



# **The Split 2**

## **Episode Five**

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1 OMITTED.

1

2 EXT. CHURCH. CITY. LONDON. DAWN 9, 06:45.

2

NINA stands alone, waiting.

Beyond a couple of CITY BANKERS also waiting. A CYCLIST turns up, young, hip, pulling off clips.

He throws a nod to the CITY BANKERS then crosses over to the door, makes to open up.

NINA considers, hesitates, outside the door.

CUT TO:

3 INT. HANNAH'S HOUSE. KITCHEN. MORNING 9, 06:45.

3

HANNAH in the kitchen, buttering bagels, checking emails, in a hurry, getting ready for her day. She checks her phone, then stops, staring at it, drawn into reading -

HANNAH

Shit.

HANNAH taps a link - light illuminating her face until-

GROANS. LAUGHTER. DEFINITELY CERTIFICATE 18.

On HANNAH, considering-

RICHIE (ON PHONE)

Do it again...

Instinctively HANNAH FLICKS the phone off.

LIV enters the kitchen, picking up her bag, making to leave for school.

NATHAN approaching behind her, in the doorway-

LIV

(heading out)

Were you in the spare room last night?

NATHAN catching on this, he looks tired, tension etched across his face.

NATHAN

(calling out)

Vin, get your shit together. Coat. Shoes. Bag.

LIV shoots a look to HANNAH-

HANNAH

Back. Your dad's back is bad again.

HANNAH reassures with a smile, watching as LIV heads away.

HANNAH (CONT'D)

You haven't forgotten? Moot Court  
today?

NATHAN stops mid step - this just adding to NATHAN's pain.

NATHAN

Perfect...

NATHAN deflects, holding up his phone - a salacious headline  
eluding to the leaked sex tape.

NATHAN (CONT'D)

Although something to be grateful  
for.

HANNAH reaching out to touch NATHAN-

NATHAN (CONT'D)

Not yet-

(jerking his arm away)

Not ready to talk about it yet.

(close to/hushed)

You had your face cream by his bed.

(calling out)

Tell Vinnie I've gone.

The SLAM of the front door-

VINNIE peering mournfully at the rabbit hutch, puncturing  
HANNAH a little-

VINNIE

(in passing/mournful)

I hate foxes.

HANNAH picks up her phone once more, tries to call FI - no  
answer.

CUT TO:

4

**EXT/INT. ROSE AND JAMES'S HOUSE. DAY 9, 07:55.**

4

ROSE and JAMES wheeling bikes out of the house, ROSE picks up  
a missed delivery card.

ROSE

And the day has come at last.

(holding up delivery card)

All hail the gene reveal!!!!

JAMES is loading his bike up with books, files, work stuff.  
ROSE pulling on her helmet.

JAMES  
Or possibly just more Amazon crap.

ROSE  
Buzzkill.

JAMES  
I watched a documentary about this.  
Some trucker trying to prove he was  
descended from a Russian Tsar.

ROSE  
It's not the same.

JAMES  
Kind of is. Weird and bit  
desperate.

They wheel their bikes down the street.

ROSE  
You have two parents. Living  
parents.

JAMES  
Some might dispute that. I don't  
think I've had a conversation with  
my father since the 90's. Beyond  
cricket and the insidious nature of  
spam.

ROSE  
Don't you want your children to  
know who their grandfather was?

JAMES  
You said *was*. Which means you don't  
believe *is*. Which means deep down  
you know Oscar *was* your father and  
that Ronnie *is* simply your  
mother's...

ROSE  
Go on...

JAMES  
...former concubine. Could I posset  
the idea, Rose, that you don't have  
enough going on in your day?

ROSE  
Wrong.

JAMES

What are you doing today? I mean  
actually doing. Bar a very  
expensive eyebrow pluck.

ROSE

Many things...

JAMES

Like four client meetings, two  
review committees and a team  
building session which means trying  
to get a plastic barrel from one  
side of our office's car park to  
another?

ROSE and JAMES at the end of the road.

ROSE

You were born with a sense of  
vocation.

JAMES

Oh yeah - I dreamed of banking.

JAMES nods, kisses her with lackluster, turns and heads away.  
ROSE watches him, sees how sunken he is.

ROSE

Don't forget to pick up that stuff  
from Mum's. It's stuff she's  
throwing out.

(calling back)  
I'll buy you some stamps.

JAMES without turning around, pretty damn miserable this  
morning.

JAMES

(calling back)  
Why? No one writes letters anymore.

CUT TO:

5

EXT/INT. HALLWAY. FI'S HOUSE. LONDON. DAY 9, 08:43.

5

FI, a little worse for wear, in dressing gown or the like-  
The RELENTLESS BUZZ of the front door, opening it on-

HANNAH

Sorry. I just presumed you get up  
early with-

HANNAH tailing FI along the hallway, past the living room and  
down the stairs-

FI

The kids-

HANNAH

...stayed with Richie last night.  
Of course. Sorry. Sorry.

HANNAH hesitating on seeing-

HANNAH (CONT'D)

You already got here.

...CHRISTIE doing his tie in the kitchen, he looks up, his phone resting on the side, he's reading the sex tape story.

HANNAH (CONT'D)

I thought that was your car.

...she looks back, sees it is CHRISTIE's car in the drive.

HANNAH (CONT'D)

So you're up to speed?

FI non-plussed, then back at CHRISTIE-

CHRISTIE

The tape's been leaked.

HANNAH hesitates, then clocks CHRISTIE's jacket and case resting, discarded from the night before on a chair close by.

HANNAH

Yeah.

Then back at CHRISTIE, sickened to her stomach, on seeing he is busted-

CHRISTIE

I'm just looking at it now.

CUT TO:

6

INT. KITCHEN. FI'S HOUSE. DAY 9, 08:44.

6

FI crossing over to her phone. She snatches it up, scrolls through the sex tape story, carried on Mail Online or the like-

FI

(as reads phone)

Bastard... Bastard... Bastard...

...HANNAH clocks CHRISTIE's hair, damp like FI's from a shower, his crumpled shirt from the night before-

FI (CONT'D)

He leaked it.

A general air of hangover pervades, a certain guilty frisson...

FI (CONT'D)  
That idiot leaked it.

HANNAH  
(nods)  
On Porn Hub.

CHRISTIE holds HANNAH's gaze, caught out. FI oblivious, lost in looking at the story on her phone-

FI  
It looks like we've taken copious amounts of drugs.

FI scrolls through, calls RICHIE-

CHRISTIE  
(pressing cellphone to ear)  
I'll call Jimmy, get him working on an injunction. It was filmed on Carrie's phone, we'll get them on copyright.

HANNAH eyeing CHRISTIE bruised face, then clocks a couple of empty bottles, glasses or the like close to the sink-

HANNAH  
You stink of red wine.

CHRISTIE wavers-

HANNAH (CONT'D)  
(close to)  
You stayed here last night?

...moving off to take his call.

CHRISTIE  
(into phone)  
Jimmy-

FI slams down her phone-

FI  
He's not answering.

...distraught.

FI (CONT'D)  
He's going to play this.

CHRISTIE beyond on the phone-

HANNAH

You need to stay calm. And leave  
this to us. This is what we do.

FI nods, trying to calm. HANNAH takes in the chaos of the kitchen - wine clearly shared, dinner made.

HANNAH (CONT'D)

You had friends over?

FI throws a look to HANNAH-

FI

Something like that?

FI's phone vibrates, RICHIE on the caller ID. She snatches it up.

FI (CONT'D)

(into phone)

You're such a let down, Richie.

CUT TO:

7

INT. RICHIE'S CAR. DAY 9, 08:45.

7

RICHIE seated in his car, driving, on the handsfree-

RICHIE

Top of the morning to you too.

FI (ON PHONE)

Where are the kids?

RICHIE

Kids are fine. Dropped at school by 8.25. Teeth brushed. Hair combed. All smiles. Ordered everything on room service. We had an amazing time.

FI (ON PHONE)

Do they-

RICHIE

(holding up phone)

Oh yeah, trending all over Twitter.

CUT TO:

8

INT. KITCHEN. FI'S HOUSE. DAY 9, 08:46.

8

FI pacing, CHRISTIE and HANNAH close by-

RICHIE (ON PHONE)

It's white noise.

FI  
It's a bloody sex tape, Richie.

FI catching CHRISTIE's look.

FI (CONT'D)  
Their parents are on a sex tape.

HANNAH looks to CHRISTIE, incredulous, moving away a little.

RICHIE (ON PHONE)  
It'll calm down. You see. By  
tonight-

CHRISTIE's gaze on HANNAH, sensing her disapproval.

FI  
You want us to go out and do a show  
tonight? The network are going to  
be-

RICHIE (ON PHONE)  
(cutting in)  
Already on it. I've got a call in  
with Danny T. I'll calm him down.  
We'll have a few drinks backstage  
tonight. Lighten up. Good news is I  
look great from behind.

CUT TO:

9

INT. RICHIE'S CAR. DAY 9, 08:47.

9

London streaking past the window-

RICHIE peering out, as he drives-

RICHIE  
I didn't leak it. How does a full  
frame shot of my skanky ass benefit  
anyone, Fi?

FI (ON PHONE)  
You had the film. You were holding  
the camera. You leaked it to  
humiliate me.

CUT TO:

10

INT. KITCHEN. FI'S HOUSE. DAY 9, 08:48.

10

On FI, wiping away angry tears-

RICHIE (ON PHONE)  
Ah yeah, I really wanted people to  
see my wife down on her knees-

Instinctively CHRISTIE reaches out a hand, touches FI's arm, HANNAH clocking this-

FI  
(into phone)  
Screw you.

FI flicks off her phone, cries. CHRISTIE comforts her, HANNAH looks on, with quiet fury.

HANNAH  
It's going to be fine.

FI  
(clocking time)  
Yeah. I need to get dressed-

FI heads away, leaving HANNAH and CHRISTIE alone. She looks at him.

HANNAH  
(eyeing bruise)  
That looks painful.

CHRISTIE  
You think?

HANNAH  
No. Don't do that. Don't make me feel bad to make you feel better for-  
(close to)  
...sleeping with a client.

CHRISTIE hesitates-

HANNAH (CONT'D)  
You're not even denying it? Really?

Then slides down the key on the counter top. He stares at it, then back at her.

HANNAH (CONT'D)  
Nathan got into your flat.

On CHRISTIE's face - shocked surprise.

CHRISTIE  
He broke in?

HANNAH  
With a key. My key. He found my key. That's why you got a crack to your face like that. And right now. Right now I'm with him.  
(MORE)

HANNAH (CONT'D)

(close to)

I'll meet you outside.

CUT TO:

11

INT. COFFEE AREA. NOBLE HALE DEFOE. LONDON. DAY 9, 09:05. 11

NINA reading over paperwork, clocking TYLER, watching an IT TEAM arriving, greeted by ZANDER, leading them on towards a group of PARALEGALS. They move between desks, taking over computers, readying themselves to start work, in search of the leak.

NINA

You're spying.

NINA reaches for a coffee cup, making herself coffee around him.

TYLER

(checking watch)

And for once you're in on time.

NINA trying to ignore him-

NINA

What's going on?

TYLER

Zander's concerned there's been a leak.

TYLER holds up an iPad. The sex tape scandal clearly gathering momentum.

NINA

(taking the iPad and reading)

Shit.

TYLER

Hannah and Christie's client.

NINA

And?

TYLER

What the hell was that fight about?

NINA

I know nothing...

NINA walks on, TYLER now by her side.

NINA (CONT'D)

Why are you still following me?

TYLER

Shall I give you my interpretation  
of what is going on here?

NINA

Continue.

TYLER

You, aforementioned sister, are  
protecting her, your much revered  
colleague and family member. When  
in fact you might find that I am  
the perfect ally in the mysteries  
and chaos of the modern affair. And  
I don't use that term lightly.  
Unless you have an alternative  
narrative for what happened  
yesterday?

NINA holds his gaze, reveals everything in her look. Yet  
TYLER is genuinely crestfallen.

TYLER (CONT'D)

(almost to self)

And I'm right.

NINA

You can't tell anyone.

TYLER

Zander would-?

NINA

(touching his arm)

Please-

TYLER hesitates, NINA means this.

NINA (CONT'D)

And revered is a little strong.

TYLER

Then why are you so disappointed in  
her?

NINA for a moment lost for words, TYLER's nailed it.

TYLER (CONT'D)

Incidentally congratulations.

Unanimous approval from your peers.

(holding up paperwork)

Your appraisal. Officially I  
shouldn't be telling you but you  
ranked very highly-

NINA

(turning to leave)

Wow. Thank you Mr Donoghue.

TYLER moving on, NINA considering. Something about that man-

TYLER

...Though you dropped a mark for  
sarcasm.

NINA

(sudden)

I went to a meeting this morning.

TYLER, stops, turns around with a half smile and obvious surprise.

NINA (CONT'D)

When I say I went to a meeting. I stopped outside the door.

TYLER

Where did you go?

NINA

City church. 7 am slot.

TYLER

You went. That's dedication. You should try Chelsea next? Newly discovered. You get some great crack at Chelsea. Old birds with grand gab about the Colony days. It's all about tapping into your tribe. Finding the right meeting.

NINA smiles, TYLER charming, keeping it light.

TYLER (CONT'D)

My first time, I bailed in favour of a line of coke in a backroom of some dive bar. I'd just got to Chicago. Second time was better. Second time I stayed. I've always hated clubs. Especially those who are willing to take me as a member. But it's the only one I've stuck at. And it's a damn sight cheaper than Soho House.

TYLER smiles, NINA nods, something happening here.

NINA

Thanks.

COLLEAGUES pass-

TYLER

(moving on)

Any time.

CUT TO:

12

EXT. DRIVE. FI'S HOUSE. DAY 9, 09:10.

12

HANNAH, CHRISTIE a little way heading towards CHRISTIE's car-

CHRISTIE

She was upset-

Half laughing, and appalled, HANNAH looks away, stands, trying to maintain calm.

HANNAH

Oh my God... Oh my God... This is what you do. You do this.

CHRISTIE

...It was the first night without her kids.

HANNAH

So you saved her? With your heroic manhood.

HANNAH hesitates, aware of FI, somewhere inside the house.

HANNAH (CONT'D)

(spat aside)

How noble of you to take one for the team.

CHRISTIE

She's a grown woman. I didn't force myself on her.

HANNAH

She is vulnerable you idiot. What you did is unprofessional, unethical-

CHRISTIE

You're going to lecture me? Your husband broke into my flat last night-

HANNAH

And again - he did not break in. He had a key.

CHRISTIE

I had just been attacked-

HANNAH

What did you expect? You slept with his wife.

CHRISTIE

And you think I should feel bad about that?

HANNAH

You do this. You make everyone else seem like the guilty party.

CHRISTIE

And you do this. You turn yourself into the victim. When you knew what you were doing every step of the way-

HANNAH

We haven't got time for this now.  
I'll walk-

HANNAH makes to leave, CHRISTIE stops her, mid path.

CHRISTIE

...The moment you walked into Noble and Hale, the moment you came back into my life. The moment you slept with me the night before your wedding. The moment you chose not to tell me that I could have had a child. We could have had a... You did this, Hannah. Not me. And what's worse? You don't care that I slept with Fi because it was me. You care that I might have jeopardized your work, like I might jeopardize your family, your marriage. Well you did that from the moment that you slept with me and married him. Which makes both of us your fall guys. And we're both worth more than that.

CHRISTIE and HANNAH pull apart. HANNAH hesitates, resumes walking.

CHRISTIE (CONT'D)

Get in the car, Hannah.

HANNAH walking on-

HANNAH

No.

CUT TO:

13

INT. RECEPTION. NOBLE HALE DEFOE. DAY 9, 09:55.

13

HANNAH, arriving back in the office, stepping out of the lift and crossing reception-

MAGGIE

(on the approach)

Hannah-

...a sense of the IT CONSULTANTS now all over the building as ZANDER passes, with TYLER close behind-

ZANDER  
(calling out)  
Meeting. Entire team now.

On HANNAH looking to MAGGIE, readying herself to move on.

HANNAH  
(hushed/ to MAGGIE)  
Tell me you shut my computer down.

CUT TO:

14

INT. BOARDROOM. NOBLE HALE DEFOE. DAY 9, 10:02.

14

ZANDER facing a packed boardroom, HANNAH, NINA, RUTH, TYLER and OTHERS including CHRISTIE. A certain hurried informality to this meeting, PARALEGALS and JUNIOR LAWYERS on edge, ready to be in the firing line, MAGGIE amongst them.

ZANDER  
IT are going through every email, every file that left here last night. The point is it doesn't matter if we did or didn't leak this film this is damaging for NHD. And I will not let this company be maligned in anyway. People still spread with their mouths, what their eyes don't see. Melanie's-

RUTH  
(calling out)  
She put the Ache in Aickman-

LAUGHTER. GROANS all round.

ZANDER  
...office have already called. She wants to talk to you direct Hannah, so deal with it please, but my suspicion is that she is already circulating that it came from us and we all know she is master of capitalising on the tawdry and indiscreet.

HANNAH nods, taking notes.

ZANDER (CONT'D)  
...we can't afford to let the critics in. Particularly when it comes to client security and confidentiality.

HANNAH looks across at CHRISTIE.

TYLER

If there is anyone who has direct access to your computer and your passwords you might want to change them-

ZANDER

...Immediately. I want all screens closed down when you leave. All files will now be password sensitive. All skeletons, put them back in the cupboard. I don't need scandal. I don't need gossip. And finally-

ZANDER turns to CHRISTIE, a little wry-

ZANDER (CONT'D)

...I'm going for drunken punch up or plastic surgery.

LAUGHTER-

CHRISTIE shrugs, smiles, sliding papers into his arms, the sense of the meeting coming to a close, COLLEAGUES making to leave.

CHRISTIE

Walked into a door.

CUT TO:

15

**EXT. OUTSIDE BOARDROOM. NOBLE HALE DEFOE. DAY 9, 10:06.**

15

The SPILL of everyone out of the meeting, ZANDER falling into step with CHRISTIE-

ZANDER

Prenup? Our families fly in this week. Are we getting anywhere with it?

CHRISTIE looks beyond to RUTH, heading away.

CHRISTIE

Need to catch up with Ruth, but I think we're nearly there.

ZANDER

Good... Good. Keep me informed.

CHRISTIE nods, looking on-

RUTH  
 (calling out)  
 And for everyone who is joining me  
 today at Moot Court? Cars are  
 downstairs waiting.

ZANDER hesitates, throws a look to CHRISTIE.

ZANDER  
 Why did we say yes to this?

CHRISTIE  
 You don't say no to Ruth.

ZANDER  
 (moving on)  
 Good point.

CHRISTIE looking beyond at HANNAH, already walking away.

CUT TO:

16

INT. RECEPTION. NOBLE HALE DEFoe. DAY 9, 10:15.

16

MELANIE leafing through a *Law Gazette*, breaks into a smile on seeing-

MELANIE  
 (on seeing)  
 Ruth-

They stand, greet one another with kisses and seeming benign smile.

RUTH  
 Melanie you look wonderful-

HANNAH on the approach-

MELANIE  
 To everyone else it's Weight  
 Watchers. To you - gastric band.

RUTH  
 No-

MELANIE  
 (seeing look)  
 I was enormous. It was the only way  
 to go. Front cover.

RUTH  
 It is rather nice. Though I look  
 ridiculous. Did no one think to  
 intervene? You're here to see-

HANNAH, on the approach-

MELANIE

Hannah-

HANNAH

Melanie, I don't have long.

RUTH

Moot Court? NHD have kindly agreed to help out at CLS today.

MELANIE

Oh yes. I'd heard you'd gone into teaching. Such a selfless thing to do in *retirement*.

RUTH

Isn't it? Though sadly only a brief foray... Name's still very much above the door, Melanie. Business as usual.

HANNAH

(gesturing to boardroom)

Shall we?

MELANIE walks on ahead. HANNAH goes to follow, RUTH stops her in brief aside.

RUTH

She slept with one of my Junior Associates I seem to recall. He never recovered. You look pale.

(moving on)

We're leaving in 5.

CUT TO:

17

INT. BOARDROOM. NOBLE HALE DEFoe. LONDON. DAY 9, 10:17.

17

HANNAH entering the boardroom, at last closing the door.

MELANIE

Hannah, I thought it best to come to you direct. Now I am presuming this is an NHD screw up. But for the record my client had nothing to do with leaking that tape.

HANNAH

You made threats to.

MELANIE

Semantics. It's only due diligence that you would have had a copy-. Though to be frank, it has rather done us a favor.

(MORE)

MELANIE (CONT'D)

Not to state the obvious but the recent footage certainly helps our client's case.

HANNAH

For both parties.

MELANIE

Hardly, my client has a record of five years sobriety. Whereas in Mrs Hansen's case it does look like she's having quite a party. At one point she seems to be holding a wrap. Does one call it a wrap?

HANNAH

You're accusing Mrs Hansen of a coke habit now? Isn't she going through enough? She has the press tailing her 24/7-

MELANIE

Nice one of you by the way yesterday. That jacket is very flattering.

HANNAH

They were both on that tape.

MELANIE

He's never actually fully in shot. Well briefly from behind.

HANNAH

Good to know you've watched it.

MELANIE

Several times. Certainly it will be a consideration at the Child Arrangements hearing-

HANNAH

Melanie-

MELANIE

Though if I was to hazard a guess to who other may have leaked it, we will be considering a breach of the nanny's employment NDA. She was the only other person who had a copy and she's clearly -

HANNAH

(cutting her off)

...Devastated.

(close to)

Who's holding the camera? Who's plying them with booze?

(MORE)

HANNAH (CONT'D)

Who's clearly pressuring them to go further than they seem comfortable to go? We both know who's under real scrutiny here. Your client is not a nice man. And my client is concerned about his ability to protect the children.

MELANIE

They often aren't. That doesn't mean we don't represent them to the best of our ability.

MELANIE closes her notes, the sense she is bringing the meeting to a close.

HANNAH

Why are you protecting him? There are other women, Melanie. You know there are other women, former employees-

MELANIE

Where are they then, Hannah?

HANNAH

Watch this space, Melanie.

MELANIE

Goody.

CUT TO:

18

INT. RECEPTION. NOBLE HALE DEFOE. DAY 9, 10:20.

18

HANNAH showing MELANIE out, spying RUTH, NINA, CHRISTIE waiting-

HANNAH

I'll forward you our final proposal. Otherwise see you in court.

HANNAH turns to leave-

MELANIE

What's wrong?

HANNAH hesitates-

MELANIE (CONT'D)

Something's different. Something's changed about you. Ah that's right?  
(close to)

You're becoming more like me.  
Careful. Wind sticks and you can never go back.

HANNAH irritated, MELANIE smiles, another point one.

MELANIE (CONT'D)

*Final proposal. So dramatic. I'll read. We'll disagree and then reconvene. Judge Chatterjee's up this week. See if I can swing us a cancellation. Jig this horse and pony show along little. Well I mustn't keep you. Moot Court calling. I don't think I've been back to CLS since the late nineties-*

MELANIE taking her time, pauses, smiles at CHRISTIE.

MELANIE (CONT'D)

*Didn't you two graduate-*

CHRISTIE

*(nods)*

*It's where we all met.*

MELANIE

We?

CHRISTIE

*Hannah, Nathan and I.*

MELANIE

How is Nathan?

HANNAH

Good. Well.

MELANIE

*Marvelous how you two have weathered the storm. Though wouldn't we all pray for more Indiana Rays. I bet we're all still collecting on that one, sweetheart-*

ZANDER

Who let you in, Aickman?

MELANIE

*Oh Zander you are one of the few people I like using just my last name. Rather like being back at school.*

MELANIE clocks the IT CONSULTANTS working on the distant computers.

MELANIE (CONT'D)

*Technical problems? What a pill.*

*(making to leave)*

*Love the building though. Just need to keep billing those hours.*

On ZANDER, irritated as MELANIE sweeps on ahead.

ZANDER

Shall we?

They nod, heading out, leaving the IT CONSULTANTS looking on.

CUT TO:

19

EXT. STREET. LONDON. DAY 9, 10:25.

19

On ROSE, holding a parcel, *My Genealogy* logo on it, wheeling her bike along the street, passing YUMMY MUMMIES living an alternative life, the world filled with babies today.

She hesitates, looking at noticeboard of adverts in a newsagent's window - gardening help required, Spanish lessons, nanny adverts, considering. Her eyes falling on an advert for a nannying job. She considers, side stepping a WOMAN like her, BABY in arms. It stings. ROSE looks back at the notice, takes out her phone, notes the number down.

CUT TO:

20

OMITTED.

20

21

EXT. LAW SCHOOL. DAY 9, 11:10.

21

NATHAN and CHLOE walking up the drive of a beautiful law school-

CHLOE

I tried three times to get in here.

A car pulling up, ZANDER, CHRISTIE, RUTH, HANNAH and NINA climbing out-

NATHAN

Pity. On a good day I may have called them the happiest of my life.

CHLOE

And on a bad?

NATHAN considers, peering up at the familiar building-

NATHAN

Should have become a dentist.

NINA falling into step with NATHAN-

NINA

You alright?

NATHAN catches NINA's eyes, nods, his gaze falling on CHRISTIE, clocking his black eye with quiet satisfaction-

NATHAN

You ought to get some steak on that.

CHRISTIE

Gone vegan.

RUTH moving on ahead, leading them on.

RUTH

Gentlemen-

...as they turn and head inside, greeted by RONNIE at the door.

RONNIE

Welcome... Welcome... They're eagerly waiting-

RUTH passes, smiles at RONNIE-

RONNIE (CONT'D)

Ruth-

...following her inside.

RUTH

I thought you might need me to make sure everyone plays nice.

RONNIE smiles, RUTH looking beyond to NATHAN and CHLOE, HANNAH, NINA and CHRISTIE - stiffly greeting one another. NATHAN hesitates, holding the door open as all enter, eyes grazing over HANNAH and CHRISTIE as they pass, RUTH stops, faces him, holds his gaze-

RUTH (CONT'D)

(close to/to NATHAN)

Today we put differences aside.

(holding look)

Whatever has happened. Whatever has taken place, these students are here to learn. And remember if push comes to shove try and content yourself with the fact-

(close to)

...he's the one with the black eye.

CUT TO:

23

INT. LECTURE HALL/CLASSROOM. LAW SCHOOL. DAY 9, 11:24.

23

RONNIE stands with RUTH facing a roomful of seated STUDENTS, presenting the case. To the right of RONNIE sit HANNAH and NINA on one side, with CHLOE as their barrister.

RONNIE

Ben is an international war journalist. Married with one child, he went missing and was presumed killed by a militant regime whilst working in the Middle East.

To the left of RUTH sit CHRISTIE with ZANDER and NATHAN on the opposite side.

RONNIE (CONT'D)

Five years on, his wife Isabel, now remarried to Marcus and expecting a second child, gets a call.

RUTH

With the fall of the regime, Ben has been found alive and wishes to return to his wife and child and the home that he once knew. Isabel finds herself caught in her own personal war zone.

RONNIE

Her marriage was brought to an end when a "Presumption of Death" declaration was issued, yet Ben argues that the evidence Isabel provided initially was not sufficient of his death and so renders the presumption of death declaration and therefore Isabel's new marriage void.

RUTH

If it is rendered void and she wants to be with Marcus, she would have to divorce her first husband and remarry her second one.

RONNIE

Following the declaration of death, Isabel has benefitted from Ben's will, so Ben will now need to argue to reclaim the family home that Isabel has inherited, issue divorce proceedings and apply for financial remedy.

RONNIE smiles, gesturing towards NATHAN and CHLOE, seated with their respective solicitors, notes and pens poised at the ready.

RONNIE (CONT'D)

Now we have the privilege today to have four leading family lawyers from NHD with their barristers who will present this case-

SMILES. HUSHED WHISPERS. EXCITED CHATTER.

RONNIE (CONT'D)

Shall we begin?

CUT TO:

24

INT. CLASSROOM/LECTURE HALL. LAW SCHOOL. DAY 9, 11:35.

24

HANNAH and NINA seated with CHLOE on one side of the table, acting for '*Isabel*', facing the room full of STUDENTS-

HANNAH

When Isabel learned that Ben had gone missing, she presumed he had been captured and killed.

The SCRATCH of NATHAN's pencil-

NATHAN

There was specific evidence?

HANNAH and NINA check over their paperwork, CHRISTIE, ZANDER and NATHAN representing '*Ben*' on the opposite side.

NINA

A last sighting two days before in an area of opposition fighters-

NATHAN notes this down, HANNAH clocking how serious he is taking this.

HANNAH

Isabel grieved for several months. And then in the January of 2017, started dating Marcus.

ZANDER

A colleague of Ben's?

HANNAH

Yes.

NATHAN reaches for some paperwork reads, considering.

NATHAN

They married a year later?

HANNAH

It was only after starting a relationship with Marcus that Isabel applied for a declaration of Presumption of Death-

NATHAN

On the specific basis that there had been-

CHLOE

Nearly three years. No word. So presumption of death was-

CHRISTIE

Not a given.

CHLOE

The ministry of defense were in agreement. Ben had died in the conflict thereby making a declaration of death possible and bringing Isabel and Ben's marriage to an end.

CHRISTIE

But there was no actual body? No death certificate as such?

HANNAH

No-

NATHAN

And no irretrievable breakdown of the marriage prior to Ben's absence?

HANNAH

Not that we know of.

NATHAN

You could argue that Isabel already had form.

CHRISTIE

Agreed. She'd married Ben's colleague-

NATHAN

One questions whether there'd been a relationship with Marcus long before.

HANNAH's coming back, maintaining NATHAN's gaze.

HANNAH

No. Certainly nothing significant.

CHLOE

Ben's unhappiness is understandable  
but our client is content with her  
new husband.

NATHAN

The couple remain in the family  
home?

NATHAN looks to CHLOE then beyond to HANNAH and NINA. HANNAH nods, NATHAN taking down notes.

NATHAN (CONT'D)

Then obviously we will also be  
making an application for financial  
remedy.

CHRISTIE

Agreed. To be applied for  
immediately.

NINA shoots HANNAH a look, CHRISTIE and NATHAN now working  
side by side.

NATHAN

And as part of the financial remedy  
proceedings Ben will require  
disclosure of all accounts since  
his disappearance.

(seeing HANNAH's look)

What?

CHRISTIE

All's fair in love and war.

LAUGHTER - yet CHRISTIE and NATHAN remain sobered, eyes on  
HANNAH.

ZANDER

I would argue that Isabel didn't  
have evidence to constitute ending  
her marriage.

RUTH

Namely?

ZANDER

Namely, as our eminent barrister  
has already ascertained. No body.  
No death certificate.

CHRISTIE

Evidence of long term imprisonments  
in an area where journalists have  
survived. She claims she made every  
attempt. But to me it looks like  
she gave up a little too quickly.

NATHAN

Not to mention that as a mother she surely had a responsibility to maintain the marriage if only for her child.

RONNIE raises a hand, looks to the STUDENTS-

RONNIE

Questions?

NATHAN holding HANNAH's gaze, the internal fight raging on.

AMY

It seems a little archaic to argue for the maintenance of the marriage, which had its obvious ups and downs, solely for the sake of the child. Also a little sexist. The assumption that, whilst he had a career, the family happiness or its breakdown was her responsibility.

HANNAH looks back at NATHAN, a point scored.

CHLOE

Agreed. I'd go as far as to say she had experienced a long period of neglect.

NINA

The conditions were ripe.

NATHAN wavers-

NATHAN

Mrs Stern-?

HANNAH hesitates-

NATHAN (CONT'D)

Are you in agreement with your counsel?

HANNAH caught out, momentarily lost for words-

RONNIE

You see this is very interesting. Do you see what he is doing? He is using a moment's indecision to undermine and shake the judge's confidence in the client.

...pushing herself on.

HANNAH

She was fine. She'd tried for quite some time to make it work. Marriage to a man who worked consistently was lonely. She supported him through the early years, stayed home while he worked long hours.

NATHAN

She worked too.

HANNAH

She did.

NATHAN

Took the hard decisions when needed.

HANNAH catching on this-

HANNAH

But still - his career always came first. She stayed at home with the children.

CHLOE

Child.

HANNAH wavers-

CHLOE (CONT'D)

There was only one child then?

...irritated by the scratch of CHRISTIE's pen, clearly taking note of this.

HANNAH

(nods)

And she'd had little experience beyond that which she'd always known.

NATHAN

But she was happy?

HANNAH hesitates, sees a FLICKER of NATHAN's pain.

HANNAH

Certainly she told herself she was happy. Thought she was happy.

All listening now - RUTH looks between them, sensing the discussion going wildly off track, but the STUDENTS are engaged.

HANNAH (CONT'D)

But then Marcus came into her life at a difficult time-

NATHAN's anger threatening to spill over-

NATHAN

And he shamelessly, without heart,  
without honor, took advantage of  
the situation.

CHRISTIE catching on this, looking up, holding NATHAN's pointed gaze.

RUTH

Let's watch the purple prose- tame  
your argument.

Yet HANNAH is not listening, defending herself now.

HANNAH

No. She didn't go into the relationship lightly. She never went into it lightly. She thought about it. She never does anything without thought.

NINA, eyes on HANNAH, sees the tears stinging, sees this is getting personal.

HANNAH (CONT'D)

She loved her husband. Undoubtedly she still loves... loved her husband-

CHRISTIE catching on this, seeing this is about HANNAH and NATHAN now.

HANNAH (CONT'D)

But Marcus presented another option. And she was desperate. A connection with a past. A part of herself she'd lost touch with.

NATHAN at last holding her gaze, this is painful, but there's truth here.

HANNAH (CONT'D)

Call it a life line.

SILENCE - everyone held in this moment until-

RONNIE

OK. Good. Good.

...RONNIE moving them on, saving the moment-

RONNIE (CONT'D)

See how they set the argument.  
Don't be afraid if you have to, to play to the judge.

LAUGHTER- HANNAH catching NINA's concerned look.

RONNIE (CONT'D)  
Learn from the pros.

CUT TO:

24A INT. OUTSIDE LECTURE HALL. LAW SCHOOL. DAY 9, 13:36. 24A

CLOSE on HANNAH, her gaze absently watching her COLLEAGUES in the distance, NATHAN in conversation with RONNIE, NINA with CHRISTIE and CHLOE clearly in repose. The STUDENTS picking up coffees and snacking close by.

HANNAH  
(into phone)  
Liv... Just checking in you're OK.  
Don't forget. Tils and Vinnie have piano practice so if you can corral some food into them before then...  
I know I know... I owe you...  
Anyway... Just thinking of you today... Hope school's going OK.

SUDDENLY a call from FI comes in-

HANNAH (CONT'D)  
Hi-

CUT TO:

24B INT. FI'S HOUSE. KITCHEN. LONDON. DAY 9, 13:36. 24B

FI seated at her kitchen counter, notebooks and diary close by-

FI  
Hi...

HANNAH (ON PHONE)  
You OK?

FI a little teary-

FI  
Hungover. And wondering how I'm going to get through a show tonight.

...finishes up another glass of water.

CUT TO:

24C

INT. OUTSIDE LECTURE HALL. LAW SCHOOL. DAY 9, 13:37.

24C

HANNAH looks over at NATHAN, throws him a half smile, he looks away, ignoring her gaze, talking enthusiastically to a couple of STUDENTS, clearly with a question.

FI (ON PHONE)

Maggie, said I should receive a call from-

HANNAH (ON PHONE)

Cafcass. Yes. It'll be very straight forward. They're there to safeguard the children. So be as honest as possible.

Then back at CHRISTIE, aware of his gaze. He broods a little, then resumes taking some notes, NINA by his side.

HANNAH (ON PHONE) (CONT'D)

Then they'll prepare a short letter, and send a copy to us and the court. We have everything we need to prep for the hearing. You can do this, Fi?

CUT TO:

24D

INT. KITCHEN. FI'S HOUSE. DAY 9, 13:37.

24D

FI nods, wanting to believe her, looking out at an abandoned football or the like on the pitch.

FI

You take your life for granted, Hannah. And it's only when you've got someone measuring it in questions and answers and which Sundays you're going to get to see your kids that you realise none of it matters. None of it. If you can't be their mother.

CUT TO:

24E

INT. OUTSIDE LECTURE HALL. LAW SCHOOL. DAY 9, 13:38.

24E

ZANDER passing, tailed by several STUDENTS eagerly asking questions-

FI (ON PHONE)

I mean what planet have I been living on?

...On HANNAH considering-

CUT TO:

25

**INT. BOARDROOM. JAMES'S OFFICE. DAY 9, 13:40.**

25

CLOSE on JAMES, presenting to CLIENTS, with COLLEAGUES nearby. This is a young, if relatively uptight, world. Beyond - the white noise of the office all around.

The sound of JAMES's cellphone vibrating across the desk-  
JAMES is close to breaking point, but pushes himself on-

JAMES

We're looking at a 12% earnings  
growth-

The CLIENTS and COLLEAGUES seated close by, yet JAMES is struggling-

JAMES (CONT'D)

Sorry-

JAMES crosses over to his phone, the caller ID of ROSE staring back at him, he hesitates, it's a kind of final straw. He flicks it off.

JAMES (CONT'D)

Sorry... Sorry... A 12% earnings  
growth-

JAMES looks back at the powerpoint demonstration projected across the wall, images, graphs, stats, all suddenly meaningless and irrelevant to him until-

JAMES (CONT'D)

Sorry. I can't... Sorry... Dermot  
could you-

JAMES'S COLLEAGUE desperately grappling to pick up where JAMES has left, mid sentence-

COLLEAGUE

...with an overall growth of 14%  
annually.

On JAMES walking, just needing to get away, the sense of an office, CLIENTS, a life being left behind-

The SWING of the door, JAMES gone.

CUT TO:

26

INT. RECEPTION. NOBLE HALE DEFoe. DAY 9, 14:47.

26

The PING of the lift-

A subdued HANNAH with NINA, ZANDER, his spirits up from the day, CHRISTIE and RUTH close behind all coming out of the lift-

ZANDER

Seriously, it's invigorating. My God, I don't think I was half as bright as this new generation-

HANNAH

It's unsettling.

ZANDER

It's more than unsettling. We need to harness them before someone else does.

CHRISTIE

Aickman will have her head hunters circling before the year is out.

ZANDER

Exactly so we need to get them on staff.

MAGGIE on the approach-

ZANDER (CONT'D)

Ruth-?

RUTH moving on, passing MAGGIE.

RUTH

I'll talk to Ronnie. Ask him to sift through.

ZANDER

Tyler's pointed up our areas where we could be stronger-

CHRISTIE catching HANNAH's gaze-

CHRISTIE

(moving on)

See you tomorrow for round two.

NINA clocking this, sensing the edge between HANNAH and CHRISTIE.

ZANDER

Christie. A word.

RUTH hesitates, throws CHRISTIE a look, knows what is coming-

ZANDER (CONT'D)

(to RUTH)

You too.

...following him towards his office.

MAGGIE

Areas where we could be stronger?

HANNAH clocking this, MAGGIE by her side.

HANNAH

He doesn't mean you, Maggie. We're talking about the paralegals and juniors coming through.

MAGGIE shrugs, curt-

HANNAH (CONT'D)

It's not personal.

MAGGIE

Isn't it?

HANNAH holds her gaze, a little unsettled, MAGGIE's anger apparent.

HANNAH

Maggie is there anything you need to tell me?

(seeing quizzical look)

I asked you to close down my computer.

MAGGIE

(with realisation)

Right.

HANNAH

I know you're angry with me.

MAGGIE

I see.

HANNAH

I know you see Nina's pregnancy as opportunity but Maggie-

MAGGIE

I didn't leak it. And if I had I wouldn't be standing here right now. And we wouldn't be having this conversation. I'd have left.

HANNAH a little unsettled, MAGGIE's humiliation and anger palpable-

MAGGIE (CONT'D)

Wow.

HANNAH helpless looking on, MAGGIE storming away.

HANNAH

(calling after)

Maggie-

MAGGIE stops, turns back, truly disappointed in HANNAH.

MAGGIE

And you accuse me of dishonesty-?

CUT TO:

27

INT. BOARDROOM. NOBLE HALE DEFoe. DAY 9, 14:55.

27

ZANDER taking a seat, RUTH and CHRISTIE close behind-

ZANDER

What are you not telling me?

RUTH

Zander-

ZANDER

You're stalling with the prenup.  
And it has to be done. So spit it  
out.

CHRISTIE looks to RUTH, clearly a little hesitant.

CHRISTIE

It's only supposition-

ZANDER

Ruth-?

RUTH considers, quietly bracing herself.

RUTH

Putting aside Tyler's debt-

ZANDER

Putting that aside.

RUTH

Of which there is a lot.

ZANDER

That I'm aware of.

RUTH

Putting that aside... Tyler was  
struck off as a solicitor in 2008.

ZANDER isn't entirely sure they are being serious.

CHRISTIE

He moved to the states a few months after, didn't tell his new employers, and resumed practicing international law within the year.

ZANDER

Without a license?

RUTH

We can't be sure but-

There it is... the body blow.

ZANDER

Without a license.

This hangs a little in the room. ZANDER turns, faces the window, can hardly bear this.

CHRISTIE

You need to-

ZANDER

(nods/almost to himself)

Talk to him.

ZANDER dismissive, proud and refusing to buckle as he takes the paperwork, reads.

ZANDER (CONT'D)

Give me five.

CHRISTIE nods, exits, RUTH hangs back, watching ZANDER watch TYLER in the distance.

RUTH

It's called losing your head, sweetheart. Means the eyes don't always see straight.

(touching his shoulder/as exits)

We're all guilty of that at one time or another.

On ZANDER, staring out of the window, his own reflection staring back at him, a little punched in the guts.

CUT TO:

27A

INT. BEDROOM/BATHROOM. FI AND RICHIE'S HOUSE. DAY 9, 17:20 7A

On FI, getting ready for the show - a GLAM SQUAD working around her. HAIR and MAKE UP ARTISTS curling hair and putting on blush.

FI sits, a little jangly. A glass of champagne or the like close by.

FI's phone rings-

FI  
(into phone)  
Steve, I'm coming down in five.

The GLAM SQUAD hurry to finish up-

HAIRDRESSER  
Nearly done.

FI smiles her thanks, as the GLAM SQUAD pack up around her.

FI  
Saviours-

....grabbing the last of her things, hesitates on seeing-  
A cufflink resting on the side.

FI picks it up, then crosses over to a jewelry box, slides it inside. Closes the lid, something not quite right about the lid, a slight raise, as if it has been prized open a little.

FI turns oblivious, reaches for her cellphone, scrolls up to CHRISTIE's number, presses dial, waving to her ASSISTANT to give her five.

CUT TO:

27B INT. CHRISTIE'S OFFICE. NOBLE HALE DEFOE. DAY 9, 17:21. 27B

CHRISTIE finishing up at the end of the day, looks down at his cellphone. Clocks it is FI on the caller ID. He considers. Then lets it ring on, resumes working. He looks again. No voicemail left. He considers, then resumes working, pushing his guilt away.

CUT TO:

28 INT. LADIES. NOBLE HALE DEFOE. DAY 9, 17:22. 28

HANNAH entering, NINA close behind-

NINA  
Well Moot Court was amusing-

HANNAH crosses over, washes her hands, splashing her face with water, trying to push the hot flush down.

HANNAH  
Don't.

NINA silent, nods, resigned, looks to HANNAH genuinely punctured.

NINA

How did I not see what was going on?

HANNAH

Because you're you. Because the world revolves around you.

NINA genuinely shocked.

NINA

Around me? What are you talking about? The whole world revolves around you. Every family gathering you take command Hannah. You make it work for you. Christmas. Easter - always we do at yours. Holidays. Weekends. Sunday lunches, it's always you and Nathan and your life.

HANNAH

That's not true.

HANNAH trying to dry her hands-

NINA

Yes it is. You're a family. Family trumps. Me, Rose, whatever other insignificant plans we might have... 'Lunch - Hannah and Nathan's this weekend.'

...infuriated when it fails to work for her.

NINA (CONT'D)

Nathan and you and the kids always trump it. Now however many times I begrudged it. And I did. I do. I also like it. Liked it-

NINA waves her hand in front of it. It springs into life.

NINA (CONT'D)

Although it is weird... you never screw up.

HANNAH

I screw up all the time.

HANNAH takes in her reflection, wiping away some mascara or the like.

NINA

No - you don't.

HANNAH sees NINA really means this.

HANNAH

From the moment I wake and say the wrong thing to the wrong child. Push with the wrong client and pull back from the right. Argue with Nathan. So much arguing. So much fighting over the years. I've spent twenty years trying to make up for the fact I screwed up big time.

On NINA quizzical-

NINA

So you've had an affair.

HANNAH holds her gaze-

HANNAH

It's more than an affair.

NINA

Hannah-?

HANNAH

The night before my wedding, Christie and I-

NINA hesitates-

NINA

Christie and you what?  
(seeing from her look)  
Oh God.

...with realization.

NINA (CONT'D)

(calling after)

Hannah, do the kids know?

HANNAH

No. And they're not going to-

NINA

You think you can keep this from Nathan?

HANNAH moving on, NINA on her tail-

NINA (CONT'D)

Hannah-

CUT TO:

29

INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 9, 17:25.

29

ON HANNAH entering her office, NINA close behind, mid discussion-

ROSE

Was your office always as yellow as this?

ROSE seated at HANNAH's desk, bike leant against the wall, helmet resting on the handlebars-

HANNAH

Really? Your bike?

ROSE

Maggie said-

HANNAH irritated, turning, heading back to her door-

HANNAH

(calling out)

Maggie-

ROSE

...Don't shout at her.

HANNAH

Rose - whatever it is you need right now, can we save it for another day.

ROSE

What am I doing with my life?

HANNAH

And not to repeat myself-

HANNAH crosses over to her desk, tries to order her thoughts, by ordering her things, just needing them all out of her office right now.

ROSE

I mean - what the hell?

NINA

Yep - she's going in for the kill.

NINA sinks back in a chair, letting the games begin.

ROSE

I have literally done nothing since college. Bar waitressing and nannying. And getting married. That is the sum total of my life. You. You. Both brilliant. I am destined to wear dungarees my entire life.

ROSE oblivious, just walking it out, lost in her own fundament.

ROSE (CONT'D)

It's like I'm searching. Constantly searching. For what? For a career? For a father? For a bra that doesn't cut into your tits? God I hate this bra. I can't even buy a decent bra. Is it any wonder that James just looks at me now like he's made the worse mistake of his life? I mean it's the first few months of marriage. Aren't these meant to be the best? Aren't they meant to be the moment you realise everything is right? You're complete. Two becomes one. Then three. Or not three? If you're not three and you just stay at two then what are we? Friends. Pretending we have a life. Because if we... if I don't... If I can't... Then what am I? Who am I? What is my purpose in life?

(seeing look)

What?

NINA

Hannah's been sleeping with Christie.

ROSE non-plussed for a moment.

HANNAH

Thank you Nina.

HANNAH looks at NINA incensed-

ROSE

And again-

ROSE sinks back in HANNAH's chair.

ROSE (CONT'D)

...The last to know.

CUT TO:

29AA

EXT. DRIVE. FI'S HOUSE. DAY 9, 17:30.

29AA

FI heading out of her house, into her car. She clocks an unknown caller. Ignores it. Moving on.

CUT TO:

29A **INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 9, 17:50.** 29A

On HANNAH, seated alone, adjusting some good luck card from her kids from her first day at Noble and Hale or the like. She turns the cards, looking at the messages of love from VINNIE, TILLY, LIV and NATHAN, puncturing her with more guilt.

The STILL of the office.

The sense of most COLLEAGUES gone for the night. NINA passes, puts her head around the door.

NINA

I'm going.

HANNAH nods, lost in thought.

NINA (CONT'D)

Hannah -

HANNAH

(cutting her off)

I don't know. It could have been.  
It could have been Christie's. I  
just didn't want to take that  
chance.

NINA nods, a little disappointed.

NINA

(almost to self/walking  
away)

Right.

HANNAH, sits, looks at her watch. Packs up to go.

SUDDENLY her phone vibrates, NATHAN on the caller ID.

HANNAH

(answering phone)

Hey-

CUT TO:

30

**INT. HALLWAY. HANNAH'S HOUSE. DAY 9, 17:51.**

30

NATHAN stands, coat still on, keys in hand-

The STILL of their house.

NATHAN

(into phone)

Where are our kids?

CUT TO:

31

INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 9, 17:51.

HANNAH pulling her watch round, clocking the time edging past six-

HANNAH

(into phone)

They should be home. Vinnie and  
Tils have piano at six. Have you  
tried Liv?

CUT TO:

32

INT. HALLWAY. HANNAH'S HOUSE. DAY 9, 17:51.

32

NATHAN turns, a gormless looking piano teacher, music bag in hands, stands in the doorway.

NATHAN

Keeps going to voicemail. Never  
bloody charges it.

(calling out)

Vinnie. Tils. Liv.

CUT TO:

33

OMITTED. MOVED TO SCENE 27A.

33

34

INT. LIMO. THEATRE/STUDIO. DAY 9, 17:53.

34

RICHIE smiles, driving, the back piled up with kids including CALLUM, RALPH, Vinnie and TILLY.

LIV (ON PHONE)

Hey Mum.

...RICHIE smiles, turning to look at LIV seated next to him in the passenger seat. LIV's phone now plugged into RICHIE's charger on the dashboard.

CUT TO:

35

INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 9,  
17:53.

35

HANNAH with relief-

HANNAH

(into phone)

Where are you-?

CUT TO:

36

INT/EXT. LIMO. NEAR THEATRE/STUDIO. DAY 9, 17:53.

36

LIV smiles, RICHIE holding the LIMO door open for her-

LIV

We've just arrived.

HANNAH (ON PHONE)

Arrived where?

LIV

The studio. I'm With The Band.

HANNAH (ON PHONE)

Are Tils and Vinnie with you?

LIV

Richie picked us up.

Beyond the studio, a growing queue of fans, RICHIE already signing autographs as the CHILDREN are herded in by ALI and OTHERS.

LIV (CONT'D)

It's so cool. Thanks so much Mum.

Vinnie's doing back flips. It's crazy.

RICHIE standing with all the kids including VINNIE for a photo, cameras flashing all around.

CUT TO:

37

INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 9, 17:53.

37

HANNAH concerned, agitated, pulling on her jacket and making to leave-

HANNAH

(into phone)

Let me speak to Mr Hansen now.

NOISE. SOUNDS of JOURNALISTS-

CUT TO:

38

EXT. STUDIO/ THEATRE. DAY 9, 17:54.

38

RICHIE gesturing LIV over-

LIV

(to RICHIE)

She wants to talk to you.

RICHIE smiles, drawing LIV into the photo, all posing now for the photos, as he slips aside takes LIV's phone-

HANNAH (ON PHONE)  
Is this some kind of joke?

A car pulling up, FI stepping out, drawn into a photo with all the kids.

RICHIE  
Sorry. I did tell them to phone you.

She looks across at RICHIE with growing alarm.

RICHIE (CONT'D)  
I know it's a school night-

HANNAH (ON PHONE)  
Aside from the fact this is completely inappropriate-

RICHIE  
Cool, Hannah. You guys should come down and join us-

RICHIE smiles, crossing over to join the photos, looking at LIV, allaying her concerns with his smile as he puts an arm around FI.

HANNAH (ON PHONE)  
...You have no right to take our children without asking us?

FI smiling, yet a growing terror behind her eyes, as RICHIE pulls her close-

RICHIE  
(close to/FI)  
Smile.

CUT TO:

39

INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 9,

39

17:54.

On HANNAH, she hesitates, gathering the last of her things.

RICHIE (ON PHONE)  
Hurts, doesn't it?  
(into phone)  
I'll leave your ticket on the door  
yeah

CUT TO:

39A EXT. STUDIO/THEATRE. DAY 9, 17:55.

39A

RICHIE flicks off the phone, hands it back to LIV, looks back at the camera, all now posing for photographs.

RICHIE

Alright?

FI

You invited all the kids down? What are you doing Richie?

RICHIE

One night? Can't we just be up for one night?

FI

I'm tired.

RICHIE

Tired? You had no kids last night. Some women would be grateful for an evening off.

(close to)

I hope you knocked yourself out.

FI, unsettled, senses he knows something, caught in RICHIE's goading, angry glare, rooted behind the smile.

PHOTOGRAPHERS

To the left... Over here... to the left, kids...

CUT TO:

40

INT. BOARDROOM. NOBLE HALE DEFOE. EVENING 9, 18:45.

40

ZANDER alone working late. TYLER puts his head around the door.

TYLER

You want to grab something to eat?

ZANDER barely looking up, seemingly concentrated in working.

TYLER (CONT'D)

Is that a no? Is that a yes?

ZANDER puts down his pen.

ZANDER

I'm not hungry.

TYLER hesitates nods, turns to leave.

ZANDER (CONT'D)  
Do you know how hard it is to  
manage a firm of this size? Of  
course you do. Then you should know  
I do not let people into my life  
easily, Tyler. I consider, I  
assess, I deliberate. But with you?

TYLER sees ZANDER knows-

ZANDER (CONT'D)  
Is it true?

...his look saying it all.

ZANDER (CONT'D)  
I could take the money. The debt. I  
could take the past war stories.  
But two years? You practiced for  
two years when you were clearly not  
fit for service.

TYLER  
And it was a mistake. But it meant  
I could work. I got better-

ZANDER  
I let you into my world. My life. I  
don't that.

TYLER  
Zander, let me explain. Let me do  
the talking-

TYLER reaches out, touches ZANDER, feels him emotionally  
pulling away from him.

TYLER (CONT'D)  
No.. No.. No. Please, Zander no.

ZANDER  
I'm Managing Partner. You make me  
look foolish? You make my  
colleagues be the ones to inform me  
of your stupid crazy, illegal,  
morally objectionable mistake?

ZANDER holds his gaze, genuinely pained now.

ZANDER (CONT'D)  
You make me not fit for service.

TYLER  
(reaching out for him  
again)  
Zander-

ZANDER shoves him away-

ZANDER

No.

ZANDER walking away.

TYLER

(calling after)

Great.

On TYLER, desperate and destroyed, inwardly cursing.

TYLER (CONT'D)

Shit... shit... Shit...

CUT TO:

41

EXT/INT. THEATRE/STUDIO. LONDON. EVENING 9, 19:03.

41

HANNAH jaywalking across a busy street, hurrying towards the theatre.

DOORMEN checks her bags and wave a security wand over them as they hurry inside.

CUT TO:

42

INT. FOYER. THEATRE. LONDON. EVENING 9, 19:04.

42

DISTANT MUSIC. LAUGHTER.

NATHAN waiting in the auditorium, standing by cut-outs of FI and RICHIE welcoming all to '*I'm With The Band.*'

HANNAH

So how do you want to approach  
this?

NATHAN holds up tickets-

NATHAN

It's an evening of  
(reading from a flyer)  
... 'Real music where the fans get  
to choose'. How bad can it be?

They walk, blindly searching for their seats.

HANNAH

It's abduction-

The SOUND of CLAPPING and CHEERING GROWING LOUDER-

NATHAN

Dramatic. He didn't abduct them. He  
picked them in a very nice car-

HANNAH

And the child catcher had a cart  
and a lollipop.

On HANNAH taking a left, NATHAN close behind.

HANNAH (CONT'D)

I hate talent shows.

NATHAN

Well at least on this we can agree.

CUT TO:

43

INT. AUDITORIUM. THEATRE. LONDON. EVENING 9, 20:45.

43

A packed auditorium-

A BAND just coming to an end.

APPLAUSE.

HANNAH and NATHAN slipping in at the back, eyes searching,  
landing with relief on-

VINNIE, TILLY, LIV, INNES seated with CALLUM and OTHERS  
including ALI, clearly looking after them all.

The excitement obvious, LIV gripping INNES's hand as they  
SCREAM and CHEER.

RICHIE

(from below)

Can't hear you.

HANNAH and NATHAN hang back a little, HANNAH signaling for  
them to calm, wait. They perch on seats, seated a few seats  
behind their kids, forced into watching the show.

RICHIE (CONT'D)

Do these guys get to stay-

All around-

AUDIENCE

(screaming)

*I'm With The Band-*

A GUITAR STRUM UNDERSCORES THE SHOUTS AND SCREAMS-

RICHIE

That's more like it. Fi-

FI smiles, standing on the stage with a couple of GUYS with  
GUITARS, taking her cue.

FI

They might only have a couple of tracks to their name. But they've done Sheffield proud tonight.

MORE CHEERS-

FI (CONT'D)

I remember a time when you were just like that-

CLOSE on HANNAH, watching this seemingly impromptu, completely staged conversation.

FI (CONT'D)

Brixton. 1999.

SOUND ENGINEERS and FLOOR MANAGERS already coming on with a stall and guitar-

FI (CONT'D)

Do we want a piece of Brixton back?

More CHEERS. More vocals.

RICHIE playing faux modesty, as he reluctantly takes a guitar, and picks up the stool.

RICHIE

Well if I'm going to go back to where it all began-

FI turns as if ready to head off stage, genuinely unsettled as RICHIE takes her hand.

RICHIE (CONT'D)

...I need to take the person who was there by my side.

FI, quizzical, freezing a little, as RICHIE gently yet firmly maneuvers her onto the stall.

RICHIE (CONT'D)

My love, my life, the mother of my children-

ARGHS ALL AROUND.

RICHIE (CONT'D)

Who incidentally are in tonight.  
Stand up... Stand up.

CALLUM, RAPHY and DEXTER stand up, dragging VINNIE, TILLY and LIV and INNES up with them.

RICHIE (CONT'D)

Not all mine. Despite what the papers say...

LAUGHTER-

RICHIE (CONT'D)  
Sit back down... Sit back down...  
People will start asking questions.

More LAUGHTER-

RICHIE (CONT'D)  
Sorry... Sorry...

RICHIE pressing a finger to his earpiece.

RICHIE (CONT'D)  
My floor manager is telling me we  
need to go again.

FI makes to move, RICHIE reaches out, grabs her wrist, holds  
her a little.

RICHIE (CONT'D)  
Rewind.

On HANNAH, FLICKING a look to NATHAN, unsettled. But RICHIE  
effortlessly picks it up, strumming a few chords and tuning  
up as he works the room.

RICHIE (CONT'D)  
OK... Let's get it right this time-

RICHIE smiles, now focused on FI-

RICHIE (CONT'D)  
Where was I?

...FINGERS GRAZING her hair a little.

RICHIE (CONT'D)  
...I need to take the person who  
was there by my side from those  
early days-

HANNAH unsettled, AUDIENCE MEMBERS holding up their  
cellphones including LIV and VINNIE.

RICHIE (CONT'D)  
This is for you, Fi... A song I  
used to sing way way before all  
this craziness began...

FI stands, a little alarmed, looking across to ALI standing  
in the wings, having to fake it for the audience as RICHIE  
pulls over a stall, gestures for her to sit.

RICHIE (CONT'D)  
All marriages go through their ups  
and downs but I like to think we  
can all find our way back-

RICHIE falls into singing - a sweet, stripped-back ballad.

NATHAN  
Hallelujah!!!

HANNAH glares at NATHAN, he shrugs, this is excruciating.

NATHAN (CONT'D)  
What?

CLOSE on FI, it's surprisingly convincing, and yet there is a growing discomfort, despite FI's smile. Yet RICHIE is really working it, understated, tender, drawing the audience in. For a moment he seems to have even hooked FI-

FI  
(close to)  
What are you doing?

RICHIE  
(close to)  
Go with it.

On HANNAH looking on.

NATHAN  
(hushed aside to HANNAH)  
This is surreal-

CUT TO:

44 OMITTED.

44

45 INT. MEETING ROOM. CHELSEA. EVENING 9, 20:55.

45

On NINA seated in a meeting room, hesitating on seeing-  
TYLER just taking a seat in the back.

CUT TO:

46 INT. AUDITORIUM. THEATRE. LONDON. EVENING 9, 20:55.

46

CLOSE on RICHIE, singing the last of the ballad.

The audience in the palm of his hand.

Tears sting FI's eyes - it's both a love song and a goodbye note building through the following scenes.

CUT TO:

47 OMITTED.

47

48

INT. MEETING ROOM. CHELSEA. EVENING 9, 21:12.

48

CLOSE on NINA, seated-

MEETING ROOM LEADER  
OK - I'm throwing this out to  
anyone else here in the room.

SILENCE -

A COUPLE of old CHELSEA LADIES CLOSE by, expensive handbags  
close to their heels.

MEETING ROOM LEADER (CONT'D)  
OK then just a few notices.

SUDDENLY NINA raises a hand-

NINA  
Hi, I'm Nina-

TYLER a little more alert now, intrigued by this-

ALL  
(sing/song chorus)  
Hi Nina.

NINA nods, smiles, a little embarrassed, this is hard for  
her, it's on the edge whether she is going to commit to this,  
whether she can do it, her eye suddenly catching on TYLER's  
holding his gaze until

NINA  
...I'm an alcoholic.

TYLER smiles, quietly urging her on.

NINA (CONT'D)  
(nods/smiles)  
That sounds strange. Not me. Two  
days sober so I'm pretty new at  
this thang...

LAUGHTER. SMILES. QUIET ENCOURAGEMENT. The GOOD, the BAD and  
the UGLY all here-

NINA (CONT'D)  
This is not where I ever thought  
I'd be. I was going to be somewhere  
fabulous. Not married. So I have  
fulfilled that bit. No kids.  
Screwed that one. One coming. On  
the way. Not yet. Long way to go  
yet. But the good part is I'm over  
being sick.

This is coming out in a touching, comedy tumble.

NINA (CONT'D)

Hangover. Morning sickness. Take your pick. I'm done with both. I tried to come here before. Be in the room. But I left. And then a friend suggested-

NINA's gaze catches back on TYLER, lingers a little.

NINA (CONT'D)

...I try again. So here I am. I don't know why I'm speaking. I'm just so disappointed. And let down. With myself. With other people. But most of all with myself. For taking so long to get here. For monumentally messing up so many years. So many years of just staggering blackouts that I can't even tell which were the bad or good bits. Because I always had the one thing I could rely upon. The one thing I could reach for.

(lame fist-pump)

All hail Chardonnay.

LAUGHTER and yet this is painful-

NINA (CONT'D)

So what do I do now? Without it?

NINA a little teary now-

NINA (CONT'D)

I need... not to go back. I'm so scared of slipping back. So if I say it, speak it, it's out there now, and you're all born witness.

NINA's eyes catch on TYLER - he smiles a little, quietly supportive, urging her on.

NINA (CONT'D)

...Because it's so terrifying-

RICHIE's song building to an end.

CUT TO:

48A

INT. AUDITORIUM. THEATRE. LONDON. EVENING 9, 21:13.

48A

RICHIE's song hits the final chords until-

SILENCE-

RICHIE smiles, drops the mike.

RICHIE

Thank you and good night.

APPLAUSE-

FI pulled into RICHIE's arms, they stand, smiling and waving for the audience, now up on their feet. And SUDDENLY he kisses her, on the lips.

FI laughs, pulling away a little, it is deeply painful to her, yet RICHIE pulls it off, convincingly.

On FI, RICHIE's FINGERS digging into her waist a little too hard, pulling her a little too close.

FI

(turning to RICHIE/through  
a smile)

You prick.

CUT TO:

49

INT. GREEN ROOM. BACK STAGE. THEATRE. EVENING 9, 21:52. 49

On HANNAH, following NATHAN, greeting VINNIE, LIV, CALLUM, VINNIE and INNES and OTHERS, perhaps some of the SCHOOL MUMS or the like all hanging out in the green room-

NINA (V.O.)

...to find yourself so far out in the darkest, darkest depths for so long, that you get used to it, get used to just drowning whilst the rest of the world is ticking on. And at least it's familiar. At least it's what you know-

HANNAH looks over at RICHIE with FI, greeting GUESTS - clearly the network suits - his gaze falling on HANNAH. The sense of PARTY all around, RICHIE and FI the consummate performers, yet the strain is obvious on FI as she looks across at HANNAH.

NINA (V.O.)

And that's what scares me the most.  
That maybe... I won't... I can't  
find my way back.

HANNAH gestures to LIV and the OTHERS, NATHAN in conversation with some PARENTS including some of the YUMMY MUMMIES from school, clearly uncomfortable but making the best of it, keeping up appearance for the kids-

HANNAH

(mouthing)

Five minutes.

SUDDENLY RICHIE is by HANNAH's side, seemingly greeting her, lips grazing her cheek.

RICHIE

Caught you. Trying to give us the  
slip-

HANNAH looking across at FI, with ALI and the KIDS, clearly playing happy families.

HANNAH

Us?

RICHIE inwardly slapped, only igniting his ire-

RICHIE

(close to)

I know you, Hannah Stern. I see  
you. And you're fake. And I'm the  
king of fake.

HANNAH darts a look across the room to NATHAN, oblivious.

RICHIE (CONT'D)

'...I wanna sing this for my lovely  
Mum whose got cancer...' Doesn't  
matter I can't stand her if it'll  
get me on your show, Richie, then  
I'll wear her face on a T-shirt and  
sing bad Lewis Capaldi covers till  
they're up on their feet crying in  
the back row.

(close to)

You hold her hand. You make her  
feel better. You tell her she's a  
good mum. La...la...la...la...  
But you come for my family? I come  
for yours-

From behind-

ALI

Richie - network's here.

ALI stands, a certain tension to the moment.

ALI (CONT'D)

Danny T wants a word.

RICHIE

Give me a minute-

ALI hesitates, looks to HANNAH, HANNAH sees discomfort in her eyes.

ALI

Only I said you wouldn't be-

RICHIE  
(rounding on her)  
I said a minute-

ALI recoils a little, but HANNAH sees something else, a weary anger, a dam about to break as she moves away. RICHIE follows HANNAH's gaze, NATHAN now being introduced to a cool YOUNG FEMALE SINGER.

RICHIE (CONT'D)  
It's not surprising that you're not  
very trusting.

HANNAH turns, looks at RICHIE.

HANNAH  
My husband is nothing like you.

RICHIE  
Right. And Mr Carmichael?

HANNAH with seeping realization.

RICHIE (CONT'D)  
You did know he was grinding my  
wife most of last night?

On HANNAH - quizzical-

RICHIE (CONT'D)  
I mean they *looked* like they were  
having a good time.

HANNAH  
*Looked?*

RICHIE smiles, taunting her. FI looks over, with obvious concern. HANNAH deeply unsettled, yet trying not to give anything away.

RICHIE  
My lawyer is very disappointed.

HANNAH slides her drink down, making to leave, RICHIE makes to stop her.

HANNAH  
Are you trying to scare me? You  
think I've not seen worse than you.  
I once had to testify against a man  
who had decapitated my client, his  
wife. So you-  
(close to)  
...I'm not scared of you.  
(MORE)

HANNAH (CONT'D)

So no threats against me, against my colleague, even against my family are going to stop me doing what I am doing which is ensuring that women like you soon to be ex-wife, get a better life. You come within inches of my family and I will slap you with a restraining order that ensures you go nowhere near them or their school. Which could make life difficult for you, Mr Hansen-

RICHIE smiles, enjoying goading her-

RICHIE

Words... words... so many words.

SUDDENLY NATHAN stands, close by, RICHIE holds out his hand, NATHAN reluctantly goes to shake it, RICHIE smiling, as he slides a bottle of beer, scooped from a passing table.

RICHIE (CONT'D)

One more beer.

...leaving HANNAH alone with NATHAN.

RICHIE (CONT'D)

I'm all about love, Hannah. I come in peace.

HANNAH's gaze falling on LIV laughing and mucking about with INNES, talking to some band members, clearly in their element, taking selfies.

NATHAN

Let's get out of here.

HANNAH nods, NATHAN already gathering the kids-

ALI

(with smiles/ concern)

You leaving already?

HANNAH smiles, polite but keen to move on-

ALI (CONT'D)

(direct/close to)

He's a shit. I hope you take him for every penny.

ALI turns to leave, HANNAH stopping her-

HANNAH

You leaked it.

(beat)

You leaked the tape.

...ALI unnerved, moving on, once more resuming pampering RICHIE, as he's introduced to another FEMALE SINGER or the like. Sees ALI's fragility around RICHIE. She turns signals to NATHAN, it's time to go. Then crossing over to FI, seemingly in conversation with NETWORK BOSSES or the like and their WIVES-

HANNAH (CONT'D)  
(close to FI/hushed)  
Get your house swept.

On FI looking across at RICHIE with growing alarm, through her smiles.

HANNAH (CONT'D)  
(hushed/ then moving on)  
He's bugged your house.

CUT TO:

50 **OMITTED.**

50

51 **INT. BEDROOM/ LANDING. HANNAH'S HOUSE. EVENING 9, 22:25.** 51

On HANNAH picking up LIV's open Neruda book lying on the side, she slides it down by her bed. Then crosses over, closing the door on LIV, a little drunk and already asleep. She looks across, sees NATHAN sliding an exhausted VINNIE into bed, covering him with a duvet, as he holds TILLY close. She watches for a few moments as he kisses VINNIE goodnight. A good dad. A good man. He moves on to go and take TILLY to bed. It pains and moves her, as she clocks the light still on in LIV's room, heading off to turn it off, folding clothes, and taking in the room. She looks up, NATHAN now gone.

CUT TO:

52 **INT. KITCHEN. HANNAH'S HOUSE. NIGHT 9, 22:43.**

52

CLOSE on HANNAH coming down, exhausted. NATHAN with the fridge door open, peering in the fridge, takes a carton of milk.

HANNAH  
Don't do it.

He defiantly swigs from the carton, holding her gaze.

HANNAH (CONT'D)  
Despite all my training...

NATHAN relents a little, sliding the carton back in the fridge. Then retrieves a bottle of beer, a happy find at the back of the fridge, flipping off the lid. He drinks.

NATHAN

That's a terrible show. What  
happened to real music?

HANNAH collapses on the sofa. NATHAN next to her, both a little shattered.

NATHAN (CONT'D)

Though nothing like a good sex tape  
to revitalize a tired genre.

(seeing look)

I never got more work than after-

NATHAN stops himself, HANNAH catching on this, holding his gaze, letting the pain hang.

HANNAH

I never knew that.

NATHAN nods, a little ashamed a little uncomfortable, yet also a little defiant.

NATHAN

People seem to trust me more not less now.

HANNAH

Nathan-

NATHAN

It's not just that you did it. It's that you did it with *him*. I betrayed you. But at least I betrayed you with someone who meant nothing to me. But with Christie-

He turns, holds her gaze.

NATHAN (CONT'D)

...The golden thread all the way back-

He turns, silences her protest with her look.

NATH

Do you love him?

HANNAH wavers - this hesitation winding NATHAN.

NATHAN

And there it is.

He looks away.

NATHAN (CONT'D)

*Despite all my training-*

HANNAH pushing herself on, this is painful, new territory.

HANNAH

Not like I love you.

NATHAN's eyes fill with tears, he sips his beer.

HANNAH (CONT'D)

From the moment we met it was you.  
I loved you. You looked like a  
lawyer. Everyone else wore crap  
washed out Nirvana T-shirts and  
there you were in your crisp blue  
shirt every day. You looked like  
what I knew. We fitted. Because  
before you, men were crap. Men were  
let downs. Men were-

NATHAN

Oscar...

(almost to self)

That golden thread again.

He turns looks at her.

HANNAH

Nathan, we have children. The  
children need you.

NATHAN

And you?

HANNAH

What does that mean?

NATHAN

I don't know if I can forgive you.

HANNAH

I've forgiven you.

He turns, holds her gaze, sees she means this.

NATHAN

It's not the same-

SUDDENLY his eyes fill-

NATHAN (CONT'D)

But if I walk out you will once  
again be able to say... 'You see,  
let down by a man again.' So if  
there is anything you are not  
telling me Hannah. You need to tell  
me now. Is there anything else you  
need to say?

HANNAH hesitates, on the edge of telling him-

HANNAH

No.

NATHAN

OK.

(almost to self)

OK.

HANNAH

I love you, Nathan.

NATHAN looks at her, holds her gaze.

NATHAN

Lucky for you you've got no poker face.

HANNAH goes to kiss him, he pulls away a little, the sting of this puncturing her a little.

NATHAN (CONT'D)

(lying back on the sofa)

Han, I've just got to sleep.

HANNAH nods, pushing back her guilt, NATHAN on the edge of sleep.

HANNAH

You've not called me Han in years.

CUT TO:

52A

EXT. EMBANKMENT. DAY 10, 08:31.

52A

On HANNAH, walking to work, deep in thought.

The SINGER from Episode One singing a gorgeous song, but HANNAH doesn't hear it. She's lost in her own thoughts, pushing on.

CUT TO:

53

INT. RECEPTION. NOBLE HALE DEFOE. DAY 10, 09:12.

53

The PING of the lift-

On NINA stepping out, reading paperwork, TYLER falling into step by her side.

NINA

Hey.

TYLER nods, clearly not in the mood for conversation.

TYLER

Hey.

NINA tailing him towards her office, as he heads towards the coffee area-

NINA  
About-?

CUT TO:

54 INT. NINA'S OFFICE. NOBLE HALE DEFOE. DAY 10, 09:12. 54

NINA bracing herself, TYLER hovering, not quite entering the room, even though the door is closed.

TYLER  
What's said in the room stays in  
the room?

NINA smiles her thanks. Yet TYLER lingers.

TYLER (CONT'D)  
I think Zander's breaking up with  
me.

NINA now turning this over-

NINA  
Huh-?

TYLER making himself comfortable, sits down, NINA a little thrown-

TYLER  
I worked as a lawyer in the US for  
two years after I was struck off.

NINA  
Two years.

TYLER  
I spanked a client's credit card.

NINA  
Wow.

TYLER  
That's what a raging crack habit  
does for you.

NINA  
But you're better now?

TYLER hesitates, holds her gaze.

TYLER  
I'm not an idiot. I was an idiot  
but I'm not -

NINA

(nods)

I know.

TYLER holds her gaze, NINA means this.

TYLER

So tell me what to do?

NINA hesitates, can't stops laughing, at the absurdity of this. TYLER suddenly hearing himself, both laughing now, proper belly ache relief at the world.

NINA

I'm the worse person to ask. I'm the dumped. Never the dumper.

TYLER

Crazy-

NINA

Exactly, I'm crazy-

TYLER

No - crazy anyone would dump you.

NINA hesitates, catching on it-

NINA

Talk to him.

TYLER looks beyond, ZANDER just visible passing in the distance.

CUT TO:

55

INT. RECEPTION. NOBLE HALE DEFOE. DAY 10, 09:14.

55

CLOSE on FI, seated, lost in thought-

CHRISTIE

(on the approach)

Hannah's just on her way.

FI nods, smiles, a little on edge.

FI

You're ignoring my calls.

CHRISTIE rumbled-

CHRISTIE

The other night-

This is awkward, yet FI is quietly defiant, a whole list of things on her mind.

CHRISTIE (CONT'D)

...Was completely unprofessional. A questionable choice. I've been making a number of those recently so I can only apologize. You're a client and-

FI reaches out a hand, touches CHRISTIE's.

FI

Christie -

On CHRISTIE quizzical, HANNAH heading towards them-

HANNAH

You OK?

FI shakes her head, rifles through her bag-

FI

You were right-

...pulling out a tiny camera lens and holding it up for all to see.

FI (CONT'D)

They found five of these.

Then pulls out two tiny phone bugs.

FI (CONT'D)

And two on my phone.

On HANNAH, with obvious concern, looks to CHRISTIE.

FI (CONT'D)

One was in my bedroom.

HANNAH with concern, showing FI to a PARALEGAL to show her out.

HANNAH

Thanks for this, Fi. We'll take care of it.

RUTH on the approach-

RUTH

Ready?

HANNAH nods, throws a look to CHRISTIE, starting to move off-

HANNAH

Call Melanie. Tell her we need to talk first thing.

(close to CHRISTIE)

(MORE)

HANNAH (CONT'D)

And you need to tell Zander that  
you have slept with Fi Hansen. This  
stuff, as we know, gets out.

HANNAH and CHRISTIE move off towards their offices, to gather  
their things.

CUT TO:

56

INT. COFFEE AREA. NOBLE HALE DEFOE. LONDON. DAY 10, 09:17. 56

ZANDER on the approach-

TYLER

Zander-

...TYLER pulling ZANDER aside.

TYLER (CONT'D)

We have to talk.

Beyond RUTH, knocking on office doors, rounding NINA and  
OTHERS up-

ZANDER

No - that's the last thing we have  
to do.

TYLER

Our parents fly in the end of this  
week. For God's sake-

ZANDER heading back towards his office.

ZANDER

Later.

(calling back)

Coming.

ZANDER keeps walking, MAGGIE falling into step by his side-

MAGGIE

Zander could I-?

CUT TO:

56A

INT. BOARDROOM. NOBLE HALE DEFOE. DAY 10, 09:20.

56A

...ZANDER crosses over to the table, reaches for his jacket  
and briefcase.

ZANDER

Maggie - I've got to be at this  
damned Moot Court-

MAGGIE

I wanted to let you know I wish to resign.

ZANDER stops with surprise-

MAGGIE (CONT'D)

My position here has become untenable.

ZANDER

Does Hannah-?

MAGGIE

I thought it best to come to you first. You should know Melanie Aickman has made an approach and I'm planning to meet her over the next few days.

ZANDER inwardly reeling-

ZANDER

Can I ask why?

MAGGIE

A loss of trust. Towards myself and in the people I thought believed in me-

ZANDER

Maggie I'm-

MAGGIE

Really. It's for the best.

MAGGIE slides down a letter on ZANDER's desk.

MAGGIE (CONT'D)

Hannah made it perfectly clear there is no movement for me here right now. So. Thank you. I've truly enjoyed my experience at Noble, Hale and Defoe but I look forward to seeing you in court one day.

On ZANDER a little non-plussed, MAGGIE turns, heading away.

MAGGIE (CONT'D)

Your sleeve's inside out by the way.

On ZANDER - suddenly defeated, pulling on his jacket, hesitating on seeing CHRISTIE-

ZANDER

Christie, whatever it is-?

CHRISTIE hesitates, turns to close the door-

ZANDER (CONT'D)  
I guess it can't wait.

CUT TO:

56B

INT. RECEPTION. NOBLE HALE DEFOE. DAY 10, 09:21.

56B

On HANNAH, with NINA and RUTH looking up in surprise on seeing MAGGIE passing them, coat and bag in hand.

HANNAH  
Maggie, could you-?

MAGGIE stops, smiles, handing MAGGIE a letter.

MAGGIE  
Sorry, Hannah not today. I was  
going to leave this on your desk.

ZANDER and CHRISTIE on the approach, HANNAH looking at him non-plussed then back at the letter.

MAGGIE (CONT'D)  
My letter of resignation. I've  
cleared my desk. Goodbye Hannah.

MAGGIE nods, moving on, heading towards the lift. ZANDER moving on resigned, HANNAH and OTHERS make to follow.

ZANDER  
Aching Aickman.

CUT TO:

57

OMITTED.

57

58

OMITTED.

58

59

INT. KITCHEN. ROSE AND JAMES'S HOUSE. DAY 10, 11:10.

59

ROSE making toast, coffee, generally juggling, mid-flow, the parcel resting on the side-

ROSE  
(picking up parcel)  
So then I woke up thinking maybe I  
don't open it-

JAMES with a scraper in his hands, working on the wall, already defeated before he's started his day, ROSE oblivious, sipping her coffee, and handing him a cup. He sips, but a bomb is ticking in JAMES.

ROSE (CONT'D)

I mean you're right, I have to face facts, if it says I'm not Oscar's, there is no guarantee that means I'm Ronnie's. I mean she swung. I had a mother who swunged... Swung... Plus she's secretive... I grew up with a lot of weird, secretive women. Which makes sense why I have obvious mistrust of the world. Which also you could argue is why I find it difficult to find my place.

JAMES

Shut up-

ROSE

Sorry-

JAMES

Shut up... Shut up... Shut up..

ROSE emotionally slapped.

ROSE

James-

JAMES

For five minutes can you stop wanging on about the same old crap that I have been listening to for the last five years. Yes, you're right you have lived your entire life with weird secretive women. You are a mongrel. You are all genetic mongrels. 32% Northern European. 12% Scandinavian.

ROSE

I think you'll find it's a little more. You don't get blonde locks like these-

JAMES SLAMMING DOWN HIS COFFEE CUP in the sink, a TIDAL WAVE of dirty soap water slapping across the counter.

JAMES

That's not the point.

ROSE goes to wipe up.

JAMES (CONT'D)

Leave it. The point is you wang on about it. Forever. Blame it for everything. *'My dad left. My mum stayed. My dad didn't love me. Yeah he did. Perhaps he's not my dad.'*

(MORE)

JAMES (CONT'D)

*My sisters are weird. My sisters don't listen to me. No one listens to me.' I listen to you... All the time. I listen and I love you and I look after you. Because that's what we all do. We all listen to you and look after you. Because you're the baby of the family. But no. You're just a baby full stop. Who cares who anyone's father is? You're here. At least you're here. You happened. You were born. Someone planted their seed in your mother's vajoozi and bingo... Baby Rose bounced into the world. But we... we... we won't get to do that...*

ROSE

That's not-

JAMES

Yes it is. I hate my job. I hate it so much I walked out yesterday.

ROSE

James-

JAMES

I hate my life. But most of all I hate this.

JAMES gestures to his penis, furious, slamming the scraper down on the floor. ROSE trying to make sense of this meltdown.

JAMES (CONT'D)

My stupid, defunked, inability to deliver even on the most basic stuff. What if we can't ever have a baby, because I'm fucked, Rose. My seed is fucked. It's me, Rose.

ROSE

And... That's not to say never. That just means it might take longer. But it's not never, James.

On ROSE - JAMES sunk, head leant against the wall. She goes to touch him.

JAMES

No...just please. Just let me-  
(breaking down)

I just need to... you just need to let me do this.

CUT TO:

60

INT. LECTURE HALL. LAW SCHOOL. DAY 10, 11:28.

60

CHLOE up on her feet, facing a roomful of STUDENTS, as HANNAH scribbles notes to her-

CHLOE

From the moment we are born we are sold in life the idea of 'the one'.

HANNAH and NINA by CHLOE's side, facing NATHAN, CHRISTIE and ZANDER.

CHLOE (CONT'D)

My client believed in the one.

NATHAN's eyes graze over HANNAH, who briefly catches on him.

CHLOE (CONT'D)

But as we grow older we come to see that love is not -

HANNAH scribbles a note, slides it to CHLOE. CHLOE reads, nods her thanks.

CHLOE (CONT'D)

*...romantic destiny, that life is mainly -*

HANNAH scribbles another note.

CHLOE (CONT'D)

*...biology.*

HANNAH makes to write another note, CHLOE looks to her a little exasperated, yet resigned-

CHLOE (CONT'D)

Hannah, perhaps you'd like to-?

HANNAH concedes, a little caught out, smiles, makes to stand-

HANNAH

Isabel loved Ben. And then Ben left her. No - more than that. He left her, through no fault of his own, and she mourned his absence.

HANNAH looks to CHRISTIE-

HANNAH (CONT'D)

Mourned his death. Without a body. Carried that loss through life - until she found Marcus.

HANNAH's gaze falls on NATHAN.

HANNAH (CONT'D)

Saw another opportunity, found 'the one' again. Married him. Had another child. And then Ben returns. And we want to believe the romantic fantasy. We want to believe the seed that has been planted in our mental DNA. That Isabel couldn't really find love again. Couldn't really have found another 'one'.

CHRISTIE's eyes looking over HANNAH, HANNAH briefly holds his gaze. NATHAN seeing this.

HANNAH (CONT'D)

But she did. She has. And though he will forever ghost her life, Isabel has to let Ben go.

HANNAH looks away.

HANNAH (CONT'D)

Because our client loves the life she's got.

HANNAH holds NATHAN's gaze.

HANNAH (CONT'D)

And knows the jeopardy Ben's return has placed on it. And so for that reason, my client wishes to inform the court that whatever decision they come to today, to her, her marriage is not void. She will not cling to a love from her past. And if it is, then she will begin immediate proceedings to divorce Ben and remarry Marcus.

HANNAH holding NATHAN's gaze.

HANNAH (CONT'D)

Because this is the man she loves.

HANNAH not removing her gaze.

HANNAH (CONT'D)

This is the man she chose.

The SCRATCH of pencils, STUDENTS taking copious notes.

RONNIE

Let's ask the judge. Ruth?

RUTH

Too sentimental. It'll never hold up in court.

HANNAH smiles, resigned-

LAUGHTER-

...yet clocks NATHAN looking at her, holding her gaze.  
CHRISTIE resigned, seeing this, looks away.

CUT TO:

61

INT. CORRIDOR/ OUTSIDE LECTURE HALL. LAW SCHOOL. DAY 10, 61  
11:51.

HANNAH moving her way past the swell of STUDENTS, throwing a smile, or brief word-

NINA

Oh my God... Nathan-

NINA and NATHAN looking over a wall of graduate photographs, clearly finding the class of '97.

NINA (CONT'D)

You had side burns.

CHRISTIE

(on the approach)

An attempt at side burns.

NATHAN shoots him a look. ZANDER peers over their shoulders-

ZANDER

What am I missing?

(peering closer)

Oh wow... Christie... The hair...

Was that before or after you were married?

NATHAN

Before. Long before. We got married...

CHRISTIE

Three years later.

NATHAN catching on this-

NATHAN

Good memory. For someone who wasn't there.

HANNAH hesitates, catching CHRISTIE's look.

CHRISTIE

(seeing ZANDER's look)

I bailed.

NATHAN

In favor of a blonde from Putney...  
as I recall. We got the telegram-

CHRISTIE hesitates, HANNAH avoiding his gaze.

CHRISTIE

I forget... Probably no one...

CHRISTIE makes to move.

CHRISTIE (CONT'D)

I can't even remember her name.

RUTH in passing-

RUTH

Cars are outside...

CHRISTIE moving on falling into step with CHLOE, NINA and ZANDER close behind, leaving HANNAH and NATHAN peering at the photograph.

HANNAH

You look like Vinnie.

NATHAN

We're not that young.

HANNAH peers closer at the photo-

HANNAH

Yes we are.

She turns, looks at him, sees CHRISTIE beyond, standing in the distance by the door.

CUT TO:

CHRISTIE holding HANNAH's gaze-

NINA

We could squeeze one more in.

CHRISTIE nods, following NINA out-

RUTH

Actually-

RONNIE on the approach-

RUTH (CONT'D)

...I forgot my things.

RONNIE smiles, makes to pass RUTH-

RUTH (CONT'D)

So is that it?

(with a smile)

I thought I might get dinner at least. Now we're not colleagues, there's nothing about having the odd drink.

RONNIE smiles, with surprise-

CUT TO:

NATHAN looking at HANNAH, staring at the photograph.

NATHAN

Coming?

HANNAH nods.

HANNAH

It will never happen again.

SUDDENLY HANNAH kisses NATHAN, long and hard, pressing him against the wall, oblivious to STUDENTS, oblivious to everything, NATHAN kissing her back until-

They pull apart, forehead to forehead. Then turning he makes to go, with the expectation she will follow. HANNAH hesitates, looks back at the photo on the wall until-

HANNAH (CONT'D)

Nathan-

On HANNAH, inwardly bracing herself-

HANNAH (CONT'D)

I slept with Christie the night before our wedding.

On NATHAN - silent, letting this land until-

NATHAN half laughs, the pain winding him acutely, somewhere deep inside, yet he turns, oddly resigned-

HANNAH (CONT'D)

(calling after)

Nathan-

...keeps walking.

HANNAH (CONT'D)

(calling after)

Nathan.

**END OF EPISODE FIVE.**