



# **The Split**

6x60  
Episode Five

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**GOLDENROD AMENDMENTS**  
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1      INT HANNAH'S HOUSE. HANNAH'S BEDROOM - DAWN 12 [0530]      1

On HANNAH lying in bed with NATHAN. Both on either side of the bed, their backs to one another. A gulf between them.

Birdsong outside.

HANNAH stirs, opens her eyes - utter pain and misery.

CUT TO:

2      INT HANNAH'S HOUSE. HANNAH'S BEDROOM - DAY 12 [0600]      2

DISTANT SOUND of the shower running.

Her eyes trail over NATHAN's clothes, slipping her hand in pockets, pulling out the odd stray receipt, a pack of chewing gum, a paperclip.

HANNAH peers at the receipt, moving on, her hands slipping in and out of NATHAN's pockets.

SUDDENLY the bathroom door swings open, NATHAN comes out in a towel/robe-

HANNAH busies herself, putting on jewellery, lipstick or the like.

A palpable tension between them as NATHAN reaches for his watch, wavers on seeing -

The receipt now left on top of his cellphone.

SUDDENLY VINNIE bursts in-

NATHAN  
(sharp)  
Knock.

At once, VINNIE REVERSES and KNOCKS, RE-ENTERS-

TILLY OOV  
(shouting up)  
Vinnie-

NATHAN, hesitates, clocks VINNIE clasping TILLY's trainer.

NATHAN  
(gesturing)  
Give your sister back her shoe.

CUT TO:

2A **EXT CHURCH. LONDON - DAY 12. [0630]**

2A

CLOSE on a list of Parish wedding bans pinned in the church doorway - ROSE's gaze catching on them - eyes filling with tears.

Beyond a HOMELESS MAN stands wandering amongst the graves, looking at them.

On ROSE watching him.

Birdsong overhead.

CUT TO:

3 **INT HANNAH'S HOUSE. KITCHEN/ HALL - DAY 12. [0645]**

3

HANNAH, amidst the chaos of the morning routine - LIV, VINNIE and TILLY at various states of ready finishing up breakfast, hunting for school books etc. VINNIE sits shoveling cereal into his mouth, too fast.

LIV FLICKS VINNIE's ear in passing-

VINNIE

Oww.

NATHAN unimpressed, looks at LIV.

NATHAN

Smart. Really smart.

(to VINNIE)

Eat your breakfast like a normal person.

LIV makes to go-

HANNAH

Liv-

LIV

I'm going to be late-

TILLY passes, picking up a lunchbox or the like.

TILLY

(aka teasing/singing to  
LIV)

*She's in a bad mood. Cause she  
still loves him...*

HANNAH silences TILLY with her look-

NATHAN

Please. Do not tell me Sasha is  
back on the scene?

ON NATHAN looking to LIV, incredulous.

HANNAH  
(aside to NATHAN)  
Leave it.

HANNAH ushers TILLY and VINNIE out, LIV close behind, following them into the hall.

HANNAH (CONT'D)  
Just get them to the gates, you don't need to hang around.

LIV  
You owe me. Cash will do.

HANNAH wavers -a little incredulous.

HANNAH  
We'll make a lawyer of you yet.

LIV holds HANNAH's look, senses something.

LIV  
Mum?

HANNAH  
It's alright, love.  
(with a smile)  
Go. Go. Go.

On HANNAH, the door now closed - she rests her head against the door frame for a moment, steeling herself.

CUT TO:

4

**INT HANNAH'S HOUSE. KITCHEN - DAY 12. [0646]**

4

HANNAH goes into the kitchen. NATHAN's there scrolling through his iPad, checking the online news. Both dressed and ready for work. Both not able to go yet.

NATHAN  
Should we warn the kids?

On HANNAH, rounding on NATHAN, hurt brewing into a growing anger.

HANNAH  
Say what? Hey kids you know there's that sleazy story rolling? Talent show mogul caught using an extra marital dating site? Well, guess what? Your sad sack of a dad tapped in his credit card details too. Because he got bored one weekend. On a business trip to Brussels.  
(MORE)

HANNAH (CONT'D)  
And couldn't just watch a bit of  
soft erotica on the hotel TV like  
the rest of us do.

NATHAN  
OK - let's do this.

NATHAN reaches for a piece of paper, laying down on the  
counter in front of her.

NATHAN (CONT'D)  
Passwords. To everything.  
Email. Phone. Online banking. Both  
accounts.

She doesn't take it. He puts it down on the table.

NATHAN (CONT'D)  
If you're going to look, let me at  
least make it easy for you.

HANNAH clears the table, sliding plates into the sink, cereal  
into the cupboard, avoiding his gaze.

NATHAN (CONT'D)  
(gesturing to the paper)  
Take it. Do it. Go through it all.  
You won't find anything.

NATHAN holds out the paper-

NATHAN (CONT'D)  
*Blueberry Hill*. Capital B. Small y-

HANNAH takes it, reads.

HANNAH  
(reading)  
Leonard Cohen's favourite song.  
Both current accounts. *Chelsea*  
*Hotel*. No 2. Number not letter.  
Supposed location of Mr Cohen's  
sexual encounter with Janis Joplin.  
Am I right?-

HANNAH - almost laughing to herself-

HANNAH (CONT'D)  
....Actually funny. Apt.

...scooping up another pile of breakfast crap, and BANGING a  
bowl into the sink.

NATHAN  
I didn't *meet* anyone.

HANNAH  
(making to leave)  
I smoked but I *never* inhaled.

NATHAN comes close, desperate, tender, near to tears. He needs to make her understand.

NATHAN  
I love you.

HANNAH - holds his gaze, wanting to believe him and yet-

HANNAH  
*Hallelujah!*

It's too fucking much.

HANNAH (CONT'D)  
...with exclamation mark? Again,  
thank you Mr Cohen. Apple password.  
Email account. Laptop and Home  
Computer.

On HANNAH, pocketing the piece of paper and heading out,  
SLAMMING the front door closed as she goes-

HANNAH (CONT'D)  
(exiting)  
Have a wonderful day.

On NATHAN - alone, hating himself.

CUT TO:

5 OMITTED

5

6 **INT RUTH'S HOUSE. STAIRS/KITCHEN - DAY 12. [0650]**

6

The morning after the night before; RUTH, dressed for work, descends the stairs into the debris of last night's 'meet-the-inlaws' supper party.

RUTH's fingers trail along the table as she moves through the kitchen. We glimpse a loosely scrawled seating plan for ROSE's wedding. It is stained with a circle of red wine -

On RUTH, considering - pushing herself on with growing determination.

CUT TO:

7

**INT NINA'S APARTMENT. BEDROOM - DAY 12. [0655]**

7

NINA lies in bed, the events of the previous evening coming back to her. SHIT. She turns her face into the pillow. SHIT. SHIT. SHIT.

Then turns, REX lies seemingly asleep next to her.

She looks back up at the ceiling, head throbbing. She's never felt so bad.

REX  
It could be worse.

NINA wavers, turns, facing REX staring back at her.

REX (CONT'D)  
You could have done it at the  
actual wedding.

SILENCE-

REX (CONT'D)  
Talk to me.

NINA gets up, walks towards the bathroom.

NINA  
If I wanted to talk I'd have got  
myself a real boyfriend.

On REX - a little stung, shaking his head with a half smile-

REX  
Nice.  
(shouting after)  
Lovin' your work.

The SOUND of NINA in the shower.

On REX - frustrated, his gaze falling on-

A row of dresses, REX hesitates on seeing a couple still with security tags on them. No more than two.

CUT TO:

8

**EXT CHURCH. LONDON - DAY 12. [0700]**

8

On ROSE still waiting in the churchyard- she clearly hasn't slept, hesitating on seeing-

ROSE  
In my defence -

GLEN, just coming up the path, freezing on seeing her, keys in hand.

ROSE (CONT'D)  
...There is something about vicars.  
Clergy. Teachers. Basically, it's  
like having a crush on your  
teacher. Me. You. Like that - what  
it was? Not that I do. Have  
anything for you. It was a  
momentary, completely out of body,  
weird thing to do.

GLEN nods, hesitates, makes to open the door.

GLEN  
You want to come in or shall we do  
this outside?

CUT TO:

9

INT CHURCH. LONDON - DAY 12. [0701]

9

On ROSE following GLEN inside as she slides down keys,  
iPhone, carton of milk, barely drawing breath-

ROSE  
You're married. And you have  
daughters.

GLEN  
Three-

ROSE  
(mortified)  
Three daughters.

SILENCE -

GLEN  
Someone vomited on me once.

ROSE wavers-

GLEN (CONT'D)  
Also urination. I quite often  
experience urination on me. Mainly  
from babies. Christenings. It's the  
cold water, warm baby. Wah... But  
if it's Friday and we've one of our  
groups in... I am often pissed  
upon. In anger. Or post some  
chronic drinking binge.

ROSE nods, lost in her own misery.

ROSE  
I'm not getting married.



GLEN hesitates, just lets her sit with this. This is deeply, deeply painful to her.

GLEN  
I know this feels bad right now.

ROSE  
He's ignoring all my texts.

GLEN  
All relationships test us-

ROSE  
Please don't quote God right now.

GLEN wavers smiles-

GLEN  
It will be all right in the end.

ROSE  
And if it's not?

On GLEN - he smiles, genuine.

GLEN  
Then it's not the end.

CUT TO:

9A      **INT. GOLDIE'S HOUSE. LIVING ROOM - DAY 12. [0710]**

9A

On GOLDIE, hesitating on a photo of YVONNE, DON, DAVEY and GOLDIE with DANIEL in football strip or the like. On GOLDIE peering closer at the image of DANIEL - as if trying to make sense of something.

The sense of her dressed up for her day ahead.

CUT TO:

10      **EXT. MILLENNIUM BRIDGE. LONDON - DAY 12. [0735]**

10

NINA is waiting for HANNAH, hopeful she is on her usual route to work, looking towards the Millennium bridge. Finally she sees HANNAH amongst the emerging throng. NINA falls into step with her.

HANNAH  
Hungover?  
(seeing look)  
Good.

NINA  
I hate myself.

HANNAH  
Not as much as Rose hates you. I  
presume she's-

NINA  
Not taking my calls.

HANNAH  
Wedding's off then? Jesus, Nina -  
really? Your timing. Are you so  
jealous of everyone's happiness  
that you have to crap on it from a  
great height?

NINA  
You're angry. You have every reason  
to be angry. I would be angry. I  
would hate me right now.

HANNAH  
Glad that message is coming  
through.

NINA  
It's really not Nathan. I might  
even have totally misread it - and  
I certainly shouldn't have made it  
the subject of a public broadcast.  
I will never drink red wine again -

HANNAH  
Please stop talking!

SILENCE-

NINA  
And I am sometimes jealous. The  
whole marriage baby thang. If I  
could do that...? If I knew how to  
close that deal? But I didn't mean  
to...I don't ever want-

HANNAH  
(sudden/cutting in)  
Nathan's on the list. He's on  
Indiana Ray.

ON NINA - palpable shock.

NINA  
No.

HANNAH turning to her a little, NINA seeing just how fragile  
she is.

HANNAH

He says he didn't meet anyone but-

NINA

And you believe him?

HANNAH

I don't know.

NINA

You have to know. Look through everything. Go through everything.

HANNAH

I've gone through his pockets.

NINA

iPhone. Laptop. You checked his messages?

HANNAH

I can't.

HANNAH holds NINA's gaze, struggling- on the edge of breaking down.

NINA

Have you spoken to mum? I'm worried about her. She's being really-

HANNAH

(cutting her off)

Just handle it. Whatever it is. OK? Thanks.

(as goes)

Your breath stinks by the way.

CUT TO:

11 **INT PUB. LONDON - DAY 12. [0740]**

11

On RUTH, **slightly bemused by the choice of venue**, facing OSCAR-

RUTH

We could have met at the flat.

OSCAR tucking into a full English breakfast-

OSCAR

They do good breakfasts here.

On RUTH - she drinks her coffee, clocks a news headline on a broadsheet eluding to the *Indiana Ray Scandal* or the like.

RUTH

I blame you. For last night. The whole bloody thing. Coming in just as when you exited. Tilting the world. Leaving us all scrabbling to pull ourselves upright again. Rose's ridiculous fantasy of marriage? You.

(MORE)

RUTH (CONT'D)

Walking her down the aisle? You barely walked her across the carpet. And Nina...Nina..That little scene? All for you. Can't be angry with her father. Too frightened he'll run away again. And Hannah...?

OSCAR

I'll take that.

RUTH wavers, surprised.

RUTH

I can't buy you out. We over expanded too quickly and then there was a dip in the market and...Maybe in three months. Six, even better.

OSCAR

I need to sell my share now.

RUTH

You're broke?

OSCAR

A slight problem with a few creditors.

RUTH

Of course. You're broke.

OSCAR

I will have to shop around. Find an outside buyer.

RUTH

Oh my God-

OSCAR

A shake up could be invigorating.

RUTH

Defoe's does not need invigorating! And it is not for sale. It is my daughters' legacy.

OSCAR

And my father's firm.

RUTH

Which I have kept going. In your absence. It stays in this family.

OSCAR

I have medical bills. They won't keep. I've remortgaged the New York apartment.

(MORE)

OSCAR (CONT'D)  
Cashed a few bonds I had left. But  
beyond that I don't have much more  
to sell.

He winces a little, he's a little breathless.

RUTH  
How ill are you?

OSCAR hesitates - holds her gaze, a kind of understanding in his look.

On RUTH - her eyes fill - this clearly means more than she can admit.

CUT TO:

12

**INT NOBLE & HALE. LOBBY/ INT LIFT - DAY 12. [0741]**

12

On HANNAH standing amidst the THRONG, waiting for the lift, aware of the slight asides, fixed smiles, seeing news of NATHAN has already hit as she nods at the odd passing COLLEAGUE, standing close by.

The STING of humiliation, palpable as she waits, the PRESS of PEOPLE all around.

SUDDENLY CHRISTIE is by her side-

CHRISTIE  
Hey.

ON HANNAH - she nods, catching his gaze-

HANNAH  
Hey-

...trying hard, but clearly fragile today.

Instinctively he SLIPS his FINGERS around hers, GRIPS her hand tight. She GRIPS it back, on the edge, trying not to let it all collapse, his GRIP giving her strength.

The PING of the LIFT DOORS open, they make to enter.

CUT TO:

13

**INT NOBLE & HALE. INT LIFTS/RECEPTION - DAY 12. [0742]**

13

On HANNAH, CHRISTIE by her side coming from the lift, walking, trying to keep her head held high.

The odd FLEETING LOOK and PASSING SYMPATHETIC NOD of a COLLEAGUE confirms HANNAH's worst fears. Word has, yes, clearly spread.

Out of habit she goes to pick up the daily papers but sees that *Indiana Ray* is still front page news. HANNAH balks. Maybe she'll skip the papers today.

They keep walking, past doorways and offices until-

HANNAH turns into her office, CHRISTIE calmly follows close behind, closes the door.

CUT TO:

14

**INT NOBLE & HALE. HANNAH'S OFFICE - DAY 12. [0743]**

14

On HANNAH, crossing over to her desk, sliding down her bag and then, she stops, hands gripping the desk, steadying herself-

CHRISTIE stands, his back to the door, wanting to go to her, wanting to comfort her.

At ONCE, she FLICKS her hand up, stopping him.

HANNAH

Don't.

HANNAH RAISES her HAND again, insistent.

HANNAH (CONT'D)

You come any closer and-

CHRISTIE hesitates, nods, leans back against the door -

HANNAH GULPS, TRYING TO CATCH HER BREATH, THE PAIN EXCRUCIATING UNTIL-

HANNAH (CONT'D)

You knew?

CHRISTIE holds her gaze, nods.

SHE BUCKLES AGAIN, GRIPPING THE DESK, TRYING TO PULL IT TOGETHER.

HANNAH (CONT'D)

He says he never met anyone.

On CHRISTIE - he hesitates, nods, angry and pained for HANNAH.

CHRISTIE

Right.

HANNAH

He was bored.

CHRISTIE

It takes any number of reasons I guess.

HANNAH

Were you bored? With Lauren?

On CHRISTIE - treading carefully, not quite sure where this is going.

CHRISTIE

Sometimes.

HANNAH

They don't put that in the vows.  
For richer or poorer. For fatter  
for thinner. Even when boring the  
tits off each other. But you didn't  
cheat on her?

CHRISTIE hesitates-

On HANNAH - a FLICKER of realisation, disappointment threatening.

HANNAH (CONT'D)

Oh God...Wow...  
(almost to self)  
Wow...

CHRISTIE

Hannah? I just wanted to know  
you're OK-

HANNAH

I'm fine. I'm great. He didn't do  
anything.

CHRISTIE

Right.

ON HANNAH - with genuine anger - seeing his wry disbelief.

HANNAH

Get out.

SUDDENLY a KNOCK on the door, MAGGIE enters, clutching paperwork.

MAGGIE

We've just had an offer in from  
Davey McKenzie. He's put forward 20  
million to settle.



HANNAH hurriedly pulling herself together, MAGGIE freezing on seeing this, looking to CHRISTIE, seeing she has walked into something-

MAGGIE (CONT'D)  
I'm sorry. I can come back.

CHRISTIE  
Please-

CHRISTIE nods - resigned-

CHRISTIE (CONT'D)  
Not on my account.

CHRISTIE exits. MAGGIE looks to HANNAH - aware that NATHAN is on the list.

MAGGIE  
You OK?

HANNAH nods, holds MAGGIE's look, genuine concern on MAGGIE's face.

HANNAH  
Twenty million.

HANNAH already reaching for a pen, going through the paperwork.

MAGGIE  
(nods)  
Plus the house in Connaught  
Crescent.  
(taking a seat)  
And she keeps all her shares.

On HANNAH - looking back over the paperwork-

HANNAH  
Ask Goldie to come in as soon as  
possible.

MAGGIE  
Already on her way.

MAGGIE lingering a little.

MAGGIE (CONT'D)  
Hannah-?

HANNAH  
(seeing MAGGIE)  
...I'm fine...It's just another  
day.

MAGGIE hesitates, nods, exits. HANNAH sits at her desk, going to look through her emails.

And then - she hesitates, a rage brewing, taking the piece of paper with passwords out of her pocket and tapping on a second account, NATHAN's - a password asked for.

On HANNAH, considering - she taps in **HALLELUJAH!** bracing herself, reading through NATHAN's emails searching for evidence of something/anything.

CUT TO:

15

**INT DEFOE'S. ACCOUNTS OFFICE - DAY 12. [0800]**

15

On NINA, sliding a coffee down for **ANTHONY MARSH** [30's] aka DANNY DE VITO of accounts.

ANTHONY  
I'm lactose intolerant.

On NINA - wavers, ANTHONY already up on his feet, files in hand.

NINA  
How bad is it?

They walk-

ANTHONY  
Bloated stomach. Acid reflux.

...pausing by a filing cabinet, ANTHONY slides files into a drawer.

NINA  
Anthony-

ANTHONY  
Last time you did this-

NINA  
It was fun.  
(close to)  
We had fun.

Looking at ANTHONY it was possibly the only fun he's ever had in his life.

ANTHONY  
Talk to the Queen.

NINA holds his gaze - ANTHONY hesitates, eyes dart to check no one is around.

ANTHONY (CONT'D)  
Bad.

NINA  
Scale of 1 to 10?

ANTHONY holds her gaze - his look says it all.

NINA (CONT'D)  
No bonus this quarter then?

ANTHONY hesitates, deeply uncomfortable. NINA moves in closer.

NINA (CONT'D)  
I need to see the accounts.

ANTHONY  
You're a partner, you can see them  
whenever you like.

NINA  
The ones she doesn't let us see.

ANTHONY hesitates - he crosses the room, takes out a file, locked in a cabinet.

ANTHONY  
I have a late tax return to plough  
through but while my back was  
turned you got the key-

On NINA - she smiles, taking the paperwork. ANTHONY turns his back, resumes working, NINA stands going through them.

NINA  
£180,000 last year. No, £200,000  
last year. These money transfers?  
Are they all to the same account?

ANTHONY hesitates -

ANTHONY  
This doesn't work if you ask me  
questions.

NINA nods, turns to look back-

NINA  
Sorry...Sorry...

NINA reads on, flicking back through pages of accounts-

NINA (CONT'D)  
These only go back three years. I  
want as far back as they go on my  
desk. Next five minutes-  
(close to)  
Anthony?

ANTHONY hopeless under her gaze-

NINA (CONT'D)  
(turning to go)  
Thank you.

NINA hesitates, the sound of a familiar voice in heated exchange beyond.

SARAH OOV  
I want to see her now.

On NINA heading out, curious-

CUT TO:

16

**INT DEFOE'S. RECEPTION - DAY 12. [0801]**

16

CLOSE on SARAH, standing facing DONNA-

DONNA  
Mrs Pope, we represent your  
husband. I am very sorry, but-

NINA  
(on the approach)  
It's alright, Donna, I can take it  
from here.

DONNA nods, clearly concerned, picking up files and moving on.

NINA (CONT'D)  
Mrs Pope-

SARAH  
You're screwing him? You're  
screwing my husband?

NINA wavers - caught under SARAH's gaze. SARAH nods, paces, clearly livid.

SARAH (CONT'D)  
Oh God...Yeah you are...It is you.

SARAH LAUGHS incredulous-

SARAH (CONT'D)  
Skanky..skanky...skank.

From beyond COLLEAGUES looking up, over at the ensuing scene-

NINA  
Shall we take this somewhere  
quieter?

SARAH  
You are a skank.

NINA  
Talk to Rex. Not me.

SARAH  
Isn't there some code of conduct?  
Because I'd say this was a breach.

NINA  
Mrs Pope-

SARAH  
Do you even like him?

NINA wavers - a FLICKER of something, SARAH sees she does,  
somehow, somewhere.

SARAH (CONT'D)  
I don't care.

NINA sees that she does and that this is painful to SARAH.

SARAH (CONT'D)  
Did you know about this?

On NINA - looking down at the flyer thrust in SARAH's hand.

SARAH (CONT'D)  
(as if reading)  
*My Sex Life's A Bitch - The A to Z  
of Shagging your way through a  
divorce*

A sticker slammed on the front to amend the original tour  
title - ***My Sex Life's A Bitch - The A to Z of Shagging your  
way through a divorce*** or the like.

NINA  
Yes.

On SARAH - momentarily wrong footed. Then laughs,  
incredulous.

SARAH  
Well, welcome to my world. Now  
who's making money out of who?  
Skank...  
(close to)  
Skank...

SARAH turns to go, passing RUTH just arriving, hearing it  
all.

SARAH (CONT'D)  
(shouting out/exiting)  
SKANK.....

On NINA - her shame clear. She turns and heads back to her office.

CUT TO:

17

INT DEFOE'S. NINA'S OFFICE - DAY 12. [0802]

17

On NINA, heading back to her desk, visibly shaken but trying to hide it, clocking RUTH on the approach, passing a curious COLLEAGUE.

RUTH

Show's over. Everyone back to work.

On NINA, busying herself at her desk as RUTH enters-

RUTH (CONT'D)

The Davey McKenzie offer-

NINA hesitates, stops, nods - looks to RUTH, now standing in the doorway with a smile, pushing back her shame, discreetly shoving the accounts to one side, out of RUTH's gaze.

NINA

It's just gone in.

RUTH

He wants to wrap this up.

NINA

Right.

RUTH

OK...Oh and can you call Mr Trevelli. They were asking for some advice on their international employees a few months back. The benefits of pre-nups and post nups. Offer them a reduced charge out rate if it's likely to result in enough work.

NINA

Ok. I'm just concerned that if Mr McKenzie is making this kind of offer-

RUTH

(sharp)

If our client is happy and we get him a settlement that he's satisfied with, then that means his recommendation will generate more clients, Nina. You're overthinking it. For every satisfied client we generate another-

NINA

Five high asset, high profile  
clients...I know...I know.

RUTH  
Good you have been listening all  
these years.

NINA  
We can win this.

RUTH  
Yes. Absolutely.

A beat.

RUTH (CONT'D)  
How's Hannah?

NINA hesitates - sees her look.

RUTH (CONT'D)  
I got the list last night. She must  
be-

NINA  
Devastated.

RUTH  
Is she even talking to you after  
last night?

NINA  
I'm sorry-

RUTH  
For what-? Speaking the truth?  
(shrugs)  
You got that from me, I'm afraid.

NINA wavers - smiles, grateful.

RUTH (CONT'D)  
I may very well kill him.

NINA  
I may very well help you.

They look at one another - all oddly too painful today, too  
absurd.

RUTH  
Did Rose really touch the vicar's-?

NINA  
Yes-

RUTH  
Yesterday I woke up and I thought  
good, just Nina to go now.  
(MORE)



RUTH (CONT'D)

I've got Hannah sorted and Rose is on her way. Just Nina to see happy and then....Home and dry.

NINA

I am happy.

RUTH

You are many things my sweet girl but happy?

RUTH holds NINA's gaze - a look of genuine care in RUTH's face, undoing NINA a little.

NINA

I'll let you know when we get a comeback on the McKenzie offer. And I'll chase up those late paying this quarter. There's always outstanding billing we've not pulled in yet.

RUTH

Good.

RUTH makes to go. Stops.

RUTH (CONT'D)

Skank? Is it even a word?

On NINA, hesitating, caught between a smile and embarrassment. She looks up, but RUTH has already gone.

CUT TO:

18

**INT NOBLE & HALE. HANNAH'S OFFICE - DAY 12. [1200]**

18

On MAGGIE, entering HANNAH's office, sliding a file down on her desk, clocking several windows open eluding to NATHAN's personal details - photos, emails etc.

SEAN OOV

(as enters)

What are you up to?

At once MAGGIE closes down several windows as a PARALEGAL from now to be known as **SEAN BAINBRIDGE** [20's] enters, going to put lunch on HANNAH's desk, smiling at MAGGIE.

MAGGIE  
None of your business. She's just  
in a meeting.  
(gesturing)  
Leave it there.

HANNAH returns, passing SEAN coming out. She sidesteps him,  
letting him pass, hesitating on seeing MAGGIE.

MAGGIE (CONT'D)  
You had a lot of personal stuff up.  
I just closed them all down.

HANNAH nods, a little embarrassed-

HANNAH  
Thanks. Is Goldie here yet?

...picking up the files on her desk, then turning to follow  
MAGGIE out...

MAGGIE  
Waiting in boardroom 4.

CUT TO:

19 OMITTED 19

20 **INT NOBLE & HALE. MEETING ROOM #4 - DAY 12. [1205]** 20

On HANNAH facing GOLDIE who stands looking over paperwork.  
HANNAH's agitation means she is keen to get this meeting  
over, hurrying GOLDIE a little as she reads.

HANNAH  
I think you should take it. It's a  
chance to settle. It's a good  
offer. You get the house, the  
apartment and the shares.

GOLDIE silent, she looks good today. Great in fact. The sense  
that she is growing a little in confidence. Hair sleek.  
Jacket smart.

HANNAH (CONT'D)  
The only concession? You will need  
to step down as Company Secretary.  
He wants you off the board. He's  
offering a percentage of the  
current value of the business. It's  
generous because he wants to cut  
all ties. You'll have no future  
claim on the company.

GOLDIE catching on this-

HANNAH (CONT'D)

It's still a good deal, Goldie. If you want a quiet life-

GOLDIE slides the offer back.

GOLDIE

No. I smell a kill.

HANNAH

Goldie-

GOLDIE

I've had forty years of a quiet life. I didn't sleep last night. I was turning it over in my head. He has a son who is ten years old. If he can hide that what else is he hiding?

HANNAH hesitates,

HANNAH

This goes against all my instincts-

GOLDIE

Where's your fight?

HANNAH hesitates, resigned, a certain edge to GOLDIE today.

HANNAH

OK. Fine. But we decline and you need to be prepared for what else we might find. Are you ready for that?

GOLDIE

No, but I will be.

HANNAH nods-

HANNAH

Then we keep going through what we're getting from the forensic accountant. Perhaps widen the search into his business practices. Maybe pull in a Private Investigator. Someone who can do a complete search. Find anything else under the radar-

HANNAH starts to pack up her papers.

GOLDIE

How are you doing?

On HANNAH - quizzical.

GOLDIE (CONT'D)  
 (gentle)  
 You gone through his pockets yet?

HANNAH hesitates with surprise - sees GOLDIE knows.

GOLDIE (CONT'D)  
 A couple of your colleagues were  
 talking in the toilets.

HANNAH - humiliation stinging.

HANNAH  
 I really can't talk about-

On HANNAH - holding her gaze, tears in her eyes.

HANNAH (CONT'D)  
 He didn't do anything.

GOLDIE  
 I told myself that for years. But  
 somewhere in my heart-  
 (close to)  
 You can't kid a kidder.

GOLDIE reaches for her bag, smiles, trying to contain it.

GOLDIE (CONT'D)  
 I want to win this, Hannah. I'm  
 going to win this.

CUT TO:

21	OMITTED	21
22	OMITTED	22
23	<b><u>INT NOBLE &amp; HALE. CORRIDOR/MEETING ROOM - DAY 12. [1241]</u></b>	23

On HANNAH passing the boardroom. She hesitates on hearing laughter from inside it, paranoia at once taking hold.

SUDDENLY HANNAH enters, without knocking, ZANDER, CHRISTIE and OTHERS mid meeting-

HANNAH  
 Excuse me for interrupting. But  
 from one colleague to another-

ON HANNAH - taking in the packed boardroom of COLLEAGUES, many known, some not-

HANNAH (CONT'D)  
...Any discussions around my  
personal life and the Indiana Ray  
list, as futile as it probably is,  
I would appreciate radio silence  
around common areas where clients  
might be present. It would make my  
job considerably easier.

ON HANNAH - her gaze catching on CHRISTIE's. She nods, exits.

HANNAH (CONT'D)  
If you could relay that to the rest  
of your teams.

CUT TO:

23A

INT NOBLE & HALE. HANNAH'S OFFICE - DAY 12. [1242]

23A

On HANNAH, crossing back to her desk, letting a calm descend.  
She looks back at her computer screen, opening up the series  
of windows, watching them pop up again, staring at the sea of  
NATHAN's emails, messages, everything.

Several photos of NATHAN, the KIDS, one in particular of  
NATHAN smiling into a camera lens, at a restaurant eating  
mussels, seemingly alone.

She sits. Stands. MAGGIE passing the office door.

HANNAH  
Maggie-?

MAGGIE enters.

HANNAH (CONT'D)  
The Murray divorce? Which P.I. did  
we use? I was thinking of going  
with Martin. But Zander mentioned-

MAGGIE  
(nods)  
Max Lacey - every time.

HANNAH  
See if he's got any slots.  
(into phone)  
And can you get Defoe's on the  
phone. Let's turn down this offer.

CUT TO:

24

OMITTED

24

25

**EXT JAMES'S OFFICE. LONDON - DAY 12. [1300]**

25

On ROSE waiting, a BABY in a sling on her front. Beyond, the SPILL of PEOPLE from the office, JAMES amongst them. He hesitates on seeing her, concedes, walking towards her.

ROSE

I called and texted you. Several times.

JAMES

No reception.

ROSE

(confused)

At work?

JAMES

I wasn't at work. I was on the Circle line.

ROSE

All morning?

JAMES

Went round twice. Every time I hit Notting hill Gate all your messages would fire into my phone. But I didn't know how to reply.

ROSE

So.. ?

JAMES steels himself.

JAMES

I hate you right now.

ROSE

OK.

JAMES

Like really hate you. Also I don't just get on top. You also get on top.

ROSE

Not so much.

JAMES

Because you're lazy. If you want to get on top. Get on top.

JAMES hesitates, eyes the BABY in the sling.

JAMES (CONT'D)

Where's the other one?

ROSE

School.

JAMES

He's at school now?

JAMES nods - considers.

ROSE

Yeah. Doing it that long.

On JAMES - the wheels turning, the whole baby not happening thing making quiet sense now...

JAMES

My point being, I never stopped you from getting what you want.

ROSE

I have no answer for why I did what I did.

JAMES

Lazy. See, this is what I mean. You do have the answer. You're just too lazy to work it out. The only good thing about this...all of this not now happening...I don't have to wake up feeling your dread.

He's articulated the emotion that ROSE has been searching to identify.

JAMES (CONT'D)

I thought maybe it was about your Dad - the whole 'who gets to walk you down the aisle' thing. But it's not.

On JAMES - holding his own now.

JAMES (CONT'D)

You say I'm normal. Like it's boring. Well, you don't know me. Because if you did, you'd see that you come with this truck load of weird, screwed up, childhood shit. That makes you interesting. And infuriating to be with. And I come with this truck load of happiness and good memories of being a kid. And both of those things don't make you any less worth being with or me any more boring to be with. It makes us different. I saw that. I loved that.

On ROSE - reeling -

JAMES (CONT'D)  
And you blew it. So I release you.  
Consider yourself officially  
released.

ROSE nods, slips her hand in her pocket, takes out the  
engagement ring, hands it to him.

JAMES (CONT'D)  
(heading away)  
You can put your hand on whoever's  
cock you like now.

CUT TO:

26

**INT HIGH COURT. CORRIDOR - DAY 12. [1330]**

26

On NATHAN - in barrister robes after an appeal hearing -  
walking, passing a COLLEAGUE, avoiding his gaze. NATHAN  
hesitates, inwardly curses, clearly this has been going on  
all day. He turns, sees CHRISTIE just coming out of court,  
briefly holds his gaze. CHRISTIE turns away, makes to go and  
leave NATHAN behind. NATHAN makes to go then stops.

NATHAN  
You're loving this, aren't you?

CHRISTIE hesitates, stops.

CHRISTIE  
You really want to do this now?

NATHAN approaches CHRISTIE.

NATHAN  
My abiding memory when Hannah and I  
were first dating, wherever we'd  
go, you'd pop up too. Always with  
some lame reason. You'd locked  
yourself out. You'd left your  
wallet in her locker and Hannah  
would rush to be there-

CHRISTIE  
That's quite a memory.

NATHAN  
...And here you are again. Popping  
up, without reason.

On CHRISTIE - on the edge of saying something. He deflects  
with a smile.

NATHAN (CONT'D)  
Is that why you offered Hannah the  
job?



CHRISTIE

I didn't offer her the job. Zander did. And it was because she's a good lawyer.

NATHAN

Yeah.

CHRISTIE

(almost to self)

Prick-

NATHAN

When you saw my name on that list-

CHRISTIE stops.

CHRISTIE

I felt sorry for you. Sorry that you can't see what you have.

NATHAN rounds on him-

NATHAN

That's right. *I* have.

SUDDENLY FROM BEYOND-

RUTH

(firm/ direct)

NATHAN-

At once, NATHAN falls back, CHRISTIE turns, nods to RUTH on the approach, files in hand, just coming out of a courtroom having seen all-

RUTH (CONT'D)

Christie.

RUTH smiles, nods to a passing COLLEAGUE-

RUTH (CONT'D)

I apologise for my son in law.

...all aware of the brief looks of PASSING COLLEAGUES, RUTH working to restore calm.

RUTH (CONT'D)

He's clearly not himself today. How are you?

CHRISTIE

Well, thank you.

RUTH

Then do me a favour and move along. I need to talk to Nathan.

CHRISTIE wavers - despite RUTH's smile there is a quiet threat there.

CHRISTIE

Sure-

CHRISTIE nods, concedes, moving off.

CHRISTIE (CONT'D)

Good to see you, Ruth.

On RUTH standing with NATHAN - waiting until CHRISTIE is out of ear shot-

RUTH

(hushed/ turning to him)

There are many things I can say of you Nathan, but an idiot-?

Both aware of FLEETING CRITICAL GAZES from passing COLLEAGUES-

RUTH (CONT'D)

(hushed/ aside)

Occasional incompetent fathering, a propensity for pompous conversation. But never did I think you were guilty of the archetypal mid life crisis.

NATHAN

Well, there you go. I understand if you hate me-

RUTH

I don't hate you. You are my son in law. My much loved son in law. Disappointed. Definitely disappointed. We don't let many people into our club. And we let you in. So, be clever now? Huh?

RUTH stands, watching CHRISTIE just disappearing off into the distance.

NATHAN

I didn't-

RUTH,

I don't care what you did or didn't do. I care about my daughter.

(moving on)

Just fix this please.

CUT TO:

26A      INT DEFOE'S. NINA'S OFFICE - DAY 12. [1645]

26A

On ROSE seated in NINA's office, changing the BABY's nappy on the floor, NINA mildly appalled.

ROSE  
I hate my life.

NINA sits at her desk, pouring over accounts, a little distracted as she heavily underscores another amount.

ROSE (CONT'D)  
Also, I'm still not talking to you.  
You destroyed my wedding.

NINA  
I'm sorry.

ROSE  
I hate my shitty job. I hate I'm  
not doing anything. I'm not going  
anywhere.

NINA  
What year did you graduate?

ROSE  
...June...2007.

On NINA with increasingly agitation, the sense of figures correlating with dates as she underscores another sum.

ROSE (CONT'D)  
Thank you for reminding me. I feel  
so much better now.

NINA nods, underscores another sum.

ROSE (CONT'D)  
Are you even listening to me?

ROSE peers over her shoulder, reads, several figures now underscored.

NINA  
Not really.  
(relents)  
We've been rattling up expenditure.

ROSE  
Well, the good news? We won't have  
to pay out on a wedding now. I have  
a lot of presents to send back. A  
lot of sugared almonds to off load  
on someone. To some other person  
who is getting married.

ROSE's eyes fill with tears.

ROSE (CONT'D)  
I'm lost, Nina. I'm so frickin'  
lost.

On NINA - she looks at ROSE with genuine care.

NINA  
Then stop looking to a man to find  
you. Because he won't. That's not  
his job. You have to find yourself.  
You give your life meaning. No one  
else.

On ROSE - quietly reeling.

ROSE  
(to herself/miserable)  
I've blown it.

Then NINA hesitates, the BABY now fiddling with her things,  
holds up **My Sex Life's A Bitch - The A to Z of Shagging your  
way through a divorce** flyer. ROSE at once snatches the flyer  
out of the BABY's hand.

ROSE (CONT'D)  
And what the Lord takes, the devil  
rewards.

NINA  
No - I have to be somewhere.

ROSE slides the BABY into the sling, straps it in.

ROSE  
We are going. This is sweet  
payback. Just let me get this  
munchkin back and then-?

NINA resigned - ROSE smiling and blowing raspberries at the  
little BABY girl. NINA smiles - it's quite sweet.

CUT TO:

27

**INT NOBLE & HALE. HANNAH'S OFFICE - DAY 12. [1700]**

27

HANNAH facing **MAX LACEY** [late 30's] ex army, Private  
Investigator and family man, sitting looking over DAVEY's  
accounting-

HANNAH  
Mr McKenzie is proving elusive. He  
blinds us with substantial, if  
incomplete, accounts-

MAX slides down the accounts, on the desk, FINGER TRACING  
DOWN IT showing HANNAH, various amounts.

MAX

It's pretty obvious stuff. From what you've given me he's running a lot through a dummy corporate card. I can start by looking at something simple like his phone usage. I would imagine Mr and Mrs McKenzie are both on a shared corporate account? If you've got a password you can tap into voicemail, look through something as obvious as deleted phone messages.

On HANNAH - listening, with quiet interest.

HANNAH

Show me.

MAX hesitates, HANNAH taps into NATHAN's voice mail-

NATHAN ANSWERPHONE

*Hi, this is Nathan Stern please leave a message-*

HANNAH hands in the phone -

HANNAH

My husband's messages for example.

MAX wavers-

MAX

Pin?

HANNAH taps in the pin, hands it back to MAX.

ANSWERPHONE

You have no new messages.

MAX scrolls down to the deleted messages.

MAX

(as if reading on phone)  
And nine deleted messages. People always forget to clear them from their trash.

He taps on the deleted messages.

NATHAN ANSWERPHONE

*Message Monday, 3pm - Hey dad...just me. Mum says can you pick up ketchup?-*

MAX FLICKS off the phone. Slides it back to HANNAH.

HANNAH

How long do you need?

MAX

If you wanted details on Mr McKenzie's affair? Couple of hours. The perversity of the digital age makes it easier to have an affair and much harder to hide it. Corporate corruption? Harder. Couple of days. Maybe more. If it's there, I'll find it. There's always signs. The devil's in the detail.

On HANNAH, she smiles, but the sense of her mentally taking it all down as she shows him out.

HANNAH

Fine. But as soon as you can.

CUT TO:

27A

**INT. WALDON GARDENS FLAT. HALLWAY/LIVING ROOM - DAY 12.**  
**[1715]**

27A

On NINA waiting at the front door as OSCAR opens it. He stands back to let NINA in, turning, with the expectation that she will follow-

NINA

50,000 pounds for my graduation.

On OSCAR - this punches him in the guts.

OSCAR

(gesturing)

Won't you come in?

NINA does not move.

NINA

The same for Rose's. Hannah's was cheap. But I guess the 100,000 around her wedding must have made it easier.

OSCAR

Your mother wouldn't let me see you-

NINA

Are you surprised?

OSCAR

You were *my* children too.

NINA

And you took money for us-

OSCAR momentarily defeated, heads inside, NINA infuriated, close behind following him to the living room.

She hesitates, takes in the room, familiar yet the sense that she has not been there for a while.

OSCAR

I walked away with nothing.

NINA

Nothing? You have milked Defoe's for years.

OSCAR

Not always. I had a number of business ventures. I got some work. Offered legal advice.

NINA

You failed the bar twice. Mum bailed you out both times.

OSCAR

People leave people Nina. Marriages don't work out. But there is a better way to do it than we did. Am I to be punished forever because I couldn't stay in a marriage where your mother was as unhappy as I was?

NINA

You left her to do it all. And she did. She stepped up. Big time, dad. Kept it all going.

OSCAR

And for that I will be forever grateful. But I won't feel guilty anymore. I screwed up. Am I really never to be forgiven?

NINA

No.

A beat

NINA (CONT'D)

You're pathetic.

OSCAR

You'll understand when -

NINA

What - I grow up?

OSCAR hesitates - caught between a rock and a hard place.

OSCAR

When you become a parent.

NINA

Really inspiring. That will never happen.

OSCAR

And that would be a shame.

NINA

(making to leave)

It will never happen because I never want to be as much of a disappointment to my children as you have been to us. I hate you. Go back to America. Go home. You sold your family years ago.

(exiting)

Leave us alone.

The DISTANT SLAM of the front door - NINA gone.

On OSCAR - he sits, sinks a little, struggling, reaches in his pocket, fishes out a pill. He reaches for some water, drinks, swallowing the pill down. He exhales, sits, tired, so tired.

CUT TO:

28 OMITTED

28

29 **INT NOBLE & HALE. HANNAH'S OFFICE - DAY 12. [1950]**

29

ON HANNAH seated at her desk, a cellphone pressed to her ear, listening; a stream of voice messages for NATHAN, now tapped into-

NATHAN ANSWERPHONE

*Message Monday, 3pm - Hey  
dad...just me. Mum says can you  
pick up ketchup?...Message Monday,  
5pm - Mr Stern, Andrew Oliver here  
I've set up the meeting on the Dina  
annulment. If you could call me...*

ZANDER stands in the doorway, HANNAH hurriedly FLICKS her cellphone off.

ZANDER

Earlier? What goes on in your private life stays there as far as I'm concerned. As long as you can keep doing your job.

HANNAH hesitates, nods, grateful.

ZANDER (CONT'D)

But if you need time-



HANNAH

No-

ZANDER

A few days?

HANNAH

I'm better working.

ZANDER

I was trying to get hold of your mother. We talked about pinning down lunch but...Is everything OK at Defoe's?

(deflects/seeing her surprise)

Something and nothing.

(making to go)

The McKenzie offer?

HANNAH

We went back hard.

ZANDER

Your mother won't like that.

HANNAH

I know we can get more.

ZANDER

I'll hold you to that.

HANNAH wavers, smiles, yet still there is something.

ZANDER (CONT'D)

I've never told you this, but my first job I worked at Defoe's. You don't remember me, do you? I spent one week in the post room. First year of law school. Bankrupted myself for the rest of the year on this incredibly expensive suit.

HANNAH smiles, surprised.

ZANDER (CONT'D)

I saw nothing but briefs and parcels all week. But one day your mother came downstairs looking for a letter and whilst I helped her find it, she talked about you and how brilliant you were and how excited she was that you had finally joined the firm-

ZANDER deflects with a smile, too much given away.

ZANDER (CONT'D)  
I'm glad you're here Hannah.

HANNAH hesitates, aware of-

ZANDER (CONT'D)  
We all are.

CHRISTIE with some good looking SUITED AMERICANS.

ZANDER (CONT'D)  
(seeing look)  
Dinner? The Chicago team are in town.

HANNAH  
Is that now?

ZANDER  
In your diary.

HANNAH  
Right. Right.

ZANDER  
Good. Great. Just come for a drink at least.

CUT TO:

30

**INT BAR. PRIVATE AREA, LONDON - DAY 12. [2000]**

30

On HANNAH standing alone by the bar - a little removed from ZANDER with a handful of Partners and the AMERICAN COLLEAGUES in conversation beyond, seated in a restaurant area.

CHRISTIE  
I've just had a two hour consultation with a woman who wants a pre-nup-

HANNAH hesitates, CHRISTIE close by, taking a drink from a BARTENDER.

CHRISTIE (CONT'D)  
...with her cat.

HANNAH laughs, nearly choking on her wine.

CHRISTIE (CONT'D)  
I kid you not. I need this.

He drinks, smiles, yet there is an obvious tension.

HANNAH  
In my next life I'm doing corporate law.

CHRISTIE

Only assholes do corporate law.

HANNAH

That rules you and me out then?

CHRISTIE

Oh yeah.

CHRISTIE smiles. HANNAH smiles.

CHRISTIE (CONT'D)

Do you think Nathan would have told you?

HANNAH

What-?

CHRISTIE

If it hadn't got leaked. Do you think he would ever have told you?

HANNAH hesitates, quizzical, what is he doing?

CHRISTIE

I gave him the heads up.

On Indiana Ray.

(seeing look)

I wanted him to tell you. Before you heard it from someone else.

HANNAH shakes her head, incredulous, sliding down her glass.

HANNAH

So noble of you.

CHRISTIE

I'm just asking.

HANNAH

Yes. Yes. Yes, he would have.

CHRISTIE

OK.

(seeing look)

It's not me who signed up to some site-

HANNAH

But you did cheat on Lauren.

CHRISTIE smiles- disappointed.

CHRISTIE

Ok - I see how this is going.

CHRISTIE finishing up his wine, not wanting to do this now.

HANNAH  
Was it someone in the office?  
Someone who you just met?

CHRISTIE shoots a look and brief nod to a COLLEAGUE beyond.

HANNAH (CONT'D)  
How many times? Once? Twice?

CHRISTIE  
I didn't keep count. Not that it's  
any of your business.

HANNAH holds his gaze-

HANNAH  
I need to go home to my family.

...HANNAH makes to leave. CHRISTIE wants to leave it but  
can't, makes to follow.

CUT TO:

30A

**INT. BAR. AWAY FROM PRIVATE AREA - DAY 12. [2001]**

30A

On HANNAH exiting the private area, CHRISTIE close behind,  
leaving the noise and people behind.

CHRISTIE  
Hannah-

HANNAH  
What is wrong with you all? You all  
dismiss affairs with this slight of  
hand. Like it happens? Like, what's  
the big deal?

CHRISTIE  
You're a hypocrite.

HANNAH  
What-?

CHRISTIE  
The night before your wedding-

HANNAH  
I wasn't married-

HANNAH - struggling, this is too much for her.

CHRISTIE  
...We slept together. And I asked  
you to come away with me. And you  
said-

HANNAH  
That is unfair.

CHRISTIE  
...You said yes. I went home.  
Packed. And waited. And when you  
didn't come. I waited some more.

HANNAH  
Christie-

CHRISTIE  
OK, Hannah. Let's keep not talking  
about it. But when you've finished  
judging Nathan? Look at yourself.

On HANNAH irritated and incredulous.

CHRISTIE (CONT'D)  
God, you can't even see it, can  
you?

CHRISTIE angry and infuriated, turning to go back into the  
private room to join ZANDER and his COLLEAGUES.

CHRISTIE (CONT'D)  
(moving off)  
Good luck on the McKenzie case.

CUT TO:

31 OMITTED 31

32 **INT HANNAH'S HOUSE. HALL/ KITCHEN - EVENING 12. [2101]** 32

On HANNAH putting down her briefcase, sliding her shoes off,  
next to the other pairs lying there in a familiar sprawl-

A sudden unnerving STILL about the house-

HANNAH  
(calling out)  
Hello-

SILENCE-

On HANNAH - heading into the kitchen, looking at NATHAN on  
seeing-

NATHAN  
(mouthed/hushed aside to  
HANNAH)  
Play along. It's the kid's idea.

On NATHAN, knowing this is the last thing either of them wants to do, in fake moustache, nodding to VINNIE - he presses play on NATHAN's iPad, bad French music or the like-

NATHAN (CONT'D)

**Bonsoir** madame.

\*

At once TILLY appears, takes HANNAH's coat- also in fake moustache, in fact they are all in fake moustaches, clearly trying hard here.

HANNAH

**Merci.**

\*

Even LIV has made the effort - candles, takeaway spread out across the table, fake moustache on her, sticking a second on HANNAH.

LIV

We have the finest Deliveroo can offer-

On HANNAH - smiling, taking a prawn ball or spring roll or the like-

NATHAN

**Veillez vous asseoir, Madame-**

\*

NATHAN pulls back her chair, HANNAH sits-

HANNAH

**Merci.**

\*

LIV shoots a look to TILLY and VINNIE, with relief-

VINNIE

We got chicken *and* prawn balls.

HANNAH smiles, VINNIE holding up a carton of prawn balls. She takes one, bites. Smiles at VINNIE.

NATHAN

Think of it as a Chinese Amelie.

Then looks to NATHAN.

HANNAH

(in French accent)

Why Ambassador you are spoiling us.

NATHAN smiles. HANNAH smiles. Painful and yet-

NATHAN  
You're really pushing me to my  
limits of French now.

SUDDENLY TILLY SWIPES the air-

TILLY  
Vinnie-

NATHAN  
Less of the farts.

LAUGHTER-

VINNIE goes to pour wine-

VINNIE  
**Madame.**

\*

On HANNAH, FINGERS grazing his face in thanks-

They fall into eating - the ebb and flow of conversation all  
around.

HANNAH looks at LIV. LIV looks at HANNAH.

HANNAH  
(mouthed)  
Thank you.

LIV smiles-

LIV  
**Mon plaisir.**

\*

They eat - on HANNAH looking at her family, her beautiful,  
lovely, together family.

Then at NATHAN, pushing away all thoughts of CHRISTIE,  
wanting this, wanting it to work.

The doors open into the garden beyond.

CUT TO:

33

**INT GOLDIE'S HOUSE. HALLWAY - EVENING 12. [2105]**

33

The RING of the doorbell-

On GOLDIE sat on the stairs, a sense of DAVEY having moved  
some of his stuff out. The odd space on the wall where a  
painting was, only a hook or shadow of it's existence left.

The DOORBELL more persistent now.

DAVEY OOV  
(shouting out)  
Goldie-  
(louder)  
Goldie-

At last GOLDIE stands, crosses to the front door, opening it.

DAVEY  
You changed the locks.

GOLDIE  
You stripped the house.

DAVEY  
It's not personal.

GOLDIE  
If it's not personal then why did  
you leave the Buddha? I hate the  
Buddha. You know I hate the Buddha.

DAVEY  
Can I come in?

GOLDIE  
No-

DAVEY  
Please-

GOLDIE  
Yvonne throw you out?

GOLDIE stands back-

DAVEY  
Thank you.  
(beat)  
Have a drink with me?

GOLDIE  
Not much left in the wine cellar  
I'm afraid.

DAVEY hesitates - smiles.

DAVEY  
You could have left the 87 Margaux.

GOLDIE  
Where's the fun in that?

DAVEY  
You missed one.

DAVEY holds up his last bottle of red.



DAVEY (CONT'D)  
It's the lot we bought in-

GOLDIE hesitates, nods-

GOLDIE  
South Africa.

DAVEY nods-

GOLDIE (CONT'D)  
I didn't miss it.

DAVEY smiles. GOLDIE hesitates, smiles-

DAVEY  
Why did you turn it down? It's a  
good offer, Goldie.

GOLDIE  
Twenty million.

DAVEY  
And the house. And the apartment.  
Can't we at least talk about it?

GOLDIE heads off in search of glasses.

GOLDIE  
Garden.

On GOLDIE - a plan taking shape.

GOLDIE (CONT'D)  
Wait for me out there.

CUT TO:

34

**INT HANNAH'S HOUSE. KITCHEN/ HALL - NIGHT 12. [2130]**

34

On HANNAH sat at the kitchen table, pouring over work. She looks up, sees LIV beyond in the hallway or the like, lost in texting-

LIV  
(turning to go)  
Night-

LIV makes to go. NATHAN at once smothering her with kisses as he comes down the stairs.

LIV (CONT'D)  
(gentle/shoving away)  
Dad-

LIV heads upstairs.

NATHAN

How much do you think they know?

LIV heading upstairs, still texting.

HANNAH

Not much I hope.

(shrugs)

Too busy texting.

Beyond, TILLY and VINNIE watching TV in the living room-

NATHAN

(hushed)

How was work today?

HANNAH's eyes dart towards the kids.

HANNAH

(hushed)

You mean was it the walk of shame?

NATHAN wavers- caught under HANNAH's hurt, furious stare.

NATHAN

Yes.

HANNAH

It was. You?

NATHAN

Oh yeah.

HANNAH

Good.

TILLY and VINNIE's laughter evident - some stupid show on TV.

HANNAH (CONT'D)

I hope it's humiliating again tomorrow. And the next day. I hope the humiliation drags on. I hope people whisper in corridors and in toilets and backrooms about you. Because it still won't be one ounce as painful as it is for me.

\*

NATHAN

I know.

HANNAH

What did they look like? The women?  
On the website?

NATHAN

Like women. Like women you see.  
Normal. Weird. A couple of weird women. I didn't really look.

HANNAH

Liar.

NATHAN

There was one woman. Married. No kids. Liked hang gliding. Which as you know is a hobby I've always wanted to try. I looked at her-

HANNAH, looks at him - this is painful, for them both.

NATHAN (CONT'D)

I looked at her. And I thought -

NATHAN holds her gaze, heartfelt now.

NATHAN (CONT'D)

...She's not Hannah.

HANNAH

I want to believe you.

NATHAN

I want you to, too.

From beyond-

VINNIE OOV

(calling out)

Dad...

ON HANNAH - she resumes working, looking over at NATHAN's iPad still resting on the side. She keeps working until-

On HANNAH - she puts down her phone, crosses over to it. She looks up, NATHAN now sitting with the kids, oblivious, lost in watching TV.

On HANNAH tapping in a password **Blueberry Hill** or the like.

CUT TO:

34A

**INT. CHRISTIE'S HOUSE - NIGHT 12. [2131]**

34A

On CHRISTIE, sliding down his keys, phone, exhausted from the day.

This is a beautiful, minimalist, yet comfortable bachelor pad.

He looks down at his phone, considers, then picks it up, scrolls through, searching for HANNAH. He starts to write a text - I'm an asshole. Then he considers, deletes, slides his phone back down, goes over to the fridge opens it, pulls out another beer - BAM it shut, opens it and drinks.

He looks out over the view from his window - frustrated,  
HANNAH on his mind.

CUT TO:

35

**EXT GOLDIE'S HOUSE. GARDEN - NIGHT 12. [2132]**

35

Outside lights on. The sound of ornamental water features or the like.

GOLDIE and DAVEY sit perched on a step. All the garden furniture gone. Staring at the Buddha. The wine bottle nearly drained.

DAVEY

It looked better in the catalogue.

GOLDIE

I'm going to make them bury you  
with it.

DAVEY

I don't want us to do this - all  
this - this way. What for? To fill  
the lawyers' pockets? I know what  
you think of me. I know you do, but  
if I could go back Goldie...If I  
could...because I so miss you.

GOLDIE turns and looks at him, holds his gaze - pain and  
anger fusing, softened a little by alcohol.

GOLDIE

I didn't even see you go.  
(shaking her head)  
When did you go?

DAVEY seeing the confusion in her face - the pain. He can't  
bear it. Doesn't want her to feel this way. Takes her hand.

DAVEY

I don't know. But somewhere I did.

GOLDIE

Are you in love with her?

DAVEY

Yes.

GOLDIE nods - this hurts. A lot.

GOLDIE

You know they're not her real tits?

DAVEY smiles. GOLDIE smiles.

DAVEY

Call the lawyers off. Please.

They sit close now.

GOLDIE

I hate you. I really do.

DAVEY moving in to kiss her. GOLDIE pulling back at first.

DAVEY

(going in to kiss her  
again)

No, you don't.

CUT TO:

36

**INT SOHO THEATRE. DOWNSTAIRS - NIGHT 12. [2135]**

36

On NINA and ROSE, drinks in hand, pushing past people-

The sense of a small stage beyond.

A STAND UP COMIC with mike, addressing the crowd seated at small tables close by-

STAND UP COMIC

So, you know the way this works.  
Acts come down, try out their  
material. Big acts, small acts. All  
that I ask is you give them a lot  
of love...

ON NINA and ROSE taking a seat at a table -

NINA

You really want to sit that close?

ROSE

Oh yeah-

NINA hesitates, takes a seat, close to the stage with ROSE.

STAND UP COMIC

And no one needs more love than  
this man...He's the only person on  
the comedy circuit who was  
surprised when his wife left him.  
His arena tour starts in two days  
and he's still writing the  
jokes...For *My Sex Life's A  
Bitch*...

The STAND UP COMIC holds up the flyer-

STAND UP COMIC (CONT'D)

Give it up for Rex Pope.

CHEERS. LAUGHTER. NINA all smiles, seemingly enjoying herself, ROSE by her side as REX comes onto the stage.

REX

Thank you...Thank you...It's true.  
My wife and I are getting a  
divorce. It was a mutual  
decision... she made for us. So  
Yeah... Agreed. All in all it's  
been a shit year..

CHEERS. HECKLE of agreement.

REX (CONT'D)

Because you can't say anything when  
someone decides it's over. It's not  
a matter of opinion. "I don't love  
you any more." "Well, I think you  
do." "I'm in love with someone  
else." "I beg to differ." "I'm  
leaving you." "And I'm locking the  
doors." But apparently that's not a  
marriage, that's a hostage  
situation.

LAUGHTER-

REX (CONT'D)

So, I've been sleeping with my  
divorce lawyer.

CHEERS.

REX (CONT'D)

Have you seen how much they  
charge?! She was already screwing  
me. At least now I get to screw  
her.

WHOOPS and CHEERS.

REX (CONT'D)

It takes a special sort of person  
to be a divorce lawyer though.  
Someone who can see pain and  
anguish, lives in ruin, and thinks  
Ker-ching! I mean, she charges for  
everything at ten pounds a minute,  
even sex!

WHOOPS and CHEERS - AUDIENCE ON SIDE.

REX (CONT'D)  
I tell you, that was the best fiver  
I ever spent.

WHOOPS and CHEERS-

ROSE  
Nina-

NINA  
It's OK.

On REX, enjoying himself now-

REX  
She likes to steal stuff too. Like  
she hasn't got enough! This woman  
earns more money in a day than your  
average nurse earns in a month and  
she steals stuff, I've seen it, all  
these clothes.

On ROSE looking to NINA, incredulous, sees this is touching a  
nerve, exposing NINA.

REX (CONT'D)  
I looked it up and compulsively  
stealing is often a sign there's  
another area of your life that  
needs sorting out. So the next time  
she has the urge to steal, she  
should start by nicking some self  
help books.

LAUGHTER -

REX (CONT'D)  
But I do want to help her. She's  
smart and funny and successful and

SIGHS and AHH's. A SWEET MOMENT TEETERING ON THE EDGE.

REX (CONT'D)  
...I'm genuinely falling for her-

REX suddenly wavers on seeing NINA seated-

REX (CONT'D)  
...I told her - she's messed up and  
I think she just needs to take  
stock.

They hold one another's gaze - this is genuinely sweet and  
yet painful.

REX (CONT'D)

She said what do you think I've  
been doing??

LAUGHTER -



REX looking back, seeing NINA laughing too.

ROSE  
He's a dick.

...holding NINA's gaze, seeing she gets it.

NINA  
Yep. But he's a funny dick.

On ROSE - looking back at NINA laughing along, REX tumbling on with his set.

CUT TO:

37      **INT HANNAH'S HOUSE. LIVING ROOM - NIGHT 12. [2136]**      37

TILLY lies upside down on the sofa, VINNIE close by, next to NATHAN, on the edge of sleep.

TILLY  
You were snoring.

NATHAN  
No, I wasn't.

NATHAN looks up, clocks HANNAH still seated in the kitchen-

TILLY  
(shouting after)  
Were.

He eases himself out from underneath a stirring VINNIE.

CUT TO:

38      **INT HANNAH'S HOUSE. KITCHEN - NIGHT 12. [2137]**      38

On NATHAN coming through-

HANNAH  
You're eating mussels.

ON HANNAH looking up at NATHAN, seeing him quizzical-

HANNAH (CONT'D)  
You hate mussels.

A photo of NATHAN, the same one that she looked at on her computer at work, eating moules and frites in a foreign restaurant headed by a location, date and time - *Brussels, Feb 22nd 2017 22.40* dated above the photo.

NATHAN  
Work trip. Brussels.

HANNAH hesitates, nods, looks back at the photo, a glimpse of a table laid for two, NATHAN smiling for the camera-

HANNAH  
Who took the photo?

NATHAN wavers, not looking at HANNAH. On HANNAH, HEART BEATING, the iPad shaking in her hand, trying to stay calm.

HANNAH (CONT'D)  
You tried to delete it. But I found it.

He turns and looks at her - and in that moment he is undone.

TILLY OOV  
Vinnie, stop doing that.

SUDDENLY VINNIE and TILLY come through bickering-

HANNAH  
(sudden)  
Bed.

GROANS. MOANS.

HANNAH (CONT'D)  
(sharp)  
Now.

At once, VINNIE and TILLY register something is wrong.

NATHAN  
Do as mum says.

HANNAH kisses VINNIE and TILLY in passing-

HANNAH  
Brush your teeth.

...exiting-

NATHAN  
It was once.

HANNAH springs to her feet, incredulous, going to close the door.

NATHAN (CONT'D)  
We had dinner. One dinner. Nothing  
else. I left before dessert.

HANNAH makes to exit. NATHAN makes to stop her, a rage  
threatening to overwhelm her.

NATHAN (CONT'D)  
I was lonely-

HANNAH  
Lonely?

NATHAN  
Keep your voice down.

HANNAH  
(hushed/spat)  
Lonely is pushing yourself as far  
as you can to the other side of the  
bed, night after night, week after  
week, month after month, because  
neither of you can face the  
rigmarole of pretending you want to  
do it. But the one thing I told  
myself. Whatever happens. Whatever  
life throws at me. You will never  
do what my father did.

ON HANNAH- something SNAPPED DEEP WITHIN - shoving him away.

HANNAH (CONT'D)  
Liar. Liar. Liar.

CUT TO:

39

**INT HANNAH'S HOUSE. STAIRS - NIGHT 12. [2138]**

39

The SOUND of HANNAH and NATHAN lost in raging fight, their  
voices audible yet muffled, the door closed.

HANNAH OOV  
How can I trust you? How can I ever  
trust you?

On LIV, TILLY and VINNIE sat at the top of the stairs,  
anxious faces, listening.

NATHAN OOV  
It meant nothing.

On LIV, pulling TILLY close, clearly upset-

LIV  
Ssh...Ssh. It'll be OK.

Below the SHOUTING GOES on.

CUT TO:

40      INT HANNAH'S HOUSE. HANNAH'S BEDROOM - NIGHT 12. [2205]      40

Later -

On HANNAH seated on the bed, looking at her book, her iPad, her watch.

SUDDENLY she stands, picks them up, scooping up other things in passing.

On NATHAN looking on, helpless.

CUT TO:

41      INT HANNAH'S HOUSE. SPARE BEDROOM - NIGHT 12. [2206]      41

On HANNAH, putting things down by the bed. Hanging her dress over the door. She sinks down on the bed. A look of utter misery.

She opens her mouth, screams, no sound comes out.

CUT TO:

42      INT HANNAH'S HOUSE. LANDING - NIGHT 12. [2207]      42

On LIV, illuminated by her phone, caught between the bedroom and walking to the bathroom, seeing the ajar door of the spare room close.

On LIV - with heavy heart, resuming texting on her phone.

CUT TO:

43      INT HANNAH'S HOUSE. SPARE BEDROOM - DAWN 13. [0620]      43

HANNAH wakes with a start, sits up - eyes still puffy from the night before.

She looks about her.

On HANNAH considering the debris of this junk room, the family dumping ground.

SUDDENLY TILLY tentatively puts her head around the door.

TILLY

Mum...Dad says do you want a lift?

HANNAH's eyes fill with tears - smiles at TILLY.

HANNAH

No love, I'll make my own way.

On HANNAH devastated, sitting up, listening to the house now quiet. And then reaching for her cellphone, she scrolls up to MAX's phone number on the caller ID- presses dial until-

MAX ON PHONE.

Hello, Max Lacey.

On HANNAH looking at an old cot or the like, resting against the wall, this is a tough call to make.

HANNAH

Hello Max, It's Hannah Stern from Noble & Hale. Sorry to call so early...I need you to look into something else. Bill it to me personally-

CUT TO:

44 OMITTED

44

45 INT GOLDIE'S HOUSE. BEDROOM - DAWN 13. [0645]

45

On GOLDIE standing, glass of water in hand, sliding it down on a bedside table next to-

DAVEY, post coital and asleep.

On GOLDIE, considering. Then leans in close to him-

GOLDIE

(close to)

Get up.

GOLDIE YANKS the sheet off him, DAVEY abruptly awoken.

GOLDIE (CONT'D)

You wouldn't want Yvonne to be worrying where you are.

CUT TO:

46 INT DEFOE'S. RUTH'S OFFICE - DAY 13. [0745]

46

RUTH enters, hangs up her jacket, hesitates on seeing-

NINA

You re-mortgaged this building two years ago. The Waldon Garden flat, the year after that.

NINA seated on the sofa, paperwork underscored on her lap.

NINA (CONT'D)

You haven't made any repayments on  
either in-

RUTH

(nods)

Four months.

NINA

You've been giving dad money. For  
years.

RUTH

Nina-

NINA

Way over just dividends and shares.  
Birthdays, graduations, Hannah's  
wedding-

RUTH

I need a little more time-

On NINA - this is too painful, too much to hold right now.

NINA

We need to sell.

RUTH

Defoe's has been in this family  
since 1855-

NINA

We are broke.

RUTH

....That means something. That  
means something.

NINA

You have given him-

RUTH

...This is for me to deal with-

NINA

So much over the years. I don't get  
why you would keep-

On RUTH - turning, a look of genuine embarrassment and pain  
on her face.

RUTH

Bailing him out?

On RUTH - indignant, yet floundering.

RUTH (CONT'D)  
When you have children with a  
person. Three beautiful children-

NINA  
(with realisation)  
You still love him.

RUTH wavers-

NINA (CONT'D)  
Now there's an irony. A divorce  
lawyer incapable of a *real* divorce.

RUTH hesitates, holds NINA's gaze, her look giving her away.

RUTH  
We just need more clients.

NINA  
Hannah's turned down the offer.  
We're going to court again.  
(seeing look)  
We're in trouble, Ma. I can take  
it. We can take it. We're all grown  
up.

RUTH hesitates, nods.

RUTH  
Yes, we're in trouble.

CUT TO:

47

**E/I NOBLE & HALE. STREET/ LOBBY - DAY 13. [0800]**

47

ON HANNAH, stopped by DAVEY - the sense that he has been  
waiting for her. This is the last person she wants to see.

DAVEY  
It's your fault. You're  
encouraging her.

HANNAH  
Mr McKenzie-

DAVEY  
She keeps blaming me but-

HANNAH  
I can't talk to you about this  
without your lawyer present.

DAVEY  
...it takes two. Two people to  
destroy a marriage-

On HANNAH nodding to a passing COLLEAGUE-

HANNAH  
(pulling him aside)  
You need to calm down.

DAVEY  
I was forty years with that woman.  
You think it's easy to just walk  
away? I know her better than she  
knows herself. She's making a  
mistake. She should settle. It's  
the best she's going to do. I  
wanted to tell her. I know 'I owe  
her this..'

On HANNAH -

HANNAH  
You owe her this?

....somewhere deep inside there is an internal SNAP.

HANNAH (CONT'D)  
You slept with her best friend.  
For ten years more. You had a child  
with her best friend. You siphoned  
money into that child's account.  
You tried to take away her role as  
Company Secretary. You're right.  
Too right. You owe her. She trusted  
you. And you let her down. And that  
hurts. That hurts, Mr McKenzie.  
That trumps. If you want to talk?  
If you want to make any more  
offers? Then come with your lawyer.  
Until then, get out. And get your  
paperwork in check.

On DAVEY - as if he has been emotionally punched, pulling it  
out from deep within.

DAVEY  
Lawyers. You poke around in our  
lives. Take a look at your own, eh?

HANNAH holds DAVEY's gaze, sees he is in genuine pain as he  
walks away.

On HANNAH, unsettled.

CUT TO:



48

E/I. RUTH'S HOUSE. GARDEN - DAY 13. [1700]

48

On ROSE standing, packaging up boxes. She looks up and sees JAMES coming up the path, holding up a suit bag-

JAMES

You've got the receipt for my suit.

ROSE nods. JAMES nods. ROSE points to a box.

ROSE

Yoghurt maker.

JAMES

Right. Was that on our list?

ROSE

(shakes)

Someone went rogue.

JAMES nods, FINGERS TAP on the box.

ROSE (CONT'D)

I'll just go get it.

ROSE heads inside. JAMES hesitates, FINGERS GRAZING OVER THE ADDRESS LABEL - **MR and MRS CUTLER** then stuck over the top - **TO BE RETURNED**, pushing back a lump in his throat. ROSE returns, holds out a receipt to JAMES. JAMES hesitates, clocks a folded corner, a blob of chewing gum stuck there.

ROSE (CONT'D)

(seeing this)

Part of my brilliant filing system.

JAMES nods. ROSE nods. They stand awkwardly for a moment-

ROSE (CONT'D)

Is that it? Is that how this works?  
We exchange and then-

JAMES

I don't know. I've not done it  
before.

JAMES turns to go-

ROSE

(sudden)

I went out with Nina last night.

...he stops. Turns back-

ROSE (CONT'D)

To this horrible comedy gig. I  
don't know what I was doing there.

ROSE resumes sticking on return labels, trying to focus on the job in hand.

ROSE (CONT'D)  
I don't know why I do a lot of things.

A beat.

ROSE (CONT'D)  
I know what I don't want. I don't want to look after anyone else's kids. I don't want to live at my mother's house anymore. And I don't want to not be with you. Till our dying day, I don't want to not be with you....I've screwed things up.

JAMES  
Well observed.

ROSE  
But if we get this stuff out of the way before we get married. Then think what kind of life we could have?

JAMES shakes his head - doesn't want to concede but-

JAMES  
Weird girl.

...WACKS a **TO BE RETURNED** STICKER on her-

On JAMES, wiping away her tears in laughing, crying embrace.

CUT TO:

49     INT NOBLE & HALE. HANNAH'S OFFICE. MONTAGE - DUSK 13. [1845]

CLOSE on HANNAH's phone, vibrating on the desk - ROSE's name on the caller ID.

HANNAH ignoring it, lets it go to answerphone. Dials and listens on speakerphone as she keeps working.

ROSE ON ANSWERPHONE  
Hannah...Tonight...We're celebrating...I'm getting married..Call me back.

On HANNAH, smiling with relief, flicks off the phone.

MAGGIE  
(entering)  
OK, so your 4 o'clock tomorrow - paperwork. Mr Acken wants an hour.  
(MORE)

MAGGIE (CONT'D)  
I put him in after your breakfast.  
And Max Lacey left you something.  
It's a bit early for anything on  
the McKenzie case but-

MAGGIE stands, holding a brown envelope. HANNAH takes it,  
slides it quickly down on her desk.

MAGGIE (CONT'D)  
You OK? Do you need me to stay?

HANNAH looks beyond to SEAN waiting.

HANNAH  
(deflects)  
And keep your date waiting?

MAGGIE, heading out, her back to HANNAH.

MAGGIE  
It's not a date.

HANNAH keeps working, a kind of subterfuge until-

At last her pen stills, she puts it down, looks back at the  
envelope. She exhales, opening it, pulling out-

A photo, clearly downloaded from social media, of a woman  
smiling in front of a plate of mussels, tiny details exposing  
it is the same restaurant, the same table as Nathan's photo.  
Attached to it, a piece of paper with a woman's name and  
address.

On HANNAH - breath catching, shock not letting the pain and  
hurt out, yet.

SUDDENLY her phone vibrates again, clocking it is NINA, a  
welcome interruption, she SNAPS it up, answers-

HANNAH  
I know. I know. Rose just called-

On the other end of the line-

NINA ON THE PHONE  
No - it's Dad.

On HANNAH her face falls, the world around her swimming-

CUT TO:

50A      **INT HOSPITAL. CORRIDOR - DUSK 13. [1915]**

50A

CLOSE on ROSE, puffy eyed from crying, standing with relief on seeing HANNAH-

ROSE  
They're keeping him in overnight.

JAMES smiles, comforting ROSE, NINA close by-

NINA  
He had a heart bypass a couple of months ago.

JAMES  
He's got an infection. Like toothache.

ROSE  
It's not like toothache.  
(looking at him)  
Is it-?

On HANNAH, eyes searching for a passing CONSULTANT -

NINA  
He's going to be fine. I need a drink.

ROSE  
We can't-

NINA  
You have less than 48 hours of freedom. Yes we can.  
(looking to  
HANNAH/tearful)  
I told him I hated him.

On HANNAH spying a CONSULTANT.

HANNAH  
(as heads away)  
You're not alone in that.

CUT TO:

50B      **INT HOSPITAL. ROOM/WARD - DUSK 13. [1916]**

50B

The PEEP of heart monitors-

HANNAH entering, seeing OSCAR lying, eyes closed - she braces herself, crosses over to him.

HANNAH  
You're not dead then?

He opens an eye, weakly smiles.

OSCAR  
I'm doing my best.

HANNAH nods, pulls up a chair, sits.

HANNAH  
A heart bypass?

HANNAH suddenly GRIPS OSCAR's hand -

OSCAR  
You look tired.

HANNAH laughs, nods, on the edge of emotion.

OSCAR (CONT'D)  
That's the problem with being a  
Defoe. You all work so damn hard.  
Born to do the right thing. My  
father used to say it must have  
skipped a generation with me. But  
you - you've got it, Hannah.

OSCAR nods, pats her hand.

OSCAR (CONT'D)  
Although I do see something of  
myself in you.

On HANNAH, internally unravelling, trying to hold it  
together.

HANNAH  
No-

OSCAR  
Maybe a little around the eyes...

HANNAH  
(sharp)  
I'm nothing like you.

OSCAR looks at her, sees he's touched a nerve, concedes with  
a smile-

HANNAH (CONT'D)  
(deflects)  
Sorry. Long day.

OSCAR nods but senses something more. He instinctively  
reaches out to touch HANNAH's hand. It's finally too much-

HANNAH (CONT'D)  
I don't know what I'm doing most  
days. I don't know what I'm doing,  
dad. Nathan and I...Nathan and I...

On OSCAR quizzical.

HANNAH (CONT'D)

(sudden)

The night before I got married I  
wanted to run. I just wanted to run  
and not come back.

(beat)

I think I would have run if you'd  
stayed. If you'd never left. I  
think I would have run.

A beat as this hangs between them-

OSCAR

Then you've something to thank me  
for.

CUT TO:

50C **EXT HOUSE. LONDON - EVENING 13. [1945]**

50C

On HANNAH standing **looking** up at an illuminated house.

She looks down at the name and address on the piece of paper  
in her hand. Then braces herself she goes up to the front  
door and knocks-

The door opens, **JOANNA TAYLOR** [ 40's] blonde, attractive  
answers the front door.

The sense of a family life beyond.

On HANNAH looking at her.

On JOANNA, clearly oblivious to who HANNAH is-

On HANNAH - on the edge, deflects, backing away.

HANNAH

Sorry. Wrong house.

On JOANNA, quizzical, dismisses with a smile.

On HANNAH hurrying away.

CUT TO:

51 **INT. HANNAH'S HOUSE. HALL/ KITCHEN - NIGHT 13. [2030]**

51

On HANNAH, entering into the still of the house-

She walks through to the kitchen, sits down -

Food on the table.

NATHAN enters, shirt loose-

NATHAN

Hey. Is your dad okay?

HANNAH slams the printout of the photo of JOANNA in the restaurant on the table in front of NATHAN. He looks at it. Then back at her.

HANNAH

I've got her name. I've got her address. But I want to hear it from you-



NATHAN

Hannah-

HANNAH

(holds his look)

Did you sleep with her?

NATHAN

Yes.

On HANNAH - inwardly punched in the guts, reeling a little, taking her time, emotionally winded, gripping the counter top.

HANNAH

How many times?

On NATHAN - hating this but like ripping off a plaster, knowing he has to do this.

NATHAN

(holding look)

Four times.

On HANNAH - her world now truly shattered.

HANNAH

You lied. You're a liar.

HANNAH turns to leave, NATHAN stops her, grips her wrist-

NATHAN

And what are you?

HANNAH hesitates, NATHAN holds her gaze, nowhere to hide, gripping her tight.

NATHAN (CONT'D)

(close to HANNAH)

What are you?

From beyond LIV seeing this fight, on the approach.

LIV

(with concern)

Dad-

LIV coming in, TILLY and VINNIE fooling around, close behind.

NATHAN

What have you been doing all these years? I may be a liar, Hannah. But I'm not as big a liar as you.

On NATHAN releasing his grip - crossing over to the table, food clearly waiting, sits.

NATHAN (CONT'D)  
Eat your dinner.  
(louder)  
Eat.

On HANNAH looking over at VINNIE, TILLY and LIV, seeing how frightened they are-

HANNAH  
It's OK...It's all OK.

On HANNAH, she nods, tears starting to fall - as they take their seats.

HANNAH (CONT'D)  
It's all OK.

On HANNAH turning, heading out. NATHAN hesitates, and then makes to follow-

CUT TO:

52

**EXT OUTSIDE HANNAH'S HOUSE. - NIGHT 13. [2031]**

52

On HANNAH, coming out of the house, tears now pouring down her face.

NATHAN  
(shouting out)  
Hannah...Hannah-

On HANNAH walking on, refusing to look back, passing SASHA coming up the path, a small bunch of flowers, by his side, slightly out of view-

SASHA  
Hi.

On HANNAH walking on, leaving SASHA behind. On SASHA looking back at NATHAN-

SASHA (CONT'D)  
Hey, Mr Stern.

On NATHAN - and at once, he rounds on SASHA-

NATHAN  
You? You get away.

SASHA keeps walking up the path, holding something by his side.

SASHA  
I just want to see Liv?

At once, NATHAN SHOVES HIM HARD, BLOCKING HIS WAY, SHOVING HIM AGAIN, and AGAIN UNTIL-

SASHA SKIDS to the ground.

From beyond-

LIV

Dad..

On LIV - pulling NATHAN off SASHA-

LIV (CONT'D)

Dad...Stop....

On NATHAN at last pulling himself back as SASHA stumbles, LIV helping him up to standing.

NATHAN

I'm sorry...I'm so sorry.

On LIV, helping SASHA in the house, looking at him with disappointment, the same disappointment in her eyes that HANNAH just showed-

But NATHAN's too locked in his misery to notice, a smashed bunch of flowers from SASHA to LIV, forgotten on the ground.

CUT TO:

53

**EXT. THE SILENT DISCO. LONDON - NIGHT 13. [2130]**

53

Lights, noise, but no audible music as a thronging crowd of people enjoy a silent disco amidst a broken down shell of a church; dancing on grassy verges and framed in the skeleton of the building, the stained glass windows now gone.

ROSE is wearing pink L-plates around her neck in an 'ironic' nod to this being her hen do. A few of ROSE's mates close by; a couple of girlfriends and her fun best male friend. NINA is doing her best to play along, though she could use this like a hole in the head. HANNAH materialises in the crowd.

ROSE

Hey.

NINA and ROSE greet HANNAH, see she has been crying.

HANNAH

There's no music. Why's there no-?

ROSE slides a pair of headphones on HANNAH. At once, music blares, all consuming, just what HANNAH can hear-

NINA

Hannah-

On HANNAH - smiles, NINA's words a blur, deflects, wiping her tears away, determined now to have a good time.

HANNAH  
(moving off)  
Not tonight. No talk tonight.

NINA and ROSE exchange a glance watching HANNAH falling into dancing - HANNAH never dances, gesturing for them to join her.

CUT TO:

54      **INT HANNAH'S HOUSE. LIVING ROOM - NIGHT 13. [2231]**      54

NATHAN sits in the living room. TILLY and VINNIE have reverted to their younger selves and lie cuddled into him as they all watch TV. NATHAN's eyes are glazed. He might be quietly hyper-ventilating.

CUT TO:

55      **I/E SILENT DISCO. LONDON - NIGHT 13. [2330]**      55

Sweat pours down HANNAH's face. HANNAH, NINA and ROSE are dancing with complete abandon - bouncing along as one with the crowd around them.

Fountains shooting up from the ground, soaking them all as they dance.

On HANNAH, completely lost in the music that's pelting through her headphones. Throwing moves she didn't know her body could make, moving with an abandon she didn't know she was capable of.

The shot widens and we see she is now one of only a few sad stragglers remaining on the now empty dance floor.

In the booth, the DJ lifts the needle from the vinyl record. The party is over, the venue is closing.

ON HANNAH - come down, soaked but exhilarated, breathless, letting her face sober until-

CUT TO:

56      **INT HOSPITAL. LONDON - NIGHT 13. [2340]**      56

OSCAR now sitting up, doing the crossword or the like in bed. A NURSE on the approach.

NURSE  
Mr Defoe, your wife is here.

SUDDENLY the sound of FOOTSTEPS, **MAYA DEFOE** [50's] tall, beautiful and elegant on the approach, wheeling a small suitcase - cabin luggage, the airline ticket still evident. The sense that she has just arrived.

MAYA  
Hello Oscar.

There's alarm behind his eyes but he whips up a smile.

MAYA (CONT'D)  
So, this is where you've been  
hiding?

CUT TO:

57

**EXT. CHRISTIE'S HOUSE. LONDON - NIGHT 13. [2355]**

57

CHRISTIE's front door. HANNAH stands, still damp from the fountains, one hand raised HAMMERING on the door. At last he opens the front door, blearily looking at her, clearly woken by the HAMMERING.

HANNAH  
The night before my wedding. You  
danced with Rose to *Wonderwall*.  
And after we put her to bed. God,  
we let her get so drunk-

CHRISTIE  
What time is it -?

HANNAH  
(pushing on)  
..We talked until we couldn't talk  
anymore...And after...After you'd  
gone-

On HANNAH - this is pretty unbearable, still oddly raw, even after all this time.

HANNAH (CONT'D)  
..I lay there. I was getting  
married in three hours. Just  
willing myself to do it. Just  
willing myself to walk out of  
there. Knowing my mother's alarm  
clock would go off soon. And  
telling myself if it did...

HANNAH turns, looks at him.

HANNAH (CONT'D)  
I was going to come. I was. I was  
going to tell Nathan.

CHRISTIE

Your hair...Why is your hair-?

CHRISTIE reaches out, touches her damp hair, sees she is flushed and damp from dancing.

HANNAH

But the alarm went off. I could hear them all getting up. They were all so excited. And I couldn't do it. I couldn't leave. I didn't leave.

On HANNAH - holding his gaze, on the edge.

CHRISTIE

Are you coming in or not?

On CHRISTIE holding her gaze, she needs to cross over to him. He won't come to her.

CHRISTIE (CONT'D)

If you want this, Hannah, if you want us, then you have to say-

On HANNAH wavering, on the edge and yet she just can't do it.

CHRISTIE (CONT'D)

Say it-

On CHRISTIE, hopeful but not willing to make a move until HANNAH does-

HANNAH

I'm not a hypocrite.

On CHRISTIE - resigned and disappointed, edged with anger.

CHRISTIE

No - you're just a coward.

CHRISTIE makes to close the door, HANNAH makes to stop him.

CHRISTIE (CONT'D)

I'm done. Whatever this is?  
(closing door)  
I'm done.

On HANNAH - alone.

CUT TO:

**END OF EPISODE FIVE**