

Gold Digger

Written by
Marnie Dickens

Episode Six

SHOOTING SCRIPT (Issued: 19th October 2018)
PINK PAGES (Issued: 6th November 2018)
BLUE PAGES (Issued: 19th November 2018)
YELLOW PAGES (Issued: 26th November 2018)

Mainstreet Pictures / BBC One

The house not yet visible - she's asked to be dropped off out of sight. She somehow makes her feet walk on, down the avenue of trees. On one, tied to it, a sign - arrow pointing in, note reading, 'Happily Ever After'. A bitter broken laugh from Julia.

JULIA (O.S.)

And now I'm being punished.

CUT TO: **TITLES**

Julia pulls the door shut softly behind her, not wanting to wake anyone. The hallway only mid-way through its wedding party transformation. As she pads towards the staircase, she hears a hushed voice off in the kitchen. Gets as close as she can without being spotted, sees in to:

PATRICK, in pj shorts and a thrown on jumper. Barefoot, he paces the same two metre square over and over as he tries to reason with whoever's on the other end of the phone. His hand cupped over mouth but we can just make out what he's saying -

PATRICK

Of course I wish you were here, of course - but it is what it is.

(off her response, irked)

No it's not easy for me to say, none of this is easy and it's made a shitload harder by you calling me, half-cut, when I'm with my wife.

Whatever Patrick hears in response has his jaw clench. He pushes his fingers into his ever-deepening frown line.

PATRICK (CONT'D)

Please, Heidi - hearing you cry...it's my absolute worst...It makes me want to get in the car right now and drive back to you.

An intake of breath. From Julia. It brings us back to her. Another man letting her down. It's more than disappointing. She turns from the pathetic sight, creeps up the stairs -

Julia snaps the lock shut behind her. Leans against the door, lets her bag fall to the floor. Home. Except, as she walks into the bedroom, it doesn't feel like her safe place.

CONTINUED:

Every surface marked by Benjamin - from his brogues lined up,
to his spare reading glasses on the ledge - Julia tries not
to look at it all - strides to window, yanks curtains shut.
Wanting to shut out the day, the wedding, everything.

(CONTINUED)

Defeated, Julia climbs into bed fully clothed. Instinctively, she twists to Benjamin's side -

Reaches out to his pillow, tracing the space where his head usually lies. The horror hits her - she snatches her hand away, turns over, pulls limbs close. Breathing ragged.

Soon the weight of a whole night without sleep hits. Her lids grow heavy, eyes flutter shut, taking us into - darkness -

EXT. DAY HOUSE - NIGHT - FLASH BACK 1

Caption: Twenty-Four Years Ago

JULIA's eyes all we can see. Blue lights flashing in them as she watches -

TED loaded into the back of the ambulance by the PARAMEDICS.

Just as the doors are being shut he regains consciousness. Terrified, he yanks oxygen mask off - hand flailing out for -

TED
(airless, panicked)
Julia -

She looks from him, down to YOUNG PATRICK and YOUNG DELLA each gripping one of her hands, then beyond them - to where the POLICEMAN is awkwardly manhandling BABY LEO.

Gently Julia disengages their small hands from hers, then unsteadily walks to Ted. As she approaches and his face gets near, nearer, it morphs into - BENJAMIN's -

INT. DAY HOUSE - MASTER BEDROOM - DAY 32

Julia jerks from sleep with a soundless gasp. Looks about, to orientate herself. That was the past, this is now. Then - the weight of her new reality hits. She shuts her eyes again.

There's a knocking at her door. Soft. But on getting no reply, more insistent. Julia's eyes wearily open.

DELLA (O.S.)
Mum?..Mum are you in there?

Julia wrenches back the covers, forces her legs out of the bed, every movement like wading through treacle. She can't yet speak. The door handle goes, Della trying to get in.

JULIA
(strained)
One sec.

Which stills the handle. Julia makes the bed, catching her dishevelled appearance in mirror.

She trudges over to wardrobe - the fresh insult of all Benjamin's perfectly ironed clothes in there. She pulls on her biggest jumper, wanting comfort, wanting to disappear.

DELLA (O.S.)

Your one sec and my one sec are very different things.

Julia drags the curtains open, light pours in, the promise of a new day - one that's bringing her wedding. Julia turns, pads over, unlocks the door: DELLA's fast in, with bed hair, slouchy trousers and a knackered tee. Worried for Julia.

DELLA (CONT'D)

What happened to you yesterday?

Julia can't find any words, waves it away with a tired hand. Della looks at her, whatever worry she'd felt just increased.

DELLA (CONT'D)

Mum?..What is it? What's wrong?

A moment where it could all spill from Julia. But -

JULIA

Nothing...nothing's wrong.

DELLA

Once more with feeling.

JULIA

I'm absolutely fine. I am.

DELLA

What was with the radio silence then? I called like six times after we spoke - kept going to voicemail.

JULIA

My phone died. I didn't mean to worry you, darling...

(finds the lie)

Last minute things to sort was all.

To confirm it, Julia gives a weak smile. Della decides to accept this - needs to feel like her mother is okay.

DELLA

That, is what Patrick and I are here for. Your job is a very simple one. Enjoyment. Starting with...

Della steps out of the room to retrieve - a wicker basket. She hands it to Julia. Inside, luxury bath salts, face masks and the like. Julia looks down at it as if a foreign object.

DELLA (CONT'D)

Some A-grade ablution -

12 OMITTED 12

13 **INT. DAY HOUSE - EN-SUITE - DAY 32** 13

Julia's sat in a towel, on the toilet lid. The bath heat mist dissipating, goose bumps on her arms from how long she's been sat. The luxury basket untouched. She can't seem to make herself move. This is beyond misery. A voice startles her -

DELLA (O.S.)
(from the other room)
Have you gone down the plughole?

It jolts Julia out of the abyss she was in. She stands. Goes to the 'his and her' sink, avoids her reflection in her mirror, grabs toothbrush, toothpaste. Turns tap on, brushes teeth. Hard. So hard her spit - is frothy pink with blood.

She rinses her brush, sets it back, now catches a glimpse of herself in the mirror. Her expression hardens.

JULIA
(low, with venom)
You old fool.

14 **INT. DAY HOUSE - MASTER BEDROOM - DAY 32** 14

Her ivory wedding dress. It's laid out on the bed, sheathed in muslin and crêpe. On her dresser table - a huge bunch of Calla lilies. And up by bedside table, a continental breakfast platter replete with bottle of Moët and two glasses. Della's even laying out their best silver cutlery.

Now in her robe, Julia takes this all in. Overwhelmed.

JULIA
It's...it's too much.

Della ignores this - opens the champagne. Pours for them. Foists a glass on Julia, then lifts her own up. To toast -

DELLA
I figured if there was ever a time
for sentiment, it's now, but you
have to promise not to laugh.

No danger of that.

JULIA
I won't.

DELLA
If I see even the hint of a smirk,
then the drawbridge is coming up...

(CONTINUED)

Della clears her throat. Eyes searching the room, avoiding Julia's gaze but then - she forces herself to direct the next to her Mum for once, rather than some inanimate object.

DELLA (CONT'D)

I can't imagine how lonely it's been, having no one on your side about Benjamin. And I'm sorry, for my part in that, but you've just...you've stuck to your guns in the most brilliant way. Said - I'm marrying this person whatever...

It's like all the air leaves Julia. She grips tighter onto glass stem. Della doesn't notice - needs to say this.

DELLA (CONT'D)

It makes me feel really proud of you and - wish I was half as brave.

Julia's eyes fill. Della assumes it's for her. Can never stand to see her mother upset so gets in there quick.

DELLA (CONT'D)

So in the spirit of channeling you...

(with vulnerability)

I...I've asked Emily to come today. As my...well...I hope that's okay.

Julia's filled up with everything. She just nods.

JULIA

More than anyone I know, you deserve to be happy.

Acceptance. It means the world to Della. They would embrace if they were different people. But they're not, so they just stand there awkwardly. Julia can't help her fears surfacing.

JULIA (CONT'D)

Just...make sure she's a good one.

DELLA

(without pause)

She is. It's me you have to worry about.

Julia just looks at Della. Loves her so much.

JULIA

And I do. But maybe...maybe I don't anymore.

Della's moved, but doesn't know what to do with the surfeit of emotion so - changes the subject -

DELLA

Guess we'd better get this bridal
shit on the road -

And we're moving fast through -

A line of lace, as it twists and swirls and turns in on
itself. Delicate. Decorative. The wedding dress -

Julia's stockinged feet slip into simple heels. She puts on
the earrings Patrick gave her and -

Now Julia's looking at herself in full-length mirror.
Disbelief. She shifts, so the reflection gives us - Della.
Smiling at the sight of her mum. Something missing -

Della undoes the gold necklace about her own neck. Fumbles
with clasp, curses. Affection floods Julia, but then it's
done, and - Julia can't run any more. She's ready.

DELLA (CONT'D)

You look...amazing...and terrified.
There's nothing to be scared of.

The words an inadvertent sucker punch to Julia. Something
shifts in her eyes - a decision made. She twists around -

JULIA

Thank you darling. I think I just
need...

DELLA

Some alone time?

JULIA

Something like that.

Della turns to go - turns back and - gives her Mum a rare
genuine hug - Julia's just about to clamp on, not let her go,
when Della disengages. Leaves the room. As the door shuts -

Julia's false cheer vanishes. She hurries to her bag, pulls
out her dead phone. Shoves it on charge. Waits without
patience as it reboots - chirping with calls. Julia sees:
'Benjamin: 4 Missed Calls'. She texts with shaking hand -

'I need to talk to you'

As Julia walks through here on her way to the back entrance,
she hears noise and movement off in the dining room. She
slows, goes carefully and we follow her gaze, see into -

14B

INT. DAY HOUSE - DINING ROOM - DAY 32, CONT.

14B

Party preparations. The family clearly getting in the way of the BLACK-CLAD STAFF setting up for champagne and canapes.

The Day clan are dressed for the wedding but for Della and EIMEAR - who has her hair in curlers. She's being Della's efficient right-hand woman, the pair working together to put disposable cameras on every table or available surface. Julia's gaze twists on, comes to find:

Patrick, clipboard in one hand with guest list, batch of orders of service for the church in the other. Gripping both tight. Trying to keep himself together. Standing like an island in amongst the hubbub. Her gaze shifts away to -

CHARLOTTE running excitedly around everybody. Julia's gaze following her as she reaches -

LEO. He barely turns to his niece as she chatters away happily at him. Leo stands by the window staring out of it, rolling up. Ignoring her. Charlotte leaves, deflated.

Patrick strides over to chide his brother. Words are exchanged, words Julia can't hear. But she can see - Patrick's anger as he walks away.

Patrick goes to the table of wedding favours. These consist of small brown paper bags, each with string tying on a tag complete with guest's name written in calligraphy. Patrick lets his OCD rip and alphabetizes the names. We see - 'Eimear', 'Hazel', 'Kieran', 'Marsha' - and then at 'Patrick' - he can't resist a peek inside.

And now we realise we've seen this before, in episode one, as Patrick - lifts out and reads - his note. Lifts his head, looking every which way in panic at who knows his secret -

14C

INT. DAY HOUSE - GARDEN ROOM / DINING ROOM - DAY 32, CONT.

14C

Come back to Julia - not realising the significance of what's just happened for Patrick. Too in her own world. Seeing her family there, how impending it is, how inescapable it seems. For a moment, we think she's going to walk in, tell them -

A voice booms out over PA system. One that freezes her.

BENJAMIN (O.S.)
Marriage is forever. Given the
right person. It's - unbreakable.

Julia stops breathing. Eyes fixed through the door into the dining room as: Benjamin comes into sight from the living room, walking with wireless mic in hand, rehearsing.

(CONTINUED)

BENJAMIN (CONT'D)

It's being able to say...what's
mine is yours - and - what's yours
is mine.

Instead of the monster she'd started to imagine, Benjamin
just looks as he ever did. Handsome, charming, *hers*.

BENJAMIN (CONT'D)

It's the feeling I have right now
in my chest, like I'm going to
burst with pride when I say the
words...please raise a glass to my
wife, Mrs. Julia Greene -

As he turns to look in this direction -

Julia stumbles away from the door, gets out of here -

Julia hurriedly grabs a coat (a decades old red mac), sending
a whole mass of them tumbling to the ground.

CONTINUED:

Julia doesn't care, yanks the red mac over wedding dress.
Pulls hood up, not minding the damage it does to her hair.
Plunges her delicately stockinged feet into the nearest pair
of mud encrusted walking boots and hurries out -

Julia doesn't turn around to face whoever it is - keeps her gaze fixed on the fallen trunk.

JULIA

This isn't easy for me to say...

And then she forces herself to turn. Before her stands - TED.

He doesn't look like he's slept much, but that doesn't stop the happiness that's emanating from him. Julia falters, can't finish her thought. Ted steps closer. Reassuring.

TED

It's okay, I know already...I've known since the first time you told me that you wouldn't do it. *Couldn't* do it. Marry him.

It unnerves Julia, that he knows what's going on without her articulating it. Ted takes one last step forward, so the pair nearly touch. He doesn't speak a moment, just looks at her.

TED (CONT'D)

Because...because it's us. Isn't it? It's always been us, despite everything.

Very tentatively he reaches for her hand - fingers entwining -

TED (CONT'D)

We love each other.

Ted's now gaining confidence, squeezing her hand. The feel of her, her face so close to his, it's almost too much. Joy.

JULIA

Ted, I...

He gently shushes her, needs to say the rest, unburden.

TED

I had my revenge...You, with all this - the younger man, flaunting him in my face, bringing him into our home...you had yours.

(nods, again)

And now - we're even. So. We can, we can start again. Me and you.

And he brings her hand up to his lips. Kisses it - it's on contact that Julia finds her voice.

JULIA

Your revenge for what?

TED

For you leaving me.

JULIA

(doesn't get it)
I never left you.

TED

Maybe not physically, but you -
withdrew. Every part of yourself...
(cut up at the memory)
Your kindness, your warmth, even
your laugh. You took it all from
me, which was...

Which hurt. She can't quite comprehend what she's hearing.

TED (CONT'D)

I needed you and you weren't there.
Marsha was.

Julia snatches her hand away from Ted's grip.

JULIA

So it's *my* fault?

TED

(fast, wanting it better)
It doesn't matter - who did what to
who first - all that matters is
it's done with.

He goes to take her hand back gently -

TED (CONT'D)

We can get back to how we were.

Julia starts to laugh. It gets bigger than this moment, until
it chokes. Ted just looks at her, his cheer draining.

TED (CONT'D)

What's wrong with you?

JULIA

(regaining herself)
'The past is a foreign country'...
or, in our case, two wildly
different countries.

Ted stares like she's mad. It has Julia find the courage.

JULIA (CONT'D)

The truth is, and it's hard for me
to admit, but I'm as guilty as you.

And now we know where we are. Back at our beginnings.

(CONTINUED)

JULIA (CONT'D)

For burying it. For not speaking
up. My silence has corroded
everything.

(thinking of Benjamin)

And now I'm being punished.

TED

What are you talking about?

JULIA

How we were. That's what I'm
talking about.

She takes a breath, forces herself to look into his eyes.

JULIA (CONT'D)

What you did to me.

Ted goes very quiet and still. Julia carries on or else
she'll never say it.

JULIA (CONT'D)

Your violence.

He can't acknowledge it, or even begin to admit it. Ted
starts shaking his head over and over to himself.

JULIA (CONT'D)

We never talked about it.

TED

(all denial)

This is, I don't -

JULIA

- And I need to. Now. There's so
much I need to know but most of
all? I need to know why. That's
what I came to say, to ask, not...

It's like the whole of Ted's being crumples. Realising how
wrong he's got this.

JULIA (CONT'D)

The moment just before, that's the
bit that interests me, when you go
from the not doing, from holding
yourself back, to - doing. I need
to understand that moment.

There's just silence until Ted's able to manage one word.

TED

Why?

JULIA

Because I have to know if it ever
leaves you. That urge. Or if, if a
person can make a mistake and then -
(needs to believe it)
Change.

Ted can't look at her any more. Nods his head to the ground,
directs the next to the floor so she can't see his eyes fill.

TED

So this - calling me here - it was
never about us, it was about *him*.

JULIA

There is no us, Ted...I'm asking
you this one thing. You owe me
this one thing.

Ted's shame fast shifts to anger. Easier that way. His head
snaps up, eyes blinking back the tears.

TED

I don't owe you anything.

JULIA

You ruined my life. Worse than
that...Our children's lives.

The most painful blow.

TED

Don't. Don't you. Don't you bring
our children into this.

JULIA

I didn't. You did. When you...
(a struggle, then -)
When you hit me, in our home, in
front of them.

TED

Once they only saw *once*.

JULIA

And that makes all the other times
okay does it?

Ted has no comeback for this. A moment's silence.

TED

(needs to believe it)
The kids are fine.

JULIA

The kids are not fine. And that's
down to you.

He can't fight it any more. Tears course down his face. But Julia has no more sympathy left for him.

JULIA (CONT'D)
I just wanted your help. But you
can't even give me that.

She shakes her head in disgust.

JULIA (CONT'D)
Everyone has regrets, things that
stop them sleeping, that catch them
off guard in the pit of their
stomach as they're walking. Mine is
that I didn't leave you that night.
That I didn't take the children and
get them far, far away from you.

He looks up, through the blur of his tears.

TED
You'd never have left me.

JULIA
(a grim smile)
I was all packed. And then you...

This she can't say. Neither can he. The horror of it fresh.

JULIA (CONT'D)
You made it so I couldn't.

Julia takes a moment to gather herself.

JULIA (CONT'D)
But if I had my time again -
(spits this last)
I'd have left you in there.

Fast, without warning, Ted backhands her. Her lip bursts.
Shock. Silence.

Eventually Julia meets his eye. He avoids hers. The moment
takes Julia back - a tremble running through her hand -

Caption: Twenty-Four Years Ago

Julia's hand, shaky, as she -

Quickly and quietly unpacks her suitcase. Laying out all the
bundles of kids clothes she'd flung inside, carefully folding
them. See now - she's sat on the floor. Once her job's done -

She pushes up to standing - and now we see what she does -

Lined up in her bed, all three of her kids. Patrick curled tight into Della, baby Leo off in an island of pillows.

Her babies. Her reason.

Julia twists her head from the sight, walks to the window: the garden slowly coming to life with an incredible sunset, the fields stretching on and on. Escape.

But as we get close, closer, the camera imprisons Julia against the window. This life she's trapped in now.

We get closer still, until all that's boxed in - is Julia's face, her rictus grin -

EXT. WOODS - DAY 32

Her lips all we can see, blood blooming. Now we see the rest of her face. Staring back at -

Ted. Time having ravaged him. Still unable to look at her.

A plume of blood spills from her lip, crimsoning the bodice of her ivory wedding dress. Julia looks to it, its ruin, then back up. At Ted. The ruin of her.

JULIA

You've answered my question after all.

Julia turns - and starts walking away. Towards us.

Ted sags against the broken trunk, looking small, smaller as Julia gets closer to us. As if she's going to walk right through us. Soon all we see is her face, then, just her eyes -

INT. DAY HOUSE - MASTER BEDROOM - DAY 32

Mascara-smearred, bloodshot eyes. It's not upset. It's fury. We take in her lips, bloodied. And now - the rest of her - free from the mac, in her spoilt wedding dress, barefoot.

She's hurling things into a bag. Scrunched up clothes. Essentials. She zips the bag up so hard, the zip detaches -

We've been here before. In episode one. Julia curses to herself at the broken zip. As she fiddles at reattaching it, her eyes catch her engagement ring and in one furious action -

She yanks it free, hurls it across the room. It hits the wall, drops to the floor. The shine gone off it, looking dull-

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INT. DAY HOUSE - STUDY - DAY 32

23

Her finger. Empty of ring. Hand gripping to - the edge of cabinet door, her other hand engages with the safe's keypad. Julia's crouched, almost feral, jabbing at buttons. Each number transfers into a letter. The digital display shows up the five letter code - (J-A-N-D-B). The click of release.

Julia yanks open the safe, rummages quickly past a bulging jewelry pouch, several high value bonds, the deeds to the Day house and the Italian villa, on to - a sealed envelope.

Inside two passports elastic-banded together. She rips the passports apart with such force that the band snaps. Opens one - Benjamin's impassive face staring back - she drops it. Grabs the other, about to close the safe when - she sees what was below the envelope -

The pre-nup. She gives a strangled laugh. Too late for that now. Slams safe shut. About to stand when she hears the crunch of gravel outside as a vehicle pulls in.

Julia stays crouched, sees out to the drive -

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EXT. DAY HOUSE - DAY 32, CONT.

24

Della waits eagerly at the end of the drive (other cars block a closer approach) as from a cab emerges - EMILY. She's been away since we last saw her, a healthy nut brown, hair long, face natural. Looking great. Della takes Emily's bag, sets it on the drive, then - stands there awkwardly. Not quite knowing what to do - wanting the CURIOUS CABBIE to drive away. He does. Della still doesn't know what to say.

EMILY

Your house is kind of epic.

Upping Della's awkwardness. A silence grows up, then -

DELLA

Thank you for coming...and, well,
for everything else.

EMILY

What can I say...I'm a glutton for
punishment.

It's a joke but one with a seedbed of truth. Della visibly feels bad so Emily rushes in with the next -

EMILY (CONT'D)

Plus who says no to a wedding.
Especially a British one. It's so -

DELLA

- Starchy?

(CONTINUED)

EMILY

(laughs)

I was going to say proper. But yeah.

And with a rush of love Della pulls Emily in for a hug. Holds tight. Then disengages, just beams. She's here. She's actually here.

DELLA

Wait until you see the hideousness of my bridesmaid dress. It's got frills and everything. I'm waiting until the last possible moment to put it on.

EMILY

How did your Mum persuade you?

Della picks up Emily's bag, starts walking her towards the house, navigating the other cars there.

DELLA

I actually offered would you believe. I just thought - sod it, it's her day, I can subscribe to gender norms for eight hours.

EMILY

You're a good daughter.

DELLA

(bats it away)

I'm a middling daughter at best.

Emily shakes her head at Della with affection, kisses her - and Della kisses back. With heat. The kind of kiss that's not meant to be observed -

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INT. DAY HOUSE - STUDY - DAY 32, CONT.

25

And we're back with Julia. Witness to their love. A bittersweet moment for her, relieved for her daughter, but - she's alone now.

26

OMITTED

26

27

EXT. DAY HOUSE - DAY 32

27

Close to: Julia crunches over the gravel, her wedding dress swishing - fearing discovery she ups her pace. Hands grip tight to bag, tighter still as she passes the back of:

The VINTAGE WEDDING CAR. We've seen this before, in episode one as -

Julia hurries over to her VW. Tosses her bag in the front. Hurls heels in next. Gets inside. Slams the door shut -

Her train catches in the car door. The lace instantly muddied, ruined. Julia doesn't care. Just - drives off.

Follow the car: burning rubber and spewing gravel. Steaming off down the tree-lined avenue. Disappearing from view.

INT. JULIA'S VW - DAY 32

'You Said Something' by PJ Harvey plays loud from car radio.

Julia's mouth wide open, singing along to the words. Singing's not the right word, she's roaring them. Driving without any of her usual care. Only one hand on the wheel. The other turning the music loud, louder.

Her face is twisted up with the effort of the singing, the fury, the no going back. It's deafening in here -

EXT. DUAL CARRIAGEWAY - DAY 32

On the song plays, louder still -

As we're above the VW, roaring along the outside lane of the A30, the flash of speed camera. But nothing slows Julia. The road splits into four, 'Exeter Airport' signed.

Cutting across without warning, the VW takes the airport exit-

INT. JULIA'S VW / EXT. EXETER AIRPORT CAR PARK - DAY 32

And the song cuts out. Of an instant. Movement too.

Julia's sat in silence. Stationary. Hands shaking, one about a pen, the other - lifting envelope to her swollen lip. She licks the seal, which stings, presses envelope shut. Its contents hidden. Sets it against wheel, writes on the front -

'Benjamin'. Instinctively she adds the 'x'.

Her pen stops. Furious with herself. Julia scribbles it out so hard the pen goes through the paper. She hurls the pen away from her. Losing her composure as she stares at the name - not even his name. Even this, her goodbye, is ruined.

Julia starts to weep, everything she's been holding in this day coming choking out of her. She clamps her hand over her mouth to stop up her cry -

31

EXT. DEVON - DAY 32

31

Her damaged lips all we can see. Clamped tight together.

Then - the line of her jaw, clenching, unclenching, next - the rest of her face. Eyes looking right at us.

Her hand comes into view, pressing mobile to ear. We can't see where she is. Who she's calling. Until the call connects.

BENJAMIN (O.S.)
(relieved)
Julia?

The sound of his voice does something to her entire being. Makes him, it, real. Hurts. She doesn't say anything. Can't.

BENJAMIN (O.S.) (CONT'D)
(in a rush)
I'm so glad you, I've started to worry - not hearing *anything*, and yes I know we're meant to be abiding by tradition but I miss you and I -
(with all he has)
I can't wait to marry you.

Julia goes to speak, nothing comes out.

BENJAMIN (O.S.) (CONT'D)
Julia?

She just nods, as if he can see her. Her fingers tighten around the phone. She takes a breath, forces the next out -

JULIA
It's over.

Julia releases her fingers, the phone drops -

We follow it - see it hit the ground, the green of grass -

And then we're fast pulling back, behind her - to see -

She's where Benjamin proposed to her. On the Coast Path. Right by cliff edge. Beyond her, the abyss, the sea, the end -

SNAP TO BLACK:

Out of the darkness, a caption appears:

Part Two: 'Her Love'

32

INT. DAY HOUSE - DINING ROOM - DAY 32

32

Benjamin's eyes all we can see. Panic in them. As over -

(CONTINUED)

BENJAMIN (O.S.)

No one knows who I am.

His gaze snaps away from us, down - and we see he's staring at his phone, call ended. What's left in its place is his screensaver:

Julia and him, on their first whirlwind of love in London. His thumb comes into view, gently tracing her face -

INT. DAY HOUSE - HALLWAY - DAY 32

Benjamin lurches out of the living room, looking for Julia but there's no sign of her.

BENJAMIN (O.S.)

What I've done.

Instead, in the front porch, is Patrick losing his temper with the muddled flower girl that is Charlotte. She bursts into tears, which Eimear clocks from where she'd been walking ELSIE and icily comes to see what the hell he's doing. Hating being reprimanded, Patrick turns away, and sees -

Benjamin. Stood still. Just staring at Patrick. A naked dislike there now - sure Julia's change of mind is something to do with her obstructive son. Somehow Benjamin makes his feet move, walk up the staircase, onwards on his hunt for Julia -

INT. DAY HOUSE - MASTER BEDROOM - DAY 32

Benjamin yanks the door back, expecting to find Julia. But an empty room greets him. Bed unmade, drawers left hanging open.

BENJAMIN (O.S.)

All the different faces I've set to the world.

He stands there a moment, unsure what to do -

INT. DAY HOUSE - STUDY - DAY 32

A manic flurry of movement as on his hands and knees Benjamin pulls out all the contents of the safe. Everything goes flying - until he finds the passport envelope. Tips it out. Just his passport. Julia's is gone. He sinks back on his haunches, the reality hitting him. She's gone.

A moment of defeat, his head hangs, and it's from here that he sees - the pre-nup. He picks it up, as if an alien object. It takes him a moment to realise what it is. Then he's whipping through the pages, to the last - discovering -

Julia's signature. Her consent. In the same pen - his faked signature. He can't compute it a moment, the lack of trust - anger twists up his brow -

BENJAMIN (O.S.)

I don't even recognise myself anymore.

And then he's folding it up, shoving it into his jacket. Hurling the rest of the safe's contents back inside, then pushing the safe door shut. As it slams, noise rushes back in-

Benjamin stands in the space where the VW was. Seeing the tyre marks having churned their way through the gravel. Out. With faltering hands, he pulls out his phone, jabs call. Each unanswered ring cuts through Benjamin, until - voicemail -

JULIA (O.S.)

Julia here, sorry I missed you, leave a message and I'll call you back as soon as possible. Thanks -

Then the beep of answer phone. And Benjamin's spewing words -

BENJAMIN

I don't know what's happened. What's been said to you. I can only imagine it's one of your sons, talking shit about me...Whatever it is - we can sort it out, I know we can. Please just, just call me back and I'll pick you up...

How. He looks about, sees - the wedding car. Hurries to it.

BENJAMIN (CONT'D)

(still into phone)

I'm coming to find you. Alright. I'm coming.

The lion door knocker rapped over and over - until -

MARSHA (O.S.)

(through door, irritated)

I can hear you, you know.

The door is yanked back by - MARSHA - hair in rollers, wearing a silk dressing gown, yet more silk (a nightie) underneath. Her surprise at seeing Benjamin is evident, but he doesn't let her get in there first.

BENJAMIN

Julia's here, isn't she? I need to speak to her -

And he goes to walk in without permission. Marsha bars his way, shooting an arm out to door frame, unimpressed.

BENJAMIN (CONT'D)

(calls past her)

Julia, it's me.

She takes in his morning suit already a bit dishevelled, then over his shoulder to the wedding car parked outside her gates.

MARSHA

What's going on?

BENJAMIN

I just really need to speak to her.

MARSHA

Clearly...She's not here though.

It deflates Benjamin. He can't regain himself for a moment. From inside the house, in matching dressing gown but cotton pj's underneath, comes CALI. Protective of her mother.

CALI

Everything okay, Mum?

Marsha turns, flashes a full-beam smile at Cali.

MARSHA

Peachy.

CALI

(to Benjamin)

Shouldn't you be polishing your shoes or something?

He just about manages a nod.

BENJAMIN

Something.

MARSHA

(saving him, to Cali)

I'll be inside in a sec.

Cali doesn't buy any of what they're selling but ever-dutifully, does as bid. Marsha closes the door behind her so that it's just her and Benjamin on the step.

BENJAMIN

What about Ted?

MARSHA

What about Ted?

BENJAMIN

Is he, is he here?

MARSHA

(defensive)

And the two things are connected,
how?

BENJAMIN

Just tell me if he's here or not.

MARSHA

No, Edward is not here. And I'm not
sure I appreciate the implication.
Now do you want to tell me what's
going on or do I have to guess?

He wants to. Wavering - needing an ally.

BENJAMIN

I...

Seeing he needs pushing over the line, Marsha puts a hand
onto her chest.

MARSHA

Judgement free zone.

BENJAMIN

Truth is, I...I don't know.

MARSHA

Julia's not the type to get cold
feet.

Benjamin nods. Knows. But then, with despair -

BENJAMIN

Then where is she?

Marsha pulls out her mobile from her robe, dials Julia.

BENJAMIN (CONT'D)

(frustrated)

I have thought of that. She's not
answering.

And it duly rings out. From Marsha's phone, the voicemail -

JULIA (O.S.)

Julia here, sorry I missed you -

Marsha jabs to end the call. Presses her phone into her chin, trying to fight down her rising worry, thinking.

BENJAMIN

I don't know what I've done.

MARSHA

Maybe you haven't done anything.

(remembering)

The day I got married to Clayton there was just so much - noise. So many people. All with opinions...I took myself off, not for long enough that anyone noticed, just, long enough that I could remember why I was doing it...

It brings it back to Marsha, bittersweet, but we're with Benjamin. Turning what she's said over in his mind, and then - pulling out car keys from pocket, a spark back to him -

BENJAMIN

Thank you -

(turns to go, then -)

Please don't, don't tell anyone - I know I can sort this, I don't need -

MARSHA

- You don't need her kids knowing.

He's already running off to the car. Marsha calls after -

MARSHA (CONT'D)

Just find her.

He climbs in the wedding car, and it's moving off, receding from view. Benjamin sees in mirror: Marsha draw her arms about herself, concern on her face. He hits the gas, on -

From above, looking down on the wedding car as it tears along, passing the English Channel, high, higher still, so the entire coastal landscape comes into view.

And then we're swinging down, picking out the wedding car as it veers along the coast path -

Benjamin lets out a choke of relief on seeing - Julia's VW parked up. He goes heavy on the brakes. Spills out -

40

EXT. SOUTH WEST COAST PATH CLIFF EDGE - DAY 32

40

Benjamin runs to the car. As he gets closer he realises - she's not in there. Yanks open the door, inside:

Julia's wedding heels. In the footwell. Her bag, zip broken exposing her hasty packing. Passport. And now we know we've seen this before, both the beginning and end of our story.

Pick over everything slowly. In minutiae. Like a crime scene.

The gear stick in park. The driver's seat - empty of Julia. The keys still in the ignition. And tossed on the dashboard - the envelope. The scrawl of 'Benjamin'. The crossed-out kiss.

He takes the envelope, opens it. A letter folded up. As he unfolds it, something falls into his lap - the faded newspaper clipping. With Benjamin's schoolboy image and the lurid headline, 'Boy Killer Jailed for Shopkeeper Murder'.

All the air leaves Benjamin. Discovery.

He just stares at it. Something twisting in his guts. The onset of a panic attack. He tries to fight it down as he looks at the letter. Jagged angry scrawls greet him, and as he starts to read it - we hear the words in Julia's mouth -

JULIA (O.S.)

I've been staring at that picture of you, so young, so serious, as if - as if I'm expecting not to recognise you. For there to have been some mistake. Because the Benjamin I know, he would never, could never be...violent.

Benjamin grips tighter to the letter, seeing the space in the text - the angry scores through words, lines, then -

JULIA (O.S.) (CONT'D)

A man is dead because of you.

A groan of a sound from Benjamin. Air and spittle. The words on the page seem to run out, a gap there. He turns it over -

JULIA (O.S.) (CONT'D)

For so long I've been told how much of a fool I'm being, that you couldn't possibly want this, us. Me. But you made me believe. That I could be wanted. Heard. I thought you were the person that would make up for all those wasted years.

Benjamin's snatching at breath now, unable to get it. Feeling his lungs constrict. Everything closing in on him.

(CONTINUED)

JULIA (O.S.) (CONT'D)
 But everything you are is a lie.
 Which I'm just realising now means
 everything we've had is the same.

And it's a full blown panic attack now.

JULIA (O.S.) (CONT'D)
 I thought I'd feel better, when I
 wrote this, that I'd have...a
 moment of peace. But there's no
 peace for me now.

The end of the letter. No sign off. He hurls the letter free
 of him. Twists in a ball, down hard to the ground on his
 knees, like a wolf. Gives a guttural roar.

And the jarring sound of himself has control come back to
 him. A bit at least. He breathes. Lifts his head, looks about-

BENJAMIN

Julia?

No reply. Ahead, by cliff edge, he sees - Julia's phone. Goes
 and takes it. Her screensaver is: Kes Tor - and standing atop
 it, facing out onto the view, caught off guard - is Benjamin.

He looks over the image, out onto this view. Half-steps, half-
 scrambles forward until he's able to see over the edge.
 Nothing but dead air.

The horror of it hits him. She's jumped. Because of him.

Without thinking, without pause, he pushes himself to
 standing, takes one step that brings him to the precipice.
 Squeezes his eyes shut. Our Romeo and Juliet moment.

He stands there, for what seems the longest time. Then
 tentatively opens his eyes, needing to face his end -

We see what he sees: just the blue emptiness of the sky
 above, then he's looking down, to where horizon and sea meet,
 then further down, to the sandy beach below, the craggy rocks
 where he'd smash. The slightest flash of red -

And there, crossing the beach - is a barefoot Julia.

Slick with sweat from running all the way down, Benjamin
 enters this cleft in the rock. Julia's sat in a heap, dress
 dirtying at the hem. Hearing him arrive, she twists away.

BENJAMIN
 I thought you'd...

Can't say the words. And his terror brings his anger -

BENJAMIN (CONT'D)

Don't ever do that again.

He sees her back flinch at his tone. He takes a moment, to try to calm himself. It doesn't work desperately well.

BENJAMIN (CONT'D)

You scared me.

Without turning to him - utterly flat -

JULIA

I scared you.

Benjamin goes to make a tentative approach. She draws her limbs tighter about herself, so he stops.

BENJAMIN

What are you doing here?

Julia tightly shrugs. She doesn't speak. Then to rock wall -

JULIA

I thought I could leave this time.

But I...

(bitter disappointment)

I can't...Can't leave, can't stay,
so. Here I am.

It tears at him to hear her like this.

BENJAMIN

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

She doesn't say anything.

BENJAMIN (CONT'D)

Can you at least look at me?

She won't. He takes a step forward, reaches a hand for her shoulder - she recoils. Twists to swat his hand away. It's now that Benjamin sees her bloodied lip. Instant concern.

BENJAMIN (CONT'D)

What happened?

He goes to reach out for it, brush it tenderly, but Julia pushes up to standing - steps back, away.

JULIA

Don't touch me.

This hurts him. But he swallows it down, focuses -

BENJAMIN

Who did this?

JULIA
Does it matter?

BENJAMIN
(incredulous)
Does it...of course it
matters...Tell me who hurt you.

JULIA
Besides you.

It pins him to the spot. His hurt so real it has Julia blurt -

JULIA (CONT'D)
Ted.

For a moment, Benjamin can't compute it.

BENJAMIN
He...but he...Why?

JULIA
Force of habit.

Benjamin is still in disbelief. Shaking his head.

BENJAMIN
He didn't use to...

She gives a shrug as if it's easy. The full horror of it hits Benjamin. He wants to hold her, steps forward, but she steps back. His impotence frustrating him, anger starting to show.

BENJAMIN (CONT'D)
Why didn't you tell me?

JULIA
I don't. Tell people.

BENJAMIN
I'm not *people*, I'm your...I want
to be your husband.

Julia gives a bleak laugh. It echoes in here.

BENJAMIN (CONT'D)
Don't. Please. Don't laugh at me.

She stops laughing.

JULIA
I made a promise to myself,
after...that I would *never* be with
a violent man again.
(heartbroken)
You made me feel...safe.

It cuts Benjamin up. After a moment he manages -

BENJAMIN

I can fix this. If you'll let me.

Julia just shakes her head. Goes to walk past.

BENJAMIN (CONT'D)

So we're...

(can't say 'done')

I don't even get a conversation?

She looks at him. With as much self-control as she can -

JULIA

I can't think what you could possibly say.

BENJAMIN

Because you've made your mind up.

JULIA

No. The facts made my mind up.

BENJAMIN

(ire growing)

That you went looking for. Truth is you wanted to find a reason not to marry me.

Julia gives her head a vicious shake. Not true. But still -

BENJAMIN (CONT'D)

You think I've broken your trust, but you know what, Julia - you've broken mine too.

He pulls from his pocket, the pre-nup. Thrusts it towards her. She doesn't take it at first - his aggression too much. But he keeps it there, until - Julia reaches for it. Sees what it is. A flicker of shame. Then - rips it up. Bleakly -

JULIA

We don't need it now.

Julia walks past him. This time he doesn't try and reach for her, stop her. Just looks down at the pieces of pre-nup. Until there's no Julia any more. Once he realises this, Benjamin's head snaps up, and he hurries out after her -

Benjamin steps out of the cave, the sea air smashes him in the face. It's a brutally exposed spot. Benjamin calls out after Julia's back -

BENJAMIN

I'm not just letting you go.

Julia twists around - face twisted up with anger.

JULIA
What'll you do?
(savage)
Kill me?

Benjamin stops dead. As if struck. Just shakes his head.

JULIA (CONT'D)
The sad thing is if you'd told me I
might have been able to get past
it...Seen it as the actions of a
terrified boy who didn't know what
his punch would mean. How many
lives it would ruin.

BENJAMIN
I wanted to tell you. You've no
idea how much -

JULIA
(cuts across him)
- So instead of a real person, I
get a...
(searches for the word)
Construct...Erasing your past, your
brother, your name...

BENJAMIN
Don't you think I don't know that?
Don't you think every single day
since I met you I haven't been
terrified you'd find me out?
(voice faltering)
I am so tired.

JULIA
Me too.

Her voice cracks. He starts to approach her again.

BENJAMIN
I need you to do one thing for me -
I need you to come with me. So I
get a chance at making you
see...Afterwards, if it's still
done with, then - then you won't
ever have to see me again. Okay?

Julia gives just the slightest nod of assent, not quite ready
for it all to be over. Benjamin exhales - the relief of a
chance.

42A

INT. WEDDING CAR - DAY 32

42A

Benjamin at the wheel, driving, eyes to road. Easier than looking at Julia. Flattened out from everything, Julia just stares out to the road too. Benjamin goes to start -

BENJAMIN

Honestly, I don't know where to start. There's no obvious place.

But she has no patience for this. He gears up for it -

BENJAMIN (CONT'D)

Okay, okay, okay...My life...it wasn't like your kids lives. My Mum...she wasn't like you.

And now Julia's looking at him, needing to hear this.

BENJAMIN (CONT'D)

She was all hard edges. I used to think it was the drugs bending her out of shape, but I think really it was her. Making wrong decisions... Ones we had to live with. No Dad for Kieran, a useless one for me.

Benjamin grips the wheel harder, so his knuckles whiten.

BENJAMIN (CONT'D)

When she...died, Kieran tried so hard to pretend everything was normal. That the three of us could function, but we couldn't, or my Dad didn't want us to. He came and went until eventually he just -

He gives a shrug out to the road, as if it was nothing. When it was everything, which Julia can very much see.

BENJAMIN (CONT'D)

Went. And so it was just us. Kieran looking out for me, not letting on to anyone that we were alone. Always making it okay for me even if it was shit for him...I got to go to school, he didn't. I got to be a kid, he didn't...

The guilt of it still fresh. As matter-of-fact as he can -

BENJAMIN (CONT'D)

Everything had to be paid for. And that became - hard, in a way you'll never understand.

(CONTINUED)

The dig isn't lost on Julia. Their difference. Benjamin clears his throat, has to go back there to be able to say it.

BENJAMIN (CONT'D)

He said all we needed was fifty quid. Then we'd be okay for the month. Asked me to be lookout. I...I stood there until I heard...

Can't say the rest.

BENJAMIN (CONT'D)

The man he was just...lying there, blood -
(waves hand, everywhere)
And my brother...curled up against a box of Space Invaders. Crying.

Julia keeps her eyes trained on him. Full of scepticism.

JULIA

You're saying it was Kieran.

And now Benjamin twists his head, to see her, thrown -

BENJAMIN

I'm not *saying*.

JULIA

And why should I believe you?

BENJAMIN

Because it's the truth.

JULIA

(with a laugh)
The *truth*...

Benjamin goes hard on the brakes. The car jolts to a halt. It takes Julia's breath away. He turns in his seat, so they are now face to face.

BENJAMIN

Do you really think I'm capable of killing another person?

She doesn't reply at first. Turning it over in her mind.

JULIA

I didn't. But now...yes, I do.

It devastates Benjamin - realising how much he's ruined. He just nods to himself, right, then - hits the gas.

43 **INT. VILLAGE PUB - CORRIDOR - DAY 32**

43

Benjamin's face all we can see. Jaw tight with anger - fist coming into view, hammering at a door. The door opens: KIERAN there in just his boxers, iron in hand, steam coming off it. He takes in Benjamin, and behind Benjamin, Julia.

44 **INT. VILLAGE PUB - KIERAN'S ROOM - DAY 32, CONT.**

44

A single room, barely space to swing an oversized cat, but what surface area there is has been neatly used by Kieran. Hung up on wardrobe is his best suit, on the ledge - a white rose, wrapped in foil, ready for his buttonhole, and on the floor a broken ironing board, white shirt mid-way through having its creases taken out. Benjamin can't look at it.

KIERAN

(trying to be light)

Why do I get the feeling this is
bad news?

Benjamin just stares at his brother. Kieran's feeling exposed, not just by Benjamin, but by Julia's hard gaze. So he sets the iron down on the broken board, yanks back the unmade bed cover, pulls on the shirt as Benjamin blurts -

BENJAMIN

I'm sorry.

Kieran looks at him - doesn't get it.

BENJAMIN (CONT'D)

I had to...
(forces the words out)
I told her.

Kieran goes very still. Stops buttoning his shirt.

BENJAMIN (CONT'D)

And now I need you to tell her too.
So she believes me.

Kieran just swallows. Finishes doing up his shirt, button by button. Benjamin grows more tense with each passing second.

KIERAN

Told her what?

BENJAMIN

I said you didn't mean to. Still...
(can't say the word, so)
A man died.

Kieran just looks at him. The betrayal. It rips him apart. He twists away. His back all we can see. When he finally turns back around to face Benjamin, he's controlled himself.

(CONTINUED)

KIERAN

I'm really sorry...

Relief floods Benjamin. He nods to Kieran, understands.

KIERAN (CONT'D)

But you know what you did.

Benjamin can't compute it a moment. Kieran steps to Julia -

KIERAN (CONT'D)

It was an accident, he didn't mean to. My brother...he's a good man.

Benjamin wrenches Kieran back by the shoulder - away from Julia. She's just looking between them, her fear growing.

BENJAMIN

You can't do this. You can't ruin my life again. Tell her it was you.

KIERAN

I wish it was.

The words roar from Benjamin and as they do - his accent slips - RP becoming the Bolton accent of old.

BENJAMIN

You fucking tell her it was you.

Julia just stares at Benjamin. Unmasked. He sees her reaction, can't regain himself. Kieran looks at him sadly.

KIERAN

I don't have to listen to this.

Kieran walks past them, and out. Benjamin and Julia stand there a moment in silence. He goes to approach Julia, getting himself under control, wrestling his accent back to RP.

BENJAMIN

He's lying, I promise you, he's lying.

But Julia just steps back from him, frightened. He can't bear it. Turns - goes out after Kieran - we go with him -

44A INT. VILLAGE PUB - CORRIDOR - DAY 32, CONT.

44A

Benjamin lurches down here. There's no Kieran - on he goes -

44B INT. VILLAGE PUB - BACK ROOM - DAY 32, CONT.

44B

Benjamin yanks the door back to find Kieran headed to fire exit for fresh air. Benjamin calls out to him, stops him.

(CONTINUED)

(N.B. The rest of the pub may carry the sounds of a couple of drinkers, maybe music, but this back room is utterly dead).

BENJAMIN

Please - I am begging you. Tell her the truth.

Kieran turns back - takes in his brother, and - Julia just appearing in the doorway behind him.

KIERAN

Don't you think she's been lied to enough, *Sean*?

Benjamin twists back around - sees Julia's upset - that she still doesn't believe him. It has all the fire leave him. He hangs his head. Starts to cry.

Julia's rooted to the spot, all at sea, Kieran's hurt by his brother's distress. He puts a hand on Benjamin's shoulder. Benjamin lets his weight be taken. Low, through tears -

BENJAMIN

You've no idea how much I've missed you...All these years.

It takes Kieran aback. He can't say anything. Benjamin now lifts his head, looks at Kieran, their faces inches apart.

BENJAMIN (CONT'D)

Missed having my older brother.

KIERAN

I...I've missed you too.

BENJAMIN

(doesn't get it)
Then why are you making it so it's all for nothing?

Anger and defensiveness contort Kieran's face.

KIERAN

You're the one that ruined it...We swore, on mum's life, we swore we'd never talk about it.

Benjamin gives a sad heavy nod. Knows. Then looks to Julia.

BENJAMIN

(simply)
I couldn't lose her.

KIERAN

(exploding from him)
What about me?

And without warning, Kieran charges Benjamin, tackling him low at the waist - thrusting him back against the pub wall. So hard that idyllic Devon pictures fall off, thud to floor.

A gasp of fear comes from Julia - she doesn't know where to put herself. Pinned there, Benjamin fights to get his breath back, but Kieran puts his forearm up under his brother's neck, blocking his air off as he gives a desperate cry -

KIERAN (CONT'D)

I love you, I fucking love you.

Possibly the only time he's ever said it. With the last vestiges of oxygen, Benjamin exhales -

BENJAMIN

You don't. If you did, you'd tell the truth.

Seeing the fear in his younger brother's eyes, Kieran releases his grip. Benjamin coughs and chokes his way to recovery as - Kieran just leans his forehead against the wall, knocking it over and over.

KIERAN

(as if a little boy)

I only hit him once. I didn't think he'd...

(barely audible)

Die.

Horror and relief show on Julia's face. Incontrovertibly it was Kieran, not Benjamin. Kieran drags himself down the wall, down to the floor, curling his muscular limbs all about him.

KIERAN (CONT'D)

I'm sorry.

And this is for Benjamin. But he can't look at his brother, just buries his head into his knees and guttural sobs come.

It's a huge moment for Benjamin. The relief he feels at the truth emerging is overpowered by - the crushing love for his brother. He gets down onto the floor and - holds Kieran to him. Julia has no sympathy, with tight fury to Kieran -

JULIA

You let him take the blame. Your own brother.

It has Kieran cry all the harder.

JULIA (CONT'D)

Benjamin, I want to go.

Benjamin withdraws from the embrace with Kieran, just looks at his broken brother. Torn between his two lives.

KIERAN

Don't leave.

Benjamin can't say anything, the choice too much.

KIERAN (CONT'D)

Please.

But Benjamin - heavily pushes himself up - goes to Julia's side. The rejection sparks something back up in Kieran. He gruffly wipes his eyes as Julia gives him a look of disdain.

KIERAN (CONT'D)

Do you know why he's with you love?
'Coz you give him all the things he
never had. Money. Status.
(gives it a moment, then-)
A mum who loves him.

This gets Benjamin right in the gut.

BENJAMIN

Goodbye, Kieran -

And Benjamin heads to the door that leads out to the main pub. Kieran can't stand to be abandoned twice, so the last spews uncontrollably from him -

KIERAN

I know what's coming for you,
brother, even if you're too blind
to see it. A year, two years down
the line, when the shine's worn off-
(with venom)
You're going to be stuck in a world
you don't belong, with a family
who'll never accept you and a
pensioner for a wife.

Each word like a shard of glass to Benjamin. He desperately snatches onto Julia's hand, walks them out of there, fast.

45

EXT. COUNTRY LANES - DAY 32

45

The wedding car, parked up askew here. We push in -

46

INT. WEDDING CAR - DAY 32, CONT.

46

The backs of both their heads. Neither facing the other. It's silent in here. It feels like it's been that way for some time. Benjamin goes to speak, twists his head to her.

BENJAMIN

Talk to me. Tell me what you're
thinking.

(CONTINUED)

She takes a moment. Doesn't know where to start.

JULIA
I'm thinking - I don't
understand...Why take the blame?

BENJAMIN
He was twenty-one. I was fifteen.
Young Offenders didn't sound so
bad...

JULIA
(struggling with it)
But it was your whole *life*.

BENJAMIN
Have you ever had a moment so
beyond what you can imagine, that
you...you're outside of
yourself...Just - doing.

Julia thinks of Ted and the garage. Yes. Can't begin to articulate it so just gives the slightest nod of her head. Benjamin is back in his own horrible memory.

BENJAMIN (CONT'D)
I thought...I thought I was saving
him. That's what kept me going. In
that place. Thinking he was making
a life for himself. Then I got out,
found him and he...he'd ended up
just like my Mum...It had all been
for nothing.

His face contorts at the thought of it. The betrayal. He turns, faces out to the hedges beyond the windscreen.

BENJAMIN (CONT'D)
I had to leave. I didn't want to be
Sean Wright any more, the boy who
killed the shopkeeper. I wanted...a
second chance.

And now Benjamin looks at her again. Struggles to say it but -

BENJAMIN (CONT'D)
You're my second chance.

It's all too much for Julia.

JULIA
There's not one thing you haven't
changed about yourself. Even down
to the way you speak.

BENJAMIN
None of that really matters. You
know me.

JULIA

No. I know a *version* of you.

Benjamin can't argue that. Julia twists, faces out of the window, a tiny shake of head to herself. She catches sight of herself in the wing mirror. The ruin of her mascara, her lip.

BENJAMIN

What do we...what do we do?

JULIA

(barely a whisper)

I don't know...all I *do* know is I can't let my kids see me like this.

Through the wedding car's windscreen see: Patrick stand by his Range Rover giving orders to Eimear, Della and - Leo - who's taking to them least well. A search party being hastily convened. All dressed for the wedding - Della visibly only half ready in bridesmaid dress (still in her trainers), Patrick and Leo in usher's suits - Patrick looks immaculate despite his worry, whereas Leo's managed to make the same outfit look dishevelled. Patrick is like an island from Eimear. A sense of panic out here. We pull back -

To Benjamin as he drives them in. Looks to Julia but she's consumed with her own thoughts. Make-up now fixed, lipstick to cover the split. The kids see them, relief spreads. Benjamin parks and before he can speak to Julia - she exits.

Benjamin follows her out tentatively as all the Day children speak over each other as they hurry to Julia. Eimear hangs back in the nervous way non-blood do.

DELLA

Mum are you okay?

PATRICK

Where've you been?

LEO

I was worried. Like properly worried.

Seeing Julia's discomfort, Eimear intervenes on her behalf.

EIMEAR

How's about we give your mother some oxygen.

PATRICK

(turns to Eimear, snaps)

She's been missing. On her wedding day. I think we're allowed to be concerned.

A sting to her pride. She puts hands up, as if in surrender.

EIMEAR

Go for your life.

Patrick can't allow his guilt in so steps to Julia.

PATRICK

What's been going on, Mum?

Julia can't even begin. Turns around - looks to Benjamin.
This is for him as much as it is for her children.

JULIA

I need to be on my own.

She has nothing more to say, goes to walk inside. Everyone's a bit dumbfounded by her refusal to admit that there's been some problem. Benjamin doesn't know where this leaves him.

BENJAMIN

I, I'll see you at the church?

But Julia doesn't turn, doesn't reply, just keeps walking. Leaving Benjamin in the terrifying state of - purgatory.

Benjamin sits on the hard edge of this bed. Around him, we'll clock that this room is near identical to Kieran's. He's cradling something in his hands. And now we see what:

Lying on a purple ring pouch are - two wedding bands. Simple rose gold. Engraved inside both, in tiny italicized type -

28 / 09 / 19. J&B. My love until the end.

His hand grips tighter to the rings and then - we come up to his face - see it morph into - sheer determination. And we -

Move through quick cuts -

Wrecked shirt ripped off -

New white shirt pulled on, buttons fast done up -

Cufflinks slipped into place -

Shoes buffed to within an inch of their life -

Until: full length Benjamin is reflected in the mirror, ready to go - dinner jacket, the lot - looking debonair as he - smiles back at himself. An almost maniacal gleam to it -

50 OMITTED 50

51 OMITTED 51

51A **EXT. VILLAGE PUB - DAY 32** 51A

And then Benjamin's pacing along, going to his wedding, going to get married. Nothing, not even reason, will get in his way. He gives a charming nod to a COUPLE (EARLY WEDDING GUESTS) as he outstrides them, heading towards the church -

52 **EXT. VILLAGE CHURCH - DAY 32** 52

On, Benjamin walks, overtaking us so that now we're following him as he heads past gravestones, towards the church porch which is adorned with Calla lilies. He pulls up short at the threshold, seems to be staring at the old oak church door -

We come around - see Benjamin's face - determinedly keeping the rictus grin on - can do this, can face everyone. He takes a breath, then opens up and in he goes -

53 **EXT. VILLAGE CHURCH - DAY 32, LATER** 53

Benjamin's smile all we can see. Beginning to falter at the edges. Now we see the rest of his face, his eyes darting about, looking for something. Someone. Organ music, haunting, floats from nearby.

A hand gently touches his shoulder. He swivels around - and as he does we see - he's back out on the threshold of the church. The door shut, guests beyond it, but before it stands the kindly FEMALE VICAR. Her anxiety evident.

VICAR

How much longer would you like to...to wait?

Benjamin keeps his forced smile on for her benefit.

BENJAMIN

However long it takes.

VICAR

(apologetically)

We only have the church until four.

And now his smile dips, and with more harshness than he'd like -

BENJAMIN

She's coming.

(CONTINUED)

The vicar just bows her head. Benjamin twists away from her to make it obvious - this conversation is done. She goes back inside, but we stay with Benjamin. He yanks up his sleeve to see the time. 15.45. Fifteen minutes. That's all that stands between him and the abyss.

He can barely stand the waiting any more. Paces the few yards in front of the church. Eyes and ears keen to every movement, every sound. Increasingly frantic. And then -

The sound of a car pulling in. Patience evaporated, Benjamin starts half-jogging then running up the path away from the church to the front entrance. As he nears it, he stops dead. Coming towards him - Della.

It's like the bottom falls out of his world.

DELLA

Sorry...

But Benjamin can't hear for the roar of white noise in his head. It's all over. He sinks his chin into his chest. Squeezes his eyes shut.

DELLA (CONT'D)

(continuing her sentence)

They insisted on coming.

And now Benjamin's eyes open. Not what he thought. Heading towards him, Patrick and Leo - acting like the first defence for - Julia, who walks from where the wedding car has pulled in. She's unsteady on her feet, still in her ruined dress.

It has a spark of hope return to Benjamin.

BENJAMIN

(barely audible)

Julia...

Before she has a chance to respond, Patrick's stepping in.

PATRICK

I think we can all agree that the minimum fuss is desirable. None of us want a scene, least of all Mum.

Patrick reaches into his jacket, pulls out his wallet - stuffs all the cash he has into Benjamin's hand.

PATRICK (CONT'D)

Should get you a taxi out of here.

Benjamin looks down to the money, then at Julia - the question in his face.

JULIA
Patrick don't be crass.

PATRICK
I thought I was being rather generous.

JULIA
(to the kids)
Could you just all...could you give us a moment alone. Please.

PATRICK
(shakes his head)
We should stay, Mum. In case it gets...well, ugly.

JULIA
What is it you think's happening?

PATRICK
You're calling off the wedding.

LEO
Finally seeing the light.

Julia looks at her two sons, pleads with them.

JULIA
Let me just talk to Benjamin.

LEO
I'm not going anywhere.

PATRICK
It's better if I stay.

DELLA
(snaps)
Do either of you ever listen? She's asked us to go. So - we go.

It stings the boys, Patrick more - his beloved sister. But for once - she has the power.

Della looks at them both, starts walking into the church. The men traipse after. But as Patrick passes his mother he can't help some last words -

PATRICK

Marriage isn't something you should go into with any doubts...It's for life.

Julia just looks at her eldest. Her disappointment clear.

JULIA

You're many things, Patrick. But the one thing I never thought you were - is a hypocrite.

It bottoms Patrick out. He now knows Julia knows. How? His paranoia roaring to life. But it means one thing - defeat. He turns, trudges after his siblings.

Now it's just the two of them left outside. Neither speak a moment. Benjamin finally plucks up the courage.

BENJAMIN

I don't know if it holds much weight any more - but I'm so sorry.

JULIA

I know.
(hard to admit but-)
I am too.

BENJAMIN

You don't have anything to be sorry for.

Julia gives a small bleak laugh. She does.

JULIA

I let you hide...

He just looks at her - doesn't get it at first.

JULIA (CONT'D)

Because it suited me. I just...swallowed you up into all my drama. Everything, *everything* has been about me, my kids, my past -
(a beat)
I didn't leave any room for you.

A moment of bittersweet understanding between the pair. Benjamin just looks at her - knows he's being let down gently. He exhales the next -

BENJAMIN

So this is it.

And Julia just nods. Benjamin can't bear it. The end of everything. Tears choke any more words up. Julia steps to him-

JULIA

Benjamin.

He just looks at her - yes? For Julia - it all boils down to -

JULIA (CONT'D)

I don't want my old life. The one without you in it.

It's a YES. The surprise runs through Benjamin, morphing to unrestrained joy. And he's kissing her. Passion and the tensions of the day expended. After a moment, they softly pull apart. Julia looks towards the church door.

JULIA (CONT'D)

I'm thinking...maybe we skip the part about any objections?

A relieved laugh bursts from Benjamin, matched by Julia. They link arms, walk inside the church - the door shuts on us -

As over we hear a song we've heard before - 'Love You So Bad' by Ezra Furman -

The song plays loud and over the next run of scenes as we take in the front of the Day House, pillars wrapped with ivy, lit up with lanterns - the beginning of our wedding party spectacular as we -

Push through the invitingly open front door -

56

INT. DAY HOUSE - HALLWAY - NIGHT 32 (MONTAGE)

56

The song plays on as we travel through the festooned hallway, jostling up against PARTY GOERS in various shades of evening wear, all vying to get a view of:

Julia and Benjamin, at the top of the staircase. Julia's changed into a simple, much more her dress, and looks incredible. Benjamin's in his party outfit too - something slick but with a sense of fun. The pair with hands entwined as they descend the staircase to - rapturous applause, whoops and cheers from the guests.

Waiting to greet them at the bottom step, is Della. Emily by her side. Both women pulling the newlyweds into an embrace. One that says - you are accepted.

We stay on Benjamin's shoulder, entwined with Julia, as we weave past the SERVING STAFF all dispensing the very best champagne and the very best canapes, and on through the house, getting a sense of the scale of this celebration -

As they're both squeezed tight by BIANCA. Who then reserves a special hug and kiss for Julia. She's amongst Benjamin's London friends - thirtysomethings of various beard and balayage combination. Already half-cut. On we go into -

56A

INT. DAY HOUSE - LIVING ROOM - NIGHT 32 (MONTAGE)

56A

This room, heaving (as are all the others), and everywhere Julia and Benjamin go - glasses of champagne are clinked in their honour. They make their polite entreaties to move past-

Julia's former MUSEUM COLLEAGUES. The average age - seventy - the average dress sense - demure - apart from a fantastic Vivienne Westwood type lady who holds Julia tight.

And then they're encircled by the VILLAGERS, who've all stuck together in a safety-in-numbers pack. They back-clap Benjamin and air kiss Julia, pretending they never once doubted their union.

Benjamin and Julia push on through to -

56B

INT. DAY HOUSE - DINING ROOM - NIGHT 32 (MONTAGE)

56B

Yet another transformed space. Really, this room is the main event. Beyond the French windows onto the terrace we can sense catering and guest overspill. And here - in various short sharp vignettes, we see our newlyweds greeted by -

HAZEL, pearls and hat on (struggling with the informality of the occasion) and Marsha looking sensational. She doesn't know how to greet Julia at first - but then is led by - Julia going for a hug. It means everything to Marsha. She holds on tight, Benjamin gives her a smile over Julia's shoulder.

(CONTINUED)

Cali offering awkward shrugged greetings, her attention really on trying to get eyes on - Leo - failing.

The warm embrace of Eimear is next, even though this draws fury beside her from - Patrick, abandoning any attempt to hide his upset now. Draining what looks from his face like his fifth glass of fizz -

And the last person to well wish, or not, is - Leo, red-eyed. We can't tell if from crying or smoking himself into oblivion. Either way when Benjamin and Julia finally reach him through the scrum of ALREADY TIPSYP GUESTS, his face twists into a terrifying fake smile.

Benjamin turns his gaze away from Leo to look at Julia. And he - leans in - kisses her. They're all that matter.

On the song plays, carrying us into -

57

INT. DAY HOUSE - FAMILY BATHROOM - NIGHT 32, LATER

57

Benjamin's hum-singing of 'Love You So Bad'. His head bobbing side to side, his back to us, trousers yanked down far enough for him to relieve himself. He finishes up.

Turns, washes his hands, catching a glimpse of himself in the cabinet mirror. Finally known. A small smile of contentment spreads across his face. He dries his hands, leaves -

57A

INT. DAY HOUSE - UPSTAIRS CORRIDOR - NIGHT 32, CONT.

57A

All but stepping into - the waiting Patrick. Who is drunk and furious and has been building up to saying this. He thrusts a hand out, pushing a note into Benjamin's chest, keeping his hand there aggressively. It all happens quickly for Benjamin.

PATRICK

I know you told my Mum, if you tell
Eimear, I swear -

He loses his words a moment. Then, with uncontrolled fury -

PATRICK (CONT'D)

I will kill you.

Benjamin looks at Patrick. Doesn't get it. As calmly as he can he takes the note, puts his glasses on, and reads it:

It's the card from episode one, crumpled but very much still visible the words, 'I know you're having an affair, Patrick'.

So much falls into place for Benjamin. He just nods. Lifts his head to look Patrick in the eye. An understanding there.

BENJAMIN

It must be exhausting, spending all
this time, fighting to be something
you're not.

PATRICK

You don't know anything about me.

(CONTINUED)

BENJAMIN

Good son. Good father...

(nods to the note)

Good husband.

PATRICK
(rage overflowing)
Shut up, shut the fuck up.

It doesn't unsettle Benjamin at all.

BENJAMIN
I didn't write this. I didn't know.

Which throws Patrick. His certainty was all he had.

BENJAMIN (CONT'D)
But - now I do.

And Benjamin pockets the note. It bottoms Patrick out.

PATRICK
I...I can't lose my wife. My kids.

Benjamin gives Patrick an understanding nod.

BENJAMIN
And you won't have to.

Patrick's flooded with relief.

BENJAMIN (CONT'D)
(with threat)
Just as long as you get out of my
way.

Benjamin smiles at Patrick, as if the threat never happened, then smoothes his pocket and strides to the top of the stairs - roped off for public access - climbs over and down. Leaving Patrick behind him - his world falling apart. As over -

DELLA (O.S.)
Truth is, we're not renowned for
our honesty -

Relaxed now, Benjamin has Julia's hand in his, the pair looking to Della. She's on a wireless mic, addressing the guests. All three of them on a raised platform at the window end of the room. The assembled guests ramming themselves into every nook and cranny, wanting to hear the speeches.

DELLA
Not us, specifically -
(nodding to her family)
Well yes, us, but I mean the Brits.
If there's something needs
saying...
(does a posh voice)
(MORE)

CONTINUED:

DELLA (CONT'D)

Then we'd jolly well rather skirt
around the edges of it thank you
very much.

The loudest laugh from Emily. In the adoring way lovers do.

(CONTINUED)

DELLA (CONT'D)

Which is why I've always found the next part of the evening, frankly, boggling. A person is expected to stand up in front of everyone they've ever met and declare their innermost feelings. It all feels so desperately...American.

(a beat, mischievous)

So. We're skipping the speeches.

She puts down the mic. Heckles from Benjamin's work friends of 'speeches' 'speeches'. It reaches a cacophony.

DELLA (CONT'D)

Would I do that to you?..Benjamin - over to you -

She hands the mic to Benjamin. He smiles at her. Faces the sea of people. It has the words leave him. He looks to Julia who gives him a supportive nod. Okay - he turns back out.

BENJAMIN

I did have something written down - to make sure I thanked the right people, said the right things. But after the day I've had, it feels...a bit dishonest to do that. So. I'm going off script.

Benjamin turns his head to Julia. Searching for the words.

BENJAMIN (CONT'D)

The first time I saw Julia, I...I wanted to look after her. I can't explain it. It was just. Instinct...A pretty inconvenient one at that.

(off Julia's laugh)

She made it so I didn't want to leave her side. Didn't want to do anything else. See anyone else. And then this weird thing happened.

Benjamin allows himself a pause.

BENJAMIN (CONT'D)

I realised she wanted to look after me too. Which honestly? Scared the shit out of me. It made me feel...Exposed...But there never seemed an option to run away. Which there always had been before.

He takes a moment, gathering his thoughts. Eyes straying to the Day family - from Leo's sullen stare at him, to Patrick resolutely not looking at his speech -

(CONTINUED)

BENJAMIN (CONT'D)

I know to a lot of people here, we don't make sense. When I ask why, it comes down to one thing. Our age. This seemingly yawning chasm of years that separates us...

He lets it linger - doesn't spare anyone the awkwardness.

BENJAMIN (CONT'D)

My answer to that?..Nothing can make everything else seem more irrelevant than love.

This gets a loud whoop of approval from Bianca. And a thump of the foot against raised platform from Della. He half-smiles to see it. Addresses this next back to all.

BENJAMIN (CONT'D)

I could spend the rest of the night talking about Julia's virtues, the *many* reasons I fell for her and continue to fall for her, but they really all boil down to this -
(looks at her)
In a world of bad things - she is good.

And for a moment, he can't shift his gaze from her.

BENJAMIN (CONT'D)

As for me...No one knows who I am.

Now we know where we are, back, hearing his opening words. The emotion rippling through his voice -

BENJAMIN (CONT'D)

What I've done.
(faltering)
All the different faces I've set to the world.

We might worry he's lost it but then back to the room -

BENJAMIN (CONT'D)

I don't even recognise myself anymore...except - when I look at Julia...To be one hundred percent known is a rare thing. I don't think many people are. But I am now. And it's, terrifying, but it's also the best thing that's ever happened to me...
(turns to Julia)
That's why I know that despite everything, you and me? We'll be okay.

He just - nods at her. She nods back, fighting emotion. For a moment, no one else exists but them. Then Julia takes the mic.

JULIA

I know it's not tradition for the bride to speak...I'd never have dared before. And that's the key word here. Before.

Benjamin gazes at her with admiration as -

JULIA (CONT'D)

Most of you will know this is my second marriage. My first...

Her eyes go to Marsha, the empty space beside her where Ted would normally be.

JULIA (CONT'D)

It gave me lots of things, but mostly it gave me -
(looks to her kids)
My children. Who have been the very best thing in my life.

This chokes Della up, but Julia's boys are struggling with this, with the loss of her. Julia perseveres with her speech.

JULIA (CONT'D)

But this?
(eyes to Benjamin)
This is my After...And I'm not going to let it go.

Everything Benjamin needed to hear to be okay.

Benjamin and Julia, hands clamped around each other, move to this makeshift dancefloor - guests parting like the Red Sea.

From the speakers comes - 'Baby' by Alice Smith. The first song they ever danced to. And now - their first dance. There's nothing fancy, no choreography, no showing off - it's just the two of them entwined, swaying to the music. He looks at her - she looks back - then closes her eyes, rests her head on his shoulder. He holds her. Her protector.

The dancefloor now rammed with guests of varying stages of drunkenness. Music the great unifier as Benjamin's younger friends dance with Julia's older work colleagues. Defences down, and the song that starts thumping out - 'Sweet Dreams' by The Eurythmics.

Benjamin finds himself twirled off in one direction by Bianca. His eyes are never long off where Julia is and - he sees -

Della taking Julia to one side, speaking in her ear. Whatever Della says has the smile drop off Julia's face, she picks up her skirts and all but storms out of this room.

Unnerved, Benjamin disengages from his dance with Bianca, makes a 'drink' motion to excuse himself over the noise, follows Julia out -

Benjamin wends his way through this more collapse into sofa's, chill-out vibe - but he doesn't take in anyone, but the back of Julia departing out into the hallway -

60B

INT. DAY HOUSE - HALLWAY - NIGHT 32, CONT.

60B

As Benjamin rounds the corner, he's thrown to see -

Ted. In his best suit. He's been drinking, though he's trying to conceal this. The rest of the space is pretty much empty of other revellers, only the nearest and dearest crowd in, trying to minimise the impact of his gatecrash. So we've got Julia, Marsha, Cali, Hazel, the Day children, their partners.

JULIA

(hushed, furious)

What are you doing here?

TED

I was invited. If you remember.

Benjamin can barely contain his fury. The first time he's seen Ted since learning of the abuse. He walks up to him.

BENJAMIN

You need to leave.

TED

(facetiously)

How rude. I bought a present and everything.

Benjamin's jaw clenches - all he can do not to lash out. Marsha tries to take control -

MARSHA

Edward. Whatever this is - let's just not, shall we?

TED

I want to speak to Julia.

(cruelly)

Not you.

Marsha just looks at him, taken aback.

MARSHA

And there it is.

Defensive of her mother, Cali shoots Ted a furious look - widens it to Leo for good measure, which throws him -

LEO

What have I done?

Cali shakes her head sadly - that he doesn't even know. Walks out, back to dancefloor. Hazel's mortified by Ted, goes to him.

(CONTINUED)

HAZEL

Don't embarrass yourself.

TED

You mean don't embarrass you,
mother. Don't worry - I don't plan
to.

Hazel's never been spoken to like this by Ted. It cuts her up. She too walks away from him. Della and Patrick step to Ted, almost talking over each other in their anxiety.

DELLA

(desperate)

Please don't do this.

PATRICK

(slurred)

You need to go. Right now.

Ire fills Ted's face. He just side-steps them. Focused on Julia and Benjamin. As he says what he came to say -

TED

Not to put a dampener on things,
but I thought you ought to know...

Enjoying this, Ted fixes his gaze on Benjamin.

TED (CONT'D)

Julia kissed me...At Christmas. She
kissed me.

It has the achieved effect. All go silent. We're focused on Benjamin as a surge of jealousy goes through him. He twists to take in Julia who is just staring at Ted, then -

JULIA

That's what you think happened?

A disbelieving laugh chokes from her.

JULIA (CONT'D)

You did what you always do. Wanted
something. And took it.

A gutting moment for Marsha. Second best confirmed.

Benjamin takes Julia's hand. Squeezes it. Making his trust clear in her. As a united front the pair face down Ted.

JULIA (CONT'D)

I'd like you to go.

BENJAMIN

You heard her.

Ted doesn't move. Directs this next with bitterness to Julia.

(CONTINUED)

TED

You can't take everything.

(of his kids)

Them.

(jabs his finger at her)

You.

JULIA

I went years ago.

Then she gives Benjamin's cheek a kiss - her love for him clear. And walks away from Ted, off to rejoin the party.

TED

Don't you...

(incensed)

Don't you walk away from me again.

But she does just that. All the power with her.

TED (CONT'D)

(desperate)

Julia?..Julia?..You fucking come back here now.

She doesn't, and one by one Ted is deserted.

First by Marsha who's seen him unmasked, and is devastated. She walks up to him, slips a hand into his jacket - for a moment Ted thinks he's being comforted. Relief. But Marsha pulls out - his house keys. Closes her hand around them.

MARSHA

I don't see why you'll be needing these any more.

And walks back into the party, forcing herself to keep her head held high. Ted now looks to his kids for salvation.

Patrick stares back at this wreck that is his father.

PATRICK

(has to believe this)

I'm not you. I'll never be you.

And Patrick turns, walks off. Eimear following, loyal to the last.

Della instantly goes to follow her brother's lead but Ted shoots a hand out for her to stop her - she visibly recoils from his touch. This cuts Ted up all the more.

TED

Darling, I...

Della just shakes her head down to the ground. Everything overwhelming her in the moment. Until - her saviour -

EMILY

Dell -

Emily's there, by her side.

Offering her own hand, but gently - and Della takes it. Grips on tight. The pair head back to the party, and we know - Della's going to be okay.

Increasingly desperate, Ted turns now to his youngest - Leo -

(CONTINUED)

TED
(voice breaking)
Leo lion.

Barely a whisper comes out Leo's that upset. He shakes his head, eyes brimming.

LEO
Who are you?

And Leo is the last child to desert him. Hurrying in after his siblings, back to the wedding party, making their choice.

Until - it's just Ted and Benjamin.

Ted trying to hold back the tears, it gradually dawning on him that he's lost everything.

Benjamin the one with all the power.

BENJAMIN
Time to go I think.

Ted looks at Benjamin, face distorting with anger.

TED
What do you want with her? What do you want with my wife?

BENJAMIN
(simply)
My wife.

And he smiles at Ted - he just doesn't get it.

BENJAMIN (CONT'D)
And I don't want anything, other than to love her, treat her right. Do all the things you failed to do.

TED
You don't know anything about us -

He steps in close to Ted, lips right to his ear, like ice -

BENJAMIN
I know what you did to her.
(spits the last)
If you don't leave right now, then I'll make sure everyone knows what kind of man you really are.

And the last vestige of control Ted had - is gone. Benjamin steps back, goes and opens the front door for Ted. And - watches him slope out of it, back over the threshold.

CONTINUED: (5)

Benjamin stays standing still, arms folded, watching Ted stumble off down the drive, past the lanterns, until he's just a dot, and then - he's gone. Benjamin exhales.

INT. DAY HOUSE - GARDEN ROOM - NIGHT 32

Pulling the door open, Benjamin finds - Julia alone in this quieter room. Not set up for the party though from next door we hear the strains of 'Zorba The Greek' from the speakers. She has her back to him, facing the window.

BENJAMIN

He's gone.

She doesn't turn - so he comes to her, concerned.

BENJAMIN (CONT'D)

Julia?

And now she turns - and instead of the sorrow he was expecting to see - she's smiling.

JULIA

(simply)

Good.

From next door the sound of- 'Zorba' is mixed into - 'Take on Me' by a-ha. Benjamin shakes his head with a little laugh - starts nodding his head either side to the opening beat. Julia looks at him with affection.

JULIA (CONT'D)

Someone wants to dance...

BENJAMIN

(wry)

What gave it away?

She offers her hand to him. He takes it. And in they go -

61A

INT. DAY HOUSE - DINING ROOM - NIGHT 32, CONT.

61A

With the song ringing in our ears, the pair head into the melee. Letting loose like nothing, and no one matters but this moment. Them.

Their foolish moves, the absurdity of everything, has the pair start laughing. We go close, closer, so they're all we can see. Bodies utterly entwined, inseparable.

SMASH CUT TO:

61B

EXT. DAY HOUSE - DAWN 33

61B

Dawn just breaking in all its glory. Showing up: the Day House, still festooned from the party that's now come to an end. A little worse for wear, empty bottles and the like scattered around, the scorched end of a fire pit.

Slowly we creep in on the house, as we very first did in episode one. Lifting up to see that in the top floor window is -

A figure. Staring right at us. But this time - it's not Julia, but -

(CONTINUED)

61B

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61B

Benjamin. Jacket off, shirt undone (he's not been to bed yet).

He just stands there, looking out on the new day breaking, one that carries the promise of a new life. His gaze takes in the sprawling grounds, grounds that are now as much his as they are -

Julia's. She steps into view, behind Benjamin at the window. Slips both her hands around his waist.

Benjamin gives a small smile - he's got everything he ever wanted. He twists - lets her into and under his arm. Holds her tight. Then kisses her. Man and wife now.

This is their happy ending.

END OF SERIES

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63A

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63A

63B

OMITTED

63B

63C

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63C

Gold Digger - Episode 6 - Yellow Amendments (26.11.18) 55-56

63C

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63C

63D

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63D

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