



The Split

6x60

Episode Six

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GREEN AMENDMENTS
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1

EXT. BRIDGE. LONDON - DAWN 14. [0500]

1

On HANNAH, the morning after, dressed in her clothes from the night before, walking-

Sunrise across the Thames-

A YOUNG FEMALE DOCTOR, still in her scrubs, comes out of a hospital doorway, stands, exhales, the morning after a long night written on her face.

On HANNAH walking, the sense she has been walking for sometime - a maelstrom of emotion, slowing, coming down. She stops, leans against the rails, breathes.

CUT TO:

2

INT. RUTH'S HOUSE. ROSE'S BEDROOM - DAWN 14. [0600]

2

The trail of ROSE's clothes and residue of her hen night litter the floor.

She looks across at JAMES sleeping in the bed.

On ROSE - really looking at him, taking in every detail of his face. He opens his eyes, holds her gaze with bleary eyed surprise.

ROSE

Just checking you're still breathing.

They kiss. He smiles. She smiles - this is genuine love. She looks down at the horrible engagement ring, turns it around, looking at the band. Smiles, reflecting on its simplicity, content once more.

CUT TO:

3

INT. NINA'S FLAT. BEDROOM/LIVING ROOM - DAWN 14. [0630]

3

On REX, clocking the open wardrobe door-

FINGERS REACHING OUT grazing dresses and jackets hung in a wardrobe, the wardrobe door open; price and security tag still attached to a sleeve or hem of no more than two dresses. He sips on a mug of coffee, clocking several shopping bags filled with clothes, tags still on, on the wardrobe floor.

REX turns, heads through a door towards-

NINA working, the sense she has been up for most of the night. The McKenzie case laid out all over her desk - reading over the Form E, generally reviewing and underlining key points to raise at the FDR.

REX watches her, then slides the coffee mug down, close to her-

REX
Why do you steal stuff?

NINA barely looking up, not stopping working. REX hesitates, resigned he is not going to get an answer, kisses her neck, moving on.

NINA
(genuine/heartfelt)
I don't know.

On NINA - she continues working, hesitating on listening to REX in the kitchen. It is oddly comforting.

CUT TO:

4	OMITTED	4
5	OMITTED	5
6	<u>INT. HANNAH'S HOUSE. HALLWAY/KITCHEN - DAY 14. [0645]</u>	6

The CLICK of the front door-

HANNAH quietly closing it behind her. She turns, freezes on seeing LIV laughing with SASHA in the kitchen, fishing toast out from the toaster with a fork.

HANNAH
Don't fish your toast out with
metal. You'll electrocute yourself.

SASHA
Sorry, Mrs Stern.

HANNAH
Hannah's fine. So, you're back?

SASHA
(sudden)
I slept on the sofa.

HANNAH hesitates. He smiles a little sheepish - oddly sweet with LIV.

LIV
Dad says Grandpa's-

HANNAH
Fine. They just kept him in for
observation overnight. He'll be out
today.

HANNAH heads up the stairs. VINNIE and TILLY pass, dressed for school. HANNAH sidesteps them, clocking VINNIE is wearing-

HANNAH (CONT'D)
You're wearing a dress?

...one of TILLY's old school dresses.

TILLY
Protest.

HANNAH
Right.

CUT TO:

7

INT. HANNAH'S HOUSE. HANNAH'S BEDROOM - DAY 14. [0646]

7

NATHAN now in a robe, rubbing his hair dry, hesitating on seeing HANNAH-

NATHAN
Where have you been?

On HANNAH - not wanting to stop and talk, unpeeling her clothes, getting ready for her day.

NATHAN (CONT'D)
I tracked your phone. You were by the Thames. What were you doing?

HANNAH
Walking.

NATHAN
...Until 6am?

HANNAH
What do you want from me?

NATHAN
To talk.

HANNAH
Talk? How many nights have I got nothing from you? Barely a grunt or a nod. Head down, buried in work. And now you want to talk?

A beat.

HANNAH (CONT'D)
I'm not the one who had an affair.
I'm not the one deleting photos.
I'm not the one meeting in hotel rooms and restaurants.

NATHAN
Hannah-

HANNAH

Don't you think I've never wanted
an affair? I've never wanted
something more?

A beat.

HANNAH (CONT'D)

Maybe I should. Maybe I should have
an affair.

This lands - stings, hangs.

NATHAN

Maybe you should.

HANNAH

And then you can feel what I am
feeling right now.

NATHAN

I know I have hurt you. I know what
I have done. But I have done it. So
we need to work out where we go
from here. How we fix it.

HANNAH

We-? You. You work it out.

NATHAN

This isn't just about me. This
isn't all of my making. I might
have been a dick-

HANNAH

No shit.

NATHAN

...but we have not been honest with
one another for a long time. And I
want to be honest. I'm tired of
this pretence, Hannah. I'm not
going to walk away from this mess.
From us-

HANNAH incredulous, starts to pull her clothes off, NATHAN
desperate now.

NATHAN (CONT'D)

Don't do this..Don't block me out.

HANNAH shoves him away. NATHAN desperate and dejected.

NATHAN (CONT'D)

...I am not your dad.

HANNAH

Aren't you?

HANNAH, holding his gaze, heartfelt and in pain, closing the bathroom door on him.

CUT TO:

8

INT. HANNAH'S HOUSE. BATHROOM - DAY 14. [0647]

8

On HANNAH, facing the closed door-

NATHAN (O.C.)
We're a family, Hannah.

On HANNAH - anger and pain overwhelming her - she reaches out a hand, turns the shower on, trying to drown NATHAN out.

CUT TO:

9

INT. HANNAH'S HOUSE. HANNAH'S BEDROOM - DAY 14. [0648]

9

On NATHAN - standing, palms pressed flat on the door.

NATHAN
We have to work this stuff out.

On NATHAN frustrated and defeated, pressing his forehead against the cool of the door.

The SOUND of the SHOWER UNDERSCORES.

CUT TO:

9A

INT. GOLDIE'S HOUSE. KITCHEN. LONDON - DAY 14. [1000]

9A

CLOSE on the twist of a ring cutter, clamped to a wedding ring on GOLDIE's third finger. Her palm upturned in the kitchen counter top, as a mobile JEWELLER leans over her, carefully cutting the ring.

On GOLDIE, silently watching the job in hand until-

The PING of the RING cut, GOLDIE smiles, looks at the JEWELLER as he gently slips it off.

GOLDIE

Thanks, Larry.

He nods, starts to pack up his kit in a small bag.

GOLDIE's ring lies on the counter, half-severed. GOLDIE holds the ring up, turning its worn metal in the dawn light.

CUT TO:

10

OMITTED

10

11

OMITTED

11

12

I/E. RUTH'S HOUSE. KITCHEN/GARDEN - DAY 14. [1200]

12

On RUTH, en route out, passing the open kitchen door seeing-

RUTH

It smells of cat.

ROSE directing JAMES who is dragging a heavy rolled-up gazebo or the like, dragged from the shed, edged with mould.

ROSE

Aunt Jean will feel right at home then.

RUTH comes out onto the lawn.

RUTH

Aunt Jean's dead.

On ROSE - ticking her off her list.

RUTH (CONT'D)

Couldn't you just elope?

RUTH snatches ROSE's guest list out of her hand - they've whittled it down to about 40-50 people.

RUTH (CONT'D)

How's your father?

ROSE

Still alive.

RUTH

Damn.

ROSE wavers, sipping on a chipped coffee mug, resting on a wall, holding RUTH's playful gaze.

RUTH (CONT'D)

I have a variety of people, many I do not particularly know or like, descending on this house. Between then and now, I have two pre-nups, one root canal procedure and a settlement to win.

RUTH hands the guest list back to ROSE, clearly on edge but maintaining her wry demeanour and makes to go.

JAMES

Can't take the blame for the root canal.

RUTH

(as exits)

You do know 45% of marriages end in divorce?

On JAMES looking at ROSE with quiet concern. ROSE refusing to let anyone kill her buzz, resumes going over her guest list.

ROSE

She's happy. Really - this is her happy.

CUT TO:

12A

INT. WALDON ROAD MANSION BLOCK. LIVING ROOM - DAY 14. [1230A]

On MAYA easing OSCAR down into a chair - she topples a little, but at last gets him settled, then takes in the mess of the room.

Old plates. Books half-read. Newspapers. The sense that OSCAR has not cleaned up in days.

MAYA

God, what am I to do with you?

MAYA slides down a bottle of pills. Heads to the kitchen to fetch him a glass of water.

OSCAR

I wouldn't mind a boiled egg.

MAYA returning with the glass of water.

MAYA

Be very careful today, Oscar. I'm still on New York time. Right now it feels like 2 in the morning. And you know how I love my bed.

She unscrews the pills, hands him two, then hands him a glass of water.

MAYA (CONT'D)

You want to sit or lie?

He wavers, smiles. There is something genuinely nice between these two. It's called love.

OSCAR

Depends if you join me.

MAYA hesitates, shakes her head incredulous-

MAYA

There are times when I can see the value of euthanasia.

... too angry for this today.

MAYA (CONT'D)

(close to)

You could have died. You have to take your medication.

OSCAR

I'm sorry.

He tries to pull her closer.

MAYA

No. No. I'm still mad. It is not enough that we are in a financial mess. But that you came running back here? To her? What is it with you two? People leave their wife, not their children. You left your children, not your wife. Do you know how screwed up that is? They're called 'Ex' for a reason.

(MORE)

MAYA (CONT'D)
As in exit. If I'd known you'd keep
going back.

OSCAR
Maya-

MAYA
I'm done with this.

MAYA crossing the room, and pulling her suitcase towards the bedroom.

OSCAR
(calling out)
She won't see you.

ON MAYA suitcase on the bed, already pulling out clothes,
getting changed.

MAYA
She doesn't have a choice.

CUT TO:

13

INT. NOBLE & HALE. ZANDER'S OFFICE - DAY 14. [1300]

13

CLOSE on HANNAH knocking on ZANDER's door-

ZANDER
Yep-

ZANDER at his desk, looks up, sorting through papers, dealing with the influx of PARALEGALS sliding documents on his desk for him to examine as HANNAH enters.

HANNAH
The McKenzie FDR. I've just lost
Stanley. His case has overrun.

ZANDER
And you go to court in 24 hours.

HANNAH
(nods)
I need a replacement barrister.

ZANDER
Tom Grey?

HANNAH
Already tried.

ZANDER
Malcolm Olsen is usually worth a
call.

HANNAH

He's on the Charmin divorce.

ZANDER

They've just delayed on the Nelson case. That would mean-

ZANDER wavers, HANNAH sees he is treading carefully.

HANNAH

(nods)

Nathan is free.

ZANDER

Great.

(seeing her hesitation)

You could always try Mark Brown.

(seeing look)

I appreciate working with Nathan is probably not ideal right now-

HANNAH wavers-

ZANDER (CONT'D)

That was a generous settlement you turned down from Davey McKenzie. Anything less than an increase in that offer will be interpreted as a loss. So don't let me down. The press are circling. They can sniff a fight.

HANNAH concedes.

HANNAH

I'll call Nathan's clerk.

On HANNAH - making to leave.

ZANDER

Do not lose this. I want McKenzie's head on the wall.

CUT TO:

13A

INT. CAFE. LONDON - DAY 14. [1400]

13A

On GOLDIE alone, drinking a coffee. Her ringless finger is a novelty, catching GOLDIE's eye as she sips the last of her cappuccino. YVONNE enters, post school run, gripping her keys - eyes searching, falling on GOLDIE.

YVONNE

Did you sleep with him?

On GOLDIE holding YVONNE's gaze - pure venom.

GOLDIE
Hurts, doesn't it?

YVONNE nods, smiles - humiliation, pity, pain threatening.

YVONNE
You think it hasn't hurt before?
You think I didn't get used to
sharing him with you all these
years? Well, I've got him now. So
please Goldie, accept it. Settle.
Take the money. Let's move on, eh?
This isn't you.

GOLDIE stands, head-to-head with YVONNE now.

GOLDIE
What? The pushover? The one you can
lean on? The one who would drop
everything for you?

YVONNE
Goldie-

GOLDIE
I don't know what's worse? Losing
Davey or losing you?

On YVONNE, aware of the STRAY LOOKS and GLANCES of passing
CUSTOMERS.

YVONNE
You want to play this out tomorrow?
Make him suffer even more than he
is?

On GOLDIE - this touches her somewhere deep, yet she gives
little away, a FLICKER.

YVONNE (CONT'D)
Well, you'll kill him-

On GOLDIE, she drinks up, slides down money on the table for
her coffee-

GOLDIE
(as she exits)
Here's hoping.

CUT TO:

On HANNAH coming out of a meeting with CLIENTS, making her
goodbyes, she walks SLAP BANG into-

CHRISTIE

Did you touch the Davaro files?

CHRISTIE on edge, he's in no mood for conversation today.

HANNAH

Sorry?

CHRISTIE

I have a final hearing and they've
been moved from my desk.

CHRISTIE hesitates, taking paperwork handed to him by SEAN,
in passing.

SEAN

(to CHRISTIE)

Jeb Cohen and Dan Meckler are here.
They're waiting for you in
boardroom five.

Beyond, ZANDER greeting the group of WELL-DRESSED AMERICAN
LAWYERS from the night before.

HANNAH

The Chicago boys are still in town?

CHRISTIE wavers, nods-

CHRISTIE

We were just firming up details of
the expansion.

On HANNAH - she goes to speak, CHRISTIE already heading away,
clearly he does not want to speak to her today.

MAGGIE

(on the approach)

Nathan's on his way up.

On HANNAH - hesitates, inwardly bracing herself for meeting
NATHAN as she falls into step with MAGGIE.

HANNAH

Did he get everything?

MAGGIE

Couriered it over to his chambers.

NATHAN just arriving in a coat and briefcase, reading over
paperwork.

HANNAH

Hey.

NATHAN nods, the tension palpable, as he falls into step,
following HANNAH into the boardroom.

NATHAN
Twice in one day.

NATHAN smiles, putting on a front for MAGGIE.

NATHAN (CONT'D)
People will talk.

CUT TO:

15

INT. DEFOE'S. BOARDROOM - DAY 14. [1615]

15

CLOSE on NINA prepping for the McKenzie FDR, surrounded by paperwork, clocking RUTH passing the doorway-

NINA
You're late.

RUTH hesitates, entering, sliding her bag and coat down.

NINA (CONT'D)
Hannah's clearly driving this to a
Final Hearing.

RUTH picking up certain papers, reads.

RUTH
That is not what anyone wants.
Davey is already volatile since Mrs
McKenzie turned down his offer.

RUTH looks across at the piles of papers and bundles.

RUTH (CONT'D)
The last thing we need is to make
him any angrier by prolonging this.

NINA slides a post-it note towards RUTH.

NINA
And you've had several calls-

On RUTH - seeing NINA's concern, looking down at the post-it notes - several lawyers firms on it with times of call.

RUTH
I passed JJ Johnson having a
breakfast meeting this morning. He
was positively salivating asking if
we are for sale. I told him, not
without a fight.

RUTH resolute, pulls back the sheet, ready to start her day.

RUTH (CONT'D)
...Though it would help
considerably if the McKenzie FDR
goes well for us.

NINA
Then I still think 'special
contribution' is the best way to
go.
(seeing look)
It is his unique talent that is the
key to the company's success.

RUTH
They will question that. We need
something more.

NINA
On the upside their barrister has
had to pull out. He's on the
Radcliffe case. They've brought
Nathan in to replace him.

RUTH
And Hannah wants to work with him
right now?

NINA
(shrugs)
He's the best in town.

CUT TO:

16

INT. NOBLE & HALE. BOARDROOM - DAY 14. [1620]

16

CLOSE on HANNAH facing NATHAN, MAGGIE close by, reading over
the McKenzie file.

NATHAN
There is an argument to say you
should have settled.

HANNAH and NATHAN look up, HANNAH at once greeting GOLDIE.

HANNAH
Sorry - we started. As agreed this
is -

NATHAN
(holding out hand)
Nathan Stern.

NATHAN wavers GOLDIE doesn't take his hand - catches GOLDIE's
slightly cool.

GOLDIE

(nods)

My new barrister. I know who you are.

GOLDIE looks to HANNAH, HANNAH deflects, smiles, lets her get settled, clearly rattled, yet resumes her line of conversation with NATHAN.

HANNAH

...And we believe that 20 million is not a fair reflection of Mrs McKenzie's true worth.

On HANNAH, reaching for the paperwork MAGGIE slides across to NATHAN and HANNAH.

MAGGIE

...Mr McKenzie's persistent lack of transparency raises the most obvious line of attack.

NATHAN looking over the paperwork.

NATHAN

Without it, we cannot possibly have an accurate presentation of the facts and therefore can't be sure of the company's value.

HANNAH

(looking to NATHAN)

So we will ask for a 20% rise in share-

NATHAN

...of the disclosed assets to counteract that.

HANNAH

Unless we get any more information through from our private investigator.

NATHAN

(looking to GOLDIE)

Agreed?

GOLDIE

Yes.

HANNAH

But what is most important to Mrs McKenzie is that-

GOLDIE

I keep my role as Company Secretary and place on the board.

(MORE)

GOLDIE (CONT'D)

I was there at the start. I did the books. I liaised with clients...Traders. This was all before the children. I was instrumental in Davey's success.

NATHAN

If this goes to a Final Hearing we can certainly argue that but in terms of the FDR-

HANNAH

All we are looking for is a fair reflection of Mrs McKenzie's contribution to the company. Plus the marriage broke down because he had an affair.

NATHAN

It's irrelevant. You know-

HANNAH

-it can still sway a judge's opinion. Certainly it says something about a man's character. A man who betrays a woman who has been wife, mother...

Tension bristling - GOLDIE clocking this.

HANNAH (CONT'D)

...Confidante. Friend. Who has stuck by him through thick and thin. A man with children who has deceived his wife. For God knows how long-

NATHAN

They may argue that he felt ignored-

HANNAH

And we can bat back the love and support she so obviously gave him.

NATHAN

Affairs are the symptom, not the cause, of a marriage breaking down.

HANNAH wavers holds his gaze, feels the attack.

GOLDIE

(sudden)

We had sex the night before last-

On HANNAH and NATHAN momentarily stalled.

GOLDIE (CONT'D)
If that's relevant.

NATHAN wavers - looks to HANNAH.

NATHAN
Not entirely. But-

HANNAH
...good to know.

GOLDIE wavers, smiles-

GOLDIE
You finish each other's sentences.

NATHAN
I don't think -

HANNAH
...we -

HANNAH hesitates, catching herself, looking to NATHAN. GOLDIE smiles.

HANNAH (CONT'D)
OK. Moving on to point 5-

CUT TO:

16A

INT. DEFOE'S. RUTH'S OFFICE - DAY 14. [1630]

16A

On RUTH lost in working, wavers on seeing DONNA.

DONNA
You have a visitor.

On RUTH quizzical-

DONNA (CONT'D)
It's Maya.

On RUTH, she nods, a look of understanding.

DONNA exits. RUTH nervously tweaks her hair, catches her reflection in the glass, smooths down her skirt, brushes a fleck off her jacket. Closes her eyes, counts to five, then opens them and exits-

CUT TO:

17

INT. DEFOE'S. RECEPTION/CORRIDOR - DAY 14. [1631]

17

CLOSE on MAYA, standing in front of the painting of the family;

stiff-backed, regal, quietly fascinating MAYA, as if looking at something she has not had the pleasure of looking at for a long time-

RUTH

The first year I wanted to burn it.

They look at one another - both reeling on seeing the other, both giving little away. RUTH joins her looking at the painting.

RUTH (CONT'D)

But Oscar's father wouldn't let me.
The second year, when he was ill, I took it over to Waldon Gardens.
Hung it on the wall facing his bed.
I don't know if he even realised, but I like to think it was the last thing he got to look at before he passed away.

MAYA

That must have been hard.

RUTH

(nods)

Hard? Yes - you could call it that.

CUT TO:

18

INT. NOBLE & HALE. HANNAH'S OFFICE - DAY 14. [1635]

18

On HANNAH entering her office, NATHAN close behind, closing the door after him.

NATHAN

Don't do that. Don't attack me through a client.

HANNAH

It's fine Nathan. I'll find someone else. Mark Brown is free.

NATHAN

Mark Brown? He's a Neanderthal.

CHRISTIE passes the office with a CLIENT, his gaze grazing over HANNAH.

NATHAN (CONT'D)

God, that's all I need.

HANNAH

Seriously? And what are you?
Dragging your knuckles across the floor like a silverback-

NATHAN

Fine. Let's finally call it. I don't like Christie. I've never liked him. Never. Too tall. Too blonde. Too Danish.

HANNAH

Dutch. He's Dutch.

NATHAN

I don't give a shit what he is. I give a shit you want to screw him.

ON HANNAH - emotionally slapped, the words now out.

HANNAH

(close to)

This is unprofessional.

HANNAH wavers, caught under NATHAN's quiet accusatory gaze.

NATHAN

(making to exit)

Fine. Fine.

NATHAN pained, HANNAH seeing this-

HANNAH

Nathan-

...HANNAH reaches out, touches his arm, they stand close, barely able to look at one another, the body blows leaving them both tender.

NATHAN

(hushed/with edge)

I slept with a woman I barely know. And who I have no desire to see again. But, you know what? It was good to be with someone who seemed to actually enjoy being with me-

HANNAH gently stopping him - both hurting now.

NATHAN (CONT'D)

Don't call Mark Brown. She'll lose with Mark Brown.

On HANNAH - the SWING of the door, NATHAN gone.

CUT TO:

On RUTH gesturing to MAYA to take a seat. They sit facing one another.

MAYA

He's dying, Ruth.

RUTH

So I hear.

MAYA

OK - fine. It's always been played your way. Right from the start. You have yanked our chain for thirty years. And finally when he comes to cut the ties. You can't do it.

RUTH

This is ridiculous.

MAYA

Last Friday I came home. I'd been visiting my mother at her care home in North Carolina. I go to put the key in the lock of our apartment. But I couldn't get in -

RUTH

Does this have a point?

MAYA

...because of all the sticky tape that had been slammed across the latch. By the repossession agency. Apparently we have not made payment to the mortgage company for several months now.

RUTH

You can't have been surprised? He's hopeless with money. You know he's always been hopeless with money. Every business venture he has tried. It has failed.

MAYA

I knew you gave him money. But I had no idea how much until a week ago Friday-

RUTH holds MAYA's gaze - it's pure acid, scorching MAYA.

RUTH

And you want me to feel sorry for you? You walked out with him.

MAYA

And you have been by our side every step of the way.

RUTH

You want money.

MAYA

No, I want you to let him go.

RUTH wavers - MAYA holding an anger of her own.

MAYA (CONT'D)

I am not here to hurt you or the
girls - especially not the girls.
But it is time to sell.

On RUTH - somewhere deep inside she knows Maya is right.

MAYA (CONT'D)

We were friends once, Ruth. Good
friends.

...holding it together, not completely without feeling.

RUTH

I never made that mistake again.

MAYA laughs, a certain humility to her, despite everything.

MAYA

I'll see you at the church.

On RUTH's - unsettled surprise.

MAYA (CONT'D)

I presume as the wife of near 27
years, I will be invited?

On MAYA exiting, leaving RUTH in her wake.

CUT TO:

19A

INT. CHRISTIE'S OFFICE, NOBLE& HALE, LONDON - DAY 14. [1700A]

On CHRISTIE madly looking through paperwork. Frustrated, he SLAMS down a pile of papers, defeated. Suddenly-

ZANDER

Hey-

ZANDER stands in the doorway, CHRISTIE a little caught out.

ZANDER (CONT'D)

The troops are gathering.

CHRISTIE

My damned papers are all over the
place.

ZANDER watching CHRISTIE, a sense of a man on the edge.

ZANDER
Get Sean to do it.

ZANDER holds a file out for the next meeting.

CHRISTIE nods, with thanks-

ZANDER (CONT'D)
Are you sure about this?

ZANDER stands in CHRISTIE's doorway-

CHRISTIE
Yeah. Yeah. We're good.

CHRISTIE stands, pulls his jacket on-

ZANDER
Christie?

CHRISTIE hesitates, smiles-

CHRISTIE
Let's do this.

CUT TO:

20

INT. NOBLE & HALE. BOARDROOM - DAY 14. [17021]

20

A packed meeting, CHRISTIE, HANNAH, ZANDER and others - the weekly round-up of the office-

ZANDER
OK...OK.. Tomorrow, as most of you know, we have an important FDR. The McKenzie divorce.

CHRISTIE
Be vigilant. The press are circling and looking for any details, so vet every call that comes in and pass on to the media department if you get any curve balls.

ZANDER
Wishing you luck, Hannah.

On HANNAH feeling the pressure, covers with a smile.

ZANDER (CONT'D)
Any other news?

SEAN raises a hand-

SEAN
I was out with a couple of guys from JJ Johnson last night. Rumour is, Davey McKenzie is unhappy with his representation.

MAGGIE shoots SEAN a look. Yet he ploughs on oblivious.

SEAN (CONT'D)
Apparently Defoe's is going under-

CLOSE on HANNAH - this puncturing her, but she gives little away.

SEAN (CONT'D)
McCulvey were enquiring about office space-

Yet around her there is a RIPPLE of DISCOMFORT and AWKWARDNESS by those who know HANNAH is a Defoe.

SEAN (CONT'D)
...and they were told that the Defoe building might be coming up for sale.

ZANDER FLICKS his gaze to CHRISTIE. CHRISTIE's eyes on HANNAH, trying to mask his concern, but he can't hide it.

HANNAH

(sharp/sudden)

They're fine. Last time I spoke to everyone there it's business as usual.

MAGGIE shakes her head witheringly at SEAN.

CHRISTIE

If we all went jumping on rumour this place would have gone under twice by now-

ZANDER

Let's keep that one to ourselves for the moment. Moving on-

ZANDER flicks his gaze to CHRISTIE-

ZANDER (CONT'D)

...as Noble & Hale continues to gather more international clients. We're expanding our U.S. base. We've needed someone to head up the new Chicago office. And I am delighted to announce that Mr Carmichael will be overseeing that expansion-

A RIPPLE of INTEREST/ SMILES/ APPLAUSE--

ZANDER (CONT'D)

....He took some persuading, but he finally agreed this morning.

On HANNAH - eyes flicking to CHRISTIE, a kind of white noise around her, CHRISTIE avoiding her gaze-

WHOOPS. CHEERS.

CHRISTIE

Guys...Guys...Not that pleased. OK.

On CHRISTIE - at once swamped by COLLEAGUES amidst handshakes and congratulations-

On HANNAH - reeling, the world a kind of white noise around her.

CUT TO:

HANNAH stands, leans over the sink, breathes, catching her reflection in the mirror-

Hands shaking. Heart pounding, she tries to bring herself down until-

SUDDENLY MAGGIE comes running in, gripping paperwork, clearly excited.

MAGGIE
Max Lacey-

A familiar brown envelope torn open amongst the paperwork.

MAGGIE (CONT'D)
He's found something on Davey
McKenzie.

On HANNAH, she nods, MAGGIE looking at her curious-

HANNAH
Give me five minutes - OK?

MAGGIE exits.

HANNAH stands, barely able to breathe, she exhales, calms herself, looks at her reflection, punched somewhere deep within herself.

CUT TO:

22

INT. DEFOE'S. RUTH'S OFFICE - DAY 14. [1710]

22

On RUTH, a little emotionally frayed, looking over paperwork on her desk, trying to contain her rising sense of fragility.

NINA
No-

NINA coat on, clearly back from a meeting standing in RUTH's doorway-

RUTH
It's up to your sister. It's Rose's wedding-

NINA
When did she arrive?

RUTH
Flew in last night.

On NINA - with surprise.

RUTH (CONT'D)
Fighting your father's corner. He needs that money.

NINA
And we don't have it.

RUTH
We do if we sell.
(seeing look)
You're right I have been burying my
head in the sand for far too long.

On NINA - gutted and concerned for what this means.

RUTH (CONT'D)
I've just had a call from Reed
McCulvey-

NINA
Oh God no-

RUTH
It's a smaller firm. Still very
reliable.

NINA
We will die.

On NINA - seeing a FLICKER of defeat in RUTH's face.

RUTH
He can't take all of us-

NINA
How many?

RUTH looks beyond to DONNA talking with a passing CLIENT -
clearly the backbone and front of house of the company.

RUTH
I don't know yet. All eyes are on
the McKenzie case. Right now I am
trying to prep for tomorrow and
fending calls from every lawyer in
town. And somewhere in that
equation, we have to get through a
wedding.

NINA
Hannah won't let you sell to-

On RUTH - this is difficult for her.

RUTH
(sharp)
Hannah is not here anymore.

On NINA - this quietly shattering, she nods, trying to hold
it together, trying not to breakdown, discombobulated,
focusing back on the McKenzie paper until she can do it no
longer-

NINA
 (hurried/ exiting)
 Excuse me.

CUT TO:

23

INT. DEFOE'S. NINA'S OFFICE - DAY 14. [1712]

23

On NINA crossing over to her desk. She sits, puts her head in her hand, coming down. She looks across and sees the infamous award, stolen from HANNAH's office, on the desk.

On NINA as she reaches for it, SLAMMING it in her bin.

She exhales - utter despair on her face.

CUT TO:

24

INT. NOBLE & HALE. BOARDROOM - DAY 14. [1800]

24

On HANNAH, seated alone, looking over a series of accounts spread out across the table. She looks up from underlining several amounts, ZANDER stands in the doorway.

ZANDER
 How's it looking? Did Max-?

HANNAH slides down her pen, smiles, she's tired.

HANNAH
 (nods)
 He did good.

ZANDER nods, loiters-

ZANDER
 It's not a rumour, is it? About
 Defoe's?

HANNAH
 Zander-

ZANDER
 (cutting in)
 Just do me a favour. Don't let your
 mother be seduced by McCulvey.

On HANNAH - a ripple of surprise.

ZANDER (CONT'D)
 She'll get a good price but he'll
 destroy the name. Sway and Lee are
 also chasing hard.

HANNAH hesitates, deflects, nods.

ZANDER (CONT'D)
You didn't know?

HANNAH
Do now. Thank you.

ZANDER
She's going to need the McKenzie
case to go her way.

HANNAH
My mother needs everything to go
her way.

ZANDER smiles. HANNAH smiles.

ZANDER
Just don't let it blunt your edge.

HANNAH
If you're asking will I go easy on
her -
(firm)
I left. I left Defoe's.

HANNAH hesitates, CHRISTIE in the corridor beyond, talking to
some COLLEAGUES.

ZANDER
A few of us are going out for a
drink to celebrate Christie's new
venture-

HANNAH
(deflects)
Maybe later. I need to prep.

On ZANDER, graciously concedes, heading away to join-

ZANDER
Don't work too late.

...CHRISTIE looking back at HANNAH, then falling into
conversation with OTHERS, heads away.

CUT TO:

24A

INT. DEFOE'S. RECEPTION - NIGHT 14. [1900]

24A

On RUTH pulling her coat on, laden with work, making to
leave. She hesitates, looking at the painting on the wall.
Her eyes fill, turning, taking in the space. Then reaching
up, she flicks off the light, heading home.

CUT TO:

25 OMITTED 25

26 OMITTED 26

27 OMITTED 27

28 **EXT. BAR. LONDON - NIGHT 14. [2030]** 28

On HANNAH, standing, across the street from -

An illuminated bar, ZANDER, CHRISTIE, MAGGIE, SEAN and OTHERS, lost in lively conversation, drinks in hand. SUDDENLY CHRISTIE stops, letting conversation ebb and flow around him, his gaze on HANNAH, seeing her across the street.

At once, HANNAH turns, hurries away, unable to go in.

On CHRISTIE, hiding his disappointment, pushing himself back into the conversation, forcing himself not to watch HANNAH walk away.

SUDDENLY he relents, exits the bar, comes out into the street-

CHRISTIE
(calling after)
Hannah-

CLOSE on HANNAH - she hesitates, closes her eyes, opens them, turns bracing herself-

HANNAH
Chicago?

CHRISTIE
(nods)
Chicago.

HANNAH
When do you go?

CHRISTIE
Sunday.

On HANNAH - incredulous, inwardly reeling, trying to hold it together.

HANNAH
So, that's it?

CHRISTIE rounding on her.

CHRISTIE
What do you want, Hannah? What do
you want from me?
(MORE)

CHRISTIE (CONT'D)

You want to go there? You want to talk about the fact you came to my house last night-

HANNAH

We're friends-

On CHRISTIE, something inside has finally snapped.

CHRISTIE

Friends? We're not friends. What I feel for you isn't friendship.

HANNAH

So, you just go? You just leave?

CHRISTIE

Nothing keeping me here.

They hold one another's gaze.

CHRISTIE (CONT'D)

Unless you tell me to stay.

A beat.

CHRISTIE (CONT'D)

Tell me not to go to Chicago.

On HANNAH - CHRISTIE knows she can't do this.

HANNAH

I have children. Family. People who need me. You don't have people-

CHRISTIE

I've had people. I've loved people. I've cared for other people. I married someone for Christ's sake-

HANNAH

I can't leave Nathan.

CHRISTIE

You won't leave, Nathan.

A beat

CHRISTIE (CONT'D)

Twenty years I still I haven't got the hang of what *this is*. I've tried. But there is something about us I can't put away. And I don't think you can either.

They hold one another's gaze.

CHRISTIE (CONT'D)
If you were happy...

HANNAH
I am happy.
(seeing look)
I am.

CHRISTIE, nods, both sad, holding one another's gaze.

HANNAH (CONT'D)
I shouldn't have come-

HANNAH turns, heading away, CHRISTIE watches her go, before turning and heading back into the bar.

On HANNAH alone, her phone vibrates - she pulls it out of her bag, clocks a message from ROSE. It reads *Mayday! Mayday!*

CUT TO:

29

INT. RUTH'S HOUSE. KITCHEN - NIGHT 14. [21121]

29

On ROSE, stringing bunting or the like, just some pre-wedding task.

ROSE
I can't not invite her.

NINA and HANNAH, still in her coat, stand close by.

NINA
You can. And you won't.

ROSE
It is 36 hours until my wedding.

NINA
That is not enough time to set my face to meet the woman who stole our father.
(turning to HANNAH)
Anytime you want to interject?

HANNAH
It's her wedding.

NINA

So, it was just me hating her all
this time then?

SUDDENLY ROSE slams down the bunting.

ROSE

I am under no Mary Poppins
illusions. You popped that bubble a
long time ago. I'm over it. The
evil whore face that shall not
speak her name has been with Dad
longer than mum.

HANNAH bends down, scoops up scattered bunting, clocks the
old tapes in a box, with the camcorder.

ROSE (CONT'D)

I looked at them. They're sweet.
Funny. Sad. They're the past,
Hannah. I'm so over the past. I
want some present. I want some now.

HANNAH hesitates, emotion catching a little on edge-

ROSE (CONT'D)

Incidentally, talking of which, are
you doing a speech?

HANNAH

Again - no.

ROSE

You always do the speeches.

HANNAH

I've run out of things to say.

ROSE with understanding - HANNAH smiles.

JAMES OOV

(calling out)

Rose-

ROSE smiles, eyebrows raised.

ROSE

I asked him to sort music. He's
fixated on his wedding suit. His
trousers are too short. Who gets a
growth spurt at 34?

SUDDENLY from beyond *Wonderwall* or the like blares out from a
distant speaker. A brief blast. And then it abruptly cuts
out.

They look at one another - laugh.

ROSE (CONT'D)

I nearly didn't do this and now I am. I just want to do this. Can we just please do this? It's my bloody ball. So smile, bitches, please-

ROSE heading off to help JAMES.

NINA

(calling after)

Fine. But she sits on the kids table.

CUT TO:

30

INT. HANNAH'S HOUSE. HANNAH'S BEDROOM - NIGHT 14. [2115] 30

On HANNAH standing in the doorway, coat still on, the sense she has just got home, hesitates on seeing-

NATHAN asleep on the bed, his work strewn around him; papers, laptop, pen. Glasses still on his head.

HANNAH hesitates, then gently moves his glasses off his head, slides his papers on the side, with laptop and pens. Part of the familiar rhythm of her marriage to NATHAN, HANNAH catching on this, as she folds his glasses, lays them down in the fold of his book.

On HANNAH looking at NATHAN - a certain tenderness to this moment.

Then she turns, heading to bed in the spare room.

CUT TO:

31

INT. COMEDY CLUB, LONDON - NIGHT 14. [2300]

31

On NINA, nervously waiting, halfway between going and staying, looking towards a bar, the club now near drained of people.

A GROUP of 'FANS' - mainly beardy students - approach REX standing with a couple of MATES/ COMICS and ask REX for autographs. REX's mates head away, leaving REX to sign, chat, pose for selfies, hesitating on seeing NINA. He makes polite goodbye's to the FANS-

REX
(on the approach/with surprise)
Hey.

NINA nods, fragile tonight, yet smiling.

NINA
Don't get ideas above your station.
I was just in town-

REX kisses her, surprising them both with how nice it is to see one another.

NINA (CONT'D)
Want to eat?

REX
(smiles)
No.

CUT TO:

32

INT. HANNAH'S HOUSE. SPARE ROOM - NIGHT 14. [2305]

32

Darkness-

ON HANNAH lying in bed awake.

SUDDENLY LIV slips in by her side. They turn, look at one another.

HANNAH
Your feet are cold.

LIV smiles. HANNAH smiles, caught in the moonlight.

LIV
Are you going to sleep here every night?

HANNAH
I don't know yet.

LIV
Dad's an arse.

HANNAH
Yep.

LIV
But he's our arse.

HANNAH turns, looks at LIV, sees the emotion in his eyes.

LIV (CONT'D)
Don't leave us, Mum.

ON HANNAH deflects, smiles, trying to hide herself away-

HANNAH
I'm here. I'm here.

...pulling LIV close, soothing her back to sleep.

HANNAH looks back at the ceiling, listening to the sound of LIV's breathing, easing back into sleep.

CUT TO:

33

INT. NINA'S APARTMENT. BEDROOM - NIGHT 14. [2355]

33

Darkness-

NINA and REX post-sex, in a tangle of sheets -

NINA turns, facing REX on the edge of sleep.

NINA
I take stuff because I can. Because there's this moment when I'm waiting for someone to stop me. And they never do.

On NINA - looking up at the ceiling.

NINA (CONT'D)
And then I'm out the door. And it's
mine. No one can take it from me.

On NINA - turning, seeing REX is listening.

REX
That's wacko.

NINA nods - a tear drips down her cheek. He catches it,
smiles.

CUT TO:

33A

INT. GOLDIE'S HOUSE. HALLWAY - DAY 15. [1130]

33A

On GOLDIE, last minute checks before she leaves the house,
tweaking her hair, adjusting an earring, taking in her
reflection in the hall mirror. GOLDIE hesitates, holding her
own gaze, pulling herself up, quietly gathering her strength.
She reaches for her car keys, takes in the house one last
time, then leaves.

CUT TO:

34

EXT. HIGH COURT. LONDON - DAY 15. [1230]

34

CLOSE on HANNAH with NATHAN as MAGGIE walks towards them.

GOLDIE
(on the approach)
Sorry...sorry...Traffic was rammed.

HANNAH smiles, with relief, clocking across the street-

NATHAN
Let's get inside.

...Several PAPS SNAP with their cameras, lenses trained on
GOLDIE. HANNAH and the OTHERS head inside.

NATHAN (CONT'D)
Paps are circling.

HANNAH
(close to GOLDIE)
We need to talk-

CUT TO:

34A

INT. HIGH COURT. CORRIDOR - DAY 15. [1231]

34A

RUTH, on the approach with NINA and LOLA. NINA's cellphone pressed to her ear, calling DAVEY. His answerphone, once more, kicking in.

RUTH

Give him five more minutes.

NINA nods, the sense of growing agitation. They look beyond seeing NATHAN, HANNAH, GOLDIE and MAGGIE ahead. They nod to one another, heading towards their respective side rooms.

CUT TO:

35

INT. HIGH COURT. SIDE ROOM 1 - DAY 15. [1235]

35

On HANNAH, NATHAN, MAGGIE and GOLDIE standing in a side room, reading over paperwork-

HANNAH

For the last eight.

NATHAN looking over the paperwork as they talk.

NATHAN

Nine years.

HANNAH wavers - concedes with a nod.

HANNAH

Nine years, Davey's been maintaining expenditure both within the company and his personal life by fraudulently moving money between accounts.

GOLDIE

Which accounts?

NATHAN

Company pension fund.

GOLDIE

Oh my God-

HANNAH

We're setting the figure at around-

HANNAH looks to MAGGIE for confirmation of detail.

MAGGIE

...18 million.

On GOLDIE - inwardly reeling. Yet something else-

GOLDIE

Right.

...a growing anger.

NATHAN

Which ultimately skews the value of the company and any financial settlement.

GOLDIE

Some of our employees have been with us 30 odd years.

HANNAH

But we can't use any of it.

GOLDIE

Why-?

NATHAN

Imerman. 2010. Relevant information was downloaded from the husband's computer by the wife's brothers who worked with him. But, when it was presented in court, the judge ruled in favour of the husband - that the information had been unlawfully obtained and therefore should be returned to him.

GOLDIE

If it confirms he is concealing-

NATHAN

We used a PI who gained this information from an inside source. We suspect a former employee with a gripe. But knowledge is power. We can still go in based on the argument already outlined. We've asked for what we believe is a fair resolution, considering so much paperwork is missing.

HANNAH takes back the papers sliding them into a brown envelope, which she seals.

HANNAH

In the meantime we disclose what we have found out to the other side.

NATHAN

I doubt they will want to bring it to the court's attention.

HANNAH

The judge could refer Davey to the CPS for a criminal prosecution.

GOLDIE

(with alarm)

He'll go to prison?

NATHAN

No. We won't let it get that far. And more importantly I don't think they will either.

On GOLDIE, HANNAH and NATHAN watching HANNAH preparing to walk over to RUTH and NINA-

HANNAH

Trust me.

CUT TO:

35A

INT. HIGH COURT. CORRIDOR - DAY 15. [1238]

35A

On HANNAH on the approach, RUTH ready for her-

RUTH

(scoffing)

A 70/30 split in your client's favour? And a seat on the board.

HANNAH wavers - holding out the envelope. RUTH takes it, reading it with sinking realisation.

HANNAH

Perhaps you'd like to talk once you've read it.

HANNAH moves on, leaving RUTH who slides the document back in the envelope and hands it to NINA to read. NINA pulls it out and starts reading it with the same seeping disappointment-

LOLA

Clerks calling for us to go in.

From beyond.

DAVEY

Sorry...Sorry-

DAVEY on the approach, YVONNE by his side, the strain obvious on his face-

YVONNE

I couldn't decide on my jacket.

...hesitating on seeing GOLDIE on the approach-

DAWN

Mum-

DAWN and MICHAEL hurrying in, GOLDIE smiles on seeing them, with surprise.

GOLDIE

You didn't need to come.

MICHAEL

They say we can't sit in court but-

GOLDIE sees how anxious DAWN is, clocking her nodding to DAVEY and YVONNE.

GOLDIE

It's alright love. It's going to be alright.

On DAWN, close to GOLDIE-

DAWN

Please don't do this, mum. Just settle.

GOLDIE hesitates, senses a certain desperation to DAWN.

GOLDIE

(close to)

I know love. I know what's been going on.

On DAWN shooting a concerned look to MICHAEL.

DAWN

(close to/with surprise)

Do you?

On GOLDIE catching on this, quizzical. Yet HANNAH is gesturing to her, they have to move on. Reluctantly, GOLDIE makes to follow, touching MICHAEL's arm in passing.

GOLDIE

Look after your sister - OK?

GOLDIE concerned, passing DAVEY-

GOLDIE (CONT'D)

(close to/with disgust)

How could you?

GOLDIE looks at them with absolute venom as she is ushered past by HANNAH and MAGGIE-

DAVEY

(hushed/as they walk)

You better win for me today.

On RUTH – anger flickering as she holds up the envelope, seeing his look shift to growing concern.

RUTH
(holding gaze)
Then perhaps you should have played straight with me from the start.

CUT TO:

36

INT. HIGH COURT. COURT - DAY 15. [1250]

36

HANNAH, seated with GOLDIE, MAGGIE and NATHAN in front of them, to the left.

RUTH, seated with DAVEY and her team, NINA, LOLA and a couple of PARALEGALS to the right.

JUDGE ASPEN presides.

JUDGE ASPEN
Today's Financial Dispute Resolution is exactly that, a chance to resolve financial disputes. It seems, based on current assessment, that what is being offered and what is being requested is somewhat far apart.

JUDGE ASPEN looks down at the two offers in front of her.

JUDGE ASPEN (CONT'D)
(to LOLA)
I would however suggest, Ms Grace that you think long and hard before you bring 'Special Contribution' into my court. Mrs McKenzie's contribution is clearly evident by the 40 years of her support **to the home and family.**

*
*
*

NINA deflated, HANNAH smiles.

JUDGE ASPEN (CONT'D)
(to NATHAN)
In turn, Mr Stern. The **request for such a high percentage of assets** does not sit well in this court.

*
*
*

GOLDIE, shoots DAVEY a look, quietly incensed.

JUDGE ASPEN (CONT'D)
I suggest your client considers a more reasonable figure so that they may find a resolution at some point in the near future.

NINA shoots a look to RUTH, LOLA turns around, smiles - a small win.

JUDGE ASPEN (CONT'D)

This is not the only FDR on which I must preside over today. I have another three, running concurrently. One involves a very complicated land dispute in Geneva. My Swiss German is sadly lacking which, no doubt, will make for a particularly arduous afternoon.

JUDGE ASPEN SCRAPES back her chair-

JUDGE ASPEN (CONT'D)

I would appreciate that we get this done as swiftly and as painlessly as possible.

JUDGE ASPEN stands, everyone taking their cue from her to stand.

CUT TO:

37

INT. HIGH COURT. CORRIDOR - DAY 15. [1300]

37

NATHAN stands facing LOLA-

LOLA

My client is prepared to offer a 55/45 split-

DAVEY with YVONNE and RUTH just visible in a second boardroom close by.

NATHAN

And her role as Company Secretary and her seat on the board guaranteed?

LOLA

It's a vanity title.

NATHAN shrugs.

NATHAN

Then humour me. She wishes to be more closely involved.

CUT TO:

37A

INT. HIGH COURT. CORRIDOR - DAY 15. [1301]

37A

On HANNAH and NINA mid-wrangle-

HANNAH

May I remind you with regard to the documents you have received-

NINA

Hardly documents. A few coffee stained bank statements-

HANNAH

You are in a corner-

NINA

I've yet to see anything official.

HANNAH

...And when you are in a corner, you hold up your hands, you do not turn your back. Get Davey to settle this. Unless you want me to inform the court.

HANNAH makes to go, NINA makes to stop her.

NINA

(hushed aside)

Have you not thought that if he is in as much financial trouble as he seems to be, there will no houses, no 70/30 split of anything, no board? She will be last on a long list of creditors.

On HANNAH - she wavers.

HANNAH

We still want our demands met.

NINA

(close to/unguarded)

Give me a break. This is bad for us. Bad for Defoe's.

On HANNAH - painful but effecting nonchalance.

HANNAH

Then come back with a better deal.

CUT TO:

On RUTH facing DAVEY, reading over the paperwork sent over by HANNAH. YVONNE by his side. An envelope with Noble and Hale's logo on her desk containing confirmation of DAVEY's financial misdemeanours first sent to HANNAH by MAX LACEY.

He looks at RUTH, a little emotionally frayed, despite the smooth cut of his suit as he slides the paperwork back into the envelope. NINA enters, takes a seat.

DAVEY

We can pay it back. No one will be
the wiser-

RUTH

I will be the wiser.

DAVEY

So what would you advise now?

NINA

That you give her what she wants
and we walk away with a settlement
today.

RUTH

Start with both properties. As
offered. Plus an increase in her
share offer.

NINA

The money is academic. This isn't
about money. She wants to be let
back in.

DAVEY

I can't-

NINA

You can't not.

YVONNE

Listen to them, Davey. Please.

DAVEY

I can't let her see.

NINA

See what?

On RUTH sensing DAVEY is holding something back-

RUTH

Mr McKenzie?

On DAVEY wavering-

RUTH (CONT'D)

We all have to come out into the
light one day. To know when to
concede defeat. And I promise you I
understand that. So, I suggest you I
start talking-

On DAVEY this is clearly difficult and emotional.

RUTH (CONT'D)

...Right now.

CUT TO:

39

INT. HIGH COURT. SIDE ROOM 1 - DAY 15. [1305]

39

CLOSE on GOLDIE, standing.

Beyond she clocks DAWN and MICHAEL pacing, clearly anxious.

HANNAH

You OK?

GOLDIE

They're taking their time.

NATHAN

Good sign.

SUDDENLY RUTH appears at the door-

RUTH

Hannah, a word-

On NATHAN looking to LOLA, coming up close behind-

LOLA

Ruth there is a protocol-

RUTH raises her hand, LOLA braces herself, concedes-

RUTH

To hell with protocol.

RUTH turning to GOLDIE.

RUTH (CONT'D)

...The transfers from the pension fund were made in your children's name. Their signatures authorised it.

On GOLDIE - inwardly reeling, this news is shattering-

RUTH (CONT'D)

If you push this to a Final Hearing, it won't be just your husband you are exposing to criminal prosecution.

On GOLDIE, not listening anymore, exiting out into-

CUT TO:

40

INT. HIGH COURT. CORRIDOR - DAY 15. [1306]

40

...On GOLDIE, her shock apparent, eyes searching on-

GOLDIE

Davey?

On DAVEY, turning, clearly waiting with agitation with MICHAEL and DAWN.

GOLDIE (CONT'D)

No...You didn't?

...seeing at once in DAVEY's face, admission, quietly floored by GOLDIE's FLICKERING despair evolving into a raging anger-

DAVEY

Goldie, love-

And at once GOLDIE is heading herself towards DAVEY full of anger and pain, HANNAH, MAGGIE and NATHAN close behind-

MICHAEL

Mum-

At once, MICHAEL and DAWN make to block her, desperate and needing of her.

DAWN

We're sorry...We're so sorry...

MICHAEL

(close to)

We did it because we had to. We were going under.

On DAVEY on the approach, all GOLDIE's anger and hatred fixed on him-

GOLDIE

Bastard.

On GOLDIE reeling, MICHAEL and DAWN at once cocooning her.

GOLDIE (CONT'D)

What do I do? What do I do now?

RUTH and NINA on the approach, looking to HANNAH.

RUTH

Perhaps we should leave this in the hands of the barristers now.

On HANNAH - holding her gaze - the moral and emotionally complexity of this situation not lost on either of them in this moment.

RUTH (CONT'D)
(close to)
Go easy on us.

RUTH turning to go-

HANNAH
Do you want me to treat you as a
lawyer or a mother?

RUTH - catching on this, puncturing her somewhere deep and yet oddly proud in that moment as well.

SUDDENLY from beyond GOLDIE and DAVEY head to head now.

GOLDIE
Bastard-

DAVEY
Where do you think all the money
came from all these years, Goldie?

At once, HANNAH, NATHAN, LOLA and NINA rush to pull them apart.

DAWN
Mum...Dad...please...Please..

At once, GOLDIE and DAVEY stop, seeing DAWN comforted by MICHAEL, punctured by this.

DAWN (CONT'D)
No more fighting please.

GOLDIE reaches for DAWN, pulling her closer - crying and shaking like a child.

DAWN (CONT'D)
Stop hurting each other.

And at once, GOLDIE is embracing DAWN, MICHAEL close by-

GOLDIE
Alright...Alright love...

On HANNAH looking on, then back towards RUTH and then NINA with mutual understanding, touched by their pain.

GOLDIE (CONT'D)
No more fighting.

On NATHAN as he leans towards HANNAH.

NATHAN
I'll let the judge know we're ready
to settle.

CUT TO:

41

INT. HIGH COURT. CORRIDOR - DAY 15. [1400]

41

On HANNAH, coming out with MAGGIE, NATHAN and GOLDIE - a sense of victory post court.

NATHAN
(shaking hands)
Congratulations.

GOLDIE smiles, a little tired and bamboozled by the day as MAGGIE falls into conversation by her side.

NATHAN (CONT'D)
(aside to HANNAH)
35 million. Both **properties**. And she keeps her role as Company Secretary and place on the board. Nice work. When the paps greet you outside, make sure you're in shot.

HANNAH holds his look, nods her thanks. NATHAN moving on, passing DAVEY, YVONNE close behind with RUTH, LOLA and NINA, resigned.

DAVEY
Goldie-

DAVEY crosses over to GOLDIE. HANNAH and MAGGIE drop away leaving them together alone. GOLDIE turns to leave, DAVEY gently stops her.

DAVEY (CONT'D)
Thank you.

GOLDIE hesitates.

DAVEY (CONT'D)
See you Monday.

They look at one another - weary angry also touched with genuine love and pain.

GOLDIE
You ever use our children to bail you out again...?

DAVEY
Then you can fire me.

On GOLDIE watching DAVEY walk back to YVONNE - sees the love and care as they head away together.

HANNAH
Goldie-

On HANNAH, approaching seeing GOLDIE watching them.

GOLDIE
(sudden)
I knew. First time I held Daniel?
(MORE)

GOLDIE (CONT'D)

I looked at Don and I thought -
 'He's not yours.' You know when
 something's not right anymore. You
 know. But you tell yourself just
 stay in it a bit longer, hang in
 there a bit longer, do it for the
 kids. But the kids grow up and what
 have you taught them?

GOLDIE genuine, embraces her.

GOLDIE (CONT'D)

(close to)
 How to lie.

From beyond-

MICHAEL

Mum-

On GOLDIE, she smiles, pushing her sadness away, slipping her arms around MICHAEL and DAWN.

RUTH

(in passing, to HANNAH)
 Nicely played.

On RUTH walking away, NINA throws HANNAH a resigned smile, following her out.

On HANNAH - trying to hold it in, makes to follow, bracing herself, falling into step, standing close to GOLDIE as they head out.

CUT TO:

42

INT. NOBLE & HALE. CORRIDOR/BOARDROOM - DUSK 15. [1930] 42

CLOSE on HANNAH - the pop of champagne or the like surrounded by COLLEAGUES, including ZANDER and MAGGIE -

A sense of celebration.

On HANNAH clocking CHRISTIE moving away. She continues her conversation. Then makes to follow, passing MAGGIE and SEAN in close flirty conversation in a doorway-

On HANNAH moving on, passing CHRISTIE's office. She stops, knocks on his door.

SILENCE -

She enters, sees he's not there clocking the half-cleared out office, boxes of stuff, half-filled, resigned.

CUT TO:

43

EXT. NOBLE & HALE. ROOF TERRACE - DUSK 15. [1932]

43

On HANNAH stepping out onto the roof terrace, CHRISTIE, glass in hand, leaning against the railings, looking across the view. HANNAH crosses over to him, stands next to him.

CHRISTIE

I'm going to miss this view.

HANNAH nods, smiles - yet there is a lump in her throat.

HANNAH

They have views in Chicago.

CHRISTIE

Really - who do you have to sleep with to get a corner office?

HANNAH wavers, catches CHRISTIE's smile - the sadness hangs between them.

HANNAH

I've been with Nathan forever.
I can't-

CHRISTIE

But it's OK for him to have an affair?

HANNAH wavers-

HANNAH

No. But...We've grown into one another. I don't know if I can do that again. With anyone. I grind my teeth at night. It drives Nathan crazy. I hate holidays. We go on holidays. I ruin holidays - I can never leave behind my work. The fights we have had over emails on beaches and phone calls in restaurants-

CHRISTIE

What are you doing-?

HANNAH

It would drive you crazy too. We'd get bored of one another. We'd hate one another. You'd have days when just the way I order my coffee would make you want to leave me. It's marriage, Christie-

CHRISTIE

Or maybe it's just being with someone.

(MORE)

CHRISTIE (CONT'D)
Maybe I want to be bored by you.
Maybe I want to be bored and
irritated and driven mad by you
every day. But I will never know if
we don't try-

On CHRISTIE holding HANNAH's gaze -

HANNAH
I'm sorry.

CHRISTIE
Me too.

They look at one another-

HANNAH
In another life-

On CHRISTIE - he laughs, bitterly disappointed. Nods to
himself.

CHRISTIE
Yeah. In another life.
(exiting)
Goodbye Hannah.

On HANNAH - alone.

CUT TO:

44

INT. NOBLE & HALE. ZANDER'S OFFICE - EVENING 15. [1955]

44

Later-

On HANNAH - taps on his door - ZANDER looks up, working late.

HANNAH

Still here?

ZANDER nods - senses something.

ZANDER

You OK?

HANNAH hesitates, deflects with a smile, FINGERS GRAZING over ZANDER's name plate on the door.

HANNAH

I thought if I changed my name it would be easier. It would be OK to leave Defoe's. But it isn't. And I can't just stand by and watch the company be destroyed. The name erased. I really wanted to come here. I really love working at Noble and Hale-

ZANDER

Don't say it-

HANNAH

But I'm a Defoe. To my core. I am Hannah Defoe-

On ZANDER - he exhales, thinking hard, eyes really scrutinising HANNAH.

ZANDER

So - what do I do to make you stay?

CUT TO:

45

INT. CHURCH - EVENING 15. [2015]

45

CLOSE on ROSE, tweaking flowers hanging on the end of pews, thrown together in a charming way.

GLEN

Just wanted to see everything was OK.

ROSE

12 hours to go and-

GLEN

So, we're all good.

They look at one another -

ROSE

You were right. It's not the end
until it's the end.

A FLICKER of something.

GLEN

No.

JAMES on the approach, a couple of FRIENDS beyond, laying out the order of service along the pews, the sense of the end of the day.

GLEN (CONT'D)

12 hours.

JAMES nods, clearly still a little wary of GLEN.

JAMES

And counting-

GLEN

12 is a good number. 12 sons of Jacob. 12 tribes of Israel. 12 disciples. According to the Book of Revelations the kingdom of God has 12 gates guarded by 12 angels. 12 symbolises completeness.

ROSE nods, smiles. GLEN nods, smiles. JAMES sees this, irritated, watching as ROSE goes to finish up the flowers at the back of the church.

JAMES

(close/ to GLEN)

The Jesus Jedi mind stuff. Don't bother trying any of that on Rose. That other thing? I'm going to try and get that out of my mind and enjoy my wedding. But if it happens again - I will kill you.

GLEN wavers, smiles, makes to go.

ROSE

(calling after)

Night.

On JAMES joining ROSE, helping her pack up the last of the flower stuff.

JAMES
I can still smell cat.

CUT TO:

45A INT. DEFOE'S. RECEPTION/NINA'S OFFICE - NIGHT 15. [2130] 45A

On HANNAH entering the reception - the sense of the office drained.

She stops, clocks her old office, now NINA's, takes in the room, considers-

RUTH OOV
(from beyond)
Sorry Pat-

CUT TO:

45B INT. DEFOE'S. RUTH'S OFFICE - NIGHT 15. [2131] 45B

On RUTH alone, working late, squinting at something on the page, not looking up-

RUTH
...I know you need to clean in
here.

RUTH looks up, still holding up the paperwork trying to read it, stopping, surprised to see HANNAH standing in the doorway.

HANNAH
Will you just admit you need new
glasses?

RUTH grips her cheek a little.

RUTH
And all too quickly you're looking
at your teeth thinking why not have
that bridge? How bad can it be?
(seeing HANNAH's look)
I've just come back from a root
canal.

RUTH clearly a little in pain, resumes working.

HANNAH
You can't go with Reed McCulvey.

RUTH
Is nothing no one's business
anymore?

HANNAH

I talked to Zander. Noble and Hale
will buy you out.

On RUTH - a FLICKER of interest.

HANNAH (CONT'D)
We can absorb most of the staff.
Obviously there will be some
rationalisation.

On HANNAH - building to it, RUTH's excitement only fuelling
the pain.

RUTH
How many will he take? I'll need at
least a floor.

HANNAH
We can rationalise a large
percentage of the staff into the
company. He'll take Nina. But as a
Partner.

ON HANNAH inwardly bracing herself-

HANNAH (CONT'D)
And you have to step down.

On RUTH - this quietly hits her like a truck.

HANNAH (CONT'D)
It will keep the Defoe name. Noble,
Hale-

RUTH
And Defoe?

HANNAH
(nods)
That means something. And that is
down to you.

This is more painful than HANNAH can ever know.

RUTH
You're still putting me out to
grass.

RUTH nods - letting this land.

HANNAH
Think about it. Take your time.

RUTH
I don't need to....Yes.

HANNAH
Are you-?

RUTH
Lawyer not mother.

HANNAH wavers-

RUTH (CONT'D)
Life is all about the losses and
gains, Hannah.

On RUTH resuming working - yet there are tears, blotting her paperwork.

RUTH (CONT'D)
It's all about working out the
losses and the gains.

CUT TO:

46

INT. HANNAH'S HOUSE. BEDROOM - NIGHT 15. [2300]

46

On HANNAH exhausted, standing alone in the room.

SUDDENLY NATHAN enters, hesitating on-

NATHAN
You didn't want to go out
celebrating?

NATHAN turns, pulling off his jacket, his back to HANNAH.

HANNAH
(sudden)
He's leaving. Christie's leaving.
He's going to help set up the
Chicago office.

NATHAN turns, holds HANNAH's gaze.

HANNAH (CONT'D)
So, you don't have to worry
anymore.

NATHAN
When?

HANNAH
Sunday.

NATHAN
Right.

HANNAH
I thought you'd be happy.

He looks at her - how the fuck can he be happy when her heart looks as though it is breaking.

HANNAH (CONT'D)
I'm just tired. It's been a long day.

On NATHAN a little defeated.

NATHAN

I'm sorry. I am so sorry. Til, the day I die I will regret what I did. So, be angry with me, hate me. Take as long as you need. But tonight-

HANNAH goes to get a dress on a hanger, shoes for the wedding-

NATHAN (CONT'D)

Can we please just be together tonight?

HANNAH wavers - concedes, sliding back the dress. She reaches for face cream, goes about getting herself ready for bed.

NATHAN (CONT'D)

Because it's not love.

NATHAN holds her gaze, this is painful but he's not going to let her dodge this.

NATHAN (CONT'D)

Whatever you think it is with him?

On HANNAH - this is heartbreaking.

NATHAN (CONT'D)

It's not.

ON NATHAN unbuttoning his shirt - then sinks down on the bed, the puff suddenly gone out of him.

NATHAN (CONT'D)

Love is this.

On HANNAH seated at a dressing table, staring at her face, covered in cold cream.

NATHAN (CONT'D)

What we are doing now? All of this.

Love is this.

On NATHAN looking at her, he turns, heads to the bathroom, closes the door.

HANNAH reaches for a cotton wool pad, trying to wipe the tears and cream away.

CUT TO:

47

INT. RUTH'S HOUSE. BEDROOM - DAWN 16. [0600]

47

The DISTANT PEEP of an alarm-

ROSE's eyes open, smiling, letting out a SQUEAL of happiness.

On JAMES sitting up, wincing at the sound.

She looks at him-

Then at once they are both screaming, with pure joy and terror.

CUT TO:

48

INT. CHURCH - DAY 16. [1030]

48

On HANNAH, tweaking at grubby chins, handing out confetti - Vinnie, TILLY and LIV with SASHA all dressed in their finest wedding finery.

VINNIE

It's rubbing my neck.

VINNIE rubbing at a bow tie.

HANNAH

Just wear it for now and then you can put it in your pocket later.

CUT TO:

48B

INT. CHURCH - DAY 16. [1031]

48B

NATHAN with a nervous-looking JAMES acting as USHER giving out orders of ceremonies to an ECLECTIC GATHERING of FRIENDS and RELATIVES - ROSE's cool friends and a splattering of JAMES' uptight buddies.

JAMES' parents, ANNIE and MILES, fuss and greet a handful of passing ageing relatives-

ANNIE

(hushed aside to JAMES)

Your Auntie Malin wants to sit on the front row.

JAMES

It's not the theatre.

ANNIE already moving on, leading an ELDERLY RELATIVE towards the church.

CUT TO:

48C **EXT. CHURCH - DAY 16. [1032]**

48C

HANNAH coming out of the church, clocking REX coming up the path with NINA, hand in hand. NINA smiling at passing RELATIVES, FAMILIAR FACES - NINA in something beautiful and exquisite-

HANNAH

Mr Pope.

REX wavers -

REX

Mrs Stern.

NINA in passing-

NINA
(close to HANNAH)
Smile and wave.

On HANNAH watching NINA falling into walking into the church with REX, laughing and joking together. Their obvious growing affection touching HANNAH, even making her feel a little jealous. She deflects with a smile.

CUT TO:

48D EXT. CHURCH - DAY 16. [1033]

48D

RUTH coming up the path - she looks amazing. ANNIE on the approach-

ANNIE
Ruth. How lovely - you're wearing red?

On RUTH defiant, passing ANNIE with a mischievous smile-

RUTH
So I am.

CUT TO:

48E EXT. CHURCH - DAY 16. [1034]

48E

On NATHAN checking his watch, HANNAH seeing this.

NATHAN
Proverbial right of the bride.

HANNAH smiles at JAMES-

HANNAH
You should go in.

JAMES nods, yet does not move. NATHAN gently steering him, past RUTH coming out.

RUTH
Vinnie's taken his tie off. Can you talk to him?

SUDDENLY HANNAH freezes on seeing MAYA with OSCAR coming up the path-

HANNAH
Yes.

RUTH following her gaze. MAYA looks sensational, all bracing themselves as-

RUTH
(hushed aside)
OK - everyone best behaviour.

They smile.

OSCAR
The taxi driver was an idiot.

MAYA
Which means he didn't bring the address.

MAYA smiles.

MAYA (CONT'D)
Hello Hannah.

HANNAH nods - suddenly at a loss.

MAYA (CONT'D)
Your hair. It's come a little-

Instinctively MAYA reaches out, adjusts HANNAH's hair, a braid or a pin come awry-

MAYA (CONT'D)
I remember when I used to braid it,
it would never behave.

HANNAH wavers -

HANNAH
Nathan has saved you seats.

MAYA's look genuine, HANNAH is surprised how moved she is to see her, handing her an order of service.

RUTH
Your father should wait out here.

MAYA
(heading inside)
I'm sure I'll find it.

RUTH
(sudden)
It was Nina's hair. Nina's hair
that wouldn't braid.

MAYA hesitates, corrected, smiles, leaving HANNAH, OSCAR and RUTH alone.

OSCAR
You look beautiful, Ruth.

RUTH
Thank you.

HANNAH hesitates, standing in this weird new world order with both her parents, together all waiting until-

SUDDENLY ROSE appears, bouquet in hand-

ROSE

Sorry...Sorry...Left my bouquet in
the car.

She looks beautiful - whatever she has done with her dress, it looks great - a tear mended, a lose thread now fixed.

ROSE (CONT'D)

(seeing looks)

Too much?

They shake their heads, too moved to speak.

HANNAH

So, Dad and you should -

ROSE

I want Mum to walk me in.

RUTH - with surprise.

ROSE (CONT'D)

(looking to OSCAR)

If that's Ok? I thought you and
Hannah could.

OSCAR graciously concedes.

OSCAR

(nods)

Perfect.

On ROSE taking RUTH's arm-

ROSE

Shall we?

RUTH nods, smiles-

And beyond, the first chords of the wedding march, or something of the like-

CUT TO:

On the packed church - all upstanding-

The sense of half the church being peopled by the LOCAL COMMUNITY and OTHERS. The HOMELESS MAN, seen in an earlier episode, now seated at the back.

This is a beautiful, chaotic affair yet tinged with urban London madness. A mobility scooter and No Smoking sign or the like taking the edge off the beauty, all the magic touches having an element of normality, a mundane counterpoint.

Together the rag bag congregation of FRIENDS and RANDOMS oddly united, almost held in communal breath as-

The wedding march strikes up.

ROSE enters, gripping RUTH's arm, beaming, this is her moment as she moves down the aisle, beautiful and shimmering-

HANNAH with OSCAR close behind, a little slower, but also smiling. He is determined, despite his obvious fragility, to put on a good front today.

On JAMES beaming on seeing ROSE, struggling not to cry-

VINNIE, TILLY and LIV all peering back to see-

On NINA, gripping REX's hand, working hard not to cry, smiling at ROSE as she passes-

RUTH peels away to take her seat as ROSE now stands by JAMES smiling.

She looks to GLEN-

GLEN
(close to)
Ready?

ROSE nods. Then looks back at JAMES. He beams and beams, wiping away another stray tear.

ROSE instinctively hands a grateful JAMES a tissue.

The wedding march comes to an end-

And at once CHEERING and APPLAUSE - from all

GLEN (CONT'D)
(with a smile)
Dearly beloved we are gathered here
today....

WHOOPS and CHEERS-

GLEN wavers, smiles, waiting, catching ROSE's eye.

CUT TO:

A flurry of confetti-

ROSE and JAMES caught under the multi-coloured paper shower as they smile and hug and kiss RELATIVES and FRIENDS-

VINNIE, TILLY tossing confetti at one another.

HANNAH with NATHAN close by, kissing ROSE's cheek-

RUTH, introducing OSCAR and MAYA to passing RELATIVES-

NINA
(close to HANNAH)
Surreal.

On NINA shooting a look to HANNAH, clocking RUTH with MAYA-

NINA (CONT'D)
Definitely surreal.

CUT TO:

51

EXT. RUTH'S HOUSE. GARDEN. MONTAGE - DAY 16. [1300]

51

The SPILL of CHILDREN racing across the garden-

Chinese lanterns strung from the trees-

ROSE at its heart, smiling and beaming for photos with HANNAH and NINA-

A WEDDING PHOTOGRAPHER, clearly one of the GUESTS, snatches moments through the lens-

MAYA in conversation with MILES, champagne glass in hand.

OSCAR playing with VINNIE and TILLY, they are sat on his chair, showing him magic tricks.

RUTH in conversation with an ELDERLY AUNT looking to NINA to save her-

NATHAN with HANNAH and OTHERS, together yet apart, briefly nodding to one another, checking in.

REX in conversation with ANNIE and another ELDERLY RELATIVE. He is trying to explain a gag.

REX
So the gag is she's like the
microcosm of everything that's
wrong in our society. In a good
way....

ANNIE and the ELDERLY RELATIVE look at REX non plussed.

REX (CONT'D)
When poor people steal they go to
prison, but when rich people steal,
they're stimulating the economy.

REX looks at them hopeful.

ANNIE
I don't get the joke.
(to NINA)
Do you get the joke?

On MAYA looking over at HANNAH, clocking her slightly
removed.

CUT TO:

52

EXT. RUTH'S HOUSE. GARDEN. MONTAGE - DAY 16. [1500]

52

Later-

The wedding now moved on a little, JAMES mid-speech surrounded by chair and tables dressed with jam jars of flowers-

JAMES

...As some of you know I have a sinus problem...Raging allergies since I was kid...Summers spent under towels. Tampon up my nose.

OCCASIONAL RIPPLES OF LAUGHTER.

JAMES (CONT'D)

Over the years I have built up my immunity. But the thing I am most allergic to is Rose. She smells like her name. All the time. And I hate it. I mean, it is the worst. I confiscate her perfume. I hide her soap. But recently I spent a rare, blissful, 24 hours away from her. No sneezing. No streaming nose. It was...hell.

On ROSE - listening now, JAMES catching her gaze.

JAMES (CONT'D)

Because all the good things, all the great things can also be the things that irritate us the most.

ROSE wavers, catches GLEN's eye, briefly with quiet mutual understanding.

JAMES (CONT'D)

Sun. Dogs - I love dogs. Peanuts. Bananas. Who knew? A simple banana could also be a lethal weapon.

LAUGHTER -

JAMES (CONT'D)

And Roses...Who doesn't love a Rose? I love Rose. With every sniff, twitch, scratch of my body-

On ROSE smiling, happiest day of her life.

JAMES (CONT'D)

...Which may give a whole new meaning to the 7 year itch-

CUT TO:

53

EXT. RUTH'S HOUSE. GARDEN. MONTAGE - DUSK 16. [1900]

53

Day on the edge of dusk-

A band jamming along to some funky DJ or the like, with his decks under a tree-

SUDDENLY the sense of the band/DJ breaking into a particular song.

At once JAMES pulls ROSE onto the dance floor for her first dance.

CHEERING. APPLAUSE.

Everyone falling into dancing together, holding hands out to partners, pulling them onto the floor.

VINNIE with HANNAH. LIV with SASHA. REX with NINA. ANNIE with MILES. NATHAN with TILLY. GLEN with his wife AMY and their THREE LITTLE GIRLS, running between people as they dance. TILLY swapping with HANNAH. HANNAH and NATHAN dancing, looking at one another, pricked with sadness as VINNIE and TILLY dance close by.

OSCAR

Shall we?

She nods towards RUTH in conversation with the ELDERLY AUNT seated under a tree.

MAYA

I think I'll rest my feet.

OSCAR nods, crossing over to RUTH, holds out his hand-

RUTH

You're not going to drop down dead on me?

OSCAR

Quite possibly.

RUTH wavers, concedes, taking OSCAR by the hand as they fall into dancing-

On HANNAH - moved by this, she turns, suddenly needs to get away, picking up a drink as she goes.

CUT TO:

54

INT. RUTH'S HOUSE. KITCHEN - DUSK 16. [1905]

54

On HANNAH collecting glasses, in general tidying up a little, the noises of the wedding left far behind.

MAYA

There you are.

HANNAH turns, MAYA on the approach-

MAYA (CONT'D)

I could never find you. You always found the best places to hide. Though I did have to draw the line when Rose was a week old and you put her in the washing machine-

HANNAH

I did not?

MAYA

You did. Thankfully you didn't shut the door.

HANNAH shakes her head, reaches for a glass of wine, drinks.

HANNAH

I couldn't remember if you were there -

MAYA

(nods)

I was with you five years. From 7 to 12. I was only meant to stay 3 months.

(with a smile)

Something must have stuck.

HANNAH

Yeah - your affair with my father.

MAYA hesitates, concedes with a smile.

HANNAH (CONT'D)

I'm sorry that was-

MAYA clocks HANNAH has drunk a little too much.

MAYA

Deserved?

MAYA smiles. HANNAH half smiles, turns to go.

MAYA (CONT'D)

Hannah-

HANNAH stops.

MAYA (CONT'D)

I am so sorry for all the pain we caused. But please don't punish your father forever. Me? Fine.

(MORE)

MAYA (CONT'D)

But him? We tried. We really tried
not to fall in love. But he saw me.
(MORE)

MAYA (CONT'D)

And I saw him. And there was no going back. Does that make any sense?

HANNAH hesitates - more than she knows, on the edge of something here, touched by MAYA genuine love and remorse.

SUDDENLY from beyond-

OSCAR

(on the approach)

OK..OK..I've kissed every old aunt I could find. Danced with James's mother. Twice. And ate a lot of rather strange fishy things on sticks. How much longer before we can go home?

MAYA smiles, resigned passing HANNAH-

MAYA

Killjoy.

SUDDENLY HANNAH catches MAYA's hand, brief, conciliatory, the first gesture of peace.

MAYA (CONT'D)

(smiles/holds HANNAH's gaze)

We've only just arrived.

HANNAH gently releasing her grip. MAYA moving away, patting OSCAR in passing-

On HANNAH and OSCAR alone-

OSCAR

(loosening his tie)

I forgot how much I hate wearing these things-

SUDDENLY HANNAH embraces OSCAR, really holds him, pulls him close. OSCAR bearing the weight of her, seeing she needs this.

OSCAR (CONT'D)

Hannah...Hannah.

...rocks her in his arms.

OSCAR (CONT'D)

(close to/ with genuine care)

What is going on with Hannah?

SUDDENLY from beyond, the JEER of VOICES, HANNAH turns, drying her eyes, clocking RUTH being goaded up into speaking-

VOICES
Speech...Speech...Speech.

CUT TO:

55

I/E. RUTH'S HOUSE. GARDEN - NIGHT 16. [2015]

55

FLICKERING CANDLES in jam jars on tables-

Glasses now half drained. Bottles of wine half drunk.

The wedding party, spilling out into something more mellow.

On the faces of GUESTS and those we know as RUTH stands, mid speech-

RUTH

So - as you all know, I hate making speeches-

LAUGHTER-

RUTH (CONT'D)

People always say, but to do what you do? You have to make speeches, don't you? And I don't. That's what I pay other people for.

LAUGHTER-

RUTH smiles, looking out over the faces of those she loves, eyes catching on HANNAH, holding her gaze-

RUTH (CONT'D)

My job is to listen. Really listen. To read between the lines. People think it is sad work. But I find it utterly fascinating and humbling to be there at the end. Now, you are thinking what is this crazy lady doing talking about divorce at a wedding?

MORE LAUGHTER-

RUTH (CONT'D)

But I have found through life that love and hate are so often intertwined. Or perhaps I should say the love that is there at the start is still there at the end and so often behind the hate. Otherwise why would people care so much?

ROSE, close to JAMES, fingers entwined, smiles-

RUTH (CONT'D)

I listen to my clients in the way that I listen to my children.

NINA, resting her chin on REX's shoulder, arms around him, sitting on a chair, slightly behind him, wine glasses in hand.

RUTH (CONT'D)

I listen out for what they are
really saying. Trying to work out
if this is really where this
marriage should end.

HANNAH, with TILLY sprawled on her lap, gently pulling her closer.

RUTH (CONT'D)

And what I heard when Rose spoke of
James was love. Real love. Real
care. Real fascination. If I hear
that in a client, even when they
are often trying to destroy the
other person, I also hear that
perhaps this is a marriage that is
not yet ready to end.

LIV with SASHA close by.

RUTH (CONT'D)

That this is a marriage that will,
can sustain.

NATHAN with OSCAR and MILES smoking cigars or the like,
catching on this, really listening now, looking over at
HANNAH.

RUTH (CONT'D)

So, I try and guide them. As I have
done with all my children along the
way.

VINNIE showing TILLY some magic trick or card game sleight-of-hand.

RUTH (CONT'D)

You're the cream in my coffee.
You're the milk in my tea.

MAYA gently taking the cigar out of OSCAR's mouth.

RUTH (CONT'D)

You're the moon. You're my stars.
Words. Words. Words. I listen to
words all day. But love-

NATHAN looks across at HANNAH, they hold one another's gaze,
not pulling away from one another.

RUTH (CONT'D)

...That's what I want for my
children. That's what I have looked
out for every time. That's what
always hits me square in the eye.

RUTH smiles, raising her glass.

RUTH (CONT'D)
 So, to love. And to Rose and James.
 Long may it sustain.

CHEERS. APPLAUSE.

ROSE and JAMES kissing-

CUT TO:

56 OMITTED 56

57 EXT. RUTH'S HOUSE. GARDEN - NIGHT 16. [2200] 57

CLOSE on HANNAH, clearing up wine glasses- she stops,
 finishes a glass of wine.

Beyond, the party rolls on-

JAMES still dancing, throwing crazy shapes on the grass with
 REX and OTHERS-

RUTH
 Don't any of them want to sleep?

On RUTH falling into clearing up with HANNAH -

RUTH (CONT'D)
 Some of us still have to get up in
 the morning.

HANNAH
 Great speech.

RUTH catches an edge in HANNAH's voice, sees she is a little
 flushed, a little upset, knows her daughter.

RUTH
 Thank you. But it was decidedly
 average. Made better by the company-

HANNAH
 (sudden)
 Why did you stop me? Why did you
 stop me the morning of my wedding?

RUTH
 (deflects)
 You've drunk too much.

HANNAH
 I was going to do it. I was going
 to and then suddenly you were there-

RUTH
 I don't recall-

HANNAH

You'd made me breakfast. You never
made me breakfast.

RUTH

It was your wedding-

HANNAH

No. No. You told me to sit down and
eat breakfast.

(with realisation)

You knew.

On HANNAH holding her gaze.

HANNAH (CONT'D)

How did you-?

RUTH deflects, shrugs, yet catches her gaze-

RUTH

Wonderwall is a terrible song.

HANNAH

(nods to self)

You know everything.

RUTH

Not everything.

RUTH smiles, reaches out a hand, touches HANNAH's cheek.

RUTH (CONT'D)

Other than you're playing a
dangerous game.

HANNAH

I'm not like dad. I won't break up
my family.

RUTH gently pushes back some hair from HANNAH's face.

RUTH

Who said anything about breaking up
family? Its called an affair.

RUTH's gaze falls on a weary OSCAR saying goodbye to TILLY,
VINNIE and LIV locked in an embrace. MAYA and NATHAN talking
close by.

RUTH (CONT'D)

The trick is to ensure it doesn't
become something more.

Catching the obvious love between MAYA and OSCAR as he
crosses over and joins her and NATHAN.

RUTH (CONT'D)

Your father looks exhausted.

(heading away)

They should stay here tonight.

On HANNAH, watching RUTH help MAYA get OSCAR up, gently
leading him home.

He stops, throws a half-wave to HANNAH. She throws one back.

NINA on the approach, ROSE close behind, watching MAYA with
OSCAR hand entwined as RUTH leads them back towards the
house.

ROSE

27 years. Not bad.

They stand, the three of them, watching them go.

HANNAH
As far as affairs go.

HANNAH suddenly looks away, emotionally on the edge.

REX on the approach-

ROSE
(wry/eyeing REX)
Interesting. A real boyfriend?

REX hearing this-

REX
Yeah...
(holding up hands)
Look..No strings.

HANNAH wavers, REX smiles, no real love lost here. And yet.

NINA
Night.

NINA smiles, laughs, KISSES HANNAH FLAT on the CHEEK, in the non-emotional, yet loving, sisterly way that these two do that.

NATHAN
(on the approach)
Liv's a little drunk.

LIV on the approach with SASHA, stumbling and happy.

LIV
I love you mum.

HANNAH takes LIV in her arms, sees she is drunk, looks to ROSE-

ROSE
It's called payback.

ROSE leading TILLY and VINNIE away, LIV and SASHA close behind-

ROSE (CONT'D)
How good were you guys today?

On HANNAH and NATHAN now alone-

HANNAH
(to NATHAN)
I'm going to hang out here. Help clear up.

NATHAN hesitates, nods - letting this hang.

NATHAN

I was thinking today, we've been together our entire adult life. That means something. Hold onto that. Whatever is going on with you right now? Whatever you are on the edge of? Just when you've worked it out? Please just come back.

They look at one another - this has never been more dangerous and they have never been more honest.

NATHAN (CONT'D)

I love you, Hannah Defoe.

This is hard and weird and painful for them both.

HANNAH

Always.

On HANNAH watching NATHAN.

NATHAN

(walking away)

See you tomorrow.

...head away with LIV, TILLY and VINNIE running on ahead.

On HANNAH alone. Watching all the love, watching all the couples, watching everyone, watching all the happiness.

CUT TO:

58

INT. RUTH'S HOUSE. SPARE BEDROOM 1 - NIGHT 16. [2330]

58

On HANNAH - lying in bed.

She lies, listening to the sounds of the house-

A stray cough. Laughter. A clock somewhere.

CUT TO:

59

INT. RUTH'S HOUSE. ROSE'S BEDROOM - NIGHT 16. [2331]

59

On ROSE and JAMES laughing and talking, intertwined, plotting their future together, JAMES reaching for a headache tablet, swigging some water-

Turning, falling back into conversation, ROSE trying to get out of her dress.

ON JAMES smiling. ROSE smiling, dragging him into bed, laughing and tumbling, the happiest they may ever be.

CUT TO:

60 **INT. RUTH'S HOUSE. RUTH'S BEDROOM - NIGHT 16. [2332]** 60

On RUTH - asleep.

On her bed, an alarm clock ticking by her side.

CUT TO:

61 **INT. RUTH'S HOUSE. SPARE BEDROOM 1 - DAWN 17. [0450]** 61

On HANNAH - turning looking at the clock watching as it creeps towards 5 am.

Head throbbing, she stares up at the ceiling, considering.

And suddenly she is up, pulling on her clothes-

CUT TO:

62 **EXT. RUTH'S HOUSE. GARDEN PATH - DAWN 17. [0500]** 62

On HANNAH, clothes hurriedly pulled on, slipping out of the house, hurrying down the path.

CUT TO:

63 **EXT. RIVER. LONDON - DAWN 17. [0540]** 63

On HANNAH, walking, with growing determination.

Sunrise across the Thames-

CUT TO:

64 **EXT. CHRISTIE'S HOUSE - DAWN 17. [0555]** 64

On HANNAH, FINGER pressing continually on a bell.

On CHRISTIE, bleary eyed opening the door on -

On HANNAH, falling into his arms, as she kisses him drawing him into a passionate embrace, as he pulls her into the house.

On the closed door.

CUT TO:

65 **INT. RUTH'S HOUSE. SPARE BEDROOM 2 - MORNING 17. [0700]** 65

On MAYA, wide awake, waiting for-

The SOUND of RUTH's alarm peeping somewhere deep in the house.

MAYA

Oh my God, she's still got that alarm clock.

MAYA turns, looks at OSCAR lying, seemingly asleep by her side.

MAYA (CONT'D)

You remember that year Hannah and Nina set it for 3am and-

SILENCE UNTIL-

MAYA (CONT'D)

Oscar?

Instinctively MAYA knows something is wrong, reaching out a hand, touching him-

He's dead.

On MAYA- with disbelief, sitting up, leaning over him, shaking him.

MAYA (CONT'D)

Oscar...No...No.

CUT TO:

66

INT. RUTH'S HOUSE. RUTH'S BEDROOM - MORNING 17. [0702]

66

On RUTH, sitting up in bed, about to get up, freezing on hearing-

MAYA's SCREAM emanating through the house.

CUT TO:

67

INT. CHRISTIE'S HOUSE. BEDROOM - MORNING 17. [0740]

67

On HANNAH and CHRISTIE, caught up in a tangle of sheets sleeping.

HANNAH's PHONE VIBRATES on the table-

CHRISTIE

Turn it off.

HANNAH sits up, sees it is NINA, hesitates, CHRISTIE pulling her back into an embrace until-

HANNAH

Ssh.

(answering her phone)

Nina-?

On HANNAH - news landing - all colour draining from her face.

CUT TO:

68

EXT. RUTH'S HOUSE. GARDEN PATH - DAY 17. [1000]

68

On HANNAH, hurrying up the path, passing-

An AMBULANCE WHEELING OUT OSCAR's covered body.

On HANNAH seeing NINA with RUTH. ROSE standing, still in her dressing gown, on the front step. JAMES close by.

ROSE

He's gone.

HANNAH taking ROSE into her arms.

ROSE (CONT'D)

He's gone.

A BLUR of NOISE. PEOPLE. VOICES AROUND ROSE-

NATHAN and the CHILDREN COMING up the path-

At once, NATHAN is comforting HANNAH, holding her.

On HANNAH, in shock, looking back seeing MAYA standing in the kitchen.

On NATHAN, with the kids, following JAMES into the house-

On HANNAH, NINA, ROSE and RUTH, hanging back, standing on the front step, a little at a loss, the shock and sadness, oddly familiar, alone again. They look at one another, then turn, heading into the house.

SUDDENLY from beyond-

CHRISTIE

(calling out)

Hannah-

On HANNAH, she stops, looks across the street. CHRISTIE stands, car keys in hand, waiting for her. She holds his gaze, going to him.

CHRISTIE (CONT'D)

Whatever I can do-

HANNAH
(sudden)
Don't go to Chicago.

They look at one another, wanting to touch one another but not able to, yet with an understanding between them-

On HANNAH she turns, heads back into the house. HANNAH looks back, he's still watching her, before heading inside.

On the front door ajar-

Birdsong overhead.

END OF EPISODE SIX