And in normal circumstances that makes sense.

(MORE)

HANNAH (CONT'D)

But to flag a word of caution - you are in process towards adopting a child who has been through a lot in her young life already-

NINA

There may be questions around stability for Mia, compounded by you taking her out of the country.

IAN hesitates, catching STEPH's gaze, a bristle of tension-

HANNAH

It might be more persuasive if it comes up tomorrow, if you can indicate that *one* of you is willing to stay.

STEPH

What - you want me to miss training?

IAN

You could make up your times. I've dropped a few seconds with this injury.

STEPH and IAN head to head now.

STEPH

Are you kidding me? You know how hard I've worked. I can't just stop.

IAN

Do the math. If we need to show that Mia will have a stable home-

STEPH

(with edge)

Then it's me that has to stay?

IAN

It's you that wanted this.

STEPH a little taken aback, HANNAH and NINA hanging back-

STEPH

What are you talking about?

HANNAH

Ok... Ok. This feels like old ground. I want you to go away tonight and talk it over again. You need to present the best case supported with very positive evidence tomorrow. So if you are having any second thoughts-

STEPH

No-

They grip hands-

IAN

Let's do this.

HANNAH nods, concedes, smiles with NINA - yet it is clear that HANNAH is not as convinced as she was.

HANNAH

Good luck for tomorrow.

IAN

You will be there?

...HANNAH's gaze momentarily distracted by seeing-

HANNAH

If you want me to be, I can accompany you. Absolutely.

CHRISTIE in the distance, greeted by ZANDER and TYLER clearly heading into his 360 meeting.

CUT TO:

14

INT. MEETING ROOM 2. NOBLE HALE DEFOE. DAY 7, 09:15.

14

CHRISTIE's 360. CHRISTIE sitting across from TYLER and CHRISTIE. A palpable crackle in the air. CHRISTIE is professional, but he's only just holding it together today.

ZANDER

Can you name five positive attributes of Hannah Stern?

CHRISTIE wavers-

ZANDER (CONT'D)

(seeing this)

Straight in for the kill.

CHRISTIE smiles-

TYLER

Take your time.

...CHRISTIE exhales a little, on the edge.

CHRISTIE

She's insightful. Always brilliant.
The first to lead. She's loyal.
Sometimes to a fault. But yet
conflicted. Constantly juggling the
demands of both sides of a team-

ZANDER

What do you mean?

CHRISTIE

Ultimately she will take the decision, but she wrangles, perhaps tries too hard to please. But in the end, ambition will win out-

ZANDER's wondering what's been going on between them.

TYLER

That's a negative?

CHRISTIE

Depends if she's batting on your side. She stepped away from her mother's firm, separated from her family.

TYLER

She managed to bring them all with her in the end--

CHRISTIE

And that's her fault-line. She's driven, goes for what she wants, but when it's time to make the decision, she'll always err on what she knows, the familiar. And that does not come without cost?

CHRISTIE smiles, makes light-

CHRISTIE (CONT'D)

And I say that from bitter experience.

TYLER smiles, taking note. ZANDER's gaze lingering a little, sensing more truth behind CHRISTIE's words than either would like to admit.

CHRISTIE (CONT'D)

She's the best. Flat out. And if she's by your side then you're winning-

CHRISTIE smiles, yet its tinged with something-

CHRISTIE (CONT'D)

And if she's not....

ZANDER deflects, crosses over to pour himself coffee or the like.

ZANDER

God help you.

LAUGHTER-

CHRISTIE smiling, but brewing on this.

CUT TO:

15

INT. NATHAN'S OFFICE. CHAMBERS. DAY 7, 09:25.

15

NATHAN alone at his desk, reading documents for court. Or not. He looks up, clearly distracted, lost in thought. CHLOE appears at his door.

CHLOE

The Henrys' revised accounts are in
for the Final Hearing-

NATHAN glances down at the report on his lap.

CHLOE (CONT'D)

...I marked up the figures.

He has no idea. He glances at the time, gets up.

CHLOE (CONT'D)

Nathan?

NATHAN

We're going to be late for court.
Full disclosure: I haven't actually
gone through them.

He grabs his jacket, puts his hand in his pocket, absently
clocks the Photo Booth strip of HANANH and CHRISTIE in his
pocket.

CHLOE

I did notes. They're a bit
illegible.

He shoves it hurriedly back in his pocket, taking the notes
as he walks-

CUT TO:

16

EXT. CHAMBERS. DAY 7, 09:26.

16

CHLOE and NATHAN hurrying to court. NATHAN reading.

CHLOE

He's either lying to HMRC or lying
to his wife. I think he'll prefer
to admit to the latter.

NATHAN

Good. Agreed. Why don't you lead?

CHLOE

Really?

NATHAN

How would you open?

CHLOE

Er... I'd... ask him if his financial statement to the court was accurate. And then I'd ask if his return was also accurate.

NATHAN

And then?

CHLOE

I'd quote Lewis Carrol at him. Like Alice, I try to believe six impossible things before breakfast.

NATHAN

Cute, but never quip in court.

CHLOE

You do.

NATHAN

Ah, yes, but I'm a professional. It's all in the execution.

She laughs. He's not immune to the effects of making a beautiful young woman laugh.

CHLOE

How was your party?

NATHAN

(a beat)

It was - a party. Lot of dim sum.

CHLOE

Dim sum?

NATHAN

Get to twenty and the gifts get really good-

CHLOE

Twenty years. That's pretty impressive. I'd celebrate if I could find someone to be with that long.

NATHAN smiles, they've got a good thing going here. Perhaps too good.

NATHAN
 (moving on)
 I'm sure you will.

CUT TO:

17

INT. ROSE & JAMES'S FLAT. DAY 7, 10:04.

17

JAMES is working on a laptop at the kitchen table, and is on a conference call on his mobile. ROSE is trying to get his attention, mobile phone in hand, marking up a time in a shared diary on their phone.

JAMES
 (on mobile)
 We go in hard, show them we have
 everything covered. I can prep.
 It's not until the first-

The PING of a date on the diary pops up on JAMES's phone--

JAMES (CONT'D)
 (on mobile)
 Next month. It's next month.

...He reads, momentarily distracted - JAMES DOCTOR.

JAMES (CONT'D)
 When are we going to address the
 regulatory pushback-

JAMES waves ROSE away, she looks at him disgruntled.

ROSE
 (mouthing)
 I booked you in. Dr Moore.

JAMES covers the handset.

JAMES
 (sotto/ to ROSE)
 Rose, I'm on a conference call.

ROSE
 It's at least worth checking. Look
 we use no protection for like ever.
 Then when finally get pregnant, it
 doesn't stick. I just don't want
 another however many years based on
 our current track record-

JAMES
 I've done it. I did it. A week ago.

On ROSE, with obvious surprise.

ROSE

You need to change your shirt. You
can't wear that shirt today.

ROSE goes back to ironing a dress, half pressed on an ironing board close by.

JAMES

(to ROSE)

Then I'll have to go to the dry
cleaners a day early.

ROSE

Wow... Yeah big problem.. Huge...

ROSE leans across goes to sip his tea... that's not
irritating at all.

ROSE (CONT'D)

Don't want that shirt-to-day usage
getting of sync.

...as she slides it back, she inadvertently spills it across
JAMES's laptop. She grimaces with an apology.

ROSE (CONT'D)

Breathe.

Goes to help. But JAMES is already up, phone pressed under
his chin, still listening to the conversation on the other
end of the line.

JAMES

(sharp)

No! Leave it.

She freezes-- shocked by his tone. He dabs at it with a
cloth.

JAMES (CONT'D)

No... No.. Not you Tom. Go on...

(aside/flicking on mute)

I've already taken the day off to
sit through your mother's daft 'who
gives a toss-'

ROSE dress now pressed, pulling it on.

ROSE

...Lifetime Achievement award.

She turns, looks to JAMES to zip her up.

JAMES

(into phone/zipping her
up)

Sorry... Yes...

(MORE)

JAMES (CONT'D)
(watching/irritated as she
heads away)
I'm listening.

CUT TO:

18

INT. MEETING ROOM. NOBLE HALE DEFoe. DAY 7, 10:07.

18

MAGGIE's 360. She's sitting opposite ZANDER and TYLER.

TYLER
So we'll be talking to colleagues
and your manager about you, but we
also want your input about the
ecology here. The people you work
with.

MAGGIE
Of course.

TYLER
No betrayal of trust naturally-

MAGGIE
Pity.

ZANDER chuckles.

TYLER
Just honest and fair observations.

MAGGIE
Naturally.

TYLER wavers, MAGGIE smiles - only half joking.

MAGGIE (CONT'D)
Where would you like me to begin?

ZANDER
Let's start with Nina.

MAGGIE sits forward in her chair, considers, taking her time.

MAGGIE
Oh, Nina's great. I've been working
with her a lot more recently.
Obviously on those days when she's
been in.

TYLER
Been in?

ZANDER looks down at paperwork.

ZANDER
9 half days taken.

MAGGIE

Which is fine because I've happily covered most of her client meetings.

ZANDER shoots a look to TYLER.

MAGGIE (CONT'D)

Basically doing a partner's work which is invaluable for a junior solicitor, it has given me a feel for the role. I'd never have got that opportunity if she'd been working at full capacity.

ZANDER glances away, knows exactly what MAGGIE's doing.

TYLER

I bet.

CUT TO:

19

INT. RECEPTION/ BOARDROOM. AICKMAN & THURSWELL OFFICES. DAY 9
7, 10:27.

HANNAH moving through the huge, glass multilevel space, the LAWYERS are young, well dressed, a little more idiosyncratic than NHD, but still high powered and professional.

HANNAH crosses over to reception-

HANNAH

Hannah Stern to see Melanie Aickman.

SUDDENLY CHRISTIE is by her side.

CHRISTIE

And Christie Carmichael.

RECEPTIONIST

She's expecting you. Go straight up.

They head up stairs or the like.

HANNAH

I waited for you but-

CHRISTIE

I wanted to walk-

HANNAH

How did your 360 go?

CHRISTIE
(catching her gaze)
Swell.

MELANIE's strong, eclectic style in evidence throughout as they walk along a corridor towards a seating area.

HANNAH
Sorry-

FI stands, a little on edge-

FI
Hey-

...CHRISTIE on the approach.

CHRISTIE
Hey.

FI smiles, CHRISTIE smiles, FI eases a little, this is not lost on HANNAH as MELANIE approaches, a small entourage of PARALEGALS behind her, she smiles, barely breaking her step.

MELANIE
Walk.

HANNAH throws a look to CHRISTIE, swamped a little by staff entering into-

CUT TO:

20

INT. BOARDROOM. AICKMAN & THURSWELL OFFICES. DAY 7, 10:33. 20

...a cool boardroom, MELANIE takes a seat at the helm, the other PARALEGALS settle in, near RICHIE's team, including ALI, who are already there.

HANNAH
Can we clear the room please? This
is a private meeting.

ALI hesitates, HANNAH catching her eye.

HANNAH (CONT'D)
Everyone please.

ALI looks to RICHIE, exiting-

ALI
(to RICHIE)
Don't forget you've got a phoner
straight after here.

RICHIE
Chill-

ALI bristles a little, exits. MELANIE looks to the OTHER PARALEGALS to follow.

MELANIE

We can take it from here.

The office drains-

HANNAH

Cutting straight to the chase-

The FIZZ of a sparkling bottle, MELANIE pouring herself a glass of water-

HANNAH (CONT'D)

...The purpose of today's meeting is to establish a schedule for the arrangements for the children. We have looked over the proposal you sent through and to be frank, it's unacceptable and unrealistic. As I am sure we are all keen to find a calendar that works for everyone-

CHRISTIE

We've made a *few amends*.

MELANIE

Interesting.

CHRISTIE slides back paperwork, MELANIE sips her water, taking her time, then calmly looks over it.

MELANIE (CONT'D)

(scoring through)

Every third weekend? I don't think so. We want a 50/50 split of time. Based on these amends you have effectively ghettoized my client, and are in the process of alienating him from his children. Though I am happy to leave it to the judge if you prefer.

HANNAH hesitates, smiles, resigned - so this is the way she wants to play it.

HANNAH

A judge will fix dates, leaving neither of you any flexibility in your lives, and you know that Melanie.

MELANIE

That's why I said "interesting". I know how you prefer to settle Hannah. And quickly.

HANNAH

Only when my client thinks it's best for the children and fair to agree. A judge will also listen to the children who may have preference as to who they spend time with-

FI

Hell yeah.

HANNAH

A 50/50 split based on Mr Hansen's schedule is unrealistic. Plus Mrs Hansen will be staying in the family home.

MELANIE

And we live in a world where children happily move between parents.

FI

Dexter sleeps with me most nights. You're expecting him to stay in a strange bed without me half of the week. No. No, I can't bear that.

HANNAH calms FI with her look.

MELANIE

You need to radically improve on this figure. And immediately. The children should see their father.

HANNAH

Referring to your schedule, in August-

FI looks up from reading the schedule.

MELANIE

Mr Hansen would like to take priority in August. It's his quietest month.

FI

And I'd miss Callum's birthday.

MELANIE

Only this year. Next year you'd get them for Callum's, not Dexter's, but for the other one's.

FI bristles-

MELANIE (CONT'D)

Apologies. Ralph. So quaint how these old fashioned names are back in. And you get Mother's Day and Easter Sunday.

FI

Because he's touring.

FI shoots a look to RICHIE. RICHIE smiles.

HANNAH

We suggest you rework these Melanie-

MELANIE

We'll see. In the interim, my client would like to see the children tomorrow, preferably an overnight at his hotel. He can pick up from the house-

HANNAH

Mrs Hansen has no objection to regular visits. But in the immediate, staying in a hotel midweek is not appropriate. They need stability.

RICHIE

It's five star. They're hardly slumming it.

HANNAH looks to FI, concedes.

HANNAH

The hours to be fixed. Shall we say tomorrow until they are dropped at school the following morning?

MELANIE

He's happy to pick up from home.

FI struggling a little, emotional.

RICHIE

This is madness. Can you see this is madness?

FI

What's mad is you wanting the kids half the time. You're never at home.

RICHIE bristles a little, leaning back in his chair, brooding-

FI (CONT'D)

Alright - tell me what they've got today?

(MORE)

FI (CONT'D)

Dexter's got the podiatrist at 3. Did you know he's had a verruca since last summer? We've been four times and still can't rid of it. Callum's got extra maths. You know he's struggling with his maths. You know I found him crying last week because he thinks he's going to flunk everything. No. Because I was there and you weren't.

FI looks away.

RICHIE

Still picked up the bill.

CHRISTIE looks to HANNAH, pulling out paperwork.

CHRISTIE

We had your PA draw up a breakdown of your overseas travel in the last year.

They take the paperwork, RICHIE now leaning over it like a bear with a sore head.

CHRISTIE (CONT'D)

Nine trips in the last few months-

RICHIE

Four European. I'm on and off a flight in a couple of hours.

HANNAH

Really? And what about the five to New York and LA?

MELANIE looks to RICHIE, shakes her head a little - not to challenge.

HANNAH (CONT'D)

Throughout this your wife was responsible for the majority of the childcare.

RICHIE

With help.

HANNAH

Which she was forced to let go.

RICHIE caught, laughs, darting a look to FI.

RICHIE

We really should have hung out with her more...

(turning to HANNAH)

(MORE)

RICHIE (CONT'D)

Seriously, if I had known you were
this much fun, Hannah-

HANNAH, maintains calm, refusing to be riled.

HANNAH

Mrs Hansen is happy for the
children to spend time with their
father. Our argument is that he is
rarely in the UK. And that, as the
main carer, Mrs Hansen is best
placed to look after the children.

RICHIE

So I'll stay home more. And when
I'm not I'll hire a great girl.
(holding FI's look)
... Manny. If you prefer a manny.

RICHIE's smiling, goading, FI pushing back tears, RICHIE
reaches out a hand to touch her.

RICHIE (CONT'D)

What?
(close to)
What?

FI pushes his hand away.

MELANIE

I always think that sounds so much
more fun.

HANNAH

Based on your current schedule for
the next 12 months the dates you
have put in place are just not
feasible.

MELANIE

What's that wonderful film? With
Robin... Robin... Williams?

HANNAH

Our suggestion would be Mr Hansen
gets the bulk of his time during
holidays, giving stability to the
children through term time.

RICHIE

This is bollocks.

MELANIE

What a pity.

MELANIE closing her file of papers or the like-

MELANIE (CONT'D)
 And we so didn't want it to go to
 court -

FI flicks a look to RICHIE, concerned.

MELANIE (CONT'D)
 ...but sadly based on these new
 amends we have no alternative but
 to apply for a Child Arrangements
 Order.

RICHIE smiles, provoking FI a little. HANNAH clocking this,
 sensing something unsaid, looking to FI to stay calm.

MELANIE (CONT'D)
 As for tomorrow. Let's stick with
 the plan. Handover at the house.

HANNAH
 And once again, Melanie, thank you
 for your fine work.

HANNAH makes to stand, FI goes to follow.

MELANIE
 Doubtfire. Mrs Doubtfire.

RICHIE is all innocence, goading FI with his smile.

MELANIE (CONT'D)
 (making to leave)
 See you in court.

CUT TO:

21

INT. RECEPTION. AICKMAN & THURSWELL OFFICES. DAY 7, 11:01. 21

HANNAH and FI leaving, CHRISTIE and MELANIE behind.

FI
 I can't bear it.

HANNAH
 (close to)
 Breathe. Your children aren't going
 to be taken away from you. But if
 this does go to court, I need to
 know everything.

FI hesitates, caught out, clocking RICHIE in heated
 conversation with ALI, back on his phone, waiting for his
 car.

HANNAH (CONT'D)
 (seeing look/quizzical)
 What are you not telling me?

FI hesitates, gesturing for them to move on.

CUT TO:

CHRISTIE and MELANIE a little way behind-

CHRISTIE
Great views.

MELANIE
We just took two more floors.

CHRISTIE
Impressive.

MELANIE
Plenty of corner offices. If you're looking.

CHRISTIE
I'm not.

MELANIE
Really?

CHRISTIE smiles, MELANIE smiles, giving him the full beam of her charm.

CHRISTIE
Doesn't it get exhausting being you?

MELANIE
(close to)
Very. That's why I look for the outsiders. The disrupters. Kindred spirits. Anyone in mind?

CHRISTIE
I'll give it some thought.

CUT TO:

HANNAH and FI now standing in a discreet corner, FI's eyes keep darting to RICHIE, now in conversation with MELANIE and CHRISTIE a little way beyond. She is clearly uncomfortable.

FI
(hushed)
There's a tape. We made a sex tape.

HANNAH
We?

FI
Two years ago. Maybe more. We'd been to a gig. Carrie stayed late.

HANNAH

Right. This is making sense.

FI

We were all a little wired.

HANNAH

Wired?

FI

We were *fooling* around. He was kidding around with her phone.

HANNAH

Her?

FI

Carrie. It was Carrie's phone. It was silly... drunken hen night stuff. He likes watching me when I... It turns him on. The next day we just shrugged it off. I didn't realise... he and Carrie-
(half laughs)
...Carried on-

HANNAH

Where's the footage now?

FI

(shrugs)

Lost in a drunken blur.

From beyond-

ALI

(on the approach)

There's paps outside. Do you want me to get your car to come around the back?

ALI looks to FI, genuine concern-

FI

Maybe yeah... Thanks-

HANNAH clocking RICHIE, ALI by his side, heading out with their entourage, shades on, prepping themselves.

HANNAH

No. Heads up. Front it out.

FI bracing herself, pushing herself on, HANNAH and CHRISTIE both behind, CHRISTIE catching on this.

HANNAH (CONT'D)
(aside/to CHRISTIE)
Get a number for the nanny. We need
to bring her in.

CUT TO:

21A

INT. COFFEE AREA. NOBLE HALE DEFOE. DAY 7, 11:55.

21A

HANNAH lost in her own thoughts, coffee in hand, looking off in the distance. Eyes catching on the different formations of CLIENTS and COLLEAGUES in distant boardrooms. She looks at her watch, sees she is running a little, late, moving on.

CUT TO:

22

INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 7, 12:30.

22

HANNAH changing outfit. Smarter blouse. Make up. She's a past master at the office quick change.

MAGGIE knocks and enters.

MAGGIE
(crossing over with
papers)
Can you sign..?

HANNAH signs the document. MAGGIE lingering-

HANNAH
Maggie, sorry, I've got literally
five minutes-

MAGGIE
Sure.

MAGGIE turns to go-

HANNAH
Did it go OK? Your 360?

MAGGIE
Yeah. Yeah. It was good.

HANNAH nods-

MAGGIE (CONT'D)
I was very complimentary.

HANNAH
That's not why I asked.

HANNAH stops getting ready. Gives MAGGIE her full attention.

HANNAH (CONT'D)
I can't support your promotion.

MAGGIE stung, but smiles, trying to take it on the chin.

HANNAH (CONT'D)
You're a good lawyer, you'll be a
great one. But you've got a long
way to go--

MAGGIE
I disagree--

HANNAH
Next year, year after, you'll be in
a very strong position--

MAGGIE
Right. Okay. Well, thanks for
letting me know where I stand.

She heads to the door, turns back, casual.

MAGGIE (CONT'D)
Grayling. I noticed there's no more
meetings in with Grayling?

HANNAH hesitates-

MAGGIE (CONT'D)
There's usually 2-3 a week.

HANNAH
It didn't go anywhere.

MAGGIE
That makes sense. You never billed
any hours for him.

HANNAH shrugs, equally casual.

HANNAH
He decided not to make the leap.

MAGGIE
You must be disappointed. You and
Christie?

HANNAH holds MAGGIE's gaze, sees the quiet probing challenge.

HANNAH
You win some you lose some. It's
probably for the best.

MAGGIE
Yes.

MAGGIE turns to leave-

HANNAH

Maggie-

The moment interrupted by NINA entering, doesn't bother knocking.

NINA

Han-

But MAGGIE goes.

NINA (CONT'D)

...you got a lip-

HANNAH throws her lipstick, which NINA neatly catches.

NINA (CONT'D)

(turning lipstick)

Wow - hooker red.

HANNAH wavers, MAGGIE moving on. HANNAH looks back at her notecards, making changes.

NINA (CONT'D)

Spill-

HANNAH

'What I've learnt from my mother.'

NINA

How to lie, cheat and cook the books?

NINA looks at her lipstick lips in the glass of the window.

NINA (CONT'D)

This is a good colour.

NINA goes to put HANNAH's lipstick in her pocket. HANNAH glowers. NINA reluctantly returns it.

NINA (CONT'D)

Shit - I'm showing.

HANNAH eyes NINA's evident if small bulge.

HANNAH

Burger belly.

NINA

Seriously?

HANNAH

(considers)

Seriously - 12 week scan. Which is-

NINA

Imminent.

HANNAH
Then hold it in.

NINA breathes in, tummy gets a little smaller - but not much.

NINA
(nods)
Burger belly.

HANNAH
Tyler will have it noted down on
your 360-

NINA
He already knows.
(seeing look)
What?

HANNAH
Just surprised. You told the
manwhore.

NINA
It just happened.

HANNAH
AKA chardonnay.

NINA
He caught me in a rare moment of
vulnerability. He preys on the
weak.
(seeing look)
Look I'm working hard enough just
kicking other bad habits. It'll
happen.

HANNAH
It needs to happen now. You need to
stop.

NINA
If I stop then I have to face this
is actually happening.

HANNAH catching on this - eyes grazing over the image of
NATHAN and the kids on her desk.

HANNAH
We all have to face that one day.

CUT TO:

23

EXT/INT. RECEPTION. LAW ASSOCIATION. DAY 7, 13:07.

23

RUTH notes in hand, murmuring to herself, elegant despite the fact inside she is shaking. RONNIE by her side as they ascend the stairs-

RUTH

I'm shaking. Look.

RUTH exasperated, scrunching the notes in her hands as she reaches the top. He gently stills them, smiles.

RONNIE

What are you talking about? Steady as a rock.

She hesitates, smiles, not used to this, this solid care.

RUTH

Let's run...

Beyond, the MURMUR of conversation, COLLEAGUES and RIVALS alike mingling, glasses in hand.

RUTH (CONT'D)

God... JJ Johnson, Marvin, this feels like graduation.

RONNIE

Didn't we both get stoned?

RUTH

Quite possibly.

RONNIE

Then good you passed with flying colours.

(close to)

There's not a lawyer here you haven't had on the ropes at one time or another. Enjoy this. This is your swan song-

RUTH hesitates - inside this is making her reel.

RONNIE (CONT'D)

...And then we get out of here.

RUTH smiles. RONNIE smiles. RUTH needs to tell him something-

RUTH

Ronnie-

RONNIE already moving on, not listening, leading her in.

RONNIE
Too late, you're in now.

CUT TO:

24

EXT. ROOFTOP / BALCONY. LAW ASSOCIATION EVENT. DAY 7, 13:22A.

A buzzing crowd spilled out across the balcony overlooking the Thames. SOLICITORS and BARRISTERS milling about, RUTH clearly at its heart. HANNAH arriving with NINA, already scooping up a glass in passing, HANNAH throws her a look-

NINA
(with warning)
Don't.

...NINA, HANNAH close behind, already moving across the terrace, clocking ZANDER in conversation with TYLER. He looks over at NINA, she takes a right moving towards RUTH and RONNIE - NATHAN with CHLOE just arriving. He looks over at HANNAH, clearly brooding.

NINA (CONT'D)
(to RUTH)
...I've had a dream like this. Only
I'm naked and you're-

RUTH on tenterhooks-

NINA (CONT'D)
...no...must have woken up by then.

ZANDER
(on the approach)
Is it me? Or is everyone getting
younger? Did you know McCulveys
just landed the Popov divorce? We
need the bigger cases.

TYLER
And this is why I hate these
events. They put everyone on edge.

HANNAH
Congratulations.

RUTH
A little presumptuous? They haven't
given it to me yet.

NATHAN crossing the terrace, approaching with CHLOE, sliding a glass into RUTH's hand.

NATHAN
(on the approach)
Rumour is you're the only
candidate.

They CHINK glasses, HANNAH seeing this, NATHAN biting but smiling through.

RUTH

It's a glorified eulogy.

RONNIE

Stop that.

LAUGHTER -

CHLOE

It's amazing.

RUTH smiles, a little flattered.

RUTH

Thank you -

CHLOE smiles, HANNAH clocks NATHAN reaching for two more glasses of champagne and passing one to CHLOE, attentive.

HANNAH

(eyeing NATHAN)

Go on - while he's not looking.

CHLOE

Actually, I had my first day in court today-

NATHAN CHINKS her glass.

NATHAN

...in which she was hugely impressive.

He barely looks at HANNAH, attention focused on CHLOE.

CHLOE

It was a ten minute cross-

NATHAN

And effortless.

...NATHAN almost goading her with this performance.

HANNAH

Nathan rarely compliments unless he means it.

NATHAN

You were very... bold...

CHLOE

I think I should be flattered.

RUTH

I should have been bolder. I was
too retiring.

LAUGHTER-

RUTH (CONT'D)

(seeing looks)
What?

HANNAH and NINA exchange glances.

ROSE

Finally. Remind me again-

ROSE and JAMES pushing through mingling guests-

ROSE (CONT'D)

...What exactly are we celebrating?

They greet RUTH, already moving off to greet more GUESTS-

HANNAH

Our mother, the wallflower.

...and introduce RONNIE.

JAMES

Is that a joke? I never get your
jokes? Is there any of that going?

ROSE

(clocking NINA's drink)
Should you be-?

NINA ignoring her, knocks back her drink.

NINA

And again...*Boring*.

CHLOE, confident, chatting, with NATHAN. HANNAH watching,
RUTH seeing this, on the approach.

RUTH

What is it about the young? They're
so-

NINA

...entitled?

HANNAH is distracted by CHRISTIE, passing-

NATHAN

(seeing CHRISTIE)
Sorry - too early in proceedings to
make a run for it.

CHRISTIE turns, smiles, yet there is quiet fury and menace beneath.

CHRISTIE
In search of my table-

....NATHAN picks up a glass from a passing tray, hands it to CHRISTIE.

NATHAN
You'll be on Hannah's I would expect.

CHRISTIE shoots a look to HANNAH, takes his drink with a smile, and stiff thanks.

NINA
You're next to me.

NATHAN
Probably best to keep you two apart.

CHRISTIE quietly sucker-punched, smiling through-

HANNAH
Nathan-

NATHAN
What- I'm just curious?

CHRISTIE
Tell me.

NATHAN
Why you and my wife were bickering at what for all intents and purposes was our wedding anniversary? I mean putting politics aside-

HANNAH shoots a look to CHRISTIE, willing him to lie.

NATHAN (CONT'D)
...what can you two have been so hotly discussing-?

RUTH senses the tension, ushering everyone towards distant tables.

RUTH
Okay, I think they're calling us in.

HANNAH falls in to step, catching RUTH's eye, smiling tightly, pretending nothing's wrong, but RUTH knows different.

HANNAH
(hushed/close to NATHAN)
What's wrong with you?

NATHAN stares at her with quiet stony contempt-

CHLOE
(calling back)
Nathan. We're table six.

CUT TO:

25

INT. EVENT ROOM. LAW ASSOCIATION EVENT. DAY 7, 15:48.

25

An NHD table with HANNAH, TYLER, CHRISTIE, NINA, MAGGIE and others including JAMES and ROSE. ZANDER mid speech-

ZANDER
...In these changing times where the whipper snappers are biting at our heels- Ruth remains a fixed point. The guiding light who embodies the principles of why I came into law. She is also the only person in my career to rather pointedly ask, 'Are you sure the law is for you?' It proved to be one of the very few times she was wrong.

HANNAH looks across at NATHAN's table - clearly hosted by his chambers. He looks at her. She smiles innocently. He doesn't smile back.

ZANDER (CONT'D)
Ladies and gentlemen, the Law Association honors with its Lifetime Achievement Award, Ruth Defoe.

APPLAUSE. RUTH walks up, ZANDER gives RUTH the award, kisses her on the cheek.

RUTH
I only asked him because at the time he seemed more interested in dancing on podiums in nightclubs-

TYLER shoots ZANDER a raised brow, NINA clocking this.

RUTH (CONT'D)
'Are you sure the law is for you?' It was a question I was asked many times at the beginning of my career.

(MORE)

RUTH (CONT'D)

I graduated from Leeds in 1970, women with law degrees were still being ushered into secretarial positions. Those of us that did manage to make a career, did so by pursuing areas of the legal world that were unfashionable at the time. No one was interested in divorce or family law. Or should I say, no men.

LAUGHTER - NATHAN shoots a look to CHRISTIE, then to HANNAH.

RUTH (CONT'D)

At least they weren't until we proved that it could be rewarding and more importantly, lucrative. Then they tried to muscle in. It's why Defoe's has always been a family firm. A haven, not just for my generation, but also for my daughters.

TYLER looks over at NINA, HANNAH close by, all eyes on them.

RUTH (CONT'D)

And now at the other end of my career, the expectation is that I leave.

She appraises the award in her hand.

RUTH (CONT'D)

It's really just a carriage clock. And at least they're good for something. Do the dignified thing, they say. The unambitious thing, they mean. Grow roses, swim, teach. I've had the pleasure of teaching on a law course recently. It is worthwhile, respectable, invaluable work and I will be forever grateful-

RUTH's gaze catches on RONNIE.

RUTH (CONT'D)

...but I know absolutely it's not for me. What is it about age? Who says when we are done? I mean really. Do I look done to you? Because I want to practice the law until my dying breath. Because I'm still the girl in Leeds in 1970, who when asked if she was sure if the law was for her, answered with a resounding yes. So for my naysayers and those eyeing my shoes-

NATHAN and CHRISTIE eyes briefly meet, then look away.

RUTH (CONT'D)
I'm not going anywhere.

APPLAUSE. ZANDER has joined the table, leans over to HANNAH.

ZANDER
I guess that's telling us then.

HANNAH clocking the obvious tension between CHRISTIE and NATHAN.

HANNAH
Yes.

RUTH heading back to her table, grips RONNIE's shoulders in passing-

RUTH
(close to RONNIE)
Do you hate me?

....HANNAH seeing the growing warmth between the two of them.

RONNIE
I won't. Once I've finished licking my wounds.

CUT TO:

26

INT. EVENT ROOM/ TOILETS. LAW ASSOCIATION EVENT. DAY 7, 26
16:20.

NINA comes out of the women's toilets, carrying her drink, to find TYLER coming the other way.

NINA
There are laws against stalking.

TYLER
The only person I'd consider stalking is Anderson Cooper.

NINA
I didn't see that coming. Why do you keep staring at me?

TYLER
Not staring. Just trying to work out what happened to you-

NINA
Oh God - you do therapy don't you?

TYLER
...to dislike people so much.

NINA

I don't dislike people. You're not people.

TYLER

Ah yeah... I see what you did there.

NINA

And isn't this intensely inappropriate? I believe you'll be 360ing me tomorrow.

TYLER

Nice turn of phrase.

NINA

So probably best we keep a wide berth.

TYLER

(making to move)
I'm stepping away.

NINA

What I said-? What I told you?

TYLER stops, holds her gaze.

TYLER

What did you tell me?

ON NINA looking on a little surprised-

TYLER (CONT'D)

(moving away)

Whatever it was most probably best if I forgot. Right?

(eyeing drink)

Because you can lead a horse to water but...

On NINA, watching TYLER falling into step by ZANDER's side. She looks down at her glass, suddenly not enjoying the taste anymore. She looks around, a sense of feeling exposed, almost ashamed, she smiles at a passing colleague, but this hurts, it digs deep.

CUT TO:

The DEFOE table. Looser now. The meal over. ROSE has swapped seats so she is sitting next to RONNIE. JAMES watching warily.

ROSE

I'm between jobs at the moment.

RONNIE

You're mother says you've always
been a free spirit.

ROSE

That's Defoe-speak for not joining
the family trade.

RONNIE

Some people just take time to find
where they should rightfully be. I
shall miss your mother teaching at
the university.

ROSE

I'm sure you will.

RONNIE looking at ROSE, sees something brewing.

JAMES

Rose--

RONNIE

If you have something to ask me-?

JAMES

Really?--

ROSE

(bracing herself)

Are you the reason Oscar divorced
my mother?

JAMES

And there she goes-

JAMES not wanting to hear what comes next-

RONNIE

I think it's fair to say I was a
contributing factor.

ROSE nods, taking this in.

RONNIE (CONT'D)

Anything else?

ROSE shakes her head, RONNIE smiles-

RUTH

Ronnie-

RUTH clutching his shoulders, introducing him to a passing
COLLEAGUE, clearly moving the conversation on-

RUTH (CONT'D)

...Have you met Ernest? He was on
the International Committee?

On ROSE, a little unsettled, shooting a look over at JAMES. He puts a comedy gun to his head. ROSE looks back across at NINA, flirting and clearly getting drunk again, as she sits down next to NINA.

NINA

God this is dull.

ROSE

You seem to be making the best of
it.

NINA

Oww-

ROSE

I didn't mean it. I didn't mean it.

I love you.

(touching bump/whispered)

I love you.

(seeing look)

It's fine. It's all good. Your
mumbas are getting huge.

JAMES crossing back to ROSE, NINA already drawn into another conversation.

ROSE (CONT'D)

(close to JAMES)

I hate this. Get me out of here.

CUT TO:

27A

EXT. BUS STOP. DAY 7. 16:35.

27A

ROSE and JAMES waiting for a bus.

ROSE

I couldn't just ask him outright,
'Are you my Dad?'

JAMES bristles a little-

ROSE (CONT'D)

I've sent it off. The DNA test. I
figure if it comes back the same as
Nina and Hannah's then I'm home and
dry.

JAMES

(half listening)

Yay.

ROSE

Do you even care?

JAMES

(turns)

What?

ROSE rolls her eyes.

ROSE

Maybe some people just aren't meant
to be parents.

CUT TO:

27B

INT. EVENT ROOM. LAW ASSOCIATION EVENT. DAY 7, 16:32.

27B

HANNAH crossing over to NATHAN, his face flushed, now gripped
in conversation with CHRISTIE.

HANNAH

I'm ordering a car-

NATHAN

Really? We were just reminiscing -
do you remember those awful
formals?

CHRISTIE

I do.

NATHAN

I once lent you a shirt.

CHRISTIE wavers, clearly does not remember this, doesn't know
where this is going-

CHRISTIE

Did I return it?

NATHAN

No -

HANNAH

I want to be there for Liv when she
gets back.

NATHAN

The joys of being a parent-

CHRISTIE

This is what I hear.

NATHAN a little louder, a little more rumbustious.

NATHAN

We got pulled in this morning because *our daughter* sent an inappropriate photograph to her Spanish teacher. He looks about twelve. Very handsome, but twelve-

CHRISTIE shifts a little, NATHAN's gaze on him.

HANNAH

Nathan-

NATHAN

And I don't know what to say to her? Because if I was to challenge the wisdom of what she'd just done she'd reply-

NATHAN holds HANNAH's gaze.

NATHAN (CONT'D)

... 'Seriously? Like whatever? You lecture *me*?'

HANNAH

You're drunk.

NATHAN

No - I'm just realistic about who her parents are.

RUTH on the approach-

RUTH

Nathan, darling, go home-

CHRISTIE makes to stand, NATHAN instinctively reaches out a hand, grips his wrist-

NATHAN

(releasing his grip)

Yes... Home.

NATHAN hesitates, nods, looking to HANNAH angry and turning, trying to pull on his jacket, CHRISTIE goes to speak-

HANNAH

(close to CHRISTIE)

Please, God. No-

CHRISTIE looks at her, with obvious disappointment.

RUTH

(calling back)

Christie, have you met Caroline-?

On HANNAH, CHRISTIE moving on, HANNAH left alone with NATHAN-

HANNAH goes to help NATHAN, he shrugs her off, pulling himself up to standing.

NATHAN

I can walk.

On HANNAH - the sting of humiliation, aware of the odd look, including ZANDER with TYLER. She throws him a wave goodbye-

HANNAH

(mouthing/to ZANDER)

Sorry.

ON HANNAH, walking a few steps behind NATHAN, CHRISTIE looks over, midway through his conversation with RUTH and CAROLINE trying to feign interest but breaking inside, a growing anger ticking away.

RUTH

(clocking NINA in passing)

No - leave them.

NINA looks to RUTH, then back at HANNAH and NATHAN heading away.

RUTH (CONT'D)

Sometimes you just have to let people work things out for themselves.

NINA hesitates, holds RUTH's look.

NINA

You know I'm pregnant.

RUTH smiles. NINA's eyes fill with tears.

RUTH

(close to)

Isn't it wonderful?

RUTH embraces her a little.

RUTH (CONT'D)

I presume the father does know?

CUT TO:

HANNAH and NATHAN just getting out of a taxi. She looks up at the house, she's just holding this together.

CUT TO:

29

EXT/INT. FOYER. LAW ASSOCIATION EVENT. EVENING 7, 17:22. 29

On CHRISTIE stepping out from the party, pulling out his phone.

CUT TO:

30

EXT. HANNAH'S HOUSE. EVENING 7, 17:22.

30

HANNAH watches NATHAN heading up the path, clocks her phone ringing, clocks the caller ID as GRAYLING. She considers.

Lets it ring on, following NATHAN up the path and into the house.

CUT TO:

31

EXT. FOYER. LAW ASSOCIATION EVENT. EVENING 7, 17:23.

31

CHRISTIE pacing, sinking a little as it goes to answerphone.

CHRISTIE

(into phone)

No?... Please God.. No? Is that what you're worried about? That I'm going to tell him? Well you're right I will. If you don't. So you should, Hannah... You should tell him everything.

CHRISTIE flicks off his phone, angry, looking back at the party beyond, defeated, not knowing what comes next.

CUT TO:

32

INT. HALLWAY/KITCHEN. HANNAH'S HOUSE. EVENING 7, 17:24.

32

HANNAH and NATHAN enter.

SUDDENLY HANNAH's phone vibrates in the pocket of her jacket. A voicemail message clearly left. HANNAH clocks it - sees it's from GRAYLING. She flicks it off, shoves it in the pocket of her jacket. NATHAN looks at her doing this.

The sounds of the KIDS playing computer games.

HANNAH pushing past him, into the kitchen, kisses VINNIE and TILLY's heads.

HANNAH

Hey!

They don't take their eyes away from the screen. HANNAH takes a breath, surprised to see LIV, pulling out plates from a shelf.

HANNAH (CONT'D)
Smells good.

NATHAN already heading upstairs, pulling off his tie, LIV
clocking he is a little tipsy-

LIV
Dad's-

HANNAH
Tired.

LIV nods, resumes pulling food out of the oven, HANNAH gently
places a hand on her shoulder or the like-

HANNAH (CONT'D)
Is it because we work late?

LIV
What?

HANNAH
Did we stop being there for you?

LIV
No. It's because I'm still a kid.
This is what kids do.

HANNAH smiles, watching as LIV slides down the tray bake of
food.

LIV (CONT'D)
It's not you. It's not your fault.
It's just -

HANNAH
A crush.

LIV
(half smiles/shrugs)
It's so embarrassing. Someone photo-
shopped me onto Kim Kardashian's
body. It's all over Snapchat.

HANNAH suddenly moved, touched, watching LIV folding napkins
or the like, seeing the effort LIV has made-

HANNAH
(sudden)
I love you, Livvy. You and Tils and
Vinnie are the most important thing
in the world.

LIV searches her mother's face.

LIV
What's wrong?

Tears press at HANNAH's eyes.

HANNAH

Nothing.

She blinks them back.

LIV

Has Dad done it again?

HANNAH

No, nothing like that.

(moving away)

I'll just freshen up.

HANNAH passes TILLY and VINNIE-

HANNAH (CONT'D)

Rabbit's still in its run. Can
someone put it back in its hutch?

They ignore her again.

HANNAH (CONT'D)

(moving on)

Now.

CUT TO:

33

INT. HANNAH'S BEDROOM. HANNAH'S HOUSE. EVENING 7, 17:29. 33

NATHAN seated on the bed, HANNAH enters, slides down her jacket onto the back of a chair, puts down a glass of water.

HANNAH

Drink more water.

She slides a glass of water down next to him. He doesn't touch it. HANNAH trying to move this on.

HANNAH (CONT'D)

Liv's made dinner. Let's go down
and eat with the kids-

NATHAN

Hannah-

HANNAH

Whatever you want to talk about.
Whatever it is... Can it wait until
tomorrow? Please. This day is too
long already.

NATHAN

Who just called you? Who was the
message from?

HANNAH dismissive, then heads back towards the bathroom-

HANNAH
A client.

NATHAN nods, but something doesn't feel right.

NATHAN
Which client?

HANNAH turns, holds his look, smiles.

HANNAH
(pause)
Grayling.

NATHAN
Ah yes, Grayling.

HANNAH deflects, going to wash her face and freshen up.

HANNAH
It's not important. It can wait.

NATHAN alone.

The sounds of HANNAH in the bathroom.

CUT TO:

33A INT. HANNAH'S DRESSING ROOM/EN SUITE. EVENING 7, 17:30. 33A

On HANNAH pulling of her clothes, she hesitates, catches her reflection in the mirror, hating herself in this moment. Then reaching for pyjamas, she pulls them on.

CUT TO:

33B INT. HANNAH'S BEDROOM. EVENING 7, 17:30. 33B

NATHAN considers, then makes a decision, he crosses over to HANNAH's jacket resting on the back of the chair, takes it out and unlocks HANNAH's phone. Sees the call from GRAYLING. Plays the message. The sound of the party beyond.

CHRISTIE'S VOICE
*No?... Please God.. No? Is that
what you're worried about? That I'm
going to tell him? Well you're
right I will. If you don't. So you
should, Hannah... You should tell
him everything.*

He suspected this, but it's still a sucker punch, looking up at HANNAH now returned, changed into PJ bottoms, she pulls on her clothes-

HANNAH

You coming? It smells good. This is to be encouraged. Aren't you hungry? -

HANNAH makes to leave -

NATHAN

I was prepping Chloe today.

HANNAH stops, looks at NATHAN, quizzical, sees her phone in his hands.

NATHAN (CONT'D)

Basic cross-examination techniques. How to tell if a witness is lying. All that. Most people, not everyone, but particularly people who aren't in the business of lying, pause after they lie. As if they're checking to see if they gave something away. It's not foolproof, but it's something to look for when you have someone on the stand. It's just you always pause whenever you mention *Grayling* -

HANNAH

He's a difficult client. Too much money. The usual --

NATHAN

Is this what it was like? Watching me squirm?

HANNAH clocks her phone, NATHAN throws it on the bed.

NATHAN (CONT'D)

You should listen to his voicemail. *Grayling's* voicemail?

She hurries to pick it up.

HANNAH

You shouldn't have -

NATHAN

Probably not. I warn clients against it all the time.

HANNAH

(reaching out to him)

Nathan -

NATHAN

(sharp/pulling away)

Don't -

His tone shocks her. Silence.

HANNAH

It didn't mean anything.

Yet holding her with a look of absolute hurt and betrayal.

NATHAN

You're right, I'm starving.

From beyond-

TILLY (O.S.)

Mum – the rabbit's got out.

On NATHAN, he turns, exits. On HANNAH, quietly shattered.

CUT TO:

34

EXT. HANNAH'S HOUSE. BACK GARDEN. EVENING 7, 17:47.

34

NATHAN and HANNAH searching for the rabbit, the kids somewhere beyond, searching under bushes and BBQ.

LIV

(in passing)

Looks like he's a gonner.

NATHAN peers under a bush.

NATHAN

Pity. Jamie Oliver does a sweet and sour rabbit I've always wanted to try.

LIV heading back inside, VINNIE following, only TILLY keeping on with the search.

HANNAH

Nathan-

NATHAN

(hushed/spat)

And here it comes. It was tit for tat? A fuck for a fuck?

TILLY looks up from searching in the distance. HANNAH smiles, turns her back a little.

HANNAH

(hushed/feigning calm)

You want to do this now?

NATHAN

How many times?

HANNAH

You want to get down to logistics?

HANNAH hesitates, doesn't want to do this, but NATHAN's being a prick.

HANNAH (CONT'D)

Once or twice.

NATHAN

Once or twice.

(HANNAH reaching out to him)

And if you tell me again it didn't mean anything-?

(holding her gaze)

That man's been in this house. He's danced with our children.

HANNAH

It was nothing. It was a moment that just got out of hand.

NATHAN

A moment.

HANNAH

If you hadn't listened to that voicemail, it would have just gone. Just would have been forgotten.

NATHAN

Like you've forgotten my indiscretion.

HANNAH

Yes.

NATHAN

Right. Right. So you haven't made me suffer? Made me sweat these last three months? Begging you, pleading with you to forgive me? I put on a bloody anniversary party. Which for the record I hated.

HANNAH

You did not.

NATHAN

Yes. Yes. Because even then... Even then.. God I'm such an idiot. I screw some faceless woman I pick up on the internet. You shag a man you've been wanting to shag for twenty odd years - well, congratulations. You can strike that off. Job done.

HANNAH

No. It wasn't like that. They're not the same.

A beat.

HANNAH (CONT'D)

You broke my heart.

They hold one another's gaze, the pain puncturing them both.

NATHAN

Then we're even.

HANNAH seeing TILLY still searching, LIV and VINNIE now watching TV-

HANNAH

I chose you.

If she's ever going to be honest, this is the moment.

HANNAH (CONT'D)

(close to)

I choose you every time.

NATHAN nods, barely able to believe her.

NATHAN

Words. Words.

HANNAH

No-

HANNAH goes to touch NATHAN he shoves her away-

NATHAN

We're bloody lawyers, Hannah. We're masters of bullshit.

On TILLY looking up, NATHAN seeing this-

NATHAN (CONT'D)

(calling out)

You tried behind the shed?

He falls into helping TILLY, leaving HANNAH miserable and alone.

CUT TO:

HANNAH in her bathroom, taking off her make up. Staring at herself. Full of self loathing.

HANNAH comes into the bedroom. NATHAN asleep.

CUT TO:

36

INT. HANNAH'S BEDROOM. HANNAH'S HOUSE. NIGHT 7, 00:19. 36

HANNAH can't sleep, staring at the ceiling, her mind racing. She gives up on sleep, pads downstairs.

CUT TO:

37

INT. LIVING ROOM/KITCHEN. HANNAH'S HOUSE. NIGHT 7, 00:21. 37

HANNAH alone in the dark kitchen. She looks at some family photos. Happy smiling faces. Her and NATHAN.

She looks out of the kitchen window. A lone VIXEN sitting in the garden. It stares at HANNAH, impassively.

She considers-

The rabbit hutch empty still.

CUT TO:

38

OMITTED. DIALOGUE MOVED TO SCENE 27A. 38

39

INT. LIVING ROOM/HALLWAY. HANNAH'S HOUSE. MORNING 8, 07:53 39

Morning sunlight.

HANNAH asleep on the sofa in her pyjamas, a blanket dragged around her.

She stirs, the sound of the KIDS in the hallway, heading out-

HANNAH
(clocking time)
Hell-

HANNAH's up, she's late, passing NATHAN in the hallway.

NATHAN
No one uses money anymore.

...watching HANNAH hurrying up stairs, furious at VINNIE who loiters, en route out.

VINNIE
They said five quid. It's for charity.

HANNAH
(heading upstairs)
Purse is in my bag.

NATHAN rifles in HANNAH's bag, resting on the hall table, pulling out her purse-

The SLAP of something falling to the ground.

NATHAN pulls out a fiver for VINNIE.

NATHAN
Go...
(heading out)
Parasite.

Watching VINNIE, falling into step with TILLY and LIV waiting by the gate.

NATHAN goes to slide HANNAH's purse into her bag, hesitating on -

CHRISTIE's keyring, dropped on the floor.

He bends down, picks it up, holding it up to look at-

The tiny pair of clogs turning in the breeze.

On NATHAN - a sickening kick deep within.

The DISTANT SOUND of HANNAH, hurrying to get ready for work.

He pockets them, picking up his bag and heading out.

CUT TO:

40

INT. BATHROOM. NINA'S FLAT. MORNING 8, 07:55.

40

NINA slamming on her make up, trying to cover the excesses of the night before. She pulls on a skirt, can't quite get the zip up. She's hot flustered, hungover.

SUDDENLY she roars, furious, leaning her hands against the sink until-

She looks at herself, considers, at her belly, her side profile, sighs, she can't keep doing this.

She exhales. A decision taken. Then flicks her eyes to the clock on her phone. She's late. Hurrying on.

CUT TO:

41

INT. LIV'S SCHOOL. MORNING 8, 08:12.

41

LIV and INNES walking to their form room. LIV is attracting stares and the odd snigger. MISTER LOPEZ is talking at the door with their FEMALE FORM TEACHER.

LIV

Oh my god.

INNES

He's stalking you.

LIV

Shut up.

MISTER LOPEZ turns to greet them, he's clearly been waiting for LIV.

MISTER LOPEZ

I'm seeing you in class later, but
I wanted to check which poem you
chose. For Spanish night.

LIV

Pablo Neruda. I chose the Neruda.

MISTER LOPEZ

And I wanted to give us a chance to
clear the air. Start over. Okay?

LIV

Yeah.

MISTER LOPEZ

Good.

MISTER LOPEZ glances about, notices PUPILS are slyly watching this encounter.

MISTER LOPEZ (CONT'D)

(quiet)

Okay, now I suggest we all crack a
smile, so everyone can see it was a
storm in a teacup. Pretend I've
just said something funny. Go on.

LIV smiles, laughs, MISTER LOPEZ moving on with a smile. A few ONLOOKERS turn away, losing interest. No drama here.

CUT TO:

42

EXT. NOBLE HALE DEFoe. MORNING 8, 09:45.

42

NINA running to the office, hurtling into the building,
looking ruffled and hung over.

CUT TO:

43

INT. RECEPTION/BOARD ROOM 2. NOBLE HALE DEFOE. MORNING 8, 43
09:55.

NINA comes hurtling through reception, she opens the door to Board Room 2, where the 360s are taking place. ZANDER and TYLER are waiting for her.

NINA

I'm sorry, I'm really sorry.

ZANDER

Let's get started, shall we?

TYLER

How are you this morning?

NINA settles in a chair, pats down her hair.

NINA

Good. Great.

She looks awful.

TYLER

It's number ten. Ten late starts.

NINA

I'm a partner, Tyler.

ZANDER

It's still been noted.

NINA hesitates, caught, no one wanting to do this.

ZANDER (CONT'D)

And 6 missed meetings.

NINA

Has a client complained?

ZANDER

No. But they might.

TYLER hesitates, NINA sensing his compromise.

ZANDER (CONT'D)

You don't look well. A lot of days
you don't look well recently.

NINA

I'm fine, really.

ZANDER

Okay, well let's make a start with
the self appraisal.

NINA finds TYLER looking at her-

TYLER

Can you give us three words that
describe you at work?

She knows he's got one word to describe her.

NINA

Scared.

ZANDER looks up, not what he was expecting.

NINA (CONT'D)

Unprepared.

ZANDER quizzical-

NINA (CONT'D)

Pregnant.

ZANDER hesitates, TYLER holding NINA's gaze, he smiles, both
mutually relieved and pleased.

ZANDER

That's fantastic. Congratulations.

NINA

I thought you might-

TYLER discreetly shakes his head.

NINA (CONT'D)

I've been meaning to say for a
while. I have just haven't found
the right moment.

ZANDER notices TYLER is not surprised - did he know?

TYLER

(shrugs/deflects)

It was either morning sickness or
one hell of a hangover.

CUT TO:

44

EXT. LONDON STREET. DAY 8, 11:15.

44

RUTH heading into Noble Hale Defoe. Back where she belongs.

CUT TO:

45

INT. LOCAL AUTHORITY BUILDING. DAY 8, 11:20.

45

HANNAH waiting, NINA on the approach, HANNAH with her
cellphone pressed to her ear.

STEPH'S VOICEMAIL (V.O.)

Hi this is Steph Gibson. I can't get to the phone right now, but please leave a message.

HANNAH

(into cellphone)

Steph. Hannah Stern again. Just checking where you are. Please call.

NINA with surprise, looking beyond to a SOCIAL WORKER also trying to call, LOCAL AUTHORITY OFFICIALS, an ADOPTION AGENCY OFFICIAL, and other PROFESSIONALS - members of the Panel.

NINA

Remind me why we're here again.

HANNAH

Moral support.

NINA

(moving off/making call)

I'll try their assistant again.

SOCIAL WORKER

Already tried. It doesn't look good. They haven't done themselves any favors. We can't wait.

HANNAH

I'm really sorry Ann, please apologise to the panel.

The SOCIAL WORKER looks back at HANNAH, with weary resignation.

On HANNAH, punctured, looking away.

NINA

(on the approach)

Voicemail. Every time.

CUT TO:

46

INT. RECEPTION. NOBLE HALE DEFoe. DAY 8, 11:20.

46

RUTH breezing through, the odd COLLEAGUE putting their head above the parapet. A little quizzical. RUTH moving on with a smile.

RUTH

(to RECEPTIONIST)

Morning-

They smile, RUTH picking up paperwork as she heads on, towards ZANDER's office.

CUT TO:

47

INT. COFFEE AREA. NOBLE HALE DEFOE. DAY 8, 11:21.

47

ZANDER lost in thought, coffee mug in hand.

RUTH

Is it alright if I perch in meeting room five?

ZANDER

Actually Ruth, no.

RUTH braces herself, now tailing ZANDER seemingly heading back to his office-

RUTH

Zander-

ZANDER

Whilst I appreciated your little performance yesterday-

ZANDER walks, RUTH follows a little indignantly-

ZANDER (CONT'D)

...I do need to remind you, Defoe is prefaced with Noble and Hale. Lest you forget. But yesterday also distilled for me a growing sense that I want more for us too, Ruth. I don't want to be one of the leading family law firms in the capital. I want to be the leading family law firm-

RUTH quizzical, ZANDER stops by an open office doorway-

ZANDER (CONT'D)

(gesturing towards the office door)

So let's begin as we mean to go on.

CUT TO:

48

INT. RUTH'S NEW OFFICE. NOBLE HALE DEFOE. DAY 8, 11:23.

48

RUTH hesitant, entering the empty office, ZANDER standing in the doorway, looking on.

ZANDER

I can't invite you back to NHD-

She looks away, hurt, but thinking of another line of attack.

ZANDER (CONT'D)
Because you never really left.

She looks up at him, beginning of smile.

ZANDER (CONT'D)
So take a breath. Settle yourself in. Stalk the corridors. Breathe a little fire over one or two of the new paralegals -

RUTH goes to speak-

ZANDER (CONT'D)
And find me the big cases. I mean the big big cases.

RUTH
Music to my ears.

RUTH hesitates, sits behind the desk. Her desk. Stands. Adjusts a few things. Slipping off her shoes. Feeling the carpet. Not thick enough. To be changed.

CUT TO:

49

INT. RECEPTION. NOBLE HALE DEFOE. DAY 8, 13:29.

49

NINA and HANNAH returning-

HANNAH
(on seeing)
Maggie-

MAGGIE in passing-

HANNAH (CONT'D)
Call the Gibsons. Find out why the hell they missed their Matching Panel today?

HANNAH in no mood to talk.

CUT TO:

49A

EXT. DRIVE. FI AND RICHIE'S HOUSE. DAY 8, 13:33.

49A

FI standing, waiting, looking out of the window. Her kids mucking about close by, coats on and bags at the ready.

CUT TO:

50

INT. NATHAN'S OFFICE. CHAMBERS. DAY 8, 13:33.

50

NATHAN at his desk, the KEYS WITH THE CLOGS KEYRING in his hand. He's trying to decide what to do with them.

CHLOE appears, holding two barista coffees.

NATHAN

Ah-

He drinks. It's good coffee.

NATHAN (CONT'D)

I've trained you well.

His mobile rings: 'Hannah'. He doesn't answer it. HANNAH's call goes to voicemail.

CHLOE

You want to talk about it?

He considers that.

NATHAN

Best not.

CHLOE

You sure? I'm known for my chat.

NATHAN hesitates, looking back at his iPhone, HANNAH's smiling face with the kids his wallpaper, considering.

NATHAN

Chat. Ok let's chat. What do you want to chat about? Actually scrap that. Here's some chat. Some really priceless juicy bit of chat. For twenty years I have lived with a woman who I have long suspected loves someone else.

NATHAN breaking down, gathering his files.

NATHAN (CONT'D)

Call it professional instinct, but it is incredible how one can lie to oneself. In the hope... the absolute hope that if you keep trying, you keep doing your best-

SUDDENLY NATHAN loses it, SHOVING his FILES, papers, all the crap with one sweep off his desk-

SHOCKING. SUDDEN. HEARTBREAKING.

On CHLOE - caught, not knowing how to help.

NATHAN (CONT'D)
 I think I need to...
 (making to leave)
 Yes... Yes... I need to... Yes.

CUT TO:

50A

EXT. DRIVE. FI AND RICHIE'S HOUSE. DAY 8, 13:45.

50A

FI handing the BOYS over to RICHIE. It's a painful moment as he loads up the car with kids and bags.

RICHIE
 (swinging DEXTER in his
 arms)
 Hey little man, ready for the good
 times?

RICHIE with his boys, hugging them and greeting them with obvious joy. DEXTER's upset, hugs his mum. FI's holding back her distress.

FI
 You're going to have a great time.

RICHIE closes the car door.

RICHIE
 Alright monsters. We're outta here.

On RICHIE, throwing a smile to FI as he climbs into the car-

RICHIE (CONT'D)
 Wave goodbye to mummy.

On FI - wiping away a tear, feeling the sting as she waves goodbye.

On FI - alone and heartbroken, watching as the car pulls away.

CUT TO:

51

INT. NOBLE HALE DEFEO. DAY 8, 14:15.

51

NINA finds TYLER in the juniors area, working. He looks up at her, doesn't say anything. She goes to speak, this is so hard.

NINA
 Thank you.

TYLER nods, barely looks up.

NINA (CONT'D)
You didn't tell him.

TYLER stops, looks up.

TYLER
I didn't tell him.

TYLER smiles, resumes working.

TYLER (CONT'D)
Some things are yours and only
yours to tell, Nina.

NINA nods, loiters a little-

NINA
I can't stop drinking.

He waits. Puts down his pen.

NINA (CONT'D)
I'm nearly 12 weeks pregnant and I
can't stop drinking-

TYLER
Ok-
(beat)
Do you want to?

NINA
No. Yes. I need to.

TYLER
That's a good place to start.

NINA nods, turns to leave.

TYLER (CONT'D)
City church. It's a lot of hedge
fund managers and uptight bitches.
So you'll fit in fine.

NINA a little incredulous.

NINA
I knew it. I knew you went to
meetings.

TYLER
Who says I go to meetings?

NINA
It's your air of smug superiority,
of course you go to meetings.

He laughs.

TYLER
 I'll be there.
 (resuming working)
 If you need someone to hold your hand.

On NINA, considering-

TYLER (CONT'D)
 But cut the attitude. Or they'll never let you in.

CUT TO:

51A **INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 8, 14:15** 51A

On HANNAH, working alone. Looking up as MAGGIE enters.

MAGGIE
 Fi Hansen and Ms Scanlon are here.

HANNAH
 (gathering up her things)
 Thanks Maggie.

CUT TO:

52 **INT. BOARDROOM SOFA AREA. NOBLE HALE DEFOE. DAY 8, 14:21.** 52

HANNAH entering, taking a seat next to CHRISTIE and FI, facing CARRIE.

HANNAH
 Apologies. Ms Scanlon, thank you for coming in at such late notice.

HANNAH shakes her hand.

HANNAH (CONT'D)
 Hi. How did the handover go?

FI
 Fine.
 (seeing CARRIE's look)
 First night he's got the boys. God help them.

FI holds CARRIE's gaze - a genuine mutual pain and understanding.

CHRISTIE
 Ms Scanlon, we believe Mrs Hansen is being intimidated by her husband with the knowledge of footage, we suspect he has in his possession.

FI

(sudden)

They know. They know about the sex tape.

CARRIE with surprise - almost hurt.

CHRISTIE

We want to take out an injunction to stop it being leaked in the press. It's our understanding that it was recorded on your phone.

CARRIE

I didn't give it to anyone. I never told the press.

CHRISTIE

So you do have a copy?

CARRIE

(nods)

He also sent one to himself.

CHRISTIE

We may not need to see it, but we do need to ask some questions about it.

HANNAH

Are your faces clearly visible in the recording?

CARRIE

Yes.

HANNAH

And Richie's too?

CARRIE

(shakes head)

No - he's out of frame. You see him from behind a couple of times. But mainly-

FI

(nods)

He was holding the phone.

HANNAH

Male to female sex?

CARRIE

(looking to FI)

Yes.

HANNAH

Female to female sex?

Pause. FI nods. This is deeply uncomfortable.

CHRISTIE

Drug use?

FI

We did some coke.

CHRISTIE

Any paraphernalia in view?

CARRIE

I don't think so. Maybe.

HANNAH

Is there any evidence that either of you were forced or reluctant to participate? There's no judgement here. People make mistakes. People do things they would have done differently if they had their chance again.

HANNAH catching CHRISTIE's look, yet CARRIE's gaze is fixed on FI.

CARRIE

You cried afterwards. We couldn't look at each other for a week. He makes you feel as though you're going mad, but it's only when you get out that you see you're the one that's sane.

FI

I can't-

CARRIE

He treats you like shit too. You know there are other women Fi, that he's abused like me and you. Most of them have worked for you at one time or another. And they're coming for him. The press.

FI breaking down, wiping away her tears.

FI

The kids miss you.

HANNAH looks across at CHRISTIE, writing a note on her notepad to read.

Call M Royston. Find out other women's names.

CARRIE stiffens, FI stands, makes to leave, HANNAH looks to CHRISTIE to follow, seeing FI is upset. Then turns back to CARRIE, seated alone.

HANNAH
(holding CARRIE's gaze)
How many women?

CUT TO:

53

INT. RECEPTION. NOBLE HALE DEFOE. DAY 8, 15:05.

53

HANNAH passing by, having just shown out CARRIE, catches on FI nearby, composing herself. HANNAH gestures towards the small meeting room-

HANNAH
Why don't you wait in here for a while? Maggie can bring tea.

FI nods, thankful. A PARALEGAL waiting nearby to assist, HANNAH heading away.

NINA
(aside/ in passing to
HANNAH)
Brace yourself, the Gibsons are here.

HANNAH nods, NINA moving on towards a distant boardroom. HANNAH walking on-

CUT TO:

HANNAH catches CHRISTIE's arm in passing, discreetly pulling him close.

HANNAH
(close to)
Nathan heard your voicemail-

ON CHRISTIE, holding HANNAH's look-

CHRISTIE
And-?

On HANNAH - caught between a rock and a hard place, letting CHRISTIE move on.

CUT TO:

54

EXT. CHRISTIE'S FLAT. DAY 8, 15:45.

54

NATHAN standing across the street from Christie's apartment block. After a moment, he heads over to CHRISTIE's building.

For a long moment, he considers whether to do this.

He takes out the key ring, unlocks the door with a soft click.

NATHAN's got his answer. He's gutted. But can't help himself. He walks into the building.

CUT TO:

55

INT. CHRISTIE'S FLAT. DAY 8, 15:51.

55

NATHAN enters CHRISTIE's flat. It's stark and modern; a huge contrast to his own cluttered home.

He looks around the modern kitchen. Hesitates. Clocks HANNAH's writing on a message board on the fridge. "Buy more eggs" or the like. He moves on, quietly reeling.

Goes into the bedroom. Opens some drawers. Just men's clothes.

He opens the wardrobe. Men's suits. And there at the end a couple of dresses.

HANNAH's dresses. Gym clothes. A swimming costume. A familiar pair of shoes.

In the other drawers, HANNAH's underwear.

On the bedside table is a small stack of books. The first is a novel in Dutch. The second is a Jack Brodeur novel. "One More Night" or the like.

There's a bookmark in it. Photos of VINNIE and TILLY. But what hurts more - he picks up a tub of HANNAH's favourite face cream resting close by.

NATHAN sits down on the neatly made bed. HANNAH's been lying to him, she's been living a whole other life.

CUT TO:

56

INT. BOARDROOM. NOBLE HALE DEFoe. LONDON. DAY 8, 16:21.

56

STEPH and IAN up on their feet, NINA mid discussion-

STEPH

We're so so sorry-

HANNAH enters, closes the door.

STEPH (CONT'D)

We've been up all night.

IAN

And that's my fault?

STEPH

I'm 1.8 seconds off what I ran in
the Commonwealth games-

IAN

And I'm coming back from my injury.
This could be my last chance.

STEPH

Someone needs to stay. Someone
needs to be here.

IAN

You want to toss for it?

On HANNAH - something SNAPS, SLAMMING her hand against the table.

HANNAH

Enough.

Even NINA is pulled up sharp.

HANNAH (CONT'D)

Now we can sit here arguing the why and why nots of who is willing to parent here. But you didn't show today. Hopefully the local authority will give you another opportunity to be matched with another child. I won't. You lost Mia. If you wish to proceed and have a child placed with you, and I would suggest you think long and hard, because ultimately we're talking long term about adoption here. Then get yourself a new lawyer. Because from where I am standing, a child needs a parent who will be there. And if that is her elderly cousin or whoever is willing to show up for her and be there, and perhaps who has none of the privilege and wealth you have, but who has not hesitated in asking for that child. Then my advice is to let that child go to a parent who wants them. Because I promise you this table tennis match I am witnessing. It's the grease of my day. And I'm calling it. You've got to know when you are ready-

HANNAH catches NINA's eye.

HANNAH (CONT'D)

...and when you're not. And both come with sacrifice. Now excuse me I need to get on.

(making to leave)

Nina. Can you show Mr and Mrs Gibson out?

On IAN and STEPH, momentarily silenced, then furious-

NINA
Yeah, I'll take it from here.

CUT TO:

57

INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 8, 16:48.

57

On HANNAH, SLAMMING the door-

She takes in her office, pulls on her coat, hot, angry, upset, needing to get out, it's the end of her day. She packs up her things. Then suddenly stops, takes in the room, exhales, hands shaking.

HANNAH
(almost to self)
Fuck... Fuck.. Fuck.

Then turns on a sixpence, and heads out.

CUT TO:

58

INT. CHRISTIE'S OFFICE. NOBLE HALE DEFOE. DAY 8, 16:49.

58

The SWING of the door-

HANNAH
And... You weren't ready.

CHRISTIE looks up, pulling his coat on at the end of the day, HANNAH stands facing his desk.

HANNAH (CONT'D)
That's why I didn't tell you.
That's why I didn't come with you
that day. I chose Nathan. I chose
Nathan to be the father of my
children. I'm sorry. But I did. And
that's why I won't tell him. And
you can't either. Because if you
do, you destroy my marriage. And I
am begging you not to do that-

CHRISTIE stops, resigned by the door, his back to HANNAH.

CHRISTIE
(making to leave)
I left the adjustments to the
Hansen schedule on your desk.

CUT TO:

59

INT. CORRIDOR. NOBLE HALE DEFOE. DAY 8, 16:52.

59

CHRISTIE leaving at the end of the day, RUTH coming out of a boardroom, once more taken over, lost in reading paperwork-

RUTH

Christie, I was just going over the last of the prepup paperwork-

CHRISTIE

Ruth-

RUTH

...time is pressing-

CHRISTIE

(sharp)

Ruth, please. Not today.

RUTH surprised, seeing CHRISTIE is clearly not OK.

CHRISTIE (CONT'D)

(moving on)

Could we regroup-

RUTH

Tomorrow. Of course.

On RUTH, looking beyond to HANNAH in her office, packing up her things. She looks up, holds RUTH's concerned gaze, then resumes finishing up at the end of her day. HANNAH heading out of her office, falling in to step with NINA.

CUT TO:

60

EXT. NOBLE HALE DEFOE. DAY 8, 17:05.

60

CHRISTIE leaving the office for the day. NATHAN comes out of nowhere and SLAMS him up against the wall.

NATHAN

You're a prick.

CHRISTIE

Good to know.

CHRISTIE tries to move, NATHAN SLAMS him hard against the wall.

NATHAN

Do you now what you have done to us? Do you know the damage that you've left behind?

CHRISTIE

Let's go somewhere-

NATHAN

And do what - thrash it out man to man? You think that's what this is about? You think this is about some fragile ego? You think this is something I want to sit down with you and talk about? This is about my children. This is about love. This is about real love for Hannah. For them. And you just walked in, once again, and you've ripped it apart.

CHRISTIE

What are you going to do, Nathan?

NATHAN

Beat the living shit out of you.

NATHAN pulls CHRISTIE away from the wall, so he goes crashing into a parked car, setting off its alarm.

PEDESTRIANS turn to look at these two suited, middle-aged men scuffling.

NATHAN grabs CHRISTIE by the collar, pulls him off the car and slams him up against the window of the building, which shudders in its frame.

CHRISTIE

You really want to do this?

NATHAN tries to push him away, but CHRISTIE is stronger than him. NATHAN attacks the only way he can.

NATHAN

Yeah I do.

Punching and lunging at him again and again with his back against the wall, until he's almost crumbling into CHRISTIE's arms, his forehead almost leaning into CHRISTIE'S chest.

NATHAN (CONT'D)

What did I do to you?

(broken)

What did I ever do to you?

HANNAH heading out of the building, sees them fighting through the glass windows. NINA close behind.

HANNAH

... Nathan-

She starts to run out, only to see TYLER grabbing NATHAN, pulling him off CHRISTIE. NATHAN seems to concede, then turns on CHRISTIE, SLAMMING him once again.

Only this time, CHRISTIE's not taking it, and he's giving it back, harder this time, SHOVING him back.

NATHAN falls, reeling back. Then attempts to make a lunge for CHRISTIE, but TYLER gets behind him, holds NATHAN back once more.

After a moment, TYLER releases him. CHRISTIE adjusts his clothes.

NINA watches on, frozen to the spot.

HANNAH runs to NATHAN, he shrugs her off. CHRISTIE sees this, gets up, straightens his jacket. Starts to walk away-

NATHAN

How long did you wait? You sad bastard.

CHRISTIE stops, turns, on the edge of responding, then sees HANNAH, destroyed and despairing. The fight goes out of him at once. HANNAH looks between CHRISTIE and NATHAN.

TYLER

Inside Christie. Now.

TYLER strong-arms CHRISTIE into the building.

NATHAN walks away.

She stops. Watches him go.

NINA looking on, confused and incredulous.

CUT TO:

61

INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 8, 17:20.

61

HANNAH slides her bag down, sinks back into her chair. She cradles her head in her hands.

The PING on her computer, an email from CARRIE, the footage clearly attached.

RUTH

Hannah-

On HANNAH looking up at it, suddenly exhausted, letting the tears fall. Instinctively RUTH crosses over, holds her. NINA stands in the doorway, looking on, coat still on. Then crosses over, embraces her. They stand, holding one another, comforting HANNAH.

CUT TO:

62

INT. GENTS. NOBLE HALE DEFOE. DAY 8, 17:21.

62

CHRISTIE in the toilets, pressing a wet tea towel against a scratch on his cheek. Bruise already forming underneath it. He looks into the mirror, furious.

CUT TO:

63

INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 8, 17:28.

63

HANNAH leaving with RUTH and NINA, passing-

MAGGIE

Zander was looking for you?

...MAGGIE sees the tears. NINA steps in.

NINA

Tell him she's gone home. She's not well.

HANNAH

I left my computer on.

NINA

Can you close it down?

On MAGGIE watching them, almost little envious as they head away together.

MAGGIE

Sure.

MAGGIE heads into HANNAH's office, sits down, looking at HANNAH's open screen, sees the email with the video clip.

It's the sex tape.

She glances to the open door.

CUT TO:

64

INT. UNDERGROUND CAR PARK. NOBLE HALE DEFOE. EVENING 8, 17:40.

64

CLOSE on CHRISTIE crossing over to his beautiful car, face bruised and furious, he passes FI standing by the pick-up point.

FI

It was ordered for Fi Hansen from EC1.

(beat)

Oh, right? I see. Well could I order another--

(beat)

(MORE)

FI (CONT'D)

What? Really?

(beat)

Right, no, thank you. Thank you.

(ending call)

Bastard! Richie. He cancelled my car and closed the account.

Arsehole. And now every cab keeps bailing on me.

FI hesitates, clocks the bruises, wiping away the tears blotting her face.

FI (CONT'D)

Sorry, first night without my kids.

Do you have--

CHRISTIE

(shakes his head)

One or two near misses.

FI nods, touches the bruise on his face.

FI

Oww. War wound?

CHRISTIE

Something like that. Can I give you a lift?

FI

You sure?

FI holds his gaze, smiles-

FI (CONT'D)

There might be a drink in it.

The CLICK of the lock, FI climbing in-

A FLICKER of hesitation, CHRISTIE knows he's about to make a mistake.

He climbs in the car, pulls away.

CUT TO:

65

INT. HALLWAY/ KITCHEN. HANNAH'S HOUSE. EVENING 8, 18:40. 65

HANNAH arrives home to find NATHAN with the kids in the kitchen. He's helping LIV with homework. HANNAH doesn't interrupt, just smiles hello. HANNAH puts her bag on the counter, freezing on seeing-

"One More Night", the title not quite seen, the book she left at Christie's and the KEYS with the clog KEYRING.

On HANNAH, she looks at NATHAN, he holds her gaze, cold and betrayed, then looks away.

END OF EPISODE FOUR.