



The Split

6x60

Episode Three

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SALMON AMENDMENTS
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TITLE SEQUENCE WITH OPENING CREDITS

1

EXT. SQUARE, NEAR DEFOE'S, LONDON - DAY 8. [0900]

1

CLOSE on NINA, standing by a small barista van parked in a wide square, waiting for a coffee, a cellphone pressed to her ear.

The SOUND of HANNAH's cellphone kicking in once more.

NINA

(with irritation)

Hannah, it's me. Pick up your phone. Please. For once, can you actually answer.

On NINA, flicking off her phone, irritated, as she takes her coffee, reaching a hand for sugar, pocketing several sachets, the sense that she is jangly today, hurriedly heading to work.

CUT TO:

2

INT. RECEPTION, DOCTORS, LONDON - DAY 8. [0910]

2

CLOSE on HANNAH, seated, waiting in a busy reception on a discreet phone call with MAGGIE;

OLD PEOPLE, YOUNG MUMS, BORED STUDENTS or the like. Her eyes absently travel over the various posters; everything from alcoholism to IVF.

HANNAH

Maggie? Nathan - is he there yet?

CUT TO:

3

INT. OFFICE, NOBLE&HALE, LONDON - DAY 8. [0911]

3

MAGGIE, phone on speaker on her desk, facing a PC screen.

MAGGIE

En route. I'm just pulling up some stuff now on Jaynie to bring him up to speed.

MAGGIE peering closer to the screen, reading her Wikipedia page or the like.

MAGGIE (CONT'D)

You know it says lifestyle guru, activist, syndicated columnist and cancer survivor on her Wikipedia?

CUT TO:

4

INT. RECEPTION, DOCTORS, LONDON - DAY 8. [0912]

4

On HANNAH standing, eyes absently grazing over the pamphlets and posters on the wall - all alluding to babies, families, IVF or the like-

MAGGIE ON PHONE

Nowhere does it say she made her millions from colonic tea.

LIV holding up the prescription in hand, passes, barely stopping to talk to HANNAH who follows her out-

HANNAH

(to MAGGIE)

We all have our skeletons. I'm heading in.

CUT TO:

5

INT. KITCHEN/LIVING ROOM, RUTH'S HOUSE, LONDON - DAY 8. [0915]

5

On RUTH, finishing up her coffee, lost in thought.

Eyes silently travelling over the tiny details of her life, perfectly placed around the house;

photographs, a favourite chair, a framed drawing on the wall - a rather comical looking RUTH, carrying a huge briefcase and in big earrings drawn by HANNAH aged 4, her spidery signature just visible, bottom right of the drawing.

On RUTH, she peers at it, considering until-

She stands, closes her eyes, letting the warmth of the early morning sun travel across her face, letting the mask slip a little, showing the FLICKER of strain. Then she exhales, bracing herself, putting herself together again for her day.

CUT TO:

6

EXT. SQUARE/STREET, LONDON - DAY 8. [0945]

6

HANNAH and LIV walking. A prescription bag in HANNAH's hand, reading the instructions on the back of a pill box. HANNAH looks up, sees LIV already lost in texting, irritated almost concerned by this.

HANNAH
(brandishing pills)
These-?

LIV taps away on her phone, barely listening to her.

LIV
Mum-

HANNAH hesitates, aware of the COMMUTERS around them.

HANNAH
(hushed/close to)
These are not a sign that you are a
grown up.

LIV hurriedly pockets the box of pills.

HANNAH (CONT'D)
Not a sign that you can just have
sex in the house. They are so you
don't have a baby! They are so I
don't have to bring you back to
that clinic.

They walk out of the square, HANNAH flagging down a passing BLACK CAB.

LIV
It's my body. You don't get to tell
me what to do with my body-

HANNAH
No, I don't. You're managing that
perfectly well on your own.

LIV
 (almost to self/ teary)
 I love him...

HANNAH hearing the words. They sound so stupid coming out of a 16-year-old's mouth- She opens the cab door...

HANNAH
 (boarding the train)
 You still need to use condoms.

...that she feels for LIV. She smiles-

HANNAH (CONT'D)
 They did tell you that?

CUT TO:

7 **INT. LIFT AREA/ RECEPTION, NOBLE&HALE, LONDON - DAY 8. [1020]**

On HANNAH, stepping out of the lift, passing an AFFLUENT MIDDLE EASTERN MAN and his ENTOURAGE of WIVES heading into the lift. Her eyes flicking to the clock in reception, one of several keeping time in London, New York, LA and Hong Kong- good she's on time, binning her coffee cup in passing.

MAGGIE
 (on the approach/hushed)
 She's just asked if I was pregnant.

HANNAH covering with a smile on seeing **JAYNIE LEE** [late 20s/early 30's], glamorous, successful, millionaire entrepreneur, looks up from tapping on her cellphone. She's two months post chemo. The closer you get to her you can see this, though it is well disguised, with beautiful jewellery and make up.

HANNAH
 (hushed aside)
 It's a touchy area.

MAGGIE
 She means I'm fat.

HANNAH
 (smiling on the approach)
 Jaynie-

On JAYNIE barely looking at her, prickly, on edge-

JAYNIE
 That's my new barrister?

NATHAN, just visible, in conversation with CHRISTIE in a boardroom. HANNAH clocking this.

HANNAH

The final hearing starts tomorrow.
We just need to get through the
next few days. He's very
experienced, sensitive to the high
profile cases-

JAYNIE

You said that about the last one.

HANNAH

He's also my husband.

JAYNIE

You want me to put him to the test?
(seeing look)
Chill. I'll be nice.

HANNAH hesitates, stops, sees something is bothering JAYNIE,
knows her well.

HANNAH

(quizzical/almost
suspicious)

You ok?

On JAYNIE, her face falling a little, HANNAH seeing she is
upset and on edge. Pulling a folded email out of her bag she
hands it to HANNAH, who promptly reads.

JAYNIE

Received last night. A last minute
offer from Elliot. I've been
thinking we should accept.

On HANNAH, with surprise, looking down at the email then
makes to follow JAYNIE, seeing JAYNIE stop on clocking a BABY
asleep in a buggy outside an adjacent boardroom. It quietly
winds her, before she moves on heading into the boardroom.

HANNAH

(to MAGGIE/ hushed aside)

Can someone please move that baby?

CUT TO:

8

INT. BOARDROOM, NOBLE&HALE, LONDON - DAY 8. [1040]

8

On JAYNIE, seated with a fiery HANNAH facing CHRISTIE. NATHAN
reading the email close by.

HANNAH

It's a threat.

CHRISTIE

But her husband has agreed to
nearly everything.

HANNAH

(gesturing to the email)

How is this agreeing to nearly everything? We can't accept. Not on these terms.

CHRISTIE

Then what would you suggest?

(turning to)

Nathan?

NATHAN wavers, HANNAH and CHRISTIE both looking at him. He turns to JAYNIE, addressing her.

NATHAN

You offered 20 million. He wanted 40. He now says he'll accept 30?

JAYNIE

Yeah.

NATHAN

For that you keep all 'assets' from the marriage?

CHRISTIE

Exactly. Yep.

NATHAN

The 'assets' which he is referring to, I presume, are the frozen embryos you stored prior to your cancer treatment.

JAYNIE

They are.

NATHAN

Which aren't assets incidentally. Houses, jewellery, cars - yes. Frozen embryos, no.

CHRISTIE

But if she doesn't accept, he'll withdraw consent and they'll be destroyed.

HANNAH

Which comes back to my first point, it is a threat.

(to JAYNIE)

It's deliberately designed to force you into a corner.

JAYNIE

(turning back to NATHAN)

I get it. But what else do I do?

NATHAN

You received this email at 1.03 this morning which would say it was written in haste. It comes direct from your husband. Not his lawyer.

NATHAN FLICKS his gaze to her, she lets him continue...

NATHAN (CONT'D)

Any agreement we make based on this offer would not be legally enforceable-

HANNAH

(cutting in)

He's blackmailing you because he knows the judge will rule in our favour.

NATHAN

If you give him what he wants, you will have no legal recourse if he reneges on this 'deal'.

JAYNIE

Or maybe he won't.

HANNAH

Can you trust him, Jaynie? Because I have seen no sign you can at any point through this divorce.

CHRISTIE

And that's undue pressure. If you want to accept this offer Jaynie, then do it.

HANNAH looks to CHRISTIE, quietly incredulous.

NATHAN

Just to remind all of us this is a financial hearing, one crucial part of a very complicated divorce. Strictly this offer is not even relevant and shouldn't be brought into the court.

JAYNIE catches his gaze.

JAYNIE

Do you have children?

NATHAN

(nods)

Three.

JAYNIE

(nods/looks to HANNAH)

Yeah. That's what I thought.

(beat)

Even after it all. After we broke up. After he moved out. He said they were mine. I just want to have kids one day. My kids. Which way is going to be my best chance?

HANNAH wavers, looks to NATHAN.

NATHAN

You're a business woman Jaynie. Your entire success has been built on your incredible business acumen and you're barely thirty. You have your whole life ahead of you. Even if this was a viable argument, it does not make business sense. If you settle on these terms? Besides from the terrible precedent it sets, you will have given him £10 million over what you first offered. With nothing but an email as a guarantee?

(beat)

You'd never sign a deal that is not worth the paper it's written on.

On CHRISTIE, unable to stay silent-

CHRISTIE

I'm sorry. I don't want to be at odds with you guys. But this is too important.

(turning to HANNAH)

The risk here in declining you will effectively ensure that he withdraws consent. By accepting, there is a chance, however slight, that Jaynie will get to be a mother.

SUDDENLY from beyond, the distant sound of crying.

HANNAH

(cuts in)

If he follows through with his threat then that is a fight we will address in a separate court case.

The BABY's CRYING LOUDER NOW, QUIETLY AGGRAVATING JAYNIE UNTIL-

NATHAN

I concur.

On CHRISTIE, resigned, throwing up his hands, mildly incredulous. HANNAH glares at him, withering his protest.

NATHAN (CONT'D)

Let's get your financial settlement done and then come back to this issue once you have your divorce.

JAYNIE holds his gaze, a FLICKER of vulnerability.

JAYNIE

You're right. He is good. OK. I'm putting my faith in you. I'll go with you on this.

SUDDENLY the noise is just too overwhelming for JAYNIE. Reaching up a hand, she rips off her wig-

JAYNIE (CONT'D)

This thing is so God damn-

....revealing her bald head, tiny signs of tufty hair regrowth just visible-

JAYNIE (CONT'D)

...itchy.

ON JAYNIE, suddenly aware of the sense of quiet discomfort until-

JAYNIE (CONT'D)

(eyeing wig)

It's OK. Bark's worse than its bite.

CUT TO:

9

INT. CORRIDOR/RECEPTION, NOBLE&HALE, LONDON - DAY 8. [1050] 9

A FEMALE CLIENT storming out of ZANDER's office, her WIFE close behind, mid argument, grasping the baby buggy and wheeling it past-

HANNAH

What the hell, Christie? Are you siding with him?

HANNAH with NATHAN and CHRISTIE all sidestepping the fight-

CHRISTIE

No. But I get it. It's his DNA as well.

HANNAH

DNA alone does not make a father.

CHRISTIE

But it does give him rights over those embryos.

HANNAH
Nathan, help me here?

NATHAN

The UK is woefully behind on fertility law. We're playing catch up with the US. 2007 Evans vs UK. Same scenario. The applicant lost.

CHRISTIE

(to HANNAH)

See?

HANNAH

Diane Blood. 1997. She successfully cited her marriage vows and won the right to use her dead husband's sperm. Sperm is a marital asset. Ergo - a wife can make a claim on three frozen embryos - 'All that I have is yours.'

CHRISTIE

That was exceptional circumstances.

NATHAN

Incidentally you took that vow out of ours.

Yet neither HANNAH or CHRISTIE are listening now.

CHRISTIE

You want a law that takes ownership of bodily fluids?

HANNAH

Why not?

CHRISTIE

Men and women have affairs. So your wife finds out you've got your mistress pregnant. Does she own the children born out of that affair?

On HANNAH, head to head with CHRISTIE, emotion catching at the back of her throat-

HANNAH

She trusted him.

The argument almost too raw, too intimate, too exposing, not lost on NATHAN.

CHRISTIE

He trusted her too.

(deflects/wry)

And I throw it back to you, Nathan.

On NATHAN - unsettled, despite the lightness of his smile.

NATHAN

You do this. I forgot you two do this. You two fight and then turn to me to solve it. You always did.

NATHAN looks down at the email, still in his hand.

NATHAN (CONT'D)

This email shows his conduct. We can use that. The judge won't be impressed and it may help her financial case. Let's get that sorted and deal with the rest later.

HANNAH nods, taking the email from him, heading away.

HANNAH

Agreed. Thanks. See you at home.

CHRISTIE looks to NATHAN, caught out a little under his gaze.

CHRISTIE

You're right, nothing changes.

On NATHAN, nods, yet there is something else in his smile.

NATHAN

Except that *I* married her.

CHRISTIE wavers under NATHAN's gaze, then concedes with a smile.

CUT TO:

10

INT. HANNAH'S OFFICE, NOBLE&HALE, LONDON - DAY 8. [1053] 10

On HANNAH, SLAMMING down her pile of files, clocking CHRISTIE heading back to his office. Angry, coming down from their fight, her gaze falls back on loose papers now spilt out across her desk. She goes to tidy them up hesitating on a clinical photo of the three embryos, looking at them until-

MAGGIE

Your sister keeps calling-

HANNAH's cellphone vibrates across her desk, NINA's photo flashing up on HANNAH's cellphone.

HANNAH

Yes.

HANNAH ignores it as MAGGIE hands her paperwork.

MAGGIE

The McKenzie FDA, this afternoon.

HANNAH slides the JAYNIE LEE papers back in their file, taking the other paperwork from MAGGIE.

MAGGIE (CONT'D)
Copy of the accounts that Goldie sent.

CUT TO:

11

EXT. GOLDIE'S HOUSE, LONDON - DAY 8. [1110]

11

On GOLDIE, heading out, preparing herself for the day ahead, wanting to look her best -

She climbs into a waiting car, a determined air about her today.

CUT TO:

12

INT. RUTH'S OFFICE, DEFOE'S, LONDON - DAY 8. [1130]

12

RUTH stands, papers in hand, heels off, the floor covered in piles of paper, time ticking, just too much to do today.

RUTH
(on seeing)
Nina-

NINA passing the doorway-

RUTH (CONT'D)
I'm going-

NINA stands in the doorway, clearly RUTH is the last person she wants to talk to.

NINA
Insane?

RUTH
...To Noble and Hale's summer drinks.

NINA
Tonight? You never go.

RUTH
Yes, I go.

NINA
No, you don't. Grouped with Christmas parties and Dress Down Fridays. Are you trying to snoop on Hannah?

RUTH

How else does one check the competition out? Keep your friends close. And your enemies closer.

(beat)

I think we should be there.

RUTH stands-

NINA

Have you shrunk?

...gathering up some accounts, sliding them into a file.

RUTH

You will too. Grandma Dora came up to here by the time she died.

NINA turns, ignoring her, heading out.

RUTH (CONT'D)

(calling after)

And you're behind on new business. A Senior Partner needs to bring in more - much more.

NINA hesitates by the door-

NINA

Do you want to scream this out so everyone can hear or join me for a cocktail in the drawing room?

CUT TO:

13

INT. NINA'S OFFICE, DEFOE'S, LONDON - DAY 8. [11321]

13

NINA sliding down the files in her hand, RUTH now close behind, standing in the doorway, still in her stocking feet.

RUTH

I've asked Donna to go through our lists, to set up the odd lunch-

NINA busies herself, hurt.

NINA

Do not ask me to cold call.

RUTH

(cutting her off)

...To put in the occasional call.

NINA

Are we pulling our belts in,
mother?

RUTH

Simply looking at ways to build business. Incidentally, did you bill for-

NINA

250K. Settled at the eleventh hour. And Donald Kovac called again.

RUTH

Please say-?

NINA

(nods)

Both accounts.

RUTH inwardly punching the air as DONNA enters, sliding down papers on RUTH's desk.

DONNA

Car's here.

RUTH

(seeing NINA's look)

I'm in court on the McKenzie case this afternoon. I'd like you there as my partner.

NINA ignoring her - still.

RUTH (CONT'D)

What is wrong with you today?

NINA

You called me a train wreck.

RUTH

I've called you a lot of things. You're too sensitive. I'll brief you on the way.

RUTH's FINGERS lightly touching the glass award swiped from HANNAH and now on NINA's shelf as she breezily heads out.

RUTH (CONT'D)

(deflects/moving on)

Wasn't it Hannah who won that-?

NINA

For the last time...Technically-
(shouting after)
...I found the shares-

CUT TO:

14

INT. PUB, LONDON - DAY 8. [1315]

14

ROSE, JAMES and OSCAR post lunch. A bag of Children's books-

OSCAR

I really never read it to you?

ROSE shakes her head, holding *In The Night Kitchen* by Maurice Sendak.

OSCAR (CONT'D)

It must have been to Hannah and
Nina then.

On ROSE - wavering, internally a little disappointed yet smiling through, JAMES seeing this gently taking the book off ROSE and turning the pages.

ROSE

Yeah.

JAMES marvelling at the illustrations, making a real effort - a naked, giant little boy on the pages, floating above an imagined New York magical skyline of flour packets and sugar jars.

JAMES

Cool drawings.

JAMES looks to ROSE, with a smile, closing it and handing it back to OSCAR.

ROSE

It's a bit young for Vinnie or
Tils.

JAMES

So, you're meeting the
grandchildren?

OSCAR

At some point. Yes.

On ROSE, surprised, OSCAR deflects with a smile-

OSCAR (CONT'D)

That is a beautiful ring.

ROSE hesitates, smiles - it is not.

JAMES

It was my grandmother's. It's the
original setting.

OSCAR

It's very-

OSCAR, taking her hand, peering closer at it.

ROSE
 (deflects)
 ...big...I need to get it-

ROSE turns it, spinning the large rock until it digs into her palm so that you can just see the smooth band.

ROSE (CONT'D)
 Would you - urgh?

ROSE suddenly stands, exits. JAMES looks on with concern, deflects with a smile.

JAMES
 Wedding. It's just overwhelming.
 You start with the idea of it and
 then shabang...

OSCAR smiles, distracted. Looking beyond to ROSE, just visible outside-

JAMES (CONT'D)
 Nerf Guns. Now that is some bad
 grandpa shit.

CUT TO:

15

EXT. OUTSIDE PUB, LONDON - DAY 8. [1317]

15

ROSE stands, reeling a little. OSCAR just coming out, smiles, a little speechless until-

OSCAR
 (nods)
 It's a lot to take in.

ROSE nods, shrugs, smiles-

OSCAR (CONT'D)
 I wasn't here and now I am here.

ROSE
 It's not that I'm not pleased but-

OSCAR
 (cutting in)
Happiness is a large, loving, close knit family - in another city.
 (seeing look)
 My father had that above his desk.
 He was a miserable bastard. My father. Always in the office. Never home. Terminal dinners when I was a child sitting alone with my mother. Dark dining room. Bland food.
 (MORE)

OSCAR (CONT'D)
I used to imagine he had another family somewhere else. I swore I would never do that to my kids.

ROSE nods, smiles, oddly moved by this.

OSCAR (CONT'D)
Now...as I am back, I was wondering if you'd like your father to walk you down the aisle?

On ROSE - stunned, face FLICKERING with emotions, joy, hesitation, surprise, seeing JAMES on the approach-

ROSE
(sudden)
He wants to walk me down the aisle.

JAMES
(looking to ROSE)
Wow. Wow. Incredible.

SUDDENLY ROSE embraces OSCAR, caught between happiness and the sense that it is so, so wrong, it's almost right.

ROSE
Thank you.

OSCAR nods, smiles, delighted. JAMES looking to ROSE, trying to disguise his misgivings.

JAMES
Don't you have work?

ROSE
(nods/realisation)
Yeah..Yeah..I have to pick up the kids. Their mother goes bat shit crazy if I'm late.

JAMES
(deflects)
Can we give you a lift?

OSCAR
No - I think I'll walk.

OSCAR goes to shake JAMES' hand, pulling him into a semi emotional embrace.

OSCAR (CONT'D)
James...James...

OSCAR looks at them both, visibly moved, then quickly brushing it away.

OSCAR (CONT'D)
I've never met a bad James.

OSCAR throws a half wave, heading away. He stops a moment, catching his breath, not as strong as he presents to the world. Then looks back, deflects with a wave, watching them as they head away with a contemplative look.

CUT TO:

16

INT. HAIR SALON, CENTRAL LONDON - DAY 8. [1320]

16

GOLDIE, her blow dry almost finished, the HAIRDRESSER reaching for a mirror. GOLDIE nods, nervously taking in her reflection, dressed up to the nines, possibly too much for court?

SUDDENLY her eyes focus on a figure being shown to a styling chair- YVONNE.

YVONNE
(on seeing)
Goldie-

AND AT ONCE GOLDIE is up, crossing the salon, ripping her gown off as she walks-

GOLDIE
NO-

GOLDIE, really up in her face now.

GOLDIE (CONT'D)
You can screw my husband but you
are not taking my hairdresser as
well.

YVONNE
I thought you were in court today.
I'd have never come in if-

GOLDIE
You'd known I'd be here? I used to
tell you everything. When I was
going out to do a bit of shopping.
If I was visiting my Mum. It must
have made it much easier. Did you
screw him in my bed or was it just
hotels?

YVONNE
Please-

GOLDIE
I'm glad he had company. It must
have been hard for him living with
an alcoholic like me. But give it a
few years and it'll become the
'last job of the day' for you too.

YVONNE flinching on this - feeling the full weight of GOLDIE's pain and her betrayal.

GOLDIE (CONT'D)

How long?
(firmer)
How long? Weeks? Months?

YVONNE wipes away the tears, finally breaking-

YVONNE

Years.

On GOLDIE - reeling.

YVONNE (CONT'D)

(close to/harder)
Years.

YVONNE nods, royally humiliated, aware of the critical gazes of several STYLISTS seated with their CLIENTS all around. GOLDIE looks across sees-

DANIEL CLIFFORD [10 yrs], YVONNE's son, seated reading a comic in the reception, seeing and hearing it all.

YVONNE (CONT'D)

It's his birthday Friday.

Instinctively she throws DANIEL a half wave and a smile-

GOLDIE

I'm his Godmother. Are you saying
I'd forget?

...emotion once more threatening. Payment made, GOLDIE shoves her wallet in her purse, hurrying out.

CUT TO:

17

INT. RECEPTION, OUTSIDE COURTROOM, LONDON - DAY 8. [14201 17

HANNAH with **SEAN** hurrying towards the courtroom, clutching bundles of files. **STANLEY BRINING** [late 50's], GOLDIE's old school barrister, stands with GOLDIE.

STANLEY

(hushed aside to HANNAH)
Judge Aspen.

On HANNAH, reassuring GOLDIE with a smile. They pass RUTH and NINA, now greeting DAVEY with the rest of his LEGAL TEAM, including **LOLA GRACE** [early 30's] DAVEY's BARRISTER, West Londoner, a little boho, a little cool, certainly outside of what is traditionally expected.

STANLEY (CONT'D)

Lola Grace. Rumoured she'll take
silk in the next couple of years.
Subterfuge.

From beyond-

COURT CLERK OOV
McKenzie and McKenzie. Court 4.

HANNAH

(close to GOLDIE)

Let your barrister do the talking
and we'll be fine. By the way -
good hair.

NINA, RUTH, LOLA and DAVEY passing.

HANNAH (CONT'D)

(aside to NINA)

Big day. Mother wants you by her
side.

NINA wavers -

NINA

(aside to HANNAH)

Pick up your sodding phone. We need
to talk.

...before once more falling into step after RUTH and DAVEY,
LOLA heading in a little way ahead.

CUT TO:

18

INT. COURT ROOM, LONDON - DAY 8. [1422]

18

On DAVEY, with RUTH and NINA making to take a seat, behind
LOLA. LOLA clocks DAVEY's quiet charm as he gestures for NINA
to sit, she smiles, a frisson of flirtation between NINA and
DAVEY.

LOLA

(turning to greet/holding
out hand)

Lola Grace.

NINA hesitates, LOLA's eyes flicking over her as they briefly
shake hands-

NINA

(shaking hand)

Nina Defoe.

...a connection none the less.

LOLA
You've something on your-

On NINA, looking down at her shirt, inwardly cursing, scratching at a stain. LOLA swallowing a smile as she turns to STANLEY and falls into conversation with him as they walk away.

LOLA (CONT'D)

We object to questions 2 and 4...

On HANNAH seated with GOLDIE behind STANLEY as he takes a seat. On GOLDIE taking in the room, hesitating on DAVEY, they hold one another's gaze - a look of anger, pain, expectation flickering between them.

DAVEY

When do I get to speak?

RUTH

You don't.

(gesturing to LOLA)

That's what your barrister is for.

CUT TO:

19

INT. COURT ROOM, LONDON - DAY 8. [1430]

19

JUDGE JOYCE ASPEN [50s], elegant in civilian clothes, reclining in the chair, long legs crossed, listening closely to what she's hearing.

DAVEY, RUTH, NINA and LOLA sit at a table piled high with bundles on one side of the room. DAVEY almost bored. It's a box to tick. RUTH impenetrable.

On the other side of the room sit HANNAH, **SEAN**, GOLDIE and STANLEY. Their table similarly covered. GOLDIE, face strained, STANLEY is now in mid flow with-

STANLEY

It is impossible for us to have an effective FDA today because the husband has not given sufficient disclosure regarding his assets.

RUTH SHIFTS papers, momentarily distracting the court, HANNAH clocking this, offering RUTH a brief gaze.

STANLEY (CONT'D)

We would like Mr McKenzie to confirm the Form E accurately reflects and discloses all subsidiary accounts?

DAVEY goes to speak, silenced as LOLA stands, turns to the JUDGE ASPEN.

LOLA

Madame, this is an outrageous request. Mr Brining is well aware that the Form E is signed with a statement of truth.

STANLEY nods, picking up paperwork last seen in HANNAH's office, from his desk. He looks to JUDGE ASPEN.

STANLEY

My apologies to the applicant that it was not included in the bundle but it has only just come to light.

On NINA looking to RUTH with concern. LOLA turns, quizzical to RUTH. RUTH looking back at HANNAH. HANNAH with her game face, giving nothing away.

STANLEY (CONT'D)

Permission to present a document, Madame?

JUDGE ASPEN, quizzical, nods her agreement as STANLEY hands the document to a CLERK who crosses over and gives it to her. She reads, then nods for it to be presented to LOLA to read.

GOLDIE tense - looking to DAVEY - he holds her gaze, unsettled as LOLA turns in whispered exchange with RUTH handing her the document. RUTH reads, giving little away then looks to DAVEY, sliding across the paperwork for him to see.

STANLEY (CONT'D)

As you will see we have concerns with regard to an unnamed account to which a number of sizeable deposits have been made over the last three years. Possibly longer. We would like full disclosure of this account and any other omissions.

DAVEY

(shouting out)

Where did you get them?

(with realisation)

You broke in? You broke into my office-

RUTH

(aside to DAVEY)

Ssh-

DAVEY quietens down under RUTH's gaze.

STANLEY

Which she was able to **legally** access within her capacity as Company Secretary.

*

On DAVEY - livid.

JUDGE ASPEN

Whilst I appreciate the flourish Mr Brining can you save your dramatics for outside?

(to LOLA)

Ms Grace, I am disappointed by this omission. May I remind your client-

*

JUDGE ASPEN looks beyond to RUTH and her team.

JUDGE ASPEN (CONT'D)

...that proper process is expected in my court. We cannot proceed.

DAVEY

(making to stand)

This is a farce.

JUDGE ASPEN

Be quiet. Or I will have you thrown out.

DAVEY disgruntled, sinks back down in his chair.

STANLEY

My client has instructed me to make an oral application for her costs which have been wasted today.

JUDGE ASPEN

Agreed.

*

DAVEY SCOFFS-

JUDGE ASPEN (CONT'D)

When we next meet a new Form E will have been submitted with all the relevant accounts.

On DAVEY, incensed, looking to GOLDIE-

STANLEY

We also request that a Penal Note is attached to the Judge's order so we can apply to commit Mr McKenzie to prison if he breaches it again.

JUDGE ASPEN looks up from taking notes-

JUDGE ASPEN

Also **agreed.**

*

HANNAH shoots GOLDIE a discreet smile.

DAVEY
(shouting)
I'm moving my stuff out tonight.

RUTH silences DAVEY with her look-

JUDGE ASPEN
A stern reminder, Mr McKenzie. My court does not require your participation.

LOLA goes to speak-

LOLA
I would like to ask the court to reconsider. Mr Davey is clearly a very respectable and trustworthy man who is under considerable-

RUTH
(hushed/to LOLA)
Leave it.

CUT TO:

20

INT. CORRIDOR, OUTSIDE COURT ROOM, LONDON - DAY 8. [1435] 20

Coming out of COURT, HANNAH, STANLEY and GOLDIE first. RUTH, NINA, DAVEY and LOLA walking a little way behind. RUTH nods to JUDGE ASPEN in passing-

JUDGE ASPEN
Book club - Thursday?

RUTH nods, smiles, letting her walk on before she turns to DAVEY. It is clear that she is livid. Calm but livid.

RUTH
You just won that round for them,
Mr McKenzie-

DAVEY, half laughing, incredulous-

DAVEY
Then you should have let me speak.
I've been running meetings since I was nineteen. I had my first board by the time I was 23.

SUDDENLY DAVEY spies HANNAH with GOLDIE heading for the exit.

DAVEY (CONT'D)
(eyeing HANNAH)
You...You I am coming for you.

HANNAH
(in passing)
Advise your client to resist making
threats. Or he will be facing more
than contempt of court.

RUTH
(pulling him aside)
Calm down. You're emotional.

DAVEY
Who's paying who here?

RUTH
You are paying me to advise you.
And I advised you that in going
hard on the Form E you would
alienate the judge.

DAVEY
She was meant to settle. You said
she'd settle.

RUTH
No. I said *possibly* she would
settle. I also warned you that if
she listened to her solicitor she
may well proceed. Particularly if
they found anything incriminating
which you may have failed to tell
me.
(close to)
Clearly, they did. If you have been
moving funds, I would rather not
have this conversation in a public
place. It's a stressful time.
Perhaps you *forgot* that you had
done so. It happens. I will forgive
you that.

DAVEY
Thank you.

RUTH

This is your first divorce-

RUTH - chilling now, laced with a warning.

RUTH (CONT'D)

(close to)

...It most certainly is not mine.
 If you want me to help you - from
 now on I will need to know exactly
 "how much" you forgot.

DAVEY - seeing people around watching, unsettled.

RUTH (CONT'D)

Until then, send over everything
 you have to Noble and Hale. Bury
 them in bank statements, tax
 receipts, back dated VAT claims,
 every shred you can find. And then
 pray that between now and our next
 court date it will not be enough
 time for them to *actually* go
 through everything.

(close to)

Now calm as you walk out.

From beyond-

LOLA

Mrs Defoe-

RUTH hangs back, waits for LOLA-

LOLA (CONT'D)

When I stand up to speak do not
 stop or correct me. Out here, fine.
 In there is my domain. And don't
 leave me in the dark like that
 again.

RUTH wavers concedes, moves on.

CUT TO:

21

INT. HALLWAY/LIVING ROOM, GOLDIE'S HOUSE, LONDON - DAY 8. 21
[2009]

On GOLDIE quietly shattered, stands in the hallway.

SUDDENLY she looks up with a start on seeing DAWN, GOLDIE's daughter, standing with a clutch of mail in her hand.

DAWN

Dad asked me to pick up his post.

GOLDIE smiles, nods, DAWN greets her with a kiss in passing.

GOLDIE

You smell nice. You eaten?

DAWN nods, following GOLDIE into the kitchen.

DAWN

Has Michael been over?

CUT TO:

22

INT. KITCHEN, GOLDIE'S HOUSE, LONDON - DAY 8. [2010]

22

GOLDIE moves around the kitchen, taking a seat at a breakfast bar. GOLDIE clocks DAWN sliding the post into a heavy briefcase resting on the counter close by.

GOLDIE

Your dad's still got you working hard then?

DAWN

Always.

GOLDIE

Did you know-? About Yvonne?

DAWN wavers, emotion threatening.

DAWN

(shrugs)

Maybe. Don's funeral. There was just something. You didn't have a clue?

GOLDIE shakes her head, with genuine sorrow, deflected with a half laugh.

DAWN (CONT'D)

He's a shit. He's a total shit.

GOLDIE

I saw her at the hairdressers this morning. She had Danny with her. It's his birthday Friday.

(almost to self)

I'll write a card. Send him fifty quid.

DAWN

Michael wants to kill him. Dad's acting like nothing's happened. Just walking around the office, shouting at us all.

GOLDIE

Don't let him bully Michael.

(seeing look)

(MORE)

GOLDIE (CONT'D)
Your brother's soft.
(with a smile)
It's you that's all steel.

DAWN
Yeah. Well, where did I get that
from?

GOLDIE wavers, clocking a REMOVAL VAN pulling up outside-

DAWN (CONT'D)
He wanted to be sure they took the
right things.

GOLDIE nods, hurt-

DAWN (CONT'D)
I'm sorry.

The LONG RING Of the front doorbell.

GOLDIE
Better let them in.

CUT TO:

23

INT. RECEPTION ROOM, NOBLE&HALE, LONDON - NIGHT 8. [2130] 23

CLOSE on HANNAH, standing glass in hand. Buckets of a new RUSSIAN VODKA - KARTOSHKA, clearly sponsoring the event, on a bar close by. The wealthy milling around - RUSSIAN WAITRESSES and WAITERS making sure everyone has KARTOSHKA VODKA, NINA amongst them, joining HANNAH, glass in hand. The party spills out onto the roof terrace beyond.

NINA
(in Russian)
Cheers, Comrade.

They stand watching RUTH - almost admiring. RUTH charming, utterly in command of the group of BANKERS making them laugh-

HANNAH
Ok - talk.

NINA
Did you know Dad can't sell his
share of the firm without all three
of us agreeing to sign?
(seeing look)
And this is why you need to pick up
your bloody phone?

HANNAH
Rewind.

NINA

Did you know Dad can't sell his
share of Defoe's without all three
of us agreeing to sign?

HANNAH

Who said anything about selling?

NINA

Why else do you think he is back?

(seeing look)

I know. Let it sit with you for a
while.

HANNAH

Wow...

NINA

Because you'll find it doesn't
improve with time.

HANNAH

Bastard.

NINA

Wouldn't that be nice? To be an
actual technical bastard. He could
be anyone. So accidental would the
mix of our DNA be. Mick Fleetwood
for me. Iggy Pop for Rose and Dr
Phil for you.

HANNAH

He needs our signatures. He can't
do anything without them.

NINA

(nods)

Yours, mine and Rose.

On HANNAH now incredulous watching RUTH the consummate
performer, yet tonight she is almost trying too hard.

HANNAH

Fine. Mum'll buy him out. Pay him
the money and send him home.

NINA

(shakes head)

He's checked out of The Connington.
He's staying at the Waldon Gardens
Flat.

HANNAH

I thought that had been sold years
ago. After Grandpa died.

NINA

Clearly not. Do you remember those terminal Sundays when we'd go over there? He'd try to teach us chess.

HANNAH smiles, clocking NINA watching CHRISTIE.

NINA (CONT'D)

Christie turned up at midnight the other night. Drunk.

(seeing look)

What-? I am the go to booty call.
Not worth an actual date but-

On HANNAH looking back at CHRISTIE with mild disappointment now in conversation with a couple of attractive CLIENTS or the like including LOLA catching NINA's gaze - they look at one another, a beat too long.

NINA (CONT'D)

(almost to self)

I'm done with men.

SUDDENLY HANNAH's phone vibrates, several calls from NATHAN missed.

HANNAH

I have to go.

HANNAH finishes her drink, CHRISTIE clocking that she is leaving.

NINA

Then I will have to drink for you.

(seeing look)

What-? Everything I do, I do it for you.

HANNAH heading away.

HANNAH

(calling after)

Did you just quote Bryan Adams at me?

CUT TO:

24

EXT. ROOF TERRACE, NOBLE&HALE, LONDON - NIGHT 8. [2132]

24

On RUTH standing with ZANDER hanging back a little as COLLEAGUES move away-

ZANDER

Ruth-

RUTH turns, holds his gaze, unwavering.

ZANDER (CONT'D)

And finally I get to welcome you to
Noble and Hale drinks. I'm
flattered. Really.

RUTH

Don't be. It's on the Central line.
It's on my route home. Quite
convenient in fact.

ZANDER smiles, he likes her. Despite RUTH's best efforts.

ZANDER

I saw you got the Aranov account.
It's the Saudi Royals I'd kill you
for.

RUTH

I wouldn't do that. You know if
you're serving wine you really
should have better snacks.

(seeing look)

You poached my Senior Partner.

ZANDER

Hardly poached. She came of her own
accord.

On RUTH, nods to a passing CLIENT, he smiles at ZANDER.

ZANDER (CONT'D)

How was the McKenzie FDA?

RUTH turns, holds ZANDER's gaze, senses him fishing.

ZANDER (CONT'D)

Now that is poaching.

RUTH wavers, knocks back her drink.

ZANDER (CONT'D)

We should do lunch. I'd love to
pick your brains.

On RUTH, she slides down the drink, smiles-

ZANDER (CONT'D)

Experience and wisdom are so
horribly undervalued.

...deflecting to more COLLEAGUES, falling into conversation.

ZANDER (CONT'D)

I'll get my assistant to set it up.

CUT TO:

25

INT. RECEPTION, NOBLE&HALE, LONDON - NIGHT 8. [2135]

25

On HANNAH, picking up her coat from a rail outside the reception room.

CHRISTIE

That's called a drive by.

CHRISTIE stands, drink in hand close by.

HANNAH

I came. I saw. I smiled. Goodbye.
I want to kiss my kids goodnight.
But Nina's still inside.

CHRISTIE wavers, duly slapped.

CHRISTIE

Hannah-

HANNAH

You're disgusting, Christie. You
booty called my sister?

CHRISTIE

And she declined.

HANNAH

You ever do that again-

CHRISTIE

You're telling me who I can sleep
with now?

CHRISTIE nods to a couple of BEAUTIFUL WOMEN in passing.

CHRISTIE (CONT'D)

(hushed/aside)

I can sleep with who I like. And it
is none of your business.

HANNAH

It's my business when it comes into
my family. When you rub my nose in
it. And what was that today? In
front of Nathan? And Jaynie? You
were deliberately going against me.
There are times when I need you to
stand by me-

CHRISTIE

You and Nathan seemed to be doing
fine.

HANNAH

It wasn't my idea to bring in
Nathan. You think I want my
personal life mixing with business?

CHRISTIE

Then why did you come to Noble and Hale?

HANNAH

Because I needed a job.

On CHRISTIE holding her gaze-

CHRISTIE

Really?

HANNAH

Because you called and we agreed we could do this-

CHRISTIE

I lied.

SUDDENLY COLLEAGUES passing, at once HANNAH hurries away, NINA on the approach seeing this.

NINA

(on the approach)

Have you been upsetting someone else?

(seeing look)

You have that effect.

CHRISTIE

Nina...I'm sorry...the other day..I was-

NINA holds his gaze, a mixture of anger and hurt, deflected with a smile-

NINA

Yes, you were.

A group of GUFFAWING HIGH POWERED MEN catching NINA's gaze. One of them looks at her, smiles, holding her gaze. She knocks back the last of her drink, taking her coat off the rail heading away. CHRISTIE turns clocking ZANDER seeing it all.

CUT TO:

EXT. STREET, OUTSIDE NOBLE&HALE, LONDON - NIGHT 8. [21371]

CLOSE on NINA, walking, fishing her cellphone out of her bag, calling an Uber, aware of LOLA also waiting close by-

NINA

I hate those things.

...something about the ease in which LOLA stands, oddly removed yet unfazed by the world around her.

LOLA
Necessary hazard of the job.

Attractive. Oddly attractive.

NINA
Thanks for-

LOLA
-nothing. Not our finest hour.

NINA nods - smiles. They wait for their Ubers.

LOLA (CONT'D)
What's it like working with family?

NINA
I don't know. I've never not.
Worked for family. With family.

LOLA
Chicken.

NINA deflects, laughs - LOLA's quietly challenging.

NINA
Maybe.

On NINA, thoughtful. LOLA sees she's struck a nerve.

NINA (CONT'D)
Do you want to get a drink?

LOLA hesitates, clocking her Uber on the approach

LOLA
Sorry-

NINA
Sure.

LOLA - heading off with a half wave.

LOLA
Another time.
(gesturing to her bag)
You're clinking by the way.

On NINA, clocking the stolen bottles of vodka, spilling out of her bag, watching as LOLA heads away.

NINA
Thanks.

Alone amidst the laughing REVELLERS passing by, NINA looks down at her phone. Uber's just cancelled. She curses. Hating herself. Hating this day.

CUT TO:

27

INT. KITCHEN, HANNAH'S HOUSE, LONDON - NIGHT 8. [2210]

27

The CLICK of the FRONT DOOR CLOSED -

NATHAN stands, VINNIE upside down and wearing p.j's, gripping his feet as NATHAN walks with him, amidst much laughter. HANNAH looking on - this man clearly great with his kids.

NATHAN

The man child is upstairs.

Then VINNIE races past, HANNAH briefly kissing him as he shrugs her off and heads upstairs.

NATHAN (CONT'D)

Did you take Liv to get the pill
this morning?

NATHAN stands in the kitchen doorway, shirt loose, but still in his suit, reaching for a cold sausage or the like rooted from the back of the fridge. He looks a little disheveled as HANNAH passes him, clocking the table covered with his work.

HANNAH

Yes.

She takes the sausage from his hand, eats.

NATHAN

Even though I expressly asked that
we discuss it before?

Picks up her briefcase, sliding it down on the side.

HANNAH

You want to discuss the intricacies
of our daughter's contraceptive
situation and the merits of if it
is, or is not, better she is
protected now that she is clearly
having a very healthy and
exceptionally noisy sex life?

NATHAN hesitating on seeing SASHA through the ajar door at the bottom of the stairs. He throws NATHAN a wave-

SASHA

Night.

NATHAN nods, watching him head away.

NATHAN

(hushed)

It's like being burgled when we're
still home.

ON HANNAH, looking at him incredulous, heading up stairs. At once, NATHAN is on her tail.

CUT TO:

28

INT. BEDROOM, HANNAH'S HOUSE, LONDON - NIGHT 8. [2211]

28

On HANNAH entering her bedroom, NATHAN following-

NATHAN

I just wish we'd talked first.

HANNAH

When do we ever talk first?

NATHAN

This is because your mother didn't give a flying-

HANNAH dumps work, iPhones etc on the bed, as she goes to undress

HANNAH

(cutting him off)

Excuse me-?

NATHAN

You had no one keeping check. And so now you are perfectly happy to let our daughter just-

HANNAH

You really just said that.

NATHAN

What about getting to know one another? Taking it slow?

HANNAH

We did it on our second date.

NATHAN

We were nineteen.

HANNAH

Eighteen. You were nineteen. I was eighteen-

NATHAN's on a rant, not listening-

NATHAN

You want her to just give herself to anyone? To tie herself to anyone?

HANNAH

No - that's exactly what I don't want. To fall in love with the first person, to just rush into the first relationship and make the same mistakes-

At once HANNAH stops herself-

NATHAN

We made-?

HANNAH at once, wishing to take this back-

HANNAH

I didn't mean that...I didn't-

HANNAH reaching for NATHAN. He hesitates, kissing her, looking for some affection. But as he grows more amorous, HANNAH recoils, gently shoving him away.

HANNAH (CONT'D)

No...Not now...Nathan.

They stand suddenly at opposite ends of the room until-

NATHAN

Then when-?

On HANNAH, she holds his gaze. Resigned, she heads into the bathroom and closes the door. On NATHAN. He stands. He sits. He stands, frustrated and at a loss.

The PING/VIBRATION of a text coming in on HANNAH's phone from CHRISTIE. It reads - *Sorry. I hate seeing you upset-*

NATHAN clocks it.

CUT TO:

28A INT. CHRISTIE'S HOUSE, LONDON - NIGHT 8. [2212]

28A

On CHRISTIE waiting, looking down at the text, standing bare foot in his living room, the sense he is restless tonight, hopeful of a reply.

CUT TO:

28B INT. BEDROOM, LONDON - NIGHT 8. [2213]

28B

On NATHAN unsettled, reaching a hand out, picking up her phone, clocking the lock on it. The rest of the text not visible. He hesitates, slides it back down.

CUT TO:

29

INT. CONSULTATION ROOM, HARLEY STREET, LONDON - DAY 9. [0900]

CLOSE on a heart pulsing on a cardiogram monitor-

On OSCAR as he lies on his side, a NURSE, running a camera over his chest, eyes on the flickering images-

The TING TING of machinery underscores.

CUT TO:

30

INT. CHURCH, LONDON - DAY 9. [1000]

30

Sunlight seeping through windows-

On ROSE, seated, a little nervous, absently turning the engagement ring.

SUDDENLY the bang of the door, GLEN entering, carrying a tray of 3 coffees.

GLEN

Sorry. Sorry.

ROSE

It's fine. James is running late.
And I was early.

GLEN nods, smiles, holding up coffee.

GLEN

Force of habit. No other way I can start my day.

ROSE smiles her thanks, charmed a little by GLEN as he slides down the tray. A dummy or the like dropping out of his purse. She bends down, picks it up, handing it to him, their hands briefly brush.

ROSE

Boys or girls?

GLEN

(smiles thanks)
Girls.

SUDDENLY the sound of the door opening, JAMES enters wheeling his bike.

JAMES

Sorry. Sorry. Late.

CUT TO:

31

EXT. HIGH COURT, LONDON - DAY 9. [1030]

31

HANNAH walking with JAYNIE, nodding to NATHAN already close behind, heading inside with their legal team including MAGGIE. JAYNIE is dressed up to the nines, carrying a green juice, immaculate, high end, high brand labels abound.

NATHAN

Keep calm. Answer all the questions succinctly. Don't let yourself get riled. Trust in the system.
(looking to HANNAH)
No Christie?

HANNAH wavers, deflects with a smile.

HANNAH
(shakes/shrugs head)
Must be running late.

CUT TO:

31A

INT. ATRIUM, HIGH COURT, LONDON - DAY [1031]

31A

The SENSE of growing activity-

JOURNALISTS and PAPARAZZI hover as HANNAH stands with JAYNIE and NATHAN, MAGGIE close by.

Suddenly **ELLIOT LEE** [30's] JAYNIE's husband, handsome, expensively dressed, honed, barely able to look at her as he walks past with his SOLICITOR. It throws JAYNIE, watching him until-

JAYNIE
(sudden)
Elliot-

He keeps walking, JAYNIE now on his tail.

JAYNIE (CONT'D)
Look at me.
(reaching out to him)
Look at me.

He stops, at last forcing himself to look at her, on the edge, emotion threatening.

JAYNIE (CONT'D)
We went to Whitstable and we sat on the beach and we made plans. We agreed.

HANNAH and NATHAN close behind-

HANNAH
(trying to intervene)
Let's go in and sit down.

JAYNIE pushing her away, blocking ELLIOT, harder now-

JAYNIE
You promised.

ON ELLIOT being swiftly moved on by his legal team.

NATHAN
Jaynie-?

NATHAN gently leading her forward, HANNAH close behind.

NATHAN (CONT'D)
(gentle)
It's time.

CUT TO:

32

INT. COURT ROOM, HIGH COURT, LONDON - DAY 9. [1040]

32

CLOSE on NATHAN now addressing ELLIOT seated close by. **JUDGE TIMOTHY LYLE** [50's] Neat. Fair. Compassionate.

NATHAN
Mr Lee, would you say your wife has been fair to you over the years?

NATHAN looks up from paperwork addressing ELLIOT. JAYNIE seated close by, HANNAH and MAGGIE behind.

ELLIOT
Yes.

NATHAN
She settled both the mortgages on your mother and brother's houses. She has also, over the last five years, transferred properties in Switzerland and Long Island into your name.

ELLIOT
Yes.

NATHAN
So, you would say she is a very generous woman?

ELLIOT
She has been. In the past.

NATHAN
The accrued sum of these four properties are **many** millions of pounds. I would therefore ask - Do you not feel that your initial grotesquely inflated and exaggerated demand for £40 million goes beyond the duty of a wife who has supported you throughout your ten year marriage?

*

ELLIOT
No-

NATHAN
£30,000 a year for a personal trainer, Mr Lee. £100,000 for travel.

(MORE)

NATHAN (CONT'D)

All of these one could question but it seems now you are willing to settle on a one off payment of £30 million. And that we are to believe you would not retrospectively claim more.

ELLIOT wavers-

NATHAN (CONT'D)

This brings me to a question of conduct. I'd like to refer to an email in section E page 13. Received by Mrs Lee from you early yesterday morning.

ELLIOT'S BARRISTER

We **strongly disagree with this line of questioning.** This is a personal email sent at a highly emotional time.

*
*

JUDGE LYLE

I'm going to allow it.

NATHAN

If you would look at the email please, Mr Lee?

ELLIOT's BARRISTER reluctantly concedes, sliding the email down in front of ELLIOT, to read.

NATHAN (CONT'D)

In it you agree to settle on all our points for a one off payment of £30 million as said. And for that your wife keeps all other 'assets' from the marriage?

ELLIOT clocks the other members of the COURTROOM all reading the same email. HANNAH looks up, sees CHRISTIE slipping into the back of court, taking a seat.

ELLIOT

I was drunk.

NATHAN

And yet still you make promises? Promises that we can't be sure you'll keep. Like promising my client that she would one day have children? Why do you do this, Mr Lee-?

On ELLIOT, struggling now-

NATHAN (CONT'D)

Answer the question.

ELLIOT looks to JAYNIE, almost ashamed.

ELLIOT
Because I didn't think-
(a beat, struggling)
...I didn't think she'd live.

On HANNAH, moved, yet it is too much for JAYNIE who stands, hurrying out.

CUT TO:

33 INT. SIDE ROOM, ATRIUM, HIGH COURT, LONDON - DAY 9. [1045] 33

JAYNIE breaking down in a violent, despairing rage until-
HANNAH stands, waiting. JAYNIE sobs, slowly sobering to a still until-

JAYNIE
All the chemo. It flakes the inside of your mouth. Sometimes I wonder if the poison is still in me.

On JAYNIE absently watching the ebb and flow of life through the window.

JAYNIE (CONT'D)
They tell you to imagine a control room in chemo. To walk into it. To stand and look at your life. To look at the failings. And all the misery. And all the pain. And all the things you regret.

HANNAH hesitates, just seeing CHRISTIE standing in the doorway, hearing it all.

JAYNIE (CONT'D)
And then they tell you to take all that darkness and stand in front of that control panel and take the driving seat. And move towards the light. And in the light were those children.

HANNAH
(gentle)
Jaynie-

JAYNIE
I've always wanted a family. In this world everything is for four. Family meals. Family discounts.
(MORE)

JAYNIE (CONT'D)

*Is that just a table for one
because we have a booth if you've
got your kids?*

She reaches for her handbag, pulling out a small bottle of pills, takes one, drinks from a bottle of water in her bag.

JAYNIE (CONT'D)

Give him what he wants.

HANNAH

But he could still withdraw
consent?

JAYNIE

Stagger the payments. He won't
withdraw consent until all the
money's in. And when they take-?

On HANNAH, clocking JAYNIE putting away the tablets.

HANNAH

You've started the treatment?

JAYNIE looks at her, seeing CHRISTIE beyond.

JAYNIE

You've only got one life.

On HANNAH catching on this.

JAYNIE (CONT'D)

And I won't live with regret.

...holding CHRISTIE's gaze.

HANNAH

(deflects)

I'll instruct Mr Stern to draw up
the order. And settle. On your
instructions.

CUT TO:

34

INT. COURT ROOM, HIGH COURT, LONDON - DAY 9. [1100]

34

CLOSE on JUDGE TIMOTHY LYLE, mid way through his final summing up facing NATHAN, JAYNIE, HANNAH, CHRISTIE and MAGGIE on one side. ELLIOT and his LEGAL TEAM on the other.

JUDGE TIMOTHY LYLE

I have deep misgivings about the order in front of me. However as I am sure both parties have had the benefit of advice from their experienced counsel, it is not for me to comment on that advice.

On JUDGE TIMOTHY LYLE shooting a clearly skeptical look to both NATHAN and the opposing BARRISTER.

JUDGE TIMOTHY LYLE (CONT'D)

Suffice to say - no matter how many cases I preside over, it still saddens me how children or 'assets' are placed front and centre of the battlefield. Even those not yet born. The law is their to ensure their interests are put first. I would like to strongly remind everyone I am approving a financial order only. Three payments of £10 million each to be staggered over a 12 month period. Additional assets as agreed.

JUDGE LYLE nods to the CLERK.

JUDGE LYLE

All legal fees to be paid by Mrs Lee.

ELLIOT looks across at JAYNIE-

JUDGE TIMOTHY LYLE

Mrs Lee, I hope today will bring you some kind of peace. I wish you well in your recovery and all future endeavours in getting what you desire.

JUDGE TIMOTHY LYLE stands, the court stands, waiting as he leaves. A sense of the room dispersing. ELLIOT shaking hands with his LEGAL TEAM with relief. He looks across to JAYNIE. JAYNIE holds his gaze with a cold, hardened stare until-

The SWING of the door, JAYNIE walking away, defiant, leaving HANNAH behind.

CUT TO:

35

INT. CHURCH, LONDON - DAY 9. [1105]

35

CLOSE on JAMES, mid talking-

JAMES

I mean, obviously my job keeps me busy. That's finance. But it will buy us a few months travelling. And then I'd hope that once we were back. We'll start a family.

ROSE
(with surprise)
Really-?

JAMES
Within a few months.
(seeing look)
Not in a few months?

ROSE
A few years maybe.

JAMES a little crushed.

GLEN
James - what are you thinking?

JAMES
I just thought-

ROSE
I'm not ready for kids.

JAMES
You love kids. You work with them
every day.

ROSE
Exactly. When I come home I want
to...

JAMES
Do what-?

ROSE
Do stuff. We haven't got anywhere
to live.

JAMES
We have. We have my flat. You just
don't want to move out of your
mother's house. Who as a result we
have to spend way too much time
with. Which is weird and unfair
because-

(to GLEN)
...she doesn't like my parents?

ROSE
That's not true.

JAMES
She thinks they're too normal.

ROSE
I never-

JAMES

You said-

ROSE

I said your dad, at times, is a little nice. Too nice.

JAMES

He's kind.

ROSE

All the time?

JAMES

Yeah.

ROSE

That's weird. No one is nice all the time.

JAMES

Well-

ROSE

Except you. You are nice all the time.

ROSE hesitates, clocking JAMES searching for a tissue. She hands him one from her pocket. Then looks back to GLEN.

CUT TO:

36

INT. BOARDROOM, NOBLE&HALE, LONDON - DAY 9. [1830]

36

On HANNAH, lost in thought, absently doodling. ZANDER coming to the end of a meeting-

ZANDER

So, overall, a very healthy quarter. OK. Go, go, go. I need you to keep earning the money.

The room disperses, CHRISTIE amongst them, avoiding HANNAH's gaze as he heads away.

ZANDER (CONT'D)

Hannah-

HANNAH hangs back, letting the room drain of people.

ZANDER (CONT'D)

Jayne Lee? How did it go?

HANNAH

She settled. Nathan did what he could but-

ZANDER

Did that work out OK? With Nathan?

HANNAH wavers-

HANNAH

Yep..Yep. Good. He's a very good barrister.

ZANDER

He is. And was everything OK with you and Christie?

HANNAH

Yes.

ZANDER

Things seem a little heated between the two of you... Whatever the problem is-

HANNAH hesitates, ZANDER seemingly light, but he has this way of getting under your skin.

ZANDER (CONT'D)

...I need him back on his game.
Out there fine. But in here? You work for Noble and Hale.

On HANNAH, suitably reprimanded, ZANDER nods, concedes with a smile-

ZANDER (CONT'D)

We good?

HANNAH nods, smiles, yet she is unsettled, turning to go.

ZANDER (CONT'D)

(calling after)

Your mother?

On HANNAH, caught, dreading what comes next. On ZANDER, almost laughing to himself, collecting his paperwork.

ZANDER (CONT'D)

What a dame!

CUT TO:

37

INT. CORRIDOR/BOARDROOM NEXT DOOR, NOBLE&HALE, LONDON - DAY 7
9. [1832]

On HANNAH clocking MAGGIE, commandeering a team of PARALEGALS carrying boxes of files and paperwork, marked with McKenzie Company logo or the like. In a boardroom beyond, bank statements and contracts already laid out across the table and carpet. Several PARALEGALS also on their knees.

MAGGIE
The McKenzie files. They just arrived.

MAGGIE crosses the boardroom, adding to a list of figures, written up on a large white board as she addresses the passing PARALEGALS.

MAGGIE (CONT'D)
Any unusual expenditure please mark up on the board-

ON HANNAH, steps back as more box files are carried in by a PARALEGAL, mildly incredulous as more and more boxes pass, banking up on all four walls of the boardroom.

HANNAH
(moving off)
Order pizza. We could be here late.

On HANNAH, clocking the rolling news on a screen on the TV - JAYNIE mid interview on some news segment, a kind of white noise, amidst all the activity of PARALEGALS carrying paperwork back and forth.

TV PRESENTER
Obviously, you must be relieved it is all at an end-

JAYNIE ON TV
Terrifically relieved.

TV PRESENTER
What now?

JAYNIE ON TV
There's nothing like facing your death to make you want to live.

On HANNAH heading away, not listening anymore.

JAYNIE ON TV (CONT'D)
And we all need to sometimes shake it up a bit.

CUT TO:

38 INT. HALLWAY, HANNAH'S HOUSE, LONDON - LATE DAY 9. [1900] 38

The RING of the doorbell-

NATHAN, tie loose, weaving his way through the chaos of VINNIE seated on the step doing Snapchat or the like. TILLY watching TV upside down on the sofa. LIV, still in uniform, standing holding a takeaway menu in the kitchen doorway.

LIV
Take away-

NATHAN goes to answer the door-

NATHAN
(as answers the door)
Fine...Fine.

On OSCAR, he smiles, holding Hamleys bags full of Nerf Guns.

OSCAR
I bring weapons.

On NATHAN - quizzical.

OSCAR (CONT'D)
You must be Nathan-?

VINNIE and LIV look on curious-

OSCAR (CONT'D)
I'm Oscar, Hannah's father.

NATHAN
(with concerned/surprise)
Hannah's still at work. Does she
know you're here?

OSCAR
No, I'm so sorry. Is it terribly
inconvenient? I can come back?

OSCAR already entering, smiling at VINNIE and LIV, TILLY coming down from upstairs.

OSCAR (CONT'D)
(pointing at VINNIE)
You must be Matilda.

VINNIE smiles. TILLY hysterical now.

TILLY
He's Vinnie. I'm Tilly.

LIV barely raises a smile, yet she's not impolite.

LIV
Liv.

OSCAR nods - smiles.

OSCAR
My mother's name. You're much
prettier. Now where do I put these
bags?

LIV smiles back, can't help herself.

CUT TO:

39

INT. HANNAH'S OFFICE, NOBLE&HALE, LONDON - LATE DAY 9. [1913]

HANNAH seated at her desk, piled high with boxes, pulling out another bunch of accounts to go through. A marker pen in hand-

MAGGIE
Pizza's arrived.

HANNAH looks beyond, several PARALEGALS gathered around pizza boxes, wavering on seeing CHRISTIE passing, he stops, falls into conversation by the boardroom door, taking the offer of pizza.

MAGGIE (CONT'D)
At least we settled.

HANNAH hesitates, nods, drawing a fluorescent line through another suspicious sum on the page.

MAGGIE (CONT'D)
You want me to bring you some?

SUDDENLY the BAM of the door open, a PARALEGAL enters with more boxes-

PARALEGAL
(seeing them)
Sorry -

HANNAH
No, it's fine. I'm going home in a little while.

MAGGIE slides down some more marked up bank statements.

HANNAH (CONT'D)
Found anything?

MAGGIE
One or two interesting deposits.

On HANNAH looking down the list of deposits, highlighted on the bank statement.

MAGGIE (CONT'D)
They go back a long way.

The PARALEGAL smiles at MAGGIE in passing as he heads out - clearly a little flirtation between them.

MAGGIE (CONT'D)
(seeing HANNAH's look)
It's nothing. We're just friends.

HANNAH
(nods/smiles)
With benefits.

MAGGIE
(turning to leave/smiles)
Didn't you ever have one of those?

HANNAH wavers, looks beyond to CHRISTIE, stealing a slice of pizza as he passes the boardroom. His eyes briefly grazing over HANNAH as he heads back towards his office.

HANNAH
Long time ago.

HANNAH clocking her cellphone vibrating on her desk, NATHAN's ID flashing up. She leaves it, lets it go to answerphone, drawing through another line on the McKenzie accounts.

CUT TO:

40

INT. NINA'S OFFICE, DEFOE'S, LONDON - LATE DAY 9. [1920] 40

NINA working late, absently answering her phone-

NINA
Nathan, you can't keep doing this.
I am not Hannah's secretary. Call
her at Noble and Hale. She does not
work here anymore.

CUT TO:

41

INT. HANNAH'S HOUSE, LONDON - LATE DAY 9. [1921] 41

CLOSE on NATHAN, phone pressed to his ear, watching in the kitchen, through the open doorway-

NATHAN
(close to/into phone)
Mayday. This is not a rehearsal. We
are at Def Con 1.

OSCAR surrounded by a bemused but excited looking TILLY and VINNIE. The shiny red HAMLEYS BAGS now being opened, gifts distributed, a sense of growing anarchy.

NATHAN (CONT'D)
(close to/into phone)
Your father is here shamelessly
corrupting the kids with Nerf guns
and Beanboozled.

LIV, hanging back a little, but even she is won over by the gifts coming out of the Hamleys bags.

NINA ON THE PHONE
What are Beanboozled?

NATHAN
Taste like dog food. Hannah's not
answering.

NINA ON THE PHONE
Oh God...

OSCAR in the full throes of mega death, brilliant grandpa
mode.

OSCAR
I caught your mother smoking
when..yep...Your size. How old?
Sixteen.

OSCAR smiles, seeing NATHAN beyond, just putting down the
phone.

NATHAN
Nina's on her way.

OSCAR
(moving off)
Good-

On OSCAR, already pushing past, leading them all on like the
Pied Piper.

OSCAR (CONT'D)
You got Spotify?

LIV and VINNIE shoot one another with a smile - cool grandpa.

CUT TO:

42

INT. RUTH'S HOUSE, LONDON - EVENING 9. [1950]

42

ROSE sorting through the old camcorder tapes, spread out
across her desk, turning a tape, reading *Hide and Seek '88*
scrawled on the side. She hesitates suddenly clocking her
engagement ring, missing from her hand.

CUT TO:

43

EXT. HANNAH'S HOUSE, LONDON - EVENING 9. [2000]

43

On NINA standing on the doorstep. Hesitating... her hand
poised to ring the doorbell. We sense she knows she's going
into something that could cost her.

She rings the doorbell. NATHAN opens the door.

NINA holds up TWO BOTTLES of VODKA she stole from KARTOSHKHA. Grinning. Let's do this.

NINA
Go big or go home.

NATHAN
I love you.

Show tunes or the like blaring out beyond. It doesn't matter what it is, just big, brassy and brash.

NINA
Ah the memory of show tunes...

Already the memory hitting NINA in the face. Takes a breath.

NINA (CONT'D)
It's all coming back.

Shaking her head in disbelief. This is going to be brutal.

NINA (CONT'D)
(to NATHAN)
Get glasses. Only way through.

CUT TO:

44

INT. HANNAH'S OFFICE, NOBLE&HALE, LONDON - NIGHT 9. [2050] 44

On HANNAH, illuminated, the sense of most people gone home. She looks down at the various statements, certain figures, large deposits of money, seemingly transferred to the same account.

SUDDENLY she reaches for her phone, dials GOLDIE's number-

HANNAH
(into phone)
Goldie, sorry to call you late.

CUT TO:

45

INT. KITCHEN, GOLDIE'S HOUSE, LONDON - NIGHT 9. [2051] 45

On GOLDIE, sat writing a birthday card, sliding £50 into it-

HANNAH ON PHONE
But I'm looking at the accounts
Davey sent over and-

GOLDIE wavers-

HANNAH ON PHONE (CONT'D)

The transfers to this account go
back about ten years. It's a serial
number rather than a named account -

On GOLDIE, looking down at the birthday card - a Happy 10th
Birthday clear on the front-

HANNAH ON PHONE (CONT'D)

We're talking on average a million
pounds a year. Do you have any idea
who it could belong to?

Tears pricking GOLDIE's eyes-

GOLDIE

Could I call you back? There's
someone...I just need to-

On GOLDIE, FLICKING off the phone then looking down at the
card, her scrawling handwriting, just visible, the ink still
wet reads- *Happy 10th Birthday Danny, I remember the day you
were born.*

SILENCE UNTIL-

On GOLDIE, she ROARS in pain, BUCKLING alone in the kitchen.

CUT TO:

46

INT. BEDROOM, RUTH'S HOUSE, LONDON - NIGHT 9. [2055]

46

On ROSE, down on all fours, searching under her bed-

RUTH

When you were nine-

RUTH stands in the doorway, eating cold takeaway.

RUTH (CONT'D)

...you had a complete terror after
Nina told you Dawson of Dawson's
Creek could see you getting changed
from under the bed.

ROSE

I've lost the ring.

RUTH

The horrible ring?

ROSE, in frenzied search, tossing clothes and books, in
search along shelves, pulling out all the shit of her life.

ROSE

Not horrible. Very valuable. Very sentimentally valuable. We do not say horrible, mother.

RUTH

I lost my engagement ring down the plug of an Indian restaurant in Pimlico. Your father didn't notice for six months.

ROSE

Not comforting.
(seeing takeaway)
That is five days old.

RUTH

What's an immune system for?

ROSE

(almost to self)
Pub.

ROSE heading away, RUTH now on her tail-

RUTH

Pub-?

CUT TO:

47

INT. STAIRWELL/HALLWAY, RUTH'S HOUSE, LONDON - NIGHT 9.

47

[2057]
ROSE pulling on her cycle helmet and bike clips as RUTH comes down the stairs-

ROSE

Where I met Dad.

RUTH wavers mid mouthful-

ROSE (CONT'D)

Did he ever read to me?

On RUTH - uncomprehending.

RUTH

You were 14 months when he left-

ROSE

(sudden)

He wants to walk me down the aisle.
(seeing look)
I said yes. I said yes.

RUTH

That's absurd. Almost as absurd as you getting married in the first place, Rose. I mean you've not done anything with your life.

ROSE dragging her bike out.

ROSE

Not yet-

RUTH

Getting married will be the sum total of your achievement. I mean a nanny for God's sake. Don't you want to be more than a nanny?

It stings. It stings them both. ROSE nods, turns to go, pulling on her helmet, deeply, deeply hurt so that it almost makes her laugh.

RUTH (CONT'D)

Did he tell you the one about how he used to have to sit all alone at dinner with only his mother for company-?

ROSE wavers, her back to RUTH -

ROSE

No-

ROSE determinedly pushing her bike out of the front door.

RUTH

Yes.

CUT TO:

48

INT. CORRIDOR, NOBLE&HALE, LONDON - NIGHT 9. [2110]

48

On HANNAH, heading out of the office. The PING Of her cellphone - HANNAH looks down, a notification that she has missed 9 calls and a text from NATHAN - **Answer your phone!** **Your dad's here!** On HANNAH utterly appalled, shoving her phone into her bag and making to leave, clocking CHRISTIE in the distance. She takes a left, walks on, she looks back, and then walks BAM into CHRISTIE -now standing in her path - the sense of the office drained.

CHRISTIE

In my defence, I was exceptionally drunk when I called on Nina-

HANNAH

Oh God - I'm over it. I've got a ton of work and right now my father is at my house doing God knows what so can we please talk about this another time?

CHRISTIE

You made a choice.

HANNAH

Christie really? You want to do this now?

CHRISTIE

I get it. I get Nathan and you. I am glad you're happy. I want you to be happy. It is just...I went to another country. I married someone else but really-

(beat)

You're my someone. That someone for everyone? That's you.

From beyond-

MAGGIE OOV

(calling out)

Night-

On HANNAH, holding CHRISTIE's gaze, a communal breath almost suspended between them until-

HANNAH

(calling out)

Night.

On HANNAH pushing herself on, exiting.

HANNAH (CONT'D)

What the hell am I meant to do with that?

On CHRISTIE, alone.

CUT TO:

49

EXT. PATH, CHURCH, LONDON - NIGHT 9. [2120]

49

ROSE rattling the closed door, inwardly cursing-

She turns, BAM into-

GLEN

Christ-

ROSE hesitates, smiles, GLEN with a torch and keys.

CUT TO:

50

EXT/INT. LIVING ROOM/GARDEN, HANNAH'S HOUSE, LONDON - NIGHT
9. [2140]

OSCAR crouched behind planters on a terrace running along a living room/ kitchen area, glass sliding doors wide and drawn back to the garden beyond. He is clutching a Nerf gun. TILLY and VINNIE are delighted - screaming up at him, standing looking on with more Nerf guns, shooting towards-

VINNIE

Over there...Over there..

NATHAN, NINA and LIV, all with beaten up Nerf guns, the inferior older models, breaking cover from behind a table or the like, running like mad things-

HANNAH

Oww-

HANNAH coming in, ripe for target, fending off a hail of bullets-

HANNAH (CONT'D)

What the-

NINA and LIV streaking past, laughing and giggling, NINA pauses-

NINA

Nathan and I called you. Several times. And this is what happens when you don't answer your phone. Resistance was futile.

LIV

You've just got to run, mum.

HANNAH

Seriously?

NINA beaming with a smile, handing HANNAH a gun.

NINA

Seriously-

And at once they are running, out into the garden.

HANNAH

I am not doing this. This is not my idea of-

BAM - a bullet hits HANNAH SMACK in the face-

HANNAH (CONT'D)

Oww-

HANNAH furious, turns to aim, clocking VINNIE, TILLY and OSCAR, wavering on seeing the kids delight-

NINA

(firing gun)

Take down the young first.

On HANNAH, joining in despite herself - NINA's right, resistance is futile.

CUT TO:

51

INT. CHURCH, LONDON - NIGHT 9. [2145]

51

CLOSE on ROSE on her knees, trying to find her engagement ring. GLEN a few pews down, also searching-

The SKIM of his torch grazing ROSE's knees, peering under the pew, she catches GLEN's gaze-

ROSE

He's going to kill me. It was his grandmother's.

ROSE sits back on the pew.

ROSE (CONT'D)

Can't you pray or something to find it?

GLEN hesitates, smiles, flicking his torch off.

ROSE (CONT'D)

I hated it. The moment he gave it to me. I really did. Is that normal?

GLEN

Sometimes. Yes.

GLEN sinks down in the pew next to her, turning to face her.

ROSE

It's like a shopping list. I hate this shirt he's got. And the sniff? He says it's hayfever but it'll be a brain tumour resting on his sinus or something. I hate his friends. Not all his friends. But a lot of his friends. I don't get them. They don't get me. I mean, what is transfer pricing?

GLEN

Right.

ROSE

There's this film. I'm making for
the wedding. All this film.

GLEN listening now.

ROSE (CONT'D)

And I'm not in half of it...But
they are...Hannah and Nina. With my
dad..He has this dip just like mine
here...He was gone. For a long
time. And now he's back. And it
hurts because I always had my
sisters. And my mother. They were
enough. Then I found the tapes and
I started to see it. This hole. And
it feels weird. Because now I miss
him.

ROSE looking at GLEN, really looking at him.

ROSE (CONT'D)

I miss my father. Even though he's
here.

SUDDENLY a glint of something catches ROSE's eye, by GLEN's
feet. At once she's down on the floor, GLEN now squeezed up
close to her, nose to nose, as they both peer, torch in hand,
at last beaming the light on it. They look at one another.
Smile.

GLEN

You a believer now?

ROSE bends down, picks it up, sliding it back on her finger,
smiles at him with utter relief.

ROSE

Oh my God - thank you...
(looking upwards)
Thank you...
(clutching him)
Thank you...

The moment almost intimate, close to him now-

SUDDENLY ROSE lets her hand drop, reaching out for his
crotch, feeling it until-

On ROSE - with horror and realisation, at once pulling away.

ROSE (CONT'D)

Oh my God...
(hurrying away)
Sorry...

On GLEN - unsettled yet aroused. At once getting to his feet.

GLEN
(calling after)
Rose.

The CLANK of the door closed. On GLEN, kicking himself.

CUT TO:

52

EXT. STREET, OUTSIDE YVONNE'S HOUSE, LONDON - NIGHT 9. [2250]

On GOLDIE, standing across the street from a comfortable looking house. Neat. Window boxes. Bay trees.

The windows illuminated.

She stands, birthday card in hand, crossing the street, clocking DAVEY's car in the drive.

She walks up the drive and rings on the doorbell, waiting until-

The door opens, DAVEY stands, tie loose at the end of the day, YVONNE just visible beyond cooking in the kitchen-

GOLDIE
For your son.

GOLDIE holds out the card-

GOLDIE (CONT'D)
He is yours, isn't he?

DAVEY hesitates, nods. GOLDIE nods-

GOLDIE (CONT'D)
Do the kids know?

DAVEY wavers - GOLDIE turns to go, DAVEY at once coming after her.

DAVEY
I'm sorry, I'm sorry, I'm sorry,
Goldie please.

DAVEY at once, blocking her path, reaching out to her, trying to comfort her, embrace her-

DAVEY (CONT'D)
Please love-

Until she shoves him away, numb and heartbroken.

GOLDIE
(nods to herself)
You always wanted three.

On GOLDIE walking away, pain etched across her face, slowly evolving into a hardened resignation-

On DAVEY looking on, then down at the card, broken.

He turns, looks at YVONNE, both heavy with shame and shock.

CUT TO:

53

INT. VINNIE'S BEDROOM, HANNAH'S HOUSE, LONDON - NIGHT 9. 53
[2250]

CLOSE on OSCAR reading *In The Night Kitchen* to an almost asleep VINNIE -

OSCAR
 (as if reading)
Cake free and dried. Hum...Yum..

OSCAR looks up, HANNAH in the doorway-

OSCAR (CONT'D)
 You don't read to him anymore, do you?

HANNAH
 Not since he was eight.

OSCAR
 He was humouring me.

HANNAH nods-

HANNAH
 And nothing with pictures since he was six.

OSCAR SNAPS the book shut-

OSCAR
 What time is it?

HANNAH
 Late.

He looks dog tired, sees the night has taken it out of him. He winces a little as he makes to stand.

OSCAR
 (with benign smile)
 Home.

HANNAH catches him, he leans into her a little, breathes a little too heavy.

HANNAH
I'll drive you.

CUT TO:

54

EXT/INT. GARDEN/LIVING ROOM, HANNAH'S HOUSE, - NIGHT 9.
[2252]

54

NATHAN and NINA dishevelled survivors of a night with OSCAR, picking up nerf bullets now littering the ground inside and out. The sense of the kids now in bed, the lighting low beyond.

NATHAN

It's controversial but- he's OK.

NINA

You've drunk too much.

NATHAN

And you're horrible. You are both horrible. I really don't know any of you. None of you ever really let me in. Do you know what it's like always feeling the outsider with you lot? It's like watching people live with ghosts. It's a relief. To finally meet him.

(seeing her look)

What-? It's not easy. None of you are easy. Rose is easy. Rose is nice. You don't like men. None of you. You tolerate them. But you don't like them. Hannah barely tolerates me.

NINA

That's not true.

NATHAN

We never have sex. She doesn't want it. Ever.

NATHAN close to NINA.

NATHAN (CONT'D)

I like you, Nina.

NINA

I like you, Nathan.

NATHAN smiles, goes into kiss.

NINA (CONT'D)

OK -

(gently shove)

Nathan.

He goes in a little stronger, his hand slipping on to her butt.

NINA (CONT'D)

Don't be weird.

NINA immediately pushes him off - shocked and disappointed.

HANNAH OOV
(calling out)
Nina, I'm driving him back. Do you
want a lift?

On NINA - holding NATHAN's gaze, eyes smarting suddenly with
tears.

NINA
(calling back)
Fine. Drop me at mum's. I'll stay
at mum's tonight.
(heading away)
Idiot.

...leaving NATHAN hating himself.

NATHAN
(almost to self)
Shit.

CUT TO:

55 **EXT/INT. CAR. OUTSIDE HANNAH'S HOUSE, LONDON - NIGHT 9.** 55
[2300]

OSCAR now in the passenger seat.

HANNAH
OK-?

OSCAR nods - he's dog tired.

OSCAR
Just can't do the late nights
anymore.

On HANNAH, hurrying into the driver's seat. On NINA, silent
in the back, pressing her face out of the window-

A fox stands on the bins watching them.

All the world asleep.

CUT TO:

56 **EXT. OUTSIDE WALDON GARDENS FLAT, WEST LONDON - NIGHT 9.** 56
[2330]

HANNAH walking with OSCAR towards a distant mansion block.

CUT TO:

57

INT. STAIRS, MANSION BLOCK, WALDON GARDENS FLAT - NIGHT 9. 57
[2332]

HANNAH and OSCAR ascending the stairs, at last coming into view.

HANNAH

Can I come in?

On HANNAH - following OSCAR Inside.

CUT TO:

58

INT. ROSE'S BEDROOM, RUTH'S HOUSE, LONDON - NIGHT 9. 58
[2333]

The disarray of ROSE's bedroom-

ROSE asleep-

Through the dark, the shadowy figure of NINA climbing into bed next to her-

ROSE

Nina-?

NINA rolls into her - face wet with tears.

NINA

(hushed)

Ssh - go back to sleep.

CUT TO:

59

INT. LIVING ROOM, WALDON GARDENS FLAT, WEST LONDON - NIGHT 59.
[2335]

An elegant sitting room - functionary, as if used possibly for lets, but still with beautiful if heavy furniture, paintings on the wall, evoking another time. HANNAH stands taking in the room, OSCAR coming through-

HANNAH

I didn't know we still had this place.

(gesturing)

There's still a burn in the carpet.

Nina tried to make a bonfire for her Sindy. Grandpa threatened to throw her out of the kitchen window.

OSCAR

(nods)

I had to talk him down.

HANNAH
You've stayed here before?

OSCAR
Once or twice.

HANNAH
So, you need our three signatures.
If it's just about the money-

OSCAR
Hannah-

HANNAH
We'll buy you out. But you don't
need to do all this. I don't want
you to do this. My kids-

OSCAR
It's not-

HANNAH
...I don't want my kids to like
you.

SILENCE-

HANNAH (CONT'D)
Nothing. For thirty years.

OSCAR wavers - HANNAH upset, makes to go.

OSCAR
(sudden)
We wrote-

HANNAH hesitates, with surprise-

OSCAR (CONT'D)
(nods)
Sent presents every birthday. For
years. Easter. Christmas. A
telegram when you married Nathan-

On HANNAH not understanding-

OSCAR (CONT'D)
Did you get anything?

HANNAH shakes her head, not believing it-

HANNAH
(disbelief)
No.

On HANNAH - sick to her stomach, turning tail, heading out.

OSCAR

Hannah-

CUT TO:

60

EXT. GARDEN/PATH, RUTH'S HOUSE, LONDON - NIGHT 9. [2350] 60

On HANNAH, just visible, climbing out of her car, keys in hand. She hurries up the path towards RUTH's house, focused, just needing to get inside. Fumbling for her key, she lets herself in.

CUT TO:

61

INT. HALLWAY/STAIRS, RUTH'S HOUSE, LONDON - NIGHT 9. [2351] 61

On HANNAH, shoving the door open, barely closing it as she heads in and upstairs-

CUT TO:

62

INT. ROSE'S BEDROOM, RUTH'S HOUSE, LONDON - NIGHT 9. [2352] 62

ROSE stirs, HANNAH's FOOTSTEPS THUNDERING past her ajar door. She turns, sees NINA - sniffs, smells alcohol on her breath.

ROSE

(calling out)

Hannah-?

CUT TO:

63

INT. RUTH'S BEDROOM, RUTH'S HOUSE, LONDON - NIGHT 9. [2353] 63

Darkness-

HANNAH shoving the door open, crossing over to RUTH's huge closet. At once, HANNAH is searching, pulling clothes out-

RUTH, fumbling for her glasses, still asleep in her bed.

RUTH

Hannah-

On HANNAH - waving her hand at RUTH, silencing her-

HANNAH

Nothing. You say nothing.

On HANNAH, pulling out every piece of shit - clothes, shoes, all the crap that RUTH keeps in there.

Stuff that RUTH has kept over the years. This cupboard, a magical treasure trove from their childhood. Nothing. Nothing.

On HANNAH turning, now taking in the room, eyes searching, pulling open drawers, yanking out books from shelves-

ROSE and NINA stand in the doorway, blearily-

NINA

Is this what a nervous breakdown looks like?

On RUTH - reaching for her dressing gown - peering at the clock by her bed.

RUTH

Hannah, what are you-?

HANNAH

Liar...Liar...Liar...

On HANNAH - taking in the room, eyes searching over everything, falling at last on RUTH's locked cabinet by her bed.

HANNAH (CONT'D)

Key. I want the key. Give me the key mother or I will break it over your head.

RUTH hesitates - suddenly calm, knowing what's to come.

RUTH

It's not locked.

HANNAH hesitates - looking at RUTH - then crossing over, she pulls it open, reaching in, pulling out a box that she has seen before, looking at it. She can barely dare open it. And at once, HANNAH flips open the box finding what she feared-

HANNAH

No...

Letters, cards, tiny wrapped parcels, a few camcorder tapes. On ROSE and NINA looking over her shoulder, at once, falling on the stuff, sinking to the floor, looking at letter after letter, addressed to them.

SUDDENLY ROSE clocks a torn wrapped parcel addressed to her. Tearing off the paper, she clocks a copy of *In The Night Kitchen*. Opening the first page - *To Rose, From Daddy with love December 1989.*

RUTH

Hannah-

On HANNAH shoving her away, refusing to let her in, sitting with NINA and ROSE, pouring over every little word, overwhelmed - scrawled hand writing, details of another life, kisses and well wishes and love, in every parcel until-

HANNAH

He left *you*.
(looking to RUTH)
He didn't leave us.

CUT TO:

END TITLES

END OF EPISODE THREE.