



The Split

6x60

Episode Four

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SALMON AMENDMENTS

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1

INT. BEDROOM, HANNAH'S HOUSE, LONDON - NIGHT 10. [0400]

1

The PULSE of HANNAH's cellphone from deep within the collective iPads, newspapers and tissues lying in the dip between a sleeping NATHAN and HANNAH-

HANNAH, half asleep, fumbling to retrieve her phone until-

HANNAH
(blearily)
Hello.

On NATHAN, sleeping on oblivious, HANNAH pulling herself up, reluctance peppered with a growing curiosity, heading towards the shower, still talking -

HANNAH (CONT'D)
(into phone)
Yes. Yes. I'm awake. Yes, I know
Mrs Graham...Yes, we did...Yes when
I was at Defoe's-

NATHAN stirs a little, then rolls over back to sleep.

HANNAH (CONT'D)
(into phone)
Yes...Right...Right...

On HANNAH, illuminating her path with her iPhone, closing the bathroom door.

HANNAH (CONT'D)
(into phone)
No...Who's Indiana Ray?

On NATHAN, opening his eyes, staring up at the ceiling - half listening.

CUT TO:

2

INT. BLACK CAB. WHITEHALL, LONDON - NIGHT 10. [0440]

2

On HANNAH seated in the back of a black cab driving through London, an iPad on her lap, looking at a website for *Indiana Ray - For the Discreet Affair, Intimacy with a twist* - an extra-marital dating site.

Outside all is dark and quiet.

On HANNAH, readying herself, looking out watching the world still asleep outside.

CUT TO:

3

INT. RECEPTION, DOWNING STREET, LONDON - NIGHT 10. [0449]

3

On HANNAH sliding her coat and cellphone into a security pigeon hole. Taking back a coat check number and picking up her briefcase-

RAMSEY OOV

Ms Stern?-

RAMSEY SAWYER [late 30's] Westminster's head of Press and PR. A one man dynamo on the approach, typing on an iPhone, a second iPhone resting on the file in his hand on the approach-

RAMSEY

(introducing/on seeing)

Ramsey Sawyer. Director of
Communications for the government.
I'm looking after Mrs Graham.

They walk, passing flock wallpaper and paintings-

RAMSEY (CONT'D)

We got the heads up thanks to intelligence that the *Indiana Ray* site has been hacked. The leaked client list will go online at 7am. Which slightly blows its tagline as the place to go for the discreet extra-marital affair but...We have the Russian PM and his wife arriving for a high profile State visit later today. As Foreign Secretary, Mrs Graham is hosting. This will hijack the entire trip.

(MORE)

RAMSEY (CONT'D)
We've already been beset with
accusations that Russia was
responsible for last month's MI6
hack. Fodder for those who will say
our Foreign Secretary can't even
manage her own security breach. The
PM is looking for damage
limitation.

Through an ajar door, at the end of a corridor, **EMMA GRAHAM**
[50's] an elegant but robust Foreign Secretary, also in
expensive casual wear. She barely raises a smile, pacing, her
phone in hand, scrolling through her emails.

RAMSEY (CONT'D)
(hushed)
Mrs Graham however has other ideas.

RAMSEY pushing open the door into-

CUT TO:

4

INT. BOARDROOM, DOWNING STREET, LONDON - NIGHT 10. [0450] 4

On EMMA, she looks up from scrolling through emails as HANNAH
enters, RAMSEY close behind-

HANNAH
(entering room/shaking
hands)
Mrs Graham, Hannah Stern. We
briefly met when I was at Defoe's.

EMMA's eyes briefly grazing over HANNAH's face-

EMMA
God - you look just like your
mother.

BILL GRAHAM [50's] EMMA's husband, an uptight businessman and
entrepreneur. He stands, his raincoat over a hurriedly pulled
on tracksuit. A couple of other anxious looking SUITS close
by.

BILL
(cutting in/holding out
hand)
Bill-

The meeting clearly sudden, clandestine, no one quite ready
for it. No one is seated yet. No one is comfortable. No one
wants to be there. Not at this god forsaken hour.

HANNAH
(shaking hand)
Mr Graham. Yes.

SUDDENLY a cellphone vibrates, a smiling face of a teenage boy flashes up on the caller ID. EMMA clocks, picks up.

EMMA
(into phone)
Darling, what are you doing up? Go
back to bed. Dad's with me.

EMMA looks to BILL - listening.

EMMA (CONT'D)
(into phone)
We'll explain when we're home. No,
Nanna's there. Yes. Yes...He's
here.
(handing phone to BILL)
Yes...

ON HANNAH - watching this quiet, heartfelt exchange, BILL now taking the phone.

BILL
(into phone)
Alright, little man. No, don't wake
Tommy and Gabe. Let them sleep.
We'll be home soon.

Putting down the phone, the strain visible, looking to EMMA.

BILL (CONT'D)
Darling, are you OK? Do you want a
Diazepam?

BILL goes to touch her. She harshly shrugs him off.

EMMA
No, I want a bloody divorce.

BILL looks to RAMSEY at a loss.

RAMSEY
(holding out paper)
We do need to get some kind of
statement out. The press will be
scrabbling for copy as soon as the
list goes online. A blanket
statement, just something that will
keep them at bay until we...you
have decided your next move.

EMMA
(reading/muttering to
self)
'...respect our privacy whilst we
rebuild our marriage.' I won't say
rebuild.

HANNAH
How about review?

EMMA
(nods)
Yes. Good. Review.

RAMSEY
Review is a little open ended.

EMMA
I was thinking it was generous.

BILL
It was a few meetings-

EMMA rounding on BILL, vicious-

EMMA
Meetings?

BILL
Emma, please, can we talk about
this later?

EMMA
How many times? The same woman?
Different women?

BILL
(a beat, painful)
A number of women. I met one in
particular, several times.

BILL hesitates - this is painful for both of them, on the
edge of humiliating.

BILL (CONT'D)
It was a connection....I'm sorry,
I'm so sorry.

BILL turns, heads away-

EMMA
Did she spank you or did you spank
her?

...this hangs stinging in the room, stopping BILL in his
tracks.

BILL
I will contest it, Emma. If you ask
for a divorce, I will contest it.
We're a family. Whatever you think
of my behaviour and I am not proud
of it - think of our boys. We are a
family.

On EMMA - hesitating, BILL exits.

HANNAH

If I could talk to Mrs Graham-

RAMSEY at first resistant-

HANNAH (CONT'D)

...alone, please.

RAMSEY concedes, going to join BILL with a couple of SUITS in another room.

RAMSEY

(to EMMA/ as leaves)

The PM wants to see you in half an hour.

SILENCE UNTIL-

EMMA

I've not even brushed my teeth.

EMMA - pacing, unable to settle.

EMMA (CONT'D)

He used his own name for Christ sake. First rule of security - staying in a hotel, booking a car, you use a different name. It's basic.

EMMA sinks down in a chair, suddenly exhausted and in quiet despair.

HANNAH

Mrs Graham, I'm curious. I'm no longer with Defoe's. You usually use my mother-

EMMA

And now I want to use you.

HANNAH nods, with quiet understanding, calmly making herself comfortable at the table, pen, notepad etc.

HANNAH

So let me talk you through what that might look like. Divorce is a process of redrawing all the boundaries. Emotionally. Psychologically. Economically. I've heard it described as open heart surgery whilst you're still awake. With no reassurances that everything will be put back in the right place. I am not saying this to alarm you but I want you to be clear. Leaving any marriage is frightening.

(MORE)

HANNAH (CONT'D)
You've built a life around a person
and when that breaks down-

EMMA
I'm not frightened of leaving-

On EMMA - the tears at last coming-

EMMA (CONT'D)
..It's staying I can't stomach
anymore.

On EMMA - the magnitude at last landing.

EMMA (CONT'D)
(almost to self)
It's the lies.

HANNAH sits, letting her slowly break down as she sobs and sobs and sobs until-

HANNAH hesitates, slides a box of tissues towards her. EMMA takes them gratefully, wipes her nose, lets her tears sober until-

EMMA (CONT'D)
(tearful/almost wry)
I mean who the hell is Indiana Ray
anyway?

On HANNAH - she hesitates, smiles, reaches out a hand touching the coffee pot - good, still hot.

Through the windows seeps the first dawn light-

CUT TO:

5 **INT. BEDROOM, RUTH'S HOUSE, LONDON - DAY 10. [0700]**

5

On ROSE waking, staring up at the ceiling-

JAMES rolls into her, half asleep, nuzzling her neck.

ROSE looks at him, with quiet seeping dread. She can't breathe.

And SUDDENLY she's up, crossing the room, passing the table spilling over with VHS tapes next to her TV-

An image, from the opening of the episode, frozen on the old footage on the TV screen.

Next to it a copy of *In The Night Kitchen*, the pages open, a naked boy tumbling across a sugar filled New York skyline.

Several old letters, cards etc clearly from OSCAR and MAYA, marked with ROSE's name.

CUT TO:

6 **INT. LIVING ROOM, RUTH'S HOUSE, LONDON - DAY 10. [0715]** 6

CLOSE on RUTH, on her phone, fishing out a high heel from under a coffee table, clearly where she left it - the pile of papers confirming she worked late.

RUTH
Pull in Nigel. Ask Ann and Michael
to set up meetings. I'm just coming
in. Tell Nina-

On her iPad close by, the *Indiana Ray* story clearly hitting online - *Marital Dating Website Hacked - Thousands Implicated* or the like.

CUT TO:

7 **INT. RECEPTION, DEFOE'S, LONDON - DAY 10. [0716]** 7

DONNA, the same online news story up on her PC screen, scrolling through names and fielding calls - the sense of growing activity all around, COLLEAGUES on phones, CLIENTS being lead towards boardrooms-

DONNA
Not in yet or picking up her phone.
I've tried her flat and left four
messages-

DONNA scoops up a coffee in passing from a young PARALEGAL carrying a tray.

DONNA (CONT'D)
Do you want me to try again?

CUT TO:

8 **INT. LIVING ROOM, RUTH'S HOUSE, LONDON - DAY 10. [0717]** 8

RUTH wavers, scooping the last of a pile of papers into her briefcase, the sense she is running late. She stops, spying ROSE, just visible, passing the doorway heading for the kitchen.

RUTH
Yes.

RUTH goes to flick her phone off. Then hesitates-

RUTH (CONT'D)
Clear my diary this morning. I want
the entire building ready and
online.

RUTH sliding it into her bag, her thoughts and mind
distracted as she heads after ROSE into-

CUT TO:

9

INT. KITCHEN, RUTH'S HOUSE, LONDON - DAY 10. [0718]

9

...the kitchen-

DONNA ON PHONE
Bill Graham's on the list.

RUTH wavers-

RUTH
Put in a call.

DONNA ON PHONE
Already have. Emma's gone with
Noble and Hale.

On RUTH - face shot with concern. This is the last thing she
needs, clocking ROSE, reaching for a carton of milk, about to
drink.

RUTH
(sharp)
Don't. It's off.

ROSE looks up from sniffing a carton of milk, grimaces, it's
off, ignores her, flicking the coffee machine on in passing.

RUTH (CONT'D)
(into phone)
I'm on my way.

RUTH flicks off the phone, clocking ROSE clearly ignoring
her.

RUTH (CONT'D)
You're still angry with me.

ROSE holds her look, clearly is-

ROSE
Why would I be angry with you?

RUTH
Rose, please-

SUDDENLY they both clock JAMES entering, puncturing the moment, now dressed and ready for work, if a little bleary eyed. He picks up the carton of milk.

RUTH/ROSE

Don't.

JAMES at once jumps, steps away from the carton of milk - sensing the tension in the air between the two.

JAMES

OK - I am stepping away from the milk-

JAMES kisses ROSE flat on the cheek in passing-

JAMES (CONT'D)

... See you later.

(looking to RUTH)

My parents are looking forward to tomorrow. They asked if there was anything they could bring.

RUTH looks non-plussed.

JAMES (CONT'D)

Supper? After the church? You finally get to meet?

ROSE looks at RUTH, expectant, sees the blank look. Then shakes her head incredulous.

RUTH

I didn't forget.

JAMES is already moving off, seeing he has put his foot in it.

Far off, the CLOSE of the front door.

ROSE

(moving off)

You forgot.

ROSE stares at RUTH non-plussed, shaking her head, incredulous. She turns her back, cup in hand, waiting for coffee.

RUTH

Rose-

The SLOW DRIP of the coffee machine, puncturing the silence until-

ROSE

We had a father who wanted to see us.

ROSE - visibly despairing, the sheer raw hurt, quietly puncturing RUTH until-

ROSE (CONT'D)

And if you say you did it for us-

RUTH's phone vibrating in her bag. She picks it up, looking at ROSE, genuinely torn as she heads out. ROSE frustrated, curses at the leaking coffee machine.

ROSE (CONT'D)

Shit.

CUT TO:

10

EXT/INT. NOBLE&HALE, LONDON - DAY 10. [0750]

10

On HANNAH, crossing the street, clocking PAPARAZZI already swarming. The sense that she has come direct from Downing Street. She heads past them, falling in with the EBB and FLOW, heading towards the lifts.

CUT TO:

11

INT. CORRIDOR, OFFICES, NOBLE&HALE, LONDON - DAY 10. [0800]

11

On HANNAH, her coat and bag now down, stepping into the path of CHRISTIE, carrying a thick pile of paper-

HANNAH

Hey-

CHRISTIE hesitates, walking with her.

CHRISTIE

Hey-

A little uneasy. A little hesitant between the two of them as ZANDER falls into line by their side.

ZANDER

So, how many names are we talking about?

CHRISTIE hands ZANDER and HANNAH a list from the thick pile, hot off the press.

CHRISTIE

50,000 leaked one hour ago online-

They walk and read.

CHRISTIE (CONT'D)

The possible threat of another 50,000 over the next 48 hours.

(MORE)

CHRISTIE (CONT'D)
Some far right Christian group
trying to bring the site down.

ZANDER enjoying himself, reading with real zeal.

ZANDER
Martin Charleston?

HANNAH
The Martin Charleston?

CHRISTIE
First out of the gate. The press
have started to pick up on names.

HANNAH
The paps are swarming downstairs.

ZANDER
David Tyle. Sir Ron Massey.

CHRISTIE
We did his last pre-nup.

ZANDER
Lucky for him. Tell clients we can
talk to them on Skype.

CHRISTIE
JJ Johnson called their lawyers in
at 5am.

ZANDER
Find out how they got the heads up.
Next list comes out? I want first
pick. Any interesting calls come in
yet?

HANNAH
Actually...Emma Graham.

ZANDER and CHRISTIE stop in their tracks, look at HANNAH in
excited anticipation.

ZANDER
As in the *Right Honourable* Emma
Graham?

HANNAH
(nods/cutting in)
I got the call at 4am. She wants a
divorce. He's threatening to
contest it.

ZANDER
Brilliant. Double the hours in
court. This could run and run. A
letter of engagement-?

HANNAH
(nods)
...On its way back and signed.

ZANDER
(seeing look/smiles)
Your mother is going to be-

HANNAH
Yes, she is.

MAGGIE joins them scrolling through her iPad, the press statement from Downing Street now in-

MAGGIE
Press statement's live-
(reading headline)
**Foreign Secretary reviews marriage
in wake of Indiana Ray Leak...**

On HANNAH sharing a knowing look with MAGGIE as they prepare to enter a packed boardroom.

ZANDER
And the moral of the tale is?

HANNAH wavers, CHRISTIE holding the door open for HANNAH-

ZANDER (CONT'D)
The best affairs are the ones you
never had.

HANNAH catches on this, eyes briefly catching CHRISTIE's, before following ZANDER in.

CUT TO:

12

INT. BOARDROOM, NOBLE&HALE, LONDON - DAY 10. [0805]

12

ZANDER now at the heart, HANNAH and CHRISTIE taking their places amidst the packed boardroom.

ZANDER
OK...OK...Ladies and Gentlemen.
Welcome to Divorce D-Day! Any plans
tonight - cancel.
(looking to CHRISTIE)
Over to you-

CHRISTIE nods to the piles of print out's, looking to one of the PARALEGALS to hand them out. The PARALEGALS and JUNIOR SOLICITORS all grabbing for a copy as they are passed around.

CHRISTIE
Jason, Becca and Martin, if you can
distribute. We're breaking the list
down in to blocks of 500.
(MORE)

CHRISTIE (CONT'D)

Johnny T, Johnny A - I'm putting
you both on Ryder Nelson. Call just
came in.

(MORE)

CHRISTIE (CONT'D)
He's a nightmare but he pays
upfront.

A COUPLE of JUNIOR LAWYERS nod, taking down notes close by-

CHRISTIE (CONT'D)
Sonya, Afia, Didi, we've got a
number of calls from new clients -
follow up. The rest? Any names you
recognise, ring and call. Two days
of the year when none of you sleep.
First working Monday in January.
And September when the kids have
gone back.

A RIPPLE of LAUGHTER/ SMILES-

CHRISTIE (CONT'D)
And now a third. Forever to be
remembered as *Indiana Ray* day.

ZANDER
I was at school with a girl called
Indiana Ray.

LAUGHTER-

CHRISTIE
Be discreet. Throughout the day we
will be undoubtedly dealing with
high profile clients. The press are
downstairs and are showing no signs
of moving. So use the goods lift if
needs be.

A GROUP of YOUNG PARALEGALS and JUNIOR LAWYERS already
heading out-

ZANDER
Get billing, comrades.
(waving them out)
Go...Go...Go-

CUT TO:

13

INT. NINA'S OFFICE, DEFOE'S, LONDON - DAY 10. [1045]

13

On NINA, standing, her coat still on, taking a pile of old
birthday cards and ageing letters addressed to her out of her
bag. She sinks down in her chair, sucking on a green juice
holding up a cheque for £100 made out to her, the date *9th*
July 2001. She turns over the cheque - *Happy Graduation - to*
be spent on fun, love Dad and Maya.

From beyond-

RUTH OOV

Nina-

NINA - picking up her green juice heading out.

CUT TO:

14

INT. RUTH'S OFFICE, DEFOE'S, LONDON - DAY 10. [1046]

14

NINA standing in the open doorway of RUTH's office-

RUTH

You're late.

RUTH barely looks up, sorting several papers into piles, a YOUNG NEW PARALEGAL working around her, trying not to get in her way, sorting through the bundles.

NINA

...I have worked every day of every week including evenings and weekends since Hannah left.

RUTH TUTS, she clearly hasn't slept, a little off today, moving pieces of paper, unimpressed with the YOUNG PARALEGAL's ability to sort the papers.

RUTH

And for this you want a marching band and Donna on the kazoo?
I call -? You pick up.

SUDDENLY RUTH spies another wrongly placed document-

RUTH (CONT'D) (SHARP)

Not there. Not there.

RUTH TUTS, admonishing the young PARALEGAL, literally almost pushing her out of the way. The PARALEGAL steps back, throwing her hands up, apologetically.

NINA

Amy - Why don't you go find something else to do-

The PARALEGAL throws NINA a grateful smile.

NINA (CONT'D)

...whilst I get her back in her cage-?

RUTH WAITS UNTIL THE DOOR CLOSES-

RUTH

Cut the wise cracks in front of my staff.

RUTH more and more frenzied, sorting through the paperwork.

RUTH (CONT'D)
Davey McKenzie. There is *still*
paperwork missing. Go through it
with Lola. All the accounts. You
might be working late.

NINA
The FDR's not until-

RUTH
Just do it, Nina. Please. We have
more work than we can handle today.
And we cannot afford to lose Mr
McKenzie. Incidentally can you put
in a call to Mr Pope. Remind him
that he still hasn't paid.

NINA hesitates, nods.

NINA
Sure.

RUTH resumes working. NINA stands looking at her - in
waiting.

RUTH
Anything else?

NINA
I don't know. How about the cheque
dad sent? You think it will still
clear?

NINA and RUTH - a look of fiery anger and pain held until-

NINA (CONT'D)
So, are we going to buy him out?

RUTH
Nina-

NINA
I'm actually not even talking to
you.

NINA turns and leaves, RUTH SNAPS-

RUTH
FOR GOD'S SAKE-

This is roared - bringing NINA to attention at once-

RUTH (CONT'D)

I understand that you are all upset. That there is a conversation to be had. Yes you are correct my intention is to buy your father out. However this is a business. And another working day. So can we please save this for later and make hay while the sun shines. Because if you didn't know everyone is-

NINA hesitates - RUTH's manic paper shifting exposing just how fragile she actually is.

NINA

Yes, I know-

SUDDENLY, RUTH SLAMS DOWN A PILE OF PAPERS, THE BUNDLES A MESS. EMOTION FLICKERING. TEARS THREATENING.

RUTH

Everyone is-

NINA nods, bending to pick up the papers-

NINA

Yes, everyone is -

Then calmly she bends down, picks up the SLAMMED DOWN PILE and gently takes over, seeing the emotion in her mother, seeing she needs help.

NINA (CONT'D)

...Divorcing today.

On RUTH - grateful, but not showing it yet. She nods to NINA, in silent gratitude, reaching for her bags and paperwork and heading out.

On NINA - sorting the remaining bundles, focused on the job, pushing the pain away.

The PHONES RING ON ALL AROUND.

CUT TO:

15

INT. CORRIDOR/RECEPTION, NOBLE&HALE, LONDON - DAY 10. [1530]

On HANNAH heading back along the corridor towards her office as MAGGIE falls into step by her side-

MAGGIE

OK, so I've been looking through more of the McKenzie accounts. Not withstanding the 18 million pounds which has been siphoned through the Daniel Duchy account-

HANNAH

That's a lot of loose change for a
ten year old.

MAGGIE

There is another 9 million still
unaccounted for.

HANNAH

Interesting.

MAGGIE

As Company Secretary, doesn't
Goldie have a right to attend
company meetings?

(seeing look)

There's a gathering of the McKenzie
board tomorrow?

HANNAH

Call her.

MAGGIE nods, moving off passing COLLEAGUES, the sense of
activity all around-

HANNAH hesitates on seeing RUTH sitting in reception.

A sense of several passing COLLEAGUES clocking her.

MAGGIE looks back at HANNAH with surprise.

RUTH

(clocking her)

Hannah-

RUTH stands to greet her, both bristling yet smiling.

HANNAH

Mother-

RUTH

I had a lunch close by. Have you
five minutes-

HANNAH barely breaking her step.

HANNAH

...My office is this way.

On RUTH, she dutifully follows into-

CUT TO:

16 **INT. HANNAH'S OFFICE, NOBLE&HALE, LONDON - DAY 10. [1532]** 16

...HANNAH crosses to her desk, sliding paperwork down,
clocking the EMMA GRAHAM letter of engagement now on her
desk, clearly signed.

RUTH

Emma Graham - she's my client.

HANNAH nods, smiles, holds up the letter of engagement.

HANNAH
First rule - all bets are off until
the letter of engagement is signed.

RUTH hesitates - touche, smiles, goes to look out.

HANNAH (CONT'D)
Shall we sit down or shall we
stand?

RUTH concedes, takes a seat opposite HANNAH. They sit in
silence until-

RUTH
Putting aside the obvious
conversation that we need to have-

HANNAH
That you lied to us? That we had a
father who wanted to see us?

RUTH
I have already been through this
with your sisters.

HANNAH
Good. Then I hope they made our
position clear.

RUTH
Forever three against one.

HANNAH
You need to buy him out.

RUTH
I will certainly bear that in mind.

HANNAH shakes her head, wry and weary.

RUTH (CONT'D)
(sharp)
It is in hand, Hannah.

HANNAH wavers - RUTH anxious, HANNAH seeing this.

RUTH (CONT'D)
Have you seen him ?

HANNAH
Not yet.

RUTH- concedes with a nod.

RUTH

Putting that aside for a moment-
Emma and Bill Graham have been
married for 27 years. They have
three adorable boys. The youngest
is still in primary school.

HANNAH

I can't talk about on-going cases-

RUTH

I appreciate this must be a highly
original feeling for you, taking
one of my clients, but let me bring
you up to speed. She can't divorce.

HANNAH

She can and she is going to.

RUTH

Do you really want to break a
family up?

HANNAH

What - better to live a lie?

RUTH hesitates - seeing HANNAH knows all.

RUTH

I don't see it as a lie. I see it
as an economy with the truth. And
your grandfather was partial to the
odd bit of spanking apparently-

Raising a hand to stop her-

HANNAH

Way too much information. How do
you even know?

(almost to self)

Of course you know everything.

HANNAH makes to stand, show RUTH out.

HANNAH (CONT'D)

As ever this has been an
enlightening meeting, but I have a
very busy day.

RUTH

(sudden)

Talking of spanking and all other
things....Defoe's helped take out a
privacy injunction for the Grahams
against a national newspaper five
years ago.

(MORE)

RUTH (CONT'D)

One of their journalists was about to break a story that Bill had visited a hotel with a mature lady and several pieces of 'kit'.

ON HANNAH letting this land.

HANNAH

You did what-?

With growing realisation-

RUTH

These were two mutually consenting adults engaging in-

HANNAH

(cutting in)

Which journalist?

RUTH

Matthew Royston.

HANNAH

He's a piranha.

RUTH

To ensure that no details of that indiscretion came out-

HANNAH laughs - incredulous.

RUTH (CONT'D)

...Emma signed a witness statement stating that Bill had in fact spent the *entire* weekend with her.

HANNAH

Oh God. No.

RUTH

If this goes to court details may come to light-

HANNAH

(cutting in)

You perverted the course of justice.

RUTH pushing on, a sense of shame and humiliation which she refuses to bow to.

RUTH

They will come after Emma-

On HANNAH - concerned and at a loss.

HANNAH

And you.

RUTH holds her gaze, nods - HANNAH sees genuine concern in her eyes.

HANNAH (CONT'D)

How could you do this? How could you be so stupid?

RUTH

I was trying to help a client save her marriage-

HANNAH

Not to mention the fact you could be struck off. Your first duty is always to the court.

RUTH

Thank you, a fact that had escaped my attention.

HANNAH

Really, mother - you choose sarcasm now?

SUDDENLY a KNOCK - ZANDER puts his head around the door.

RUTH

Zander-

On ZANDER looking to HANNAH quizzical, then he turns to Ruth-

ZANDER

Twice in one month.

RUTH smiles, inwardly floundering, yet effortless in her disregard.

RUTH

Don't you get Vertigo being up this high?

ZANDER

Oddly no.

RUTH

(making to go)
I'll see you at the church tomorrow.

(to ZANDER)

The meeting of the tribes...

RUTH wavers, looks back at HANNAH.

RUTH (CONT'D)

You will be on time?

HANNAH

Yes.

On HANNAH, watching RUTH with ZANDER, their conversation drifting down the corridor-

RUTH OOV

That's the wonderful thing about Hannah. You can always rely upon her to do the right thing.

CUT TO:

17

OMITTED

17

18 INT. HANNAH'S OFFICE. NOBLE&HALE, LONDON - DAY 10. [1645] 18

On HANNAH - standing, staring out at the view, distracted, lost in thought. She sits. She stands. She sits. Trying to work. Trying to get on with her day. She looks beyond - clocks the constant hum of activity, everyone else busy, fighting fires, fending off calls, the building buzzing with the fall out of Indiana Ray.

Yet HANNAH sits, frustrated, unable to work.

CUT TO:

19 INT. CHRISTIE'S OFFICE, NOBLE&HALE, LONDON - DAY 10. [1655] 19

On CHRISTIE working in his office, looks up to see HANNAH standing in his doorway-

CHRISTIE

That 4am start kicking in?

HANNAH nods, smiles, pointing to a call flashing up clearly waiting on his intercom.

CHRISTIE (CONT'D)

And the West Coast just woke up.

The call waiting stops flashing.

HANNAH

(taking a seat)

Emma Graham - They've been together a long time.

On CHRISTIE, quizzical. HANNAH trying to be light, yet there is tension etched on HANNAH's face.

CHRISTIE

And-?

HANNAH

I didn't fully walk her through the consequences. We're talking about a high profile divorce.

CHRISTIE

Which we do all the time.

HANNAH

We're not money whores. We're not
press hungry. We're not like those
other firms.

CHRISTIE

Yes we are. Sometimes. Often.
Zander mainly. She wants a divorce.

HANNAH

Or she thinks she wants a divorce.
It came as a shock. Left of field.
She's under acute pressure-

On CHRISTIE - a FLICKER of suspicion - something is not right
here.

CHRISTIE

And you've been up since 4 am.
You're tired. Get some sleep.

On HANNAH - the sense of her trying to convince herself as
much as CHRISTIE.

HANNAH

I'm going to advise her to hold
off.

CHRISTIE stands, makes to stop her-

CHRISTIE

Hannah-

...gently blocking her path.

HANNAH

It's a long marriage. It has its
stresses and strains. And at some
point both or one wants to get out.
But they don't. They stay.

CHRISTIE

Why?

HANNAH

For the children? Or for financial
reasons? Because it's expensive. We
make it expensive. She has a
career. A reputation. And maybe it
still works sometimes. In all its
dysfunction maybe sometimes they're
happy.

CHRISTIE

Or maybe they are just too
terrified to leave. Because to
leave? To actually get out? Now
that...?

CHRISTIE hesitates - this is too dangerous.

CHRISTIE (CONT'D)

So they stay. And maybe sometimes,
maybe forever they are thinking, no
wishing, that they were with
someone else.

CHRISTIE holds her gaze, both feeling the sting until-

CHRISTIE (CONT'D)

Do you really want that for her?

ON HANNAH - looking at him, on the edge.

CHRISTIE (CONT'D)

What's going on?

HANNAH

The Graham's took out a privacy
injunction against a newspaper five
years ago. In that injunction Emma
lied to protect Bill. And my mother
helped them do it.

On CHRISTIE - cogs turning, the weight of this landing.

CHRISTIE

Shit.

HANNAH

I shouldn't have told you.

CHRISTIE

Yes, you should. Ok...OK. Which
newspaper?

HANNAH

Matthew Royston. The Mail.

CHRISTIE

(nods)

I did his last divorce. I'll call
him.

HANNAH

I don't want you involved.

The RING of CHRISTIE's phone puncturing-

CHRISTIE

Too bad. You may need to advise her
to stay.

HANNAH

You don't need to do this.

CHRISTIE
Sit tight tonight. Do nothing. I'll
see what I can do.

On HANNAH, grateful, close to CHRISTIE-

HANNAH
(genuine)
Thank you. I owe you.

CHRISTIE
(wry/smiles)
I'll make you pay.

CUT TO:

20

EXT/INT. BAR, LONDON - DAY 10. [1800]

20

On ROSE standing, drink in hand, amongst JAMES' FRIENDS, THEIR WIVES and GIRLFRIENDS in a post work drink. They are a sweet, affluent slightly boring gang of CITY TYPES, ROSE is smiling and laughing along with them, doing her best.

JAMES
Everyone's going on to eat?

ROSE
(close to)
I'd rather eat my own eyeballs.

JAMES smiles, lips grazing her cheek, as he goes to make their excuses.

GROANS and PROTESTS - as ROSE and JAMES with smiles and kisses make their goodbyes.

CUT TO:

21

INT. BUS, STREET, LONDON - DAY 10. [1815]

21

On ROSE and JAMES in a steamed up bus heading home.

ROSE
(sudden)
Why are your friends so awful?

JAMES looks up from reading the Evening Standard or the like.

JAMES
They're not so bad. Jonty-

ROSE
...clicks his fingers at waiters.

ROSE CLICKS her fingers-

JAMES

He's nervous. You make them nervous.

ROSE

No, I don't-

JAMES resumes reading his newspaper until-

JAMES

Yes, you do.

ROSE nods, then turns, nose pressed to the glass, watching the world go by outside.

ROSE

(sudden)

I don't want children.

JAMES

Not now, no. But we agreed in a few-

ROSE

Ever. I don't want children ever.

On JAMES quizzical- laughs.

ROSE (CONT'D)

There are too many children in the world. I mean there are a lot. Billions. So why add to them?

JAMES

Kids are the things that bind you.

ROSE

No. Not always. There can be other things.

JAMES

Like what-?

ROSE

We have other things. We like other things. It's not the only reason why we are together. To simply procreate.

ROSE SUDDENLY REACHES UP, PRESSES the BELL-

JAMES

You're spinning out.

ROSE

I've got to get off.

At once, JAMES is up, following her out.

CUT TO:

22

EXT. STREET, LONDON - DAY 10. [1816]

22

On ROSE, stepping off the bus, just needing some air, JAMES on her tail-

JAMES

Rose-

At last ROSE comes to a still, stops, presses her hands against her knees, a little light headed.

ROSE

In China there's this place where women never marry. They just have men dropped through a hole in their bedroom on a kind of fish hook.

JAMES

OK - you're losing me now.

JAMES- lets the EBB and FLOW of human life move around them.

JAMES (CONT'D)

Stop thinking about forever. We're getting married. Until we don't want to be married anymore. And then we won't be married. If it's horrible then we get out.

ROSE

Let's just live together.

JAMES

I don't know why. It means something to me. Being married to you. It matters to me.

On ROSE - she looks at JAMES.

ROSE

I still don't want children.

JAMES

So, I'll have them with my next wife.

ROSE hesitates - JAMES smiles, ROSE shoves him, playfully, heading on up the street with him.

CUT TO:

23 INT. HANNAH'S OFFICE, NOBLE&HALE, LONDON - EVENING 10. [1830]

On HANNAH, packing up at the end of the day, picking up her VIBRATING CELLPHONE-

LIV's goofball face just visible on the caller ID.

HANNAH
(answering it)
Liv..
(beat)
Calm down.....Liv?

CUT TO:

24 INT. HALLWAY/LIVING ROOM, HANNAH'S HOUSE, LONDON - EVENING 10. [1915]

The CLOSE of the DOOR-

HANNAH stands, clocking NATHAN standing in the doorway, the first glass of wine of the evening already poured.

NATHAN
I'm going to kill him.

TILLY passes wearing a unicorn onesie or the like. HANNAH kisses her in passing.

HANNAH
Never grow up.

TILLY already moving on-

TILLY
Impossible.

HANNAH takes a swig of NATHAN's wine in passing-

NATHAN
(pointing)
Upstairs.

CUT TO:

25 INT. LIV'S BEDROOM, HANNAH'S HOUSE, LONDON - EVENING 10. [1917] 25

The STILL of LIV's bedroom-

The usual teenage fair - a lot of hair product, a lot of books, a lot of records, a lot of Urban Outfitters retro chic-

LIV sits, headphones on, lying on her bed, staring upwards. HANNAH slides down next to her. LIV turns, looks at HANNAH, tears threatening.

HANNAH
It's the worst.

HANNAH leans in, lying, forehead to forehead, letting LIV just be, just letting the emotion flow until-

HANNAH (CONT'D)
I can't say anything to make it feel better right now. Except you're beautiful. And clever. And special. And he will kick himself.

LIV sobs a little more.

HANNAH (CONT'D)
But when it stops feeling bad. Then you'll feel better. And one day you'll meet someone else. And-

LIV
He'll screw me over again.

HANNAH
Or he'll be the one that makes sense of everything. That sees who you are. Who you really are.

LIV
Like you and Dad.

HANNAH wavers - nods.

HANNAH
Yeah. Like me and Dad.

LIV nods - scrolling through her phone. She shows HANNAH the text.

HANNAH (CONT'D)
Nice.

She sobs some more. HANNAH pulls her close.

HANNAH (CONT'D)
He can't even spell.

CUT TO:

26

INT. CAFE/ BAR. LONDON - EVENING 10. [1930]

26

On NINA, seated opposite LOLA, both focused on the pile of paperwork in front of them.

LOLA
So this is your-

A couple of glasses of wine on the table, half drunk.

NINA
(smiles/ nods)
Alternative office.
(shrugs)
Sometimes I just need to get out
from that place. So?

LOLA looks up from working.

LOLA
Davey McKenzie's a tricky one-

NINA
Would you believe it if I told you
he's one of my more straightforward
clients? Once you get past the
front. He's pretty easy to read.

LOLA
He's full of shit.

NINA hesitates, laughs, but she's serious.

NINA
And it's our job to remind the
court that whatever swagger he
brings that day, it's only hiding
his pain.

NINA deflects, goes back to working.

NINA (CONT'D)
We all do that.

LOLA
I can't confidently stand up in a
court room where he is blatantly
concealing information.

NINA
I'm working on him.

LOLA nods, smiles to herself, resumes making notes.

NINA (CONT'D)
What?

LOLA
You know how he looks at you?
He sees an attainable woman -

NINA
...who he is paying to win for him.

LOLA hesitates, puts down her pen, finishes up her wine.

LOLA
You don't take yourself seriously.

NINA
He's just a man-

LOLA
(seeing look)
You're a good lawyer.

NINA - momentarily caught out under LOLA's quiet scrutiny.

NINA
It's getting late.

NINA packs up her work.

LOLA
(gesturing to empty wine
glass)
Another?

NINA
No...I have to go back to the
office. Pick up some work.

LOLA points to something on the paperwork.

LOLA
Just for the record - you might
want to ask questions around here.
He's in trouble. And I don't just
mean in his marriage.

NINA
Agreed.

On LOLA, smiles, then she too makes to pack up.

LOLA
Have a good night.

On NINA, unsettled as she leaves.

CUT TO:

26AA INT. NINA'S OFFICE, DEFOE'S - EVENING 10. [1959]

26AA

On NINA sliding her things down. She sits, takes in her office, suddenly feeling very alone. She looks down at her phone, picks it up, scrolling through, pausing on REX's name. She considers then presses dial.

NINA
(as answers)
Rex?

CUT TO:

26A INT. SOHO THEATRE - EVENING 10. [2000]

26A

On REX, the sense of him standing in the bar, about to go on, smiling-

REX
(on phone)
And finally she calls.

REX smiles, nods to the WARM UP ACT, clearly cueing him to come up.

CUT TO:

27 INT. CORRIDOR, OFFICES, DEFOE'S, LONDON - EVENING 10. [2002]

On NINA, she hesitates, her mobile phone pressed to her ear, picking up paperwork-

NINA
Needs must. Your payment's late Mr
Pope.

NINA hesitating on seeing RUTH seated at her desk, illuminated in the dark, clearly working late.

Then DONNA comes into view, the sense of them caught in concerned conversation. DONNA sits, a calculator on the desk, gripping handfuls of accounts facing a SHORT ROBUST LOOKING ACCOUNTANT, caught in tense exchange.

NINA (CONT'D)
I may need to charge you interest.

On NINA - a FLICKER of curiosity and concern.

SUDDENLY RUTH and DONNA look up seeing her-

NINA (CONT'D)
(calling out/moving off)
Night-

On NINA heading away, talking to REX on the phone.

CUT TO:

28

INT. KITCHEN, HANNAH'S HOUSE, LONDON - NIGHT 10. [2245]

28

On HANNAH and NATHAN, seated amidst the aftermath of supper, several glasses of wine down.

NATHAN
He breaks up with her by text?

HANNAH
Maybe it's a good thing. Maybe she gets her heartbreak now rather than later. They call it a crush for a reason.

The door open wide to the garden outside, the night hangs hot and heavy beyond.

NATHAN
You're heartless.

HANNAH
We more than any one need to be busting the myth of 'the one'. We need to say there are a million ones. Infinite ones. But instead we fall into this Victorian archaic concept called marriage which quite frankly was designed-

NATHAN
Too many words-

HANNAH
....For a time when we all died by
forty.

NATHAN
Or we make a choice. We choose.

HANNAH turns, close to NATHAN now.

NATHAN (CONT'D)
Like I chose you.

HANNAH, tears prick. NATHAN, tears prick.

HANNAH
You smell of wine.

NATHAN hesitates, smiles.

HANNAH (CONT'D)
Look at today.
(CHINKING GLASSES)
Here's to Indiana Ray.

NATHAN nods - CHEERS, conversation sobering a little-

NATHAN
Do they know how many more names
will be released?

HANNAH
Another 50,000 tomorrow. Who knows
after that?

NATHAN
Some bishop just blew his brains
out in Glasgow.

HANNAH
Oww.

On NATHAN turning, holding her gaze as if on the edge of
telling her something-

NATHAN
Hannah-

At once, HANNAH silences him with her kiss, not wanting to
hear anything else tonight until-

On HANNAH, seemingly lost in his embrace.

Her phone vibrates - she reaches out for it.

NATHAN (CONT'D)

Turn it off.

On HANNAH, looks at him, laughs, flicking off her phone. Then they kiss again, falling into a long forgotten yet not unfamiliar growing passion, pulling off each others clothes, drawing one another upstairs to bed.

CUT TO:

29

INT. KITCHEN, HANNAH'S HOUSE, LONDON - DAY 11. [0730]

29

On HANNAH amidst the chaos of family life, buttering toast-

NATHAN's on his iPad reading salacious details of the *Indiana Ray* scandal - the sense of the story rolling on. A photo of a celebrity, cut out in shadowy profile amidst salacious headline eluding to the previous day's leak -

VINNIE

Is that ET?

On HANNAH, looking at them, catching NATHAN's gaze, smiles, his lips grazing her cheeks in passing-

NATHAN

Ah the young...

On NATHAN, heading out, kids tailing him like the Pied Piper with skateboards and school bags.

VINNIE

ET...GO HOME....

On HANNAH, looking on, eating toast with a smile. Her gaze going back to the headline on NATHAN's iPad.

HANNAH

(calling out)

iPad.

The SLAM of the door, NATHAN and KIDS gone. HANNAH looks down at the iPad, idly reading through the salacious news story as she picks up her bag and phone, ready to head to work.

CUT TO:

30

INT. CORNER BOARDROOM, NOBLE&HALE, LONDON - DAY 11. [1025]

30

On HANNAH seated close to CHRISTIE - mid way through a tense conference call with The Mail journalist **MATTHEW ROYSTON** [not seen]-

MATTHEW ON SPEAKER
I'll need one hour with Emma. And I
want Bill there as well. All
questions-

CHRISTIE
To be pre-agreed?

MATTHEW ON SPEAKER
Forget it.

CHRISTIE
Matthew, you are being given
exclusive access to a serving
Foreign Secretary who will, on
record, discuss her husband's
liaisons on an illicit website-

CHRISTIE shoots a look to HANNAH - she hesitates, nods.

CHRISTIE (CONT'D)
In return we will need to be
assured that the *nature* of those
meetings are not disclosed.

HANNAH stands. Paces a little. Unable to sit still.

CHRISTIE (CONT'D)
It shuts the story down for any of
your rivals and you get the
headline of the year.

A beat.

MATTHEW ON SPEAKER
It needs to happen today.

CHRISTIE
Agreed. And there will be no
mention of any past indiscretions-?

MATTHEW ON SPEAKER
The past is another country. I
won't go easy on them.

CHRISTIE
They've got children. And you're a
good dad, Matthew.

MATTHEW ON SPEAKER
Yeah - tell that to my ex-wife.

CHRISTIE looks to HANNAH.

CHRISTIE
We'll be in touch.

On HANNAH - holding his gaze.

HANNAH
(mouthed)
Thank you.

CUT TO:

31

INT. HANNAH'S OFFICE, OFFICE, LONDON - DAY 11. [1045]

31

HANNAH readying herself to head out, CHRISTIE stands in the doorway watching her-

CHRISTIE
You wrote my dissertation.

HANNAH
(as if remembering)
No. Did I?...I did...

They look at one another - a FLICKER of a memory.

HANNAH (CONT'D)
Fine, we're quits.
(making to go)
I want to not have to do this. When
can I stop doing this? Clearing up
my family's mess.

HANNAH stops - about to leave, reaching for her coat.

HANNAH (CONT'D)
I left Defoe's.

CHRISTIE - taps her name plate on the door.

CHRISTIE
No - you changed your name. That's
something different.

ON HANNAH - she hesitates, hurrying away.

CUT TO:

32

OMITTED

32

33 **INT. DRAWING ROOM, DOWNING STREET, LONDON - DAY 11. [1130]** 33

On HANNAH facing EMMA smartly dressed, ready for her day, paperwork in hand-

EMMA

I have ten minutes.

RAMSEY hovers close behind, EMMA shoots him a look to close the door.

EMMA (CONT'D)

They follow me everywhere. Do they seem nervous? Everyone is so nervous around me. I can't get five minutes peace to finish my speech for tonight.

EMMA pours herself coffee, drinks, wavering on HANNAH, finding her silence unsettling-

EMMA (CONT'D)

I sent over your letter of engagement.

HANNAH nods, SLIDES EMMA's letter of engagement across the table to her.

HANNAH

You did.

EMMA hesitates, barely can look at the letter, just knows implicitly.

HANNAH (CONT'D)

I didn't fully walk you through what your divorce will look like. You will stand up in an open court, if your husband contests it, and your life will be put on display. Every detail, designed to shame you. The press will be waiting, capturing your every move, ready to annihilate you and your family. Every detail of every relationship he has ever had will be exposed-

On EMMA - looking at her.

HANNAH (CONT'D)

...including those you may have tried to hide. You may not want to, but you will implicate yourself and others. It will end your career.

On EMMA - holding HANNAH's gaze, sensing that she has been rumbled.

EMMA

Hannah-

HANNAH

You lied to me by omission. Worse
you lied on a sworn document. Do
you know what that means?

EMMA

Yes.

HANNAH

Then how did you think you could
divorce and not expect that to find
you? Now. In the eye of the storm.

EMMA

I'm a politician. I'm always in the
eye of the storm.

EMMA holding her gaze, seeing a FLICKER of understanding.

HANNAH

Noble and Hale have set up a high
profile interview-

EMMA wavers-

HANNAH (CONT'D)

Where you will be able to control
your side of the narrative. Before
this story and your life becomes
fair game for every tabloid out
there.

EMMA

Hannah-

HANNAH

It is the only way you are going to
be able to protect your children
from worse and come out with some
semblance of dignity.

On EMMA - she hesitates, nods, resigned.

EMMA

There are lies that you tell
yourself. The small ones - he's
tired, you've had a long day,
you'll catch up at the weekend. And
then the weekend never happens and
the weeks turn to months, years.
Until you roll over, close your
eyes, hope it will go away. But
it's always there.

On HANNAH - the pain of familiarity hitting somewhere inaudible.

HANNAH

Why me? Why did you come to me?

EMMA hesitates, half laughing, at the irony of it.

EMMA

Your mother said if I ever did choose to divorce I was to go to you. And you would do the right thing.

On HANNAH - this landing.

EMMA (CONT'D)

She said you always did.

CUT TO:

34 **EXT./INT. YARD, MCKENZIE FACTORY, LONDON - DAY 11. [1230]** 34

A sleek low slung factory-

Vast, aluminum doors wide open to reveal-

A high tech, advanced Hieronymus Bosch configuration of conveyer belts and boxes -

A million DELIVERY WORKERS operating robotic systemized arms and packing plastic crates that whizz by on belts and a roller coaster of metal track-

On GOLDIE, calmly moving through, passing the odd familiar face, taking in the vast operation, machinery and passing DELIVERY TRUCKS-

An ELDERLY FOREMAN, well past retirement, looks up from talking to a couple of WORKERS-

BOBBY

Goldie-?

GOLDIE greeting him with a familiar embrace.

GOLDIE

You still here, Bobby?

BOBBY

They'll have to wheel me out.

From beyond-

MICHAEL
(quizzical/on the
approach)

Mum-

GOLDIE smiles, heading on past him-

GOLDIE
Board meeting-

GOLDIE keeps on walking, heading up the metal stairwell,
along the walkway towards the office block in the distance-

GOLDIE (CONT'D)
It's alright love.

The BAM of doors - GOLDIE pushing her way through into-

GOLDIE (CONT'D)
I know where it is.

CUT TO:

35 **INT. CORRIDOR, MCKENZIE FACTORY, LONDON - DAY 11. [1231]** 35

A wide corridor - a little more lux - photos of sporting
stars, DAVEY smiling, holding trophies at various sporting
events-

Various SECRETARIES and MANAGEMENT look up from offices,
spying GOLDIE in passing, determinedly walking towards a
distant glass boardroom-

MICHAEL
Mum, please- I know you're angry.
You have a right to be, but this
isn't the place-

MICHAEL on her tail. Yet GOLDIE keeps walking, nodding to
passing STAFF, some faces familiar, some not until-

GOLDIE
Breathe, love. Don't make a scene.

MICHAEL looking on as GOLDIE pushes open the boardroom doors
into-

CUT TO:

36 **INT. BOARDROOM, MCKENZIE FACTORY, LONDON - DAY 11. [1235]** 36

...a packed boardroom, DAVEY at the helm, DAWN seated close
by-

DAVEY
Overall we're looking at a
flotation figure of £148 million-

DAVEY wavers clocking GOLDIE slipping in the back, taking a
seat-

DAVEY (CONT'D)
...with a healthy shareholder net
profit of close to 42p in every
pound-

GOLDIE raises a hand-

GOLDIE
And you can substantiate that
figure?

DAVEY shoots a look to MICHAEL hovering by the door-

DAVEY
(wavers)
If you'd like to turn to the
shareholders report. Page 12. I'll
talk you through the exact figures-

CUT TO:

37 INT. CORRIDOR, OUTSIDE BOARDROOM, FACTORY, LONDON - DAY 11.37
 [1300]

On DAVEY gripping GOLDIE's arm, seemingly benign, as he leads her out past milling BOARD MEMBERS post meeting; the odd bemused look, or an aside exchange, confirms that they are confused by her presence. DAVEY nods to passing COLLEAGUES until they are clear of staff-

DAVEY
What the hell are you playing at?

GOLDIE
As Company Secretary it's important
I keep abreast of what is going on.

DAVEY pushes her hard against the wall - GOLDIE looking beyond to a passing STAFF MEMBER, smiling to them, knowing he won't want to make a scene.

GOLDIE (CONT'D)
(close to)
You see a man who can lie about a
child? What else are you lying
about?

DAVEY
You're sleepwalking love-

GOLDIE
(close to him)
Well I'm awake now. I'm on to you
Davey.

On DAVEY, this pricks him a little-

GOLDIE (CONT'D)
(close to)
See you in court.

GOLDIE shoves him away, heading off, leaving DAVEY behind until-

DAVEY
You go down that road and you won't
just be hurting me.

On GOLDIE, she wavers, looking up, seeing MICHAEL just visible, talking to DAWN and a few remaining BOARD MEMBERS. GOLDIE hesitates, unsettled, then turns and walks away.

CUT TO:

38 **INT. ZANDER'S OFFICE. NOBLE&HALE, LONDON - DAY 11. [1330]** 38

On HANNAH facing ZANDER-

ZANDER
What - she just woke up this
morning-

On ZANDER incredulous, shirt sleeves rolled up, in the middle of a busy day.

ZANDER (CONT'D)
....And decided to stay?

HANNAH
Yes.

On ZANDER - a FLICKER of suspicion.

ZANDER
What are you not telling me?

HANNAH - shakes her head, poker faced.

ZANDER (CONT'D)
In case you need reminding, you
work for Noble and Hale.

HANNAH
Zander, she's not gone back to
Defoe's.

On ZANDER hesitates, concedes with a nod -

ZANDER
Politicians. You can never trust
them.

CUT TO:

39 INT. RECEPTION/CORRIDOR, NOBLE&HALE, LONDON - DAY 11. [1335p

....into the corridor-

HANNAH

New list?

CHRISTIE looks up, engrossed in reading through another thick list of names-

HANNAH (CONT'D)

Hand over-

HANNAH looks over his shoulder as he walks.

CHRISTIE

It's not officially out until 7 am tomorrow morning.

HANNAH

Impressive. JJ Johnson?

CHRISTIE

Won't get it for another five hours.

ON CHRISTIE eyes tracking down the list-

CHRISTIE (CONT'D)

What? We got Mr Royston an amazing interview. Quid pro quo.

HANNAH goes to take a few pages, CHRISTIE swiftly covering the top page-

CHRISTIE (CONT'D)

My assistant's just printing out more.

HANNAH hesitates, nods quizzical-

CHRISTIE (CONT'D)

I'll make sure there's one on your desk.

HANNAH

You want to take a car or walk to the Graham interview?

CHRISTIE

You can handle it.

(seeing look)

I need to be elsewhere.

On HANNAH - she nods, deflects with a smile, as CHRISTIE heads away.

CUT TO:

40

INT. HIGH COURT, LONDON - DAY 11. [1630]

40 *

CLOSE on NINA standing, clearly waiting for someone-

NINA

Lola-

LOLA just coming out of **a court room**, hesitates, NINA clocking this, a certain formality to her.

*

LOLA

Hi-

LOLA waiting until-

NINA

So-

On NINA - oddly flustered, side stepping passing COLLEAGUES and the like-

NINA (CONT'D)

That drink? That would be good. If you want to go for that drink? We could...

LOLA wavers- a certain coolness to her.

NINA (CONT'D)

I mean, obviously, it's just a drink.

LOLA hesitates, nods-

LOLA

Actually - I might give that one a miss.

NINA

Sure. Of course.

On NINA, watching LOLA caught in fleeting gaze as she heads away, falling into conversation with passing COLLEAGUES.

From beyond-

NATHAN

Nina-

NATHAN on the approach **from the stairs**, just heading into court. *

NINA

(making to go)

Go away.

NATHAN goes to stop her-

NATHAN

I was drunk-

On NINA, holding his gaze, with quiet flickering anger-

NATHAN (CONT'D)

...You say things when you're drunk. And the next morning, it means nothing.

On NINA - stung-

NINA

Good to know.

....before moving off, eyes hardening, not looking back, hurrying away.

ON NATHAN - looking on with concern, throwing a wave to a passing COLLEAGUES, a certain edge to NATHAN as he hurries inside **a court room**. *

On NINA walking. Her phone **buzzes**, she scoops it out of her pocket **and sees she has missed a call from ROSE. Underneath a text message; 'Call me back!'** *
*

CUT TO: *

41 EXT. WATERLOO BRIDGE, LONDON - DAY 11. [1631]

41

On ROSE heading home across Waterloo Bridge towards the tube.

ROSE

God give me strength for this evening-

COMMUTERS caught in FLEETING GLANCE-

CUT TO:

42

EXT. STREET, NEAR DEFOE'S, LONDON - DAY 11. [1632]

42

On NINA - on the phone, hesitates, non-plussed, then with realisation, inwardly cursing, her silence giving it away.

ROSE ON PHONE

Oh mother of sod you forgot.

NINA, heading off up the road, the phone pressed to her ear.

ROSE ON PHONE (CONT'D)

In some cultures the entire family walks the bride to the next village.

NINA

You're getting married in Kensal Rise.

On NINA wiping a tear away.

ROSE ON PHONE

You ok?

CUT TO:

43

EXT. WATERLOO BRIDGE, LONDON - DAY 11. [1633]

43

On ROSE weaving past COMMUTERS, standing amongst the PRESS of PEOPLE waiting to cross at some lights.

NINA ON PHONE

Say something funny.

ROSE

If I do have kids with James there's a possible throwback to an uncle who was 4ft 5".

NINA ON PHONE

I said funny.

ROSE wavers, barely able to hear NINA above the noise of the traffic and bus engine-

ROSE

(raising voice)

I put my hand on the vicar's cock-

The SNORT of NINA'S LAUGHTER EXPLODING DOWN THE OTHER END OF THE LINE- ROSE aware of the CURIOUS and, in some cases, DISGUSTED LOOKS OF THE OTHER COMMUTERS as the lights change and ROSE crosses the road.

ROSE (CONT'D)
(close to/hushed)
I'm hanging up on you now.

CUT TO:

44

INT. RUTH'S OFFICE, DEFOE'S, LONDON - DAY 11. [1700]

44

On RUTH, lost in thought, looking out across the city beyond-

DONNA
(as enters)
Have you even eaten today?

DONNA hanging a suit and jacket up on the back of her door,
clocks the pile of accounts on RUTH's desk.

RUTH
I think I ate something with cheese
at around four.

DONNA
You have to eat.

DONNA clears up old coffee cups, papers around her, picking
up papers around RUTH.

RUTH
Donna-

RUTH suddenly GRIPS DONNA's hand, holds it for a minute, more
on the edge than she will ever show anyone.

DONNA
You have to talk to the girls.

RUTH
Then they will hate me even more
than they do already.

DONNA
I hated my mother. Even when I
loved her.

RUTH
Thank you. That is a great comfort.

DONNA
(heading out)
Your car will be here in five-

RUTH nods, gathering together her things as NINA puts her
head around the door.

NINA
Danny De Vito and you were up late
last night?

RUTH deflects, pulling on her coat, gathering her things.

RUTH
Simply going through accounts. And
I wish you wouldn't call him that.

NINA
Is everything alright?

RUTH wavers-

RUTH
Just having a little overview.
Shifting things about.
(seeing look)
Yes. Yes. Fine.

On NINA, seeing RUTH's FLICKERING EMOTION, NINA goes to speak-

RUTH (CONT'D)
(sharp/moving on)
The car's outside.

On NINA making to follow, just clocking a thick file on
RUTH's desk marked *Defoe Accounts 2017-2018*, clocking DONNA
coming back in-

NINA
What's going on, Donna?

DONNA scoops up the thick file, sliding it into a cabinet and
locking it up, pocketing the key.

DONNA
Have a good night.

ON NINA - frustrated, taking in the STILL of RUTH's office,
her gaze falling back on the filing cabinet.

NINA
Yeah - right.

CUT TO:

45

INT. CORRIDOR, HIGH COURT, LONDON - DAY 11. [1705]

45

On NATHAN, clutching a bundle of papers, hesitating on
hearing-

CHRISTIE
I called your office.

CHRISTIE seated, making to stand.

NATHAN
The case I am on is the bitch from
hell.
(MORE)

NATHAN (CONT'D)
Final hearing and we didn't have
half the paperwork. I was going to
call you. I got a great lead on-

CHRISTIE holds out a piece of paper, NATHAN's gaze flicks
down a page taken from the list of leaked names with growing
dread-

CHRISTIE
We got it early. Officially you've
got 12 hours grace. Unofficially...

NATHAN wavers-

CHRISTIE (CONT'D)
Unless it's a different Stern.

NATHAN looks at CHRISTIE, humiliation threatening.

NATHAN
You've told Hannah?

CHRISTIE, resigned, heading away.

CHRISTIE
No, but by the end of play today
every paralegal in town will be
pouring over it.

On NATHAN - looking down at the list, panic growing-

CHRISTIE (CONT'D)
(close to)
Tell her. Before she hears about it
from someone else.

On NATHAN, quietly devastated, shoving it into his pocket,
watching CHRISTIE as he heads away.

CUT TO:

46

EXT. COURTYARD, AMBASSADORS RESIDENCE, LONDON - DAY 11.
[1730]

46

CLOSE on EMMA in a long evening gown, a whisky near drained
close by, correcting her state dinner speech clocking BILL on
the approach, HANNAH close by.

BILL
You look beautiful, darling.

EMMA hesitates, looks to BILL.

EMMA
Thank you.

BILL
You won't regret this.
(with a smile/eyeing
journalist)
I've got him onto fly fishing. We
might do the odd extra question on
it.

Beyond, RAMSEY just visible talking to MATTHEW ROYSTON, the
journalist heard on the phone earlier.

EMMA
Clever you.

EMMA wavers, smiles, a FLICKER of fondness there despite
everything.

BILL
Two fingers?

Holding out her whisky glass to him - she holds his gaze.

EMMA
No ice.

BILL nods, exits, making to get her another drink, looking to
HANNAH as if to ask her if she wants a drink. She shakes her
head. HANNAH watching as EMMA resumes correcting the last of
her speech.

HANNAH
Are you OK?

EMMA hesitates - this is painful, watching the ebb and flow
of BILL and OTHERS beyond.

EMMA
I am a state school girl from
Manchester, at the height of my
career. The work it has taken to
get here.

Turning to look at HANNAH-

EMMA (CONT'D)
It is not without love our
marriage. But I am married to a man
whose particular predilections I
just can't satisfy. I'm not used to
failing.

HANNAH
I don't see divorce as failure. I
just see some marriages as finite.

EMMA nods - smiles, tears in her eyes.

HANNAH (CONT'D)

When you are out of office, when
you are away from the spotlight and
all three boys have left home. When
none of this matters anymore-

EMMA hesitates, hears the sense of genuine understanding-

EMMA

We make a break for the border.

HANNAH smiles, places her business card down on top of EMMA's
speech now resting close by.

HANNAH

Discreetly. Quietly. Away from the
glare.

Suddenly BILL appears, puts down her whisky.

RAMSEY

(on the approach)

Emma we really have to-

EMMA knocks back a slug of whisky, then realises she can't
finish it.

EMMA

Too late.

She reaches for her clutch bag, pushing herself on-

EMMA (CONT'D)

(to self)

Too late.

....ready with a smile to greet the PHOTOGRAPHER and MATTHEW
beyond, taking BILL's arm, ready to play husband and wife.

CUT TO:

47

EXT. CHURCH, LONDON - EVENING 11. [1945]

47

HANNAH on the approach, walking through a gloomy graveyard-

NATHAN

Hey-

HANNAH jumps, spooked, laughing.

HANNAH

Jesus, Nathan.

NATHAN tries to smile, but clearly he is anxious, a huge
weight on his mind.

NATHAN

Sorry...Sorry...

HANNAH wavers, quizzical-

HANNAH

Are you hiding?

NATHAN

That obvious?

SUDDENLY from beyond-

GLEN

I keep saying we need more light.

HANNAH hesitates, surprised to see GLEN standing by the door-

GLEN (CONT'D)

They're all inside. I'm the vicar,
Glen.

HANNAH

Great. I'm the sister, Hannah.

NATHAN

(shaking hands)

Hi-

CUT TO:

48

INT. CHURCH, LONDON - EVENING 11. [1950]

48

ANNIE BUTLER [60's] JAMES' dynamic and neat mother, holding court-

ANNIE

And peonies all the way down either
side-

RUTH looks on, trying to seem interested, JAMES and ROSE
close by-

JAMES

Lovely.

RUTH looks at him - quizzical.

RUTH

Do you even know what peonies are?

JAMES

Not a clue.

NINA looks up from texting seated along a pew from **MILES BUTLER** [60's] JAMES' less dynamic father. ANNIE already moving on.

ANNIE

I've changed to wearing red, Ruth.
Just to give you the heads up. It's
quite bold so it's probably not
good to compete. I wouldn't want
you to look washed out.

RUTH

I don't think we'll have that
problem.

HANNAH and NATHAN on the approach, GLEN close behind-

HANNAH

Sorry...Sorry.

She greets everyone-

NINA

Good. Did the nice vicar-

ROSE wavers, looks at NINA, sees her teasing

NINA (CONT'D)

...rescue you?

HANNAH and NATHAN stand, taking in the church.

NATHAN

Wow, it's definitely a church.

NATHAN clearly tense, nods to NINA who is absorbed in
texting.

ROSE

Can you stop texting please?

NINA irritated, but suitably admonished.

ROSE (CONT'D)

So, we're going to-

ROSE wavers, catching on GLEN hovering in the distance-

ROSE (CONT'D)

...ask everyone to walk from here
to the house after. Nathan you're
in charge of the ushers so keep
them in line-

NATHAN

Yes, m'lady.

ROSE

But coming in to the church. Groom
will go ahead this side. Then me -
the bride, this side. Hannah, Nina
you'll walk behind me here...

SUDDENLY OSCAR appears at the back, hurrying down, shaking hands and greeting all on his way.

ROSE (CONT'D)
Dad will walk me down to here.

NINA shoots a look to HANNAH, also surprised, then to RUTH who seems unfazed.

HANNAH
Dad's walking you down the aisle?

ROSE
Yes...

OSCAR smiles, greeting ANNIE with suitable charming aplomb.

OSCAR
This must be Annie-

Then turning the full force of his charm on MILES.

OSCAR (CONT'D)
And Miles.

MILES stands, they shake hands.

OSCAR (CONT'D)
(deflects)
Look at it. Look at it. It hasn't changed a bit.

RUTH turns to look at the church with a resigned smile.

RUTH
No-

NATHAN
It's beautiful.

ROSE looks to ANNIE and MILES.

ROSE
They were married here.

RUTH
The frescoes have faded.

MILES
Like everything.

ANNIE
(seeing others looks)
Church makes you so morbid. Why must you be so morbid?

ROSE wavers, eyes catching on GLEN-

OSCAR
So, where do I stand?

...mildly horrified to see JAMES falling into conversation with GLEN-

CUT TO:

49 **EXT. PATH, OUTSIDE RUTH'S HOUSE, LONDON - NIGHT 11. [2105]** 49

Darkness-

The house illuminated in the distance - the rag bag of HANNAH, NINA, ROSE, NATHAN, JAMES, GLEN, ANNIE, MILES, RUTH and OSCAR hanging back as they head into the house-

On OSCAR as he stops, reaching a hand up to touch the door frame, taking in the place-

OSCAR bracing himself, this is more emotive to them both than they expected, as he follows RUTH in.

CUT TO:

50 **INT. KITCHEN, RUTH'S HOUSE, LONDON - NIGHT 11. [2130]** 50

Later-

An impromptu supper-

The entire clan, including GLEN, now seated around a table- Wine poured. Food half eaten. It's not entirely comfortable.

JAMES
We want to keep it small.

ANNIE
I know darling, but as you only get to do this once.

ROSE shoots JAMES a look.

NINA
Hopefully.

ANNIE
Nina, now who are you bringing?

HANNAH shoots NINA a look.

NATHAN
More wine?

He picks up an empty bottle, heading off, passing NINA. He looks to her. She ignores him.

MILES

Incidentally Ruth we were wondering
about your cheque.

NINA shoots a look to HANNAH.

ANNIE

The caterers are getting a little
antsy-

RUTH hesitates, this is the last place she wants to be.

RUTH

We had over 300 at our wedding. I
don't remember any of them.
Certainly I'm not in contact with
any of them. It was hot and cramped
and my dress was too tight-

OSCAR

But it was such fun.

RUTH

Yes.
(looking to him)
It was, wasn't it?

ROSE shoots NINA a look. NATHAN looks to HANNAH, holding up a
bottle of wine. She shakes her head, NATHAN pours himself a
drink, HANNAH clocking this.

HANNAH

(close to NATHAN)
Slow down.

CUT TO:

51

INT. LIVING ROOM AREA, RUTH'S HOUSE, LONDON - NIGHT 11.
[2200]

51

CLOSE on HANNAH in the living room area; a beautiful,
familiar comfortable space, hesitating on seeing OSCAR
approach-

OSCAR

Why am I seeing roller skates?

HANNAH

Roller Disco. My Ninth birthday.

From behind - RUTH moving closer.

OSCAR

Didn't we-?

RUTH

Roll back the carpets.

HANNAH
...I broke in my new skates on *this*
floor.

OSCAR
Yes. Of course. Yes.

They stand quietly reliving the memory-

RUTH
I have a photo of that day
somewhere.
(to OSCAR)
Didn't I send it to you?

HANNAH
(with surprise)
You sent him things?

RUTH
In the beginning. For a while.

OSCAR
We have a beautiful photo of you
and Nathan at your wedding on our
mantelpiece.

On HANNAH - nodding, smiles, yet inside she is both happy and
heartbroken. On RUTH - at once seeing this.

RUTH
When Vinnie was born-

RUTH emotion catching, deflects, resumes working again.

RUTH (CONT'D)
...I knew that would be
important...That finally the Defoes
had a boy.

HANNAH nods. RUTH nods. OSCAR seeing this. They stand
together.

On RUTH - suddenly it is too unbearable, heading back over to
the dining/kitchen area. HANNAH seeing this-

CUT TO:

52

INT. KITCHEN, RUTH'S HOUSE, LONDON - NIGHT 11. [2210]

52

On RUTH, moving towards the dining table, pouring herself
more wine. OSCAR not far behind.

GLEN
The real act of marriage takes
place in the heart-

NINA shoots a look to ROSE - where did ROSE find this guy?

GLEN (CONT'D (CONT'D)
But you might as well fill the
church while you're at it.

NATHAN hovering by the door, checking his phone, scrolling
through the news-

NINA
Well, the church isn't paying for
it.

RUTH
(hushed/aside to NINA)
Behave.

OSCAR
Let's not worry about that now.

NINA
No-?

NATHAN
We almost missed our wedding.
Hannah was late and I got stuck in
the loo at the registry office. But
when she did arrive she looked
so...

HANNAH catching on this as she moves back towards them all.

NATHAN (CONT'D)
...red. From running. Even so-

HANNAH
(close to)
Five minute warning. We should-

NATHAN nods, pours herself more wine.

HANNAH (CONT'D)
And he pours more wine.

NATHAN
Even so..it was the best day of my
life.

A momentary silence - this is oddly heartfelt.

MILES
Now, what about speeches?

NINA
(taking her seat)
Yes. Speeches.

NINA is feisty tonight - looking for a fight.

JAMES

Well, it's normally groom, best man, father of the bride. Although I know dad doesn't mind saying a few words.

OSCAR

I'm very happy to do it.

JAMES

I think Ruth was going to-

OSCAR

Oh...Oh..

ROSE

But if you'd like to, Dad.

HANNAH

Mum's doing it.

ROSE

I know but-

NINA

It should be mum who does it.

RUTH

Nina-

ROSE

She hasn't written anything yet so?

NINA

Give her a chance or do you want to take that job too, dad.

The TENSION BRISTLING-

NINA (CONT'D)

She's been busy. Won't you?

RUTH

Ah. Yes.

NINA

And what will you say, mother? What will you share on that wonderful institution that is marriage?

ROSE

Please-

NINA

No, I am curious. Because, despite appearances, I don't exactly trust what we have to say.

(MORE)

NINA (CONT'D)

We're more finishers than starters -
the Defoes-

HANNAH leans in close to NINA-

HANNAH

You need some air.

NINA

No, I don't.

NATHAN gently puts out a hand to stop NINA-

NATHAN

Nina-

NINA brushes NATHAN away, she's a little too drunk-

NINA

(prodding NATHAN)

You. You do not speak to me today.
I have never had that much faith in
marriage. Most people sell out
given half the chance.

RUTH wavers, clocking NINA's pointed stare at OSCAR.

HANNAH

OK, step away from the wine.

HANNAH reaches out a hand to slide her glass away.

NINA

But the one I could trust was yours
and Nathan's, Hannah-

On HANNAH quizzical-

NINA (CONT'D)

You were so certain. Soon as you
finished college. You were getting
hitched. I was so grateful that
finally we had a good man who
wanted to be in this family. And
you two did it. You two did it.
Despite our parents best efforts.
You two survived. I don't think
I've actually had a proper
relationship, I can barely co-habit
myself. Barely know what I want.
Even who I like. But you two-

NINA swigs her drink, turning her gaze on NATHAN and HANNAH-

ROSE

Stop it-

Really-? NINA

ROSE
Please, Nina-

ROSE visibly growing upset.

NINA
I'm doing this for you, Rose. You want to get married, great. But at least be realistic about it. You're spending all this money. Money I don't think we've got.

On RUTH - unsettled, shooting NINA a look

RUTH
Enough.

NINA
Not quite. You worry me Rose. Because I think you have some fantasy about this whole perfect marriage thang and we should have told you. We should have told her, mother.

NINA focusing her gaze on RUTH.

NINA (CONT'D)
It's a farce. Our parents were married and that didn't stop our dear dad from screwing someone else. Sorry. Maya. Who was in fact our 24 year old nanny. With a brace....She's yet to appear by the way-

ANNIE looks to MILES-

NATHAN
Nina, could we please-

NINA
Yes, could we please stop this now. Could we please stop pretending in this whole happy every after pile of crap? Because everyone is lying. Everyone is lying. Even you Nathan. Did you tell her?

NATHAN hesitates-

HANNAH
Tell me what?

HANNAH looking at NATHAN - on edge.

NINA
You put your hand on my arse and
you said-

NATHAN
Nina, please.

NINA
...'Why doesn't she want to have
sex with me anymore?'

On HANNAH turning, looking at NATHAN - a mixture of
humiliation and shock.

NINA (CONT'D)
Like I would have the answer? Why
would I have the answer? I don't
know who I'm going to screw from
one week to the next. How would I
know why Hannah doesn't want to
have sex with you anymore?

NINA turns her attention on ROSE-

NINA (CONT'D)
And I know you care about James. I
know you do. But James, it's not
enough to get on top and hope she
feels the same.

On ROSE aghast - tears welling.

NINA (CONT'D)
Is it any wonder you put your hand
on the vicar's cock?

On ROSE looking to JAMES then GLEN - horrified.

JAMES
Rose-?

On HANNAH hurt and incredulous, holding NATHAN's gaze, then
looking back at NINA-

HANNAH
What are you doing?

ROSE suddenly stands, exits.

SILENCE-

JAMES looks to MILES and ANNIE-

JAMES
Excuse me.

JAMES exits.

GLEN

Well...

RUTH holds up her hands - SILENCES him. GLEN nods, then discreetly exits.

On HANNAH - looks at NINA - heartbroken.

CUT TO:

53

EXT. GARDEN, RUTH'S HOUSE, LONDON - NIGHT 11. [2220]

53

CLOSE on ROSE standing in the garden-

JAMES

Rose-

JAMES on the approach-

JAMES (CONT'D)

Is it true?

ROSE turns, holds JAMES' gaze, her look saying it all. The house illuminated beyond.

ANNIE OOV

(calling out/cutting in)

James-

JAMES nods, shell shocked, unable to look at her, heading back towards ANNIE standing in the doorway. ROSE looks beyond, watching ANNIE and MILES through the illuminated windows leaving with JAMES-

CUT TO:

54

INT. KITCHEN, RUTH'S HOUSE, LONDON - NIGHT 11. [22.35]

54

The STILL of the room-

RUTH, NINA, OSCAR, NATHAN, HANNAH still seated at the table.

The aftermath of dinner still left at the table.

HANNAH looks at NINA incredulous-

NINA

Ok - here we go.

SUDDENLY RUTH SLAMS HER HANDS DOWN ON THE TABLE-

RUTH

I will not have this. I have not worked for the last thirty years to hold this family together just to have it torn apart.

(MORE)

RUTH (CONT'D)
I will not do that. We will survive
this. We must.

HANNAH nods, stands, making to leave-

HANNAH
I'm done with speeches today.

NINA
I said the truth.

HANNAH
No - the truth is everything around
what you just said. You said what
would hurt, Nina.

NATHAN makes to follow, looking back at the gathered party.
He nods, exits, a little shame faced. on NINA, she goes to
speak-

OSCAR
Hannah's right. No more speeches
today.

CUT TO:

55 **EXT. GARDEN, RUTH'S HOUSE, LONDON - NIGHT 11. [2255]** 55

On RUTH seated on the swing, OSCAR on the approach. They
stand close, in silence until-

RUTH
Welcome back.

They CHINK glasses. RUTH sees, catching on his open shirt,
his tie now loosened, a button undone, clocking with
surprise, the new scar running down his chest, touching it.
She looks at him, eyes filling with tears, with quiet shocked
understanding. Then pulling away her hand, she gently pushes
him away, heading back towards the house.

On OSCAR, standing alone.

CUT TO:

56 **INT. BEDROOM, HANNAH'S HOUSE, LONDON - NIGHT 11. [2330]** 56

ON HANNAH silently getting ready for bed; taking off her make
up, brushing her teeth. NATHAN mirroring her, both silent and
shattered until-

NATHAN
Hannah-

They sit back to back on either side of the bed.

NATHAN (CONT'D)
I was drunk-

HANNAH
Nina-?

NATHAN
It didn't mean anything.

On HANNAH, barely able to look at him-

NATHAN (CONT'D)
Hannah-

She makes to stand. He goes to stop her.

HANNAH
I'm tired.

NATHAN
We need to talk.

HANNAH
Tomorrow.

NATHAN
(sharp/hard)
No - tonight.

HANNAH wavers, a desperation to NATHAN - sensing something more.

NATHAN (CONT'D)
We need to talk now. Tonight.

Then at once he reaches for his briefcase pulling out a sheet of names, the second leaked *Indiana Ray* list. He holds it out to her.

NATHAN (CONT'D)
Right now.

She looks at him, non-plussed. Then takes the list-

On HANNAH - looking at NATHAN, seeing the emotion about to break on his face.

NATHAN (CONT'D)
I'm on the list.

She looks down with a growing realisation.

HANNAH
(with disbelief)
Oh My God.

AND THEN WITH A SUDDEN SEEPING DESPAIR ON SEEING THE SHAME ON HIS FACE-

NATHAN

I was on my own. You remember...The
Brussels case? I never met anyone.
I never went on any dates. Look at
me. Look at me. Nothing. Nothing
happened. I clicked and then
suddenly...That was it...A moment's
madness-

NATHAN reaches for her, she recoils.

HANNAH

No...No.

They stand apart.

NATHAN

The first time I saw you, there
was/

HANNAH

No/

NATHAN

...Only ever you. The first time/

HANNAH

No...No...No/

NATHAN

Only ever you.

AND SUDDENLY HANNAH is hitting NATHAN, SLAPPING HIM and
PUNCHING HIM, LASHING OUT. NATHAN CALMLY GRIPPING HER WRISTS
UNTIL SOBBING SHE COLLAPSES AGAINST HIM, HER FOREHEAD PRESSED
AGAINST HIS CHEST-

NATHAN (CONT'D)

I'm sorry. I'm so sorry.

HANNAH, the pain overwhelming her, shoving him away. Then she
exits, just needs to get away.

On NATHAN, quietly devastated, seated on the edge of the bed.

CUT TO:

57

INT. BATHROOM, HANNAH'S HOUSE, LONDON - NIGHT 11. [2335] 57

On HANNAH, shutting the door in the kid's bathroom, at last
letting it out, sobbing, great balling, gulping tears until-

VINNIE OOV

Mum-

Outside, VINNIE half awake, his voice just audible through
the door.

VINNIE OOV (CONT'D)

I need to pee.

On HANNAH, stifling her tears, pressing her face into towels on a towel rail, trying to sober her sobs until-

HANNAH

Just a minute. Just give me a minute, Vin-

CUT TO:

58

INT. BEDROOM, RUTH'S HOUSE, LONDON - NIGHT 11. [2355]

58

The FLICKER of footage of OSCAR, MAYA and a younger HANNAH watching as she unwraps roller skates caught on ROSE's TV.

ROSE sits, looking at it, hesitating, her engagement ring resting on the top of the screen-

She fast forwards the footage.

SUDDENLY she stops, freezes the frame on HANNAH-

She peers closer, staring at HANNAH's beautiful, nine year old face.

CUT TO:

END TITLES

END OF EPISODE FOUR