

MATCHPOINT

by

Woody Allen

EXT. TENNIS COURT -- DAY

In slow motion, a tennis ball passes back and forth.

CHRIS (V.O.)

The man who said "I'd rather be lucky than good" saw deeply into life. People are afraid to face how great a part of life is dependent on luck. It's scary to think so much is out of one's control -- there are moments in a match when the ball hits the top of the net, and for a split second it can either go forward...or fall back. With a little luck, it goes forward...and you win. Or maybe it doesn't...and you lose.

FADE TO BLACK:

EXT. TENNIS CLUB LONDON -- DAY

Chris walks along a fence. He carries a letter and familiarizes himself with the tennis club manager's name.

CHRIS

(mumbles)

Mr. Townsend.

He glances around at club members playing tennis.

CUT TO:

INT. TENNIS CLUB TOWNSEND'S OFFICE -- DAY

Townsend enters through the doorway, clutching Chris' resume.

TOWNSEND

(to Chris)

Just this way.

Chris follows behind as Townsend gestures, reading off Chris' previous job positions.

TOWNSEND

So...the Beach Club Marbella,
tennis instructor...Stanford House,
Forte Village. Sardina...

CHRIS

Yes. I had a good deal of experience.

TOWNSEND

Yeah, so I see. And I've heard very good things. You don't miss playing professionally?

CHRIS

(sighs)

Thank God every day I don't have to do it. I hate the whole tennis tour thing. Constant travelling and I was never going to be Rusedski or Agassi. You have to really want it. Not that I have their talent.

TOWNSEND

Well, your credentials and references are excellent. And you want to live in London?

CHRIS

Very much. Very much.

TOWNSEND

(softly)

Mmm.

(beat)

We have a very exclusive membership here.

(beat)

You can begin this weekend?

CHRIS

Thank you. Thank you very much.

CUT TO:

EXT. SIDE STREET -- DAY

Establishing.

ESTATE AGENT (V.O.)

Er, that's your sofa...

CUT TO:

INT. CHRIS'S FLAT -- CONTINUOUS

ESTATE AGENT

...which also doubles up as a bed. Which is great, you know, 'cause you can be watching some telly, you ain't got the hassle of having to go to a bedroom. You can just open it up, get your kip... Er, kitchen just through there...

Chris looks through the doorway into the kitchen.

ESTATE AGENT

All your amenities -- fixtures, fittings, washer/dryer, all that stuff. Lovely view, not overlooked. So, er, it's all good.

CHRIS

This is two hundred and twenty-five a week?

ESTATE AGENT

Well, it's London, mate. Bang, mate. You know, if you don't like it, move to Leeds. D'you know what I mean?

(beat)

...You got a wok? It's one of those oriental sort of conical pans?

CHRIS

No, no, no...

ESTATE AGENT

The geezer who was in here before, he left one in there. You're welcome to it. I'll throw that in.

CHRIS

I'll take it.

ESTATE AGENT

(nods)

That's a good choice.

CUT TO:

INT. BURGER JOINT -- EVENING

Chris is seated at a table, eating. He looks at a magazine, reaches for a drink.

CUT TO:

EXT. TENNIS CLUB COURT -- DAY

A montage of male and female club members play tennis with Chris, who instructs.

CHRIS
...Very good...

CUT TO:

INT. CHRIS'S FLAT -- NIGHT

Chris is on the sofa, reading Dostoyevsky's "Crime and Punishment". He sets it down and picks up another book: "The Cambridge Companion to Dostoevskii".

CUT TO:

EXT. TENNIS COURT -- DAY

Townsend walks with Tom Hewett and introduces him to Chris.

TOWNSEND
Chris Wilton...this is Tom Hewett.

They shake hands.

TOM
Very nice to meet you. How do you do.

CHRIS
Good morning, Tom. Pleasure.

TOWNSEND
I think Chris would be the perfect instructor for you and he's very patient. Great at analyzing a player's faults.

TOM

(exhales)

I'm so out of practice. I mean, I haven't played since university and I loved it but, um, I haven't picked up a racket in bloody ages, so...

CHRIS

Don't worry, it comes back. What you can't do is rush in, be discouraged.

TOM

Okay.

TOWNSEND

(stepping away)

Well, good luck.

TOM

Thank you very much.

Townsend shakes Tom's hand, then turns and walks away.

CHRIS

(gestures to the other side of the court)

Over here.

TOM

Brilliant.

CUT TO:

EXT. TENNIS COURT -- LATER

Tom and Chris play tennis.

CUT TO:

EXT. TENNIS CLUB TERRACE -- DAY

Tom and Chris sit at a table.

TOM

Okay, so who was better, or tougher? Henman or Aghassi?

CHRIS

They were both great.

TOM
Yeah, I know, but I mean you, you
held your own more than admirably.

CHRIS
For a while.

Tom lights a cigarette.

CHRIS
But as the game goes on you see how
really good they are.

A waitress places the bill onto their table.

CHRIS
I'll get this.

TOM
No, no, no, no.

CHRIS
No, please Tom. I insist, I insist.

TOM
No, no, no, no, no, no. Get your
dirty great forehead off.

Tom looks down at the bill.

CHRIS
Thank you. I'll get the next one.

TOM
So, do you need a lift after this?

CHRIS
Actually, I'm looking for a music
store. I want to buy some CD's.

TOM
Music around here?

CHRIS
Mmm-hmm.

TOM
I think there's one on the Fulham
Road.

CHRIS
And they'll have a decent opera
section?

TOM
Opera? You like opera, really?

CHRIS
Yeah. I love opera.

TOM
Papa gives loads to the Royal in
Covent Garden. I know this is gonna
sound a bit weird but...would you
like to go to the opera tomorrow
night?

CHRIS
To the opera?

TOM
Yeah. We've got a box and someone's
not coming. It's La bloody
Traviata.

CHRIS
My God. I'd love to. Are you sure
it's not an imposition? Can I at
least pay for my seat?

TOM
It's not an imposition, it'd be an
absolute pleasure. I just like the
fact that we both share a love for
opera. *Brilliant.*

CUT TO:

EXT. ROYAL OPERA HOUSE -- NIGHT

Establishing.

CUT TO:

INT. ROYAL OPERA HOUSE BOX -- CONTINUOUS

Eleanor sits with Chloe and Alex.

ALEC
So?

ELEANOR
So I said to David and Melissa that
we would see them...

Tom enters, followed by Chris.

TOM
Evening all.

CHLOE
Hello.

TOM
(to Eleanor)
Hello, mum.

He leans in and kisses her on the cheek.

ELEANOR
Hello, sweetie. Very nice to see
you.

ALEC
(to Eleanor)
Where are you going to see them?

TOM
Oh, this is, this is Chris, Chris,
this is my father, Alec...

ELEANOR
Ah...

Chris and Alec shake hands.

CHRIS
Hello, good to meet you.

ALEC
I hear you're an incredible tennis
player. I played once and then I
gave up, and then I went back, then
I gave up, then I went back...

TOM
Oh rubbish. Anyway...

CHRIS
I'm sure Tom exaggerated my game.

ALEC
I just got bored.

CHRIS
(to Eleanor)
Hello. Good evening. How are you?

ELEANOR
Very nice to meet you.

TOM
And this is my sister...

Tom kisses Chloe's head.

CHRIS
My pleasure.

ELEANOR
There's a chair somewhere.

TOM
...Chloe.

Chris and Chloe shake hands.

CHLOE
Hello. Hi, I'm Chloe. Nice to meet
you.

CHRIS
Hello, Chloe. Hi.

ELEANOR
(referring to the seats)
There's two more there...

CUT TO:

LATER

Tom, Chris, Alec, Chloe, and Eleanor watch the opera. Chloe
glances over at Chris, sitting nearby.

CUT TO:

INT. TOM'S OFFICE -- DAY

Tom is seated at a cluttered desk, clutching a cordless
telephone receiver and toying with a cigarette lighter.

TOM
(into phone)
Yeah, well, the olds say thank you
very much for the er, lovely
flowers. They said it was very
thoughtful and totally unnecessary.
(MORE)

TOM (cont'd)
But, er, off the record well done,
A plus, 'cause they love that sort
of thing.

CUT TO:

INT. CHRIS'S FLAT -- CONTINUOUS

Chris talks to Tom on his mobile phone.

CHRIS
(into phone)
Oh, they're lovely people. And your
sister's very bright.

CUT TO:

INT. TOM'S OFFICE -- CONTINUOUS

TOM
(into phone)
Frighteningly so at times...But er,
anyway, she thought you were
terrific and she wanted to invite
you to our house with the parents
on Sunday. Er, 'cause they're
having a party, there'll be some
good people. And, er, I'll play you
some great music because dad's got
an epic collection...

CUT TO:

EXT. HEDLEY ESTATE TENNIS COURT -- DAY

Chris and Tom play tennis. Chloe watches from afar, clutching
a tennis racket.

TOM
Chlo-Chlo, do you wanna have a
knock with Chris for a bit? It's
just that it's five o'clock
somewhere darling, and I've got
some serious cocktail's to start
making.
(to Chris)
Irish -- Have you ever had a Cuba
Libre or a Caipirinha?

CHLOE

No, it'd be really boring for Chris to play with me on my own.

TOM

Well it's really boring for him to play with me but he's a good sport. And anyway...you've got better legs than I've got. Chop-chop.

CHRIS

Don't be silly. I teach people who have never held a racket.

CHLOE

I'm so bad.

Tom turns, exits.

CHRIS

That's how you get better. Playing with a stronger player. Come on.

CHRIS

Okay.

They begin playing.

CUT TO:

EXT. HEDLEY ESTATE SWIMMING POOL TERRACE -- DAY

Chloe and Chris walk along the terrace.

CHLOE

Was I dreadful?

CHRIS

Not at all. You have a very unique style.

CHLOE

Yeah, it's called clumsy. How did you get to be so good, anyway? Tom says you played some of the greats.

CHRIS

For me, it was a way out of a poor existence. Caught the eye of a good coach. I don't know. It all came so easy at first.

CHLOE

Do you enjoy teaching?

CHRIS

Not really. I mean, it's okay for now but I'd cut my throat if I thought I had to do it forever. I'd like to do something with my life. You know, special. I'd like to make a contribution.

CHLOE

So you're a poor boy from Ireland come to London.

CHRIS

I love it. It's so exciting and alive. I've never seen so much art or theatre. Not that I've taken much advantage of it yet.

CHLOE

Well, look, if you'd like someone to show you around...I grew up in Belgravia, I'd be happy to take you to all the good places.

CHRIS

That'd be great. On one condition: I buy the tickets.

CHLOE

Oh dear, is that going to be an issue?

CHRIS

I'm afraid it is. I'm very old fashioned. But actually I did read something about the exhibition in the Saatchi Gallery.

CHLOE

That's perfect. It'd be my pleasure to take you.

CHRIS

You're very kind to offer this. Can I at least give you some free tennis lessons?

CHLOE

Okay, it's a deal. How about Wednesday for the Saatchi?

CHRIS
I can do that.

CHLOE
Shall we meet for lunch first?

CHRIS
It's a date. I'd better get ready.
Your guests will be arriving soon.

CHLOE
Yeah, yeah, of course. Go.

CHRIS
A sweaty tennis player's hardly
what they expect.

CUT TO:

EXT. HEDLEY ESTATE GROUNDS -- DAY

Guests mill about on the lawn.

CUT TO:

INT. HEDLEY ESTATE STAIRS -- CONTINUOUS

Chris enters, brushing off his suit jacket. He passes through a doorway and into the library, then down another corridor, and approaches a ping pong table.

NOLA (O.S.)
So -- who's my next victim? You?

CHRIS
I haven't played table tennis in
quite a while.

NOLA
Would you like to play for a
thousand pounds a game?

CHRIS
What did I walk into?

They play. Chris smashes the ping pong ball across the table.
He smiles.

NOLA
What did I walk into?

CHRIS
It's like this. May I?

NOLA
Please.

CHRIS
You have to lean in...and hit
through the ball.

NOLA
I was doing just fine until you
showed up.

CHRIS
Ah, the story of my life. So tell
me...what's a beautiful young
American ping-pong player doing
mingling amongst the British upper
class?

NOLA
Did anyone ever tell you you play a
very aggressive game?

CHRIS
Did anyone ever tell you you've
very sensual lips?

NOLA
Extremely aggressive.

CHRIS
I'm naturally competitive. Is it
off putting?

NOLA
I'll have to think about that for a
while.

TOM (O.S.)
Ah, there you are. I wanted to
introduce you to Chris Wilton...

Tom enters, clutching a drink.

TOM
Chris Wilton this is Nola Rice. My
fiancee.

NOLA
Aha -- so you're the tennis pro.

TOM
...Hello, darling.

He kisses her on the cheek.

CHRIS
...My pleasure.

NOLA
He was trying to have his way with
me over the table.

TOM
Oh really? Yeah, well, you'd better
watch out for this one. He's made a
living out of hustling.

NOLA
I'll be ready for you next time.

She turns, kisses Tom.

NOLA
I'll see you outside.

TOM
Oh yeah.

She exits.

TOM
(sighs)
She's quite something, isn't she.

CHRIS
How long have you been together?

TOM
Oh, six months...Jesus, yeah, six
months! She came over to study
acting and I met her at a party
that I'd crashed and she'd crashed
and one thing led to another.
Obviously it's taken mother quite a
long time to get used to the idea
that I'm serious but to be honest
with you, mother's always had this
funny little agenda for me which
doesn't really involve marrying a
struggling actress. Especially an
American one. But I am crazy about
her.

(MORE)

TOM (cont'd)

Anyway, I think we should all go to dinner next week. What do you think?

CHRIS

I'd love to.

TOM

Excellent. Now, Irish, how about a little drop of Scottish before supper?

CHRIS

Why not.

TOM

Lead on. Quickly.

CUT TO:

EXT. SAATCHI GALLERY/EMBANKMENT -- DAY

Chloe and Chris walk together.

CUT TO:

EXT. THAMES EMBANKMENT -- DAY

Chloe and Chris, together.

CUT TO:

EXT. ST. JAMES PARK -- DAY

Chloe and Chris glance at Buckingham Palace, the Queen's Guards in the background.

CUT TO:

INT. CINEMA -- DAY

Chris and Chloe are seated in a near empty auditorium.

CHLOE

These afternoons have been great. I'm so glad your schedule allows you so much time off.

CHRIS

Yes, it's fun. Although it wouldn't hurt to have a few more pupils.

CHLOE

Do you need money?

CHRIS

God, no. I'm fine. It's very sweet of you to ask but I don't.

CHLOE

I'm only asking because I care about you.

They kiss passionately.

CHLOE

Shall we go to your place or mine?

CHRIS

I don't think mine's quite what you're used to.

CHLOE

Shut up. I think yours'll be just great.

They kiss again.

CUT TO:

INT. CHRIS'S FLAT -- DAY

Chloe and Chris make love on Chris's sofa.

CUT TO:

EXT. STREET/BELGRAVIA HOUSE -- DAY

Establishing.

CUT TO:

INT. BELGRAVIA HOUSE LANDING/LIVING ROOM -- DAY

Eleanor and Chloe walk together.

ELEANOR

You've been seeing a lot of Chris Wilton lately, I understand.

CHLOE

Yeah. He's very nice.

ELEANOR

I liked him. I just don't understand what he's aiming for.

CHLOE

He certainly doesn't want to be a tennis pro for the rest of his life.

Alec, seated nearby, overhears.

ALEC

Well, I find him very likeable. He's found his way up the only way open to him and he's not trivial. I had a very interesting conversation with him the other day about Dostoyevsky.

CHLOE

Can't we do something for him? A place in one of your companies or something?

ALEC

Has he expressed a desire?

CHLOE

No, but he's open, you know, about his future.

ALEC

Uh-huh.

CHLOE

He really wants to make something of his life.

ELEANOR

Chloe -- be careful. Tom's involved with a woman I have reservations about. Don't rush off.

CHLOE

Tom's happy with Nola. You're prejudiced cause she's American.

ELEANOR
She's spoiled and temperamental.

CHLOE
She's an actress, they're
emotional.

ELEANOR
She's deluding herself and she's
moody. She's not right for Tom.

ALEC
Who are you talking about?

ELEANOR
Nola.

ALEC
Oh.

CUT TO:

INT. LOCANDA LOCATELLI -- NIGHT

Chloe enters a restaurant and spots Chris seated at the bar.
She walks over to him.

CHLOE
Have you been waiting ages?

CHRIS
Hello. Not at all.

CHLOE
Traffic was awful. The others'll be
here in a minute. They're probably
stuck in it somewhere.
(to waiter)
Can I have a champagne cocktail,
please?

CHRIS
One of your father's associates
spoke to me today about the
possibility of a job. Did you say
anything?

CHLOE
Look, I just told papa to keep his
eyes open if anything juicy opened
up.

(MORE)

CHLOE (cont'd)

So you could have first option...if you wanted it. You're not cross are you?

CHRIS

God, no. It's extremely thoughtful of you.

The waiter brings Chloe's drink.

CHRIS

Thanks.

CHLOE

What do you think?

CHRIS

I'm gonna have to think about it. I've never really seen myself in the business world.

CHLOE

Mhh-hmm. So, what do you see for yourself, you know, in the future?

CHRIS

I don't know really. I mean, I'm sure its a great opportunity.

CHLOE

I'm think it is. Papa said it's a chance to learn the business. And if things go well, he'll see to it, you know...that you move up quickly or whatever.

CHRIS

I've always felt so-so about office work.

CHLOE

It's not exactly office work. Think of it more as a stepping stone.

CHRIS

To...?

CHLOE

To a bigger job, more responsibility, greater earning potential, I don't know. You've always said how much you admire papa's accomplishments.

CHRIS

Of course. I mean -- it's strange but coming where I come from, I've always admired men like your father. Wealthy but not stuffy. Enjoying his fortune. Having a grand time, supporting the arts.

CHLOE

Well, he'd really like to open some doors for you, that's all.

CHRIS

He's a very generous man.

CHLOE

He respects how you've pulled yourself up against the odds... You don't seem very enthusiastic.

CHRIS

I'm sorry. I hope my hesitation isn't upsetting.

CHLOE

No, no, not at all. It's just that, you know, you've always talked about making a contribution and...I'm sorry.

CHRIS

I will. I promise.

They kiss.

Chloe sees Tom and Nola enter the restaurant. She waves.

CHRIS

Oh good.

CHLOE

Hello.

TOM

Hi, guys.

Chloe and Nola begin chattering.

CUT TO:

SAME -- A FEW MINUTES LATER

Chris pulls the chair out for Chloe as she seats herself at a table.

CHLOE

...Don't worry, the traffic was awful.

TOM

It's my fault. I dragged Nola to the classic car show at ExCel.

CHLOE

Really?

TOM

It was unbelievable. I swear my trousers have barely dried.

CHLOE

Oh God. Shut up.

TOM

Well you love your cars, though, don't you Chris?

CHRIS

I think the old ones are beautiful.

TOM

Ah.

NOLA

Yeah, I like the old ones. But Tom likes all those new ones with the gadgets and...

Tom nods, raises his eyebrows.

NOLA

I want an Aston Martin.

CHRIS

I drive an Aston Martin.

TOM

Really?

CHRIS

Yeah, I used to work for a man and I used to wash his cars for him. He was very, very particular about...

Chloe turns and takes a menu from the waiter.

CHLOE

Thank you.

CHRIS

...taking care of them so I had to wash them every day with a toothbrush.

NOLA

I want as Aston Martin or one of those vintage convertibles.

TOM

Well, when we're married we'll collect vintage cars. Just as long as I can have a DB9 with all the trimmings. Okay?

He kisses her.

TOM

In fact, Hedley is perfect for keeping all those cars. In fact, speaking of Hedley...

CHLOE

Should we order, cause he's waiting...

TOM

Oh, frightfully sorry.

TOM

I'll have the baked potato with truffles. That'll be lovely. Yum-yum.

NOLA

I'd like the same, please.

WAITER

Nothing to start?

TOM

Oh, I think the wine list.

CHLOE
I'll have the caviar blinis,
please.

CHRIS
Er, roast chicken.

CHLOE
God, boring! Honestly, they have
the greatest caviar blinis here.
You should try them.

CHRIS
That's okay.

He passes her the menu.

CHLOE
No, do you like caviar?

CHRIS
So-so.

CHLOE
So-so?

CHLOE
He's been brought up as a good boy
to always order modestly. I'm very
sorry.

TOM
He'll have the blinis.

CHLOE
My goodness, was your father an oil
rigger who specialized in
etiquette?

CHRIS
Er, he was kind of austere.

CHLOE
Chris' dad was a bit of a religious
fanatic.

TOM
Oh Christ.

CHRIS
After he lost both his legs he
found Jesus.

TOM

God. Sorry, but it just doesn't seem like a fair trade.

CHLOE

What were you saying about Hedley?

TOM

Oh, papa's invited us for some shooting.

CHLOE

Oh, really?

TOM

Mmm-hmm.

NOLA

Guess I'd better bring a different change of clothes. I don't think your mother appreciated what I brought last time.

TOM

I think that was your swimsuit. She's just used to slightly more fabric.

CHLOE

I'm sure if she knew you'd worn it in a movie she'd suddenly find it chic.

TOM

True.

CHRIS

Have you done many movies?

NOLA

It was a commercial, not a movie.

TOM

But your eyes went straight to her, if you know what I mean.

NOLA

I don't think my career has really gone as planned.

TOM

Oh, you just need a break.

CHRIS

I think it's important to be lucky in anything.

CHLOE

Well, I don't believe in luck. I believe in hard work.

TOM

Mmm.

CHRIS

Oh, hard work is mandatory, but...I mean, it seems scientists are confirming more and more that all existence is here by blind chance. No purpose. No design.

CHLOE

Well, I don't care. I love every minute of it.

CHRIS

And I envy you for it.

TOM

What was it...the, er...the vicar used to say? "Despair is the path of least resistance." It was something odd, wasn't it. It was very strange...

CHRIS

I think that faith is the path of least resistance.

TOM

Oh God.

CHLOE

Oh God. Can we change the subject, please?

TOM

Oh God.

CHLOE

Nola was talking about acting which is much more interesting.

TOM

Mmm.

NOLA

No, I was just saying that I think I'm giving acting a second thought. I just can't bear people in my hometown to think I've failed. Not that I'm ever going back to Colorado. Ever.

The waiter returns.

WAITER

Have you decided on a wine?

TOM

Two bottles of Puligny-Montrachet. Thank you.

CUT TO:

EXT. A SWISS OFFICE BUILDING -- DAY

Establishing.

CHRIS (V.O.)

Good morning. Chris Wilton.

ROD (V.O.)

Rod Carver. Good to meet you.

CHRIS (V.O.)

Good to meet you.

CUT TO:

INT. HEWETT INC MAIN OFFICE -- CONTINUOUS

Rod introduces Chris to Alan Sinclair.

ROD

You'll be working under Alan Sinclair here.

CHRIS

Hi Alan. How are you?

ROD

At first, you may find the, er, assignments a little, um, unchallenging but that'll soon change as you, er, appreciate how things wash here.

ALAN

It's basically nine to five.

ROD

Yes, yes. So you'll have plenty of time to keep up the backhand if you like.

ALAN

Now if you're okay with the package, we'd like to begin the first of the month.

CHRIS

I'm sure the salary won't be a problem.

Chris and Alan shake hands.

CHRIS

Good to meet you, Alan.

ALAN

Good. And to you.

CHRIS

And Rod.

Chris and Rod shake hands.

ROD

I'm sure you'll be happy here. Exciting things are happening.

CHRIS

I'm sure I will.

CUT TO:

INT. CHRIS'S FLAT -- EVENING

Chris and Chloe enter.

CHLOE

I can't tell you how happy I am you've taken that job. It's such good news.

CHRIS

Here, I brought you this to celebrate.

He hands her a gift.

CHLOE

Wow. Thank you. Believe me, in no time you'll be running that division.

(unwrapping the gift)

You're so much more on the ball than Alan Sinclair. He's nice but...uninspiring.

CHRIS

It's very rare --

He points to the CD case as she pulls it from the wrapping.

CHRIS

It has some beautiful arias on it. And his voice expresses -- everything that's tragic about life.

CHLOE

You find it tragic, do you?

CHRIS

And you?

They kiss passionately.

CHLOE

I love it. Let's stay at home and have dinner and listen to the tragedy. I'm gonna open one of those bottles of wine I got you.

CHRIS

Ah, Puligny-Montrachet. I never heard of it before Tom ordered it. Now I'm addicted.

CHLOE

Tom and Nola invited us to go and see a film with them tonight but I told them we're busy.

CHRIS

Oh...? But we have no plans. Well, no special plans.

CHLOE

I thought we said we'd stay in?

CHRIS

Yeah, but it wasn't written in stone? We could've joined them.

CHLOE

We still can if you'd prefer it,

CHRIS

It's not a case of preferring it. It's just we always have fun with them and -- you love films.

CHLOE

Well shall I call them?

CHRIS

I mean, sure, unless you'd rather not.

CHLOE

Well...it might be more fun just the two of us. The wine, the opera...

CHRIS

Mmmm...Absolutely. I just figured, we can stay in any, any night and...they're free and suggested a film. What's the film?

CHLOE

I don't know, but if you'd prefer it...

CHRIS

I am in the mood for a film.

CUT TO:

EXT. CINEMA -- NIGHT

Chloe and Chris stand beneath an illuminated marquee that reads THE MOTORCYCLE DIARIES. A taxi pulls up.

TOM

(getting out of taxi)

Thank you so much, fella. Oh, hang on. I'm having problems with the door. There we go.

CHLOE
(to Tom)
Hello Sweetie.

TOM
Hi guys. One second.

Tom reaches in his trouser pocket for some money and hands it to the driver.

TOM
There you go, fella. Thanks very much. Good luck with the sky blues.

TAXI DRIVER
Oh yeah, cheers.

Tom flicks away a cigarette butt, then steps over to Chloe.

CHLOE
Where is she?

TOM
Nola got a migraine at the last moment and unfortunately she can't make it --

CHLOE
Oh no. Is she gonna be all right?

TOM
-- but she sends her love... Yeah, she's gonna be fine.
(beat)
Hell with her. Motorcycle Diaries!

CHLOE
I bet that was her choice. I can't believe this is what you really want to see.

CUT TO:

INT. CHRIS'S FLAT -- NIGHT

Chloe and Chris lie on the sofa bed, embracing.

CHLOE
 Everybody likes you at work. Papa
 says he's heard great things.
 You're a very clever boy...

CUT TO:

EXT. RALPH LAUREN CLOTHING STORE/KING'S ROAD

Chris exits clutching a shopping bag and begins walking along
 the pavement. He notices Nola nearby. He waves.

CHRIS
 Hey.

NOLA
 Hey.

CHRIS
 Hi.

NOLA
 How are you? What are doing here?

CHRIS
 I was, er, just looking for a
 sweater.

NOLA
 Uh-huh.

CHRIS
 The kind Tom has. It it cashmere?

NOLA
 Um, it's vicuna. Vicuna.

CHRIS
 Vicuna? Right.

NOLA
 Yeah.

CHRIS
 Where are you going?

NOLA
 Oh, I'm just, er, having a nervous
 breakdown.

CHRIS
 Why?

NOLA

So...well, I have an audition in ten minutes and, as usual, my confidence level which started off at a ten is now a zero.

CHRIS

Don't worry, you'll be great.

NOLA

Yeah. I'm gonna be late, so...are you walking? You wanna walk?

CHRIS

Yeah, sure.

NOLA

Oh, my agent was supposed to meet me but he cancelled. So that's...awful. I'm alone to -- just...

CHRIS

Would you like me to come along for moral support?

NOLA

Yes. That would be great. If you...

CHRIS

Sure. It's not a problem. No, it's not a problem.

NOLA

If it's not a problem. Okay.

CHRIS

I used to get really tense before big tennis matches.

NOLA

Uh-huh.

CHRIS

Um, have you ever tried yoga?

NOLA

No.

CHRIS

No?

CUT TO:

EXT. MONUMENT/ROYAL COURT THEATRE -- DAY

Chris paces, waiting for Chloe to return from her audition.

NOLA
Hi. Hello. Hi.

CHRIS
Oh, hey. How was it?

NOLA
Blew that. It just works, you know,
at home, but...I don't know, I just
can never really pull through in
the end.

CHRIS
You will. You will.

NOLA
Yeah. You know what, I could
actually use a drink just to pull
myself together -- a little bit.

CHRIS
Sure.

NOLA
Okay.

CHRIS
This way...

CUT TO:

INT. BAR -- DAY

Chris and Nola are seated at a bar. Nola drains her wine glass and hands it to a waitress.

NOLA
What was I saying? Um, my sister
went to college for a couple of
years, but I'm like you, I'm self
taught. You should see my sister.
She's...she's very beautiful but
she's lost in drugs and...

CHRIS
I'm sure she's not more beautiful
that you are.

NOLA
What I am is sexy. But Linda -- my
sister -- is classically beautiful.

CHRIS
So you are aware of your affect on
men?

NOLA
Before my parents split they used
to put her in these pageants.

CHRIS
Mmm-hmm.

NOLA
It's just a joke.

CHRIS
What did your father do?

NOLA
Um...he left. And never sent any
money. And my mother could never
hold down a job.

CHRIS
No?

NOLA
No. Her problem was that she drank.

CHRIS
Mmm. How did you meet Tom?

NOLA
Um, we met at a party. He saw me
across the room and he honed in on
me like a guided missile. And I
liked him right off. You know, I
thought, um, well I think he's very
handsome. Don't you?

CHRIS
Very. And he asked you to marry
him?

NOLA
Mmm. Well, he swept me off of my
feet with presents and you
know...what did I know about that
kind of life? I'm just a starving
actress from Boulder, Colorado.

CHRIS

Mmm.

NOLA

Mmm. I had another bad marriage behind me. That's another reason she hates me.

CHRIS

Who?

NOLA

Eleanor. Tom's mother. She wants him to marry this girl named Olivia who I think is a distant cousin. I don't know. It's, it's sick. It's such an inbred family. It's...

CHRIS

And was it love at first sight for you too?

NOLA

Um...I thought he was very handsome. You know, and I told you I was just...I was overwhelmed with attention. So, what about you and Chloe?

CHRIS

She's very sweet.

NOLA

Mmm. She is very sweet. And she wants to marry you.

CHRIS

I don't think her mother would approve of that either.

NOLA

No. No, it's different. I don't buy into Eleanor, and she knows it, but you...are being groomed.

CHRIS

Mmm.

NOLA

You mark my words. They almost died when they thought Chloe had run off with some guy that ran a gastro pub in the city.

(MORE)

NOLA (cont'd)

But...you're gonna do very well for yourself -- unless you blow it.

CHRIS

And how am I going to blow it?

NOLA

By making a pass at me.

CHRIS

And what makes you think that's gonna happen?

NOLA

Men always seem to wonder. They think I'd be something very special.

CHRIS

And are you?

NOLA

Well noone's ever asked for their money back.

CHRIS

Where was all this confidence when you needed it in the audition?

NOLA

I've had too much to drink. Can you get me a cab?

CHRIS

Sure.

CUT TO:

EXT. HEDLEY ESTATE DRIVEWAY -- DAY

Alec's Mercedes pulls through the gate and up to the front of the house. His chauffeur opens the car door for him.

ALEC

Thank you. You were driving a bit fast, weren't you?

CUT TO:

EXT. HEDLEY ESTATE STABLES -- DAY

Chloe, Tom, Nola, and Chris walk through the stables.

CHLOE
Which one is he in?

TOM
Second one, over there.

CHLOE
So, do you think he's gonna be all right?

TOM
Well, yeah, Carmichael came and a had a look at him the other week and he said that...

NOLA
Oh he's so sweet.

TOM
Basically, the problem with the right hind is gonna, well, it should have dissipated fully already but...

NOLA
Tom, can I feed him?

TOM
Yeah, yeah, wack him some hay.

CHLOE
Tom, do you think he's gonna be able to play on Sunday?

TOM
Well, he will play on Sunday...but it's just the problem with the fact that it's only Lopez who can ride him and he's injured at the moment.

NOLA
(to horse)
Hey baby.

TOM
I mean, we're just having a bloody nightmare with injuries.

NOLA
(to horse)
You're so beautiful.

CUT TO:

INT. HEDLEY ESTATE GUNROOM -- DAY

Alec lifts shotgun parts from a cluttered bench and assembles them.

ALEC

(to Chris, nearby)

What would you say to the idea of taking a business course at school that the company would pay for?

CHRIS

I don't know.

ALEC

I've had very good feedback on your work, and the beginning of next year there's going to be a very significant position opening up. One that carries a great deal of responsibility and pays accordingly. Plus there are a number of perks: expense account, driver, etcetera. We had been focusing on someone else, but it's obvious to me that you and Chloe have become close, although I wouldn't consider it if I didn't think you were qualified.

CHRIS

I'd hate to disappoint you.

Reveal Tom standing in the doorway.

TOM

Oh, excuse me.

ALEC

Come on, Chris.

TOM

We're nearly ready.

CHRIS

Thanks Tom.

CUT TO:

EXT. HEDLEY ESTATE GROUNDS -- DAY

A clay pigeon flies through the air, then crashes to the ground.

Tom clutches a shotgun. Chloe, Alex, and guests stand watching.

TOM
(to Chris)
Never mind, fella.

Chris lowers his shotgun and removes his ear defenders. He turns, looks at Tom.

TOM
This is basically a tune-up for the grouse season which is starting up.

CHRIS
Oh.

TOM
But it's, um, bloody good fun.

CHLOE
Don't frighten him. His shooting's not really up to his tennis, poor thing.

ALEC
I'll make an accomplished grouse shooter of him yet. Don't you worry, Chris.

TOM
Quite right, papa.

ALEC
Come on, Chloe.

CUT TO:

INT. HEDLEY ESTATE CHLOE'S BEDROOM -- DAY

Chris enters to find Chloe lying on the bed reading a book.

CHRIS
Hi, darling. Have you seen my Strindberg book?

CHLOE

No.

CUT TO:

INT. HEDLEY ESTATE LIVING ROOM -- DAY

Tom and Nola play chess. Alec enters.

ALEC

How did the audition go?

NOLA

Oh, it was pretty awful, I'm afraid.

TOM

It's her own fault, bless her. She just tightens up.

ALEC

Well, I'm sure something worthwhile will come along.

NOLA

Unfortunately, there's just not anything right now that I'm not great for.

Eleanor, seated nearby, reacts.

ELEANOR

So how long do you keep it up?

NOLA

How long?

ELEANOR

Well if time passes and nothing significant materializes, how long do you keep on going before you decide that...to try something else?

TOM

I hardly think Nola's reached that point, mother.

ELEANOR

I'm not saying that. All I'm saying is you give acting a try for a time and if you keep being disappointed you have to ask yourself the question: "Is this really what I want in my life? Is this...what I want?"

NOLA

Well I do ask myself that.

ELEANOR

See? It's only logical, Tom. Especially for a woman. It's a particularly cruel business for a woman, and as you get older, and time passes, if nothing happens it gets harder and harder.

ALEC

Eleanor, Nola isn't exactly over the hill.

ELEANOR

I'm not saying "now".

ALEC

Oh.

ELEANOR

But I'm a great one for facing up to realities.

TOM

Well your take on these realities is your own opinion and nothing else. And frankly, not everybody else is interested in hearing about them.

ALEC

Tom, don't you raise your voice to your mother, please.

ELEANOR

Well...

TOM

I'm not raising my voice. And I'm sorry, papa, but she's always on Nola's case, continually discouraging her via...innuendoes.

ELEANOR

All I'm saying is acting's so will-o'-the-wisp. Those that have it know it right off. To pursue it because you don't want to admit defeat to friends back home is, frankly, unrealistic. I'm sorry but that's the way I feel.

NOLA

Excuse me.

TOM

Nola --

NOLA

It's okay. I'd like to be alone, thanks.

Nola turns and goes.

TOM

(to Eleanor)

Well thank you very much. And I'm sorry if I'm raising my voice now but you know that's her Achilles' heel emotionally.

ALEC

He's right, Eleanor. I think you've had one too many G and T's.

CUT TO:

INT./EXT. HEDLEY ESTATE -- DAY

Chris wanders the estate looking for Nola.

Finally, he spots her.

CHRIS

I was looking for you.

NOLA

I was upset. I just wanted to be alone.

CHRIS

I don't mean to intrude.

NOLA

I need a drink.

CHRIS
I like you when you drink. You get
flirtatious.

NOLA
Do I?

CHRIS
Yeah. Confident.

NOLA
I don't think this was a good idea.
You shouldn't have followed me
here.

CHRIS
Do you feel guilty?

NOLA
Do you?

This kiss passionately.

NOLA
We can't do this.

CHRIS
I know.

Again, they kiss.

NOLA
This can't lead anyplace...

They pull at each other's clothes...

CUT TO:

INT. BUSINESS SCHOOL CLASSROOM -- DAY

Chris, seated in the classroom with other students, looks up
from his studies and admires his surroundings.

CUT TO:

INT. ROYAL OPERA HOUSE BOX -- NIGHT

Chris and Chloe sit next to one another watching a female
performer on the stage below. Tom, seated behind them,
reaches into his jacket and takes out a mobile phone.

TOM

Hello?

(to Nola, nearby)

Darling, I think it's for you.

Nola takes the phone from him.

TOM

But take it outside.

Nola stands and steps through the doorway into the corridor outside.

NOLA (INTO PHONE)

Well there's hope at least. Er, when's the call back? Just let me know when you hear anything at all 'cause I really think I could be great in this part. Yeah, okay, bye.

Chris enters the corridor and walks up to her.

CHRIS

Why have you been so cold to me?

NOLA

I haven't been cold.

CHRIS

Yes you have. Ever since we came back from the countryside, you've been distant, evasive.

NOLA

I don't want to encourage anything. What happened, happened, Chris. I mean, the moment was very out of control for many reasons. I was upset, I was drinking, and the storm was overpowering.

CHRIS

Oh, stop rationalizing.

NOLA

I'm not rationalizing. Passions are passions but we're both very involved with other people.

CHRIS

You're not such a good actress, you know. It's not possible.

NOLA

Look, you daydreamed about making love to me and I'm not saying the fantasy didn't cross my mind, okay? We had our moment. But, you know, let's move on, get back to reality. Chris, we're gonna be brother and sister-in-law.

CHRIS

You were exactly as I pictured you'd be making love.

He moves in to kiss her but she pushes him away.

NOLA

Chris, forget it. It's over.

CUT TO:

EXT. CARTIER BOND STREET -- DAY

Chris exits a jeweller's store clutching several bags and walks to his Jaguar. A chauffeur holds the rear passenger door open for him.

CHRIS

Thanks.

Unexpectedly, he sees Henry across the street.

CHRIS

Henry! Hey, how are you?

HENRY

Chris. All right. God, look at you man!

CHRIS

Good to see you.

They approach one another.

HENRY

Yeah, looks like you're doing all right for yourself, aren't you?

CHRIS

Thanks. Are you still doing the tennis tour?

HENRY

Yeah, I love it. I love it. Look at this car.

CHRIS

Yeah? Oh don't worry. It's not mine. It's the company's.

HENRY

Yeah. I, I, I know you found it a bit of a grind, didn't you? But I'm still circling the globe, deluding myself.

CHRIS

I just couldn't stand it.

HENRY

No. No, I heard you went into business.

CHRIS

I'm a wheel in an office if you can believe it.

HENRY

A big wheel.

CHRIS

It's who you know, Henry. I got involved with a woman. Very nice.. Family's got nothing but money, big estate, servants, polo ponies. All quite lovely.

HENRY

Hey, look, I understand. It beats getting your heart broken all the time by the top seeds.

CHRIS

Isn't it amazing how much of life turns on whether the ball goes over the net or comes right back at you?

HENRY

I always admired your game though, you know?

CHRIS

Thanks.

HENRY

You were very steady. Cool under pressure but creative. You could be a poet with the racket like Laver was.

CHRIS

I lost to you as much as I beat you.

HENRY

No. When I played you, you never beat yourself. I'm telling you, a couple of bounces the other way you might've beaten some of those top seeds.

CHRIS

Listen, can I buy you lunch?

HENRY

That's...what about next time I'm in town? Give me your number?

CHRIS

Certainly. Um, I'm moving into a new flat so this is my business card. You should call me any time.

HENRY

Very impressive.

CHRIS

So good to see you, Henry. You look very, very well.

HENRY

And you mate. You look very, very well.

CHRIS

I can buy us lunch. Put it on the expense account, so...

HENRY

Very well.

CHRIS

...do call.

HENRY
Good. Yeah, yeah. Bye.

CUT TO:

INT. BELGRAVIA HOUSE LIVING ROOM -- EVENING

Guests mill about chattering.

ALEC
...Oh my God...

CHLOE
...Right there. She's got glasses
on.

ALEC
But why on earth...why on earth did
your mother invite her?

CHLOE
She met her at the supermarket
yesterday and invited her.

ALEC
The supermarket?

CHLOE
Yes.

CHRIS
...Can you play the piano?

CHLOE
No, I'm terrible at the piano.

Eleanor steps behind them.

ELEANOR
So -- when are you two getting
married?

CHLOE
Mummy!

ALEC
Oh gosh, Eleanor!

ELEANOR
Oh, don't look so surprised. You've
been like two peas in a pod for a
long time now.

CHLOE

Stop it.

ALEC

Eleanor, please. That's...

ELEANOR

Don't tell me the subject hasn't come up.

CHLOE

Mummy, come with me. You need a strong cup of coffee.

ALEC

Oh dear, dear, dear.

ELEANOR

Well...

CHLOE

Come on.

Eleanor turns and follows Chloe.

ALEC

Eleanor doesn't hold back when she's had a few.

CHRIS

Er, look, it's a reasonable question. Chloe and I have discussed it.

ALEC

Eleanor and I would be delighted to welcome you to the family. Tom would love you as a brother-in-law and whatever you two need, you can always rely on us.

CHRIS

I appreciate that.

CUT TO:

INT. BELGRAVIA HOUSE HALLWAY/RECEPTION ROOM -- EVENING

Chris wanders down stairways and through corridors, sipping his drink.

CUT TO:

INT. BELGRAVIA HOUSE -- EVENING

Tom and Nola kiss passionately in the pantry. Nola removes her underwear.

TOM

Um, um, um, um, darling, one second. I just think we, um...

Startled, she straightens her top and gestures -- Chris stands outside in the garden, watching through a window.

TOM

You two have met, haven't you? I'm sure you've met...

CUT TO:

EXT. BELGRAVIA HOUSE GARDEN -- MOMENTS LATER

Tom and Nola greet Chris.

CHRIS

I'm sorry. Um, who'd have thought?

TOM

What? That we were hiding in the pantry? It was all her fault you know. Like how can I help if she gets turned on by sexual intimacy in places where we know we're gonna get caught?

NOLA

You were...You! The risky business was your idea.

TOM

All men who see you want to attack you. Isn't that right, Christopher?
(Chris frowns)
Oh God, are you all right?

CHRIS

I'm fine. I shouldn't be drinking on an empty stomach...

CUT TO:

EXT. VILLAGE CHURCH -- DAY

Establishing.

CUT TO:

INT. VILLAGE CHURCH -- CONTINUOUS

Chloe and Chris stand at the altar.

VICAR

I now pronounce you man and wife.
You may kiss the bride.

Chris pulls back Chloe's veil -- they kiss.

CUT TO:

INT. MODERN FLAT -- DAY

Chris and Chloe enter the flat.

CHRIS

Oh my god. This is incredible.

CHLOE

Isn't it?

CHRIS

What's up here?

CHLOE

That's a bedroom.

CHRIS

Mmmm.

CHLOE

There's another bedroom through
there. The bathroom and a
kitchen...a little terrace...

CHRIS

Wow.

CHLOE

But look at this view.

CHRIS

Oh, it's breathtaking. I just --
wish I could afford it.

CHLOE

Oh, don't bring that up again. You
know it gives papa pleasure to
help. Come on. Look at the light
coming through every day.

CHRIS

It's beautiful. It's huge. I'm
gonna get lost in here or
something. Did I tell you I'm
scared of heights?

CHLOE

Really?

CHRIS

Yeah.

CHLOE

I want you to make me pregnant.

CHRIS

Chloe -- we discussed this. It's
very quick.

CHLOE

It's not quick, we've been sleeping
together for ages. And I want three
children and I want them when I'm
young.

She kisses him.

CHLOE

Come on, you can do it. You've got
a powerful serve.

CUT TO:

EXT. TENNIS CLUB COURT -- DAY

Tom and Chris play tennis. Tom accidentally hits the ball
into the net.

CHRIS

Hey! Where are you?

TOM
I know, I know. I'm sorry. Not good. Listen, I've got to tell you something.

CHRIS
What?

TOM
Well, Nola and I -- broke up.

CHRIS
No?

TOM
Yeah. Or I should say I called it off.

CHRIS
I thought you were gonna get married.

TOM
Yeah, well, it's rather embarrassing to say but I think *mother rather poisoned the well* on that one. Not that I have any intention in marrying Olivia-sodding-Allred who's her main candidate. God, no.

CHRIS
I'm sorry. I don't understand.

TOM
I suppose "the whole truth, nothing but the truth, so help me God" part of the situation is that...I've met someone else. Yeah. I've met someone and I fell in love and I just knew right away. Although the fact that my mother is in seventh heaven about her...I keep trying to tell myself it isn't a factor, but...you know what I mean.

CUT TO:

INT. HEWETT INC CHRIS' OFFICE -- DAY

Chris dials Nola's phone number but receives an automated message:

FEMALE AUTOMATED VOICE
The number you are calling is not
available. The number you are
calling not available.

He hangs up the phone.

CUT TO:

EXT. RESIDENTIAL STREET -- DAY

Chris walks along the pavement, then climbs the steps to an apartment building where a custodian stands repairing the intercom.

CHRIS
Excuse me.

Chris presses the intercom button.

CUSTODIAN
Are you looking for Miss Rice?

CHRIS
Yes.

CUSTODIAN
She's gone. Saw her yesterday.
She's, er, she's given up the
apartment.

CHRIS
Did she say where?

CUSTODIAN
Not to me.

CHRIS
Thanks.

CUSTODIAN
That's all right.

Chris turns and heads back down the steps, discouraged.

CUT TO:

INT. MODERN FLAT BEDROOM -- NIGHT

Chloe and Chris are lying in bed.

CHLOE
What are you thinking about?

CHRIS
Nothing. Just business.

CHLOE
Mmm-hmm. You know it's been over a week since we made love.

CHRIS
Oh, Chloe, I'm beat.

CHLOE
Am I being rejected?

CHRIS
Of course not.

CHLOE
Okay, I can take a hint. Meanwhile, I don't know what's wrong. All my cousins get pregnant so easy.

CHRIS
Look...It'll happen. I'm just really tired. Kiss?

They kiss.

CHRIS
Sweet dreams.

He lays back and switches off the light.

CUT TO:

INT. VILLAGE CHURCH -- DAY

Heather and Tom stand at the altar.

VICAR
I now pronounce you man and wife.
You may kiss the bride.

Tom pulls back Heather's veil and kisses her.

HEATHER
Just in time. I'm almost starting to show.

He rests his head against hers.

CUT TO:

INT. TATE MODERN GALLERY -- DAY

Chloe and Carol admire a painting.

CAROL

Well, you have to see a fertility doctor.

CHLOE

I know. We've tried everything.

CAROL

What about this?

They study the painting closely.

CHLOE

His brush strokes are really intense, aren't they?

CAROL

Yeah. I don't like it.

CAROL

No. Would you ever consider adopting?

CHLOE

No, absolutely not. I want my own children.

They step over to another painting.

CAROL

This one?

CHLOE

Um, sort of.

CAROL

Did I tell you Victoria Phyfe is pregnant?

CHLOE

Really?

CAROL

She's so happy.

CHLOE

Whoa.

CAROL

Her and her husband just found each other. All their neuroses intertwine so perfectly and it just works like a charm. After all the unhappy relationships, they met during a traffic accident.

CHLOE

God.

CAROL

I know, it's great.

CUT TO:

INT. HEWETT INC CHRIS' OFFICE -- DAY

Chris clutches the telephone receiver.

CHRIS

Well, our lawyers are going over it as we speak...You'll have a draft by Friday. I promise. If I have to work all night...Okay. Thank you. Thanks.

He hangs up, leans back in his chair, loosens his shirt collar.

CHRIS

Samantha, can I have two aspirin, please?

A moment later, Samantha enters with a glass of water and tablets.

CHRIS

Thanks.

He takes the tablets from her and pops them in his mouth.

CHRIS

Tell me, Samantha -- do you ever feel claustrophobic in here?

SAMANTHA

No, not really.

CHRIS

Oh Christ! I've got to meet my wife at the Tate Modern. There's a new painter she wants to show me. If they call back, Samantha, tell them Friday. Not before. Goodnight.

He exits.

CUT TO:

EXT. SIDE-STREET/TATE MODERN GALLERY -- DAY

Chris enters.

CUT TO:

INT. TATE MODERN GALLERY -- DAY

Chris wanders around the gallery, looking for Chloe. She spots him first.

CHLOE

Chris --

CHRIS

Oh, I was looking for you. Hi Carol.

CAROL

Hi, Chris.

CHRIS

How are you, darling?

CAROL

Good.

CHLOE

They've got the most amazing new artists here.

CHRIS

Yeah?

CAROL

I want you to see this woman from St. Ives.

CHLOE

Oh, yes.

Chris happens to notice Nola standing in the near distance, admiring a large canvas.

CHRIS

Look, where are you going to be?

CHLOE

Why?

CHRIS

I have to make a phone call and I can't get any reception down here.

CHLOE

Well, we'll be over there. But hurry 'cause they're closing soon.

CHRIS

I'm coming.

CHLOE

Okay.

CHRIS

Okay.

Chris walks across the galley to Nola.

CHRIS

Hello. What a surprise.

NOLA

I, um...I moved back into town.

CHRIS

I didn't know you'd left town.

NOLA

Yeah. I was really upset about everything that happened so I just went back to America to look for a job.

CHRIS

I thought you hated that place.

NOLA

Anyplace but here.

CHRIS

I looked for you.

NOLA

For what?

CHRIS

You're still so angry. Where are you living?

NOLA

In town. Why?

CHRIS

You live alone?

NOLA

Why are you asking me these questions? Aren't you still married?

CHRIS

Can I meet you for a drink? Where can I reach you? Come on...

Chloe approaches.

CHLOE

My goodness. Hello.

CHRIS

My darling. Look who I bumped into.

CHLOE

Hi.

NOLA

Hi...

CHLOE

How are you.

NOLA

I'm good. How are you?

CHLOE

You look great.

NOLA

Thanks. How's Tom?

CHLOE

He's fine. Really well.

NOLA

Yeah, I heard he got married.

CHLOE
Yeah. They've got a baby.

NOLA
Oh.

CHLOE
You know Tom, all settled down.

Carol approaches.

CAROL
Okay, I think I've found it.

CHLOE
Do you two know each other? This is
my friend, Carol. This is Nola.

CAROL
Hi.

NOLA
Hi.

CHLOE
We've been looking everywhere for
this video installation. We can't
find it at all. Will you excuse us?
I think it's on the third floor,
isn't it?

CAROL
Yeah. No, no, I think it's back
there.

Carol and Chloe step away.

CHRIS
(to Nola)
Say your phone number.

NOLA
What's the point?

CHRIS
Just say your phone number.

NOLA
Chris.

CHRIS
Please...Say your phone number.

NOLA
02079460996.

CHRIS
I'll call you.

He exits.

CUT TO:

EXT. STREET/DOCTOR'S OFFICE -- DAY

Chris follows Chloe down the steps.

CHLOE
I think he really knows what he's
doing. Didn't you get a good
feeling about him?

CHRIS
To me, fertility doctors are a cut
above witch doctors.

CHLOE
Oh, yeah. Well he's not like the
last one.

They arrive at Chris' Jaguar.

CHLOE
I feel like it's gonna happen this
time.

CHRIS
You go ahead. I've got a few
meetings.

CHLOE
I'll drop you.

She climbs inside.

CHRIS
No, it's okay. It's nearby. I'll
walk.

CHLOE
Okay.

CHRIS
See you at home.

CHLOE

Bye.

He blows her a kiss as the Jaguar pulls away.

CUT TO:

INT. NOLA'S FLAT -- DAY

Nola and Chris lie together on the bed kissing passionately.

CUT TO:

INT. NOLA'S FLAT -- LATER

Chris is now seated on the edge of the bed.

CHRIS

You have a very charming flat. The area's not as run-down as you said it was.

NOLA

Um, I was lucky to find it on such short notice.

CHRIS

Mmm-hmm.

NOLA

I mean it's not perfect. The building's been burglarized a couple of times and the woman down the hall has mice but...you know, the lobby's decent. The key word is cheap.

CHRIS

Mmm. What time is it.

NOLA

Time for you to go.

CHRIS

It's so hard to leave you...

They kiss.

CUT TO:

INT. MODERN FLAT -- MORNING

Chris and Chloe are seated at either end of a dining table.

CHLOE
How'd you sleep?

CHRIS
Good.

CHLOE
God, did you see that stuff on the news last night about that earthquake in China?

CHRIS
Mmm. Terrible.

CHLOE
And there was this whole thing about how they discovered an entirely new planet.

CHRIS
Yeah?

CHLOE
Yeah.
(beat)
I went looking for space to rent for the new gallery yesterday. Papa's getting so into the idea.

CHRIS
It should be good for you. I've got to go to work.

CHLOE
Oh, really?

CHRIS
Mmm-hmm.

CHLOE
I was kind of hoping we might, you know...before you went to work. It's my time of the month and remember the doctor said we really should try and do it as often as we possibly can in the morning.

CHRIS
Darling, I'm gonna be late.

CHLOE
Come one, it'll be fun. Wait, I've
got to take my temperature first.

She places a thermometer in her mouth.

CUT TO:

EXT. STREET/NOLA'S FLAT -- DAY

Nola and Chris walk along the pavement.

NOLA
So, you wanna meet the same time
next week?

CHRIS
Let me come up.

NOLA
We just spent an hour at the hotel.
Don't tell me that you...

CHRIS
I'm sorry. I can't help it. You
drive me crazy.

NOLA
You're gonna be late for work.

CHRIS
I don't care. Come on.

They enter the Nola's apartment building together.

CUT TO:

INT. FLATS STAIRS -- CONTINUOUS

Chris and Nola kiss as they climb the stairs to her flat. A
door opens to reveal Mrs. Eastby.

NOLA
Oh, Mrs. Eastby, hello.

MRS. EASTBY
Oh, hello.

NOLA

Hey, did you get that, uh, pest control...

MRS. EASTBY

Oh. Yes. Yes. The traps work better with a little peanut butter. It's much better than cheese despite the popular notion that cheese is best.

NOLA

Oh, this is, er, Mr. Harris.

CHRIS

Good afternoon. How are you?

MRS. EASTBY

Hello, hello.

CHRIS

Good to meet you.

NOLA

See you later.

MRS. EASTBY

Bye-bye.

NOLA

Bye.

Nola and Chris enter Nola's flat.

CUT TO:

INT. NOLA'S FLAT -- CONTINUOUS

Chris tosses Nola's handbag to the floor and pulls off his jacket. Nola pushes the door closed, removes Chris' tie, and blindfolds him with it as she unbuttons his shirt.

CUT TO:

INT. LOCANDA LOCATELLI RESTAURANT/BAR -- NIGHT

Heather and Tom are seated with Chris and Chloe.

TOM

But I think that Bruton Street would be perfect for the gallery because it's just right in the thick of things and...it'll just be a natural success I think, because you're great at picking out paintings and bric-a-brac.

HEATHER

Yeah.

CHLOE

Knowing my luck, I'll get pregnant the minute it opens.

TOM

Yeah, well, you can manage both. I mean, Heths didn't have a problem giving up Adair when we first had Rosie.

HEATHER

Remember, we did have a lot of help though.

TOM

Hmm.

HEATHER

But the nanny left us. She got a part in a movie.

CHLOE

No?..

HEATHER

Yeah.

TOM

Oh, actually, you know, you know who we bumped into the other day? Obviously you know but...

HEATHER

Yeah.

TOM

...Nola.

CHLOE

Well, I told you, we saw her...when was it? Ages ago now.

CHRIS

Mmm.

TOM

Yeah. Well I think she's now working in a boutique on Ledbury Road. I think it's Paul or Joe's or something.

HEATHER

Mmm.

TOM

But she's just such an odd girl. I mean she still looks great. Sorry but it's true. Er -- but something's just...changed in her face. I mean I, we barely spoke.

HEATHER

Tom said she looked a bit *hard*.

TOM

Yeah, well, she's always, you know, been a lady of the sauce so to speak. And I think it kind of runs in the family, but...I don't know. I mean she's still got that "come hither" look.

CHLOE

Is she going out with anyone?

TOM

Strangely, I forgot to ask.

Burt and Phoebe approach.

BURT

Hello, Tom.

PHOEBE

Hello.

TOM

Hello, fella.

BURT

What are you doing here?

TOM

We just popped in for a bit of, you know, local tagliatelle.

CHLOE

My goodness, how are you?

PHOEBE

Good to see you. What a lovely family gathering.

BURT

Well, you should have told us you'd made a, a, we'd have made a sextet...

TOM

...a sextet. We could have had one of those.

PHOEBE

Are you guys going to Hedley next month?

CHLOE

(to Heather)

...Yeah, we're gonna try. Aren't we?

HEATHER

Yeah, we're gonna try, yeah. I know Tom's dying to get away.

BURT

Hey, I was yelling at you the other day. You didn't, you didn't hear me.

CHRIS

Me?

BURT

Yeah, you were hailing a cab on Melcombe Street about, er, what, five o'clock? I'd have given you a lift.

CHRIS

I was?

TOM

Where's Melcombe Street?

CHRIS

No, not me.

BURT

Yes -- I mean it certainly looked like you.

CHLOE

Where is Melcombe Street?

CHRIS

No, I'm afraid you're mistaken. But people are always taking me for other people. So...

BURT

I'd have sworn it was you.

CHLOE

Well, it certainly wouldn't be Chris hailing a cab. He's completely dependant on our driver. Very annoying.

TOM

Quite right.

BURT

You should check for early Alzheimer's, you're forgetting. I'm sure I'm right.

CHRIS

No, you are mistaken. But...thank you for thinking of me.

TOM

I think the only thing that comes out of this conversation is that you're both nuts.

BURT

Yeah, well, you're an authority on that.

TOM

Or drunk.

BURT

Look, we'd better be going. Look, call me.

TOM

I will do.

CHRIS
Enjoy your supper.

HEATHER
Bye. See you.

BURT
Thanks.

Burt and Phoebe step away.

TOM
(to Heather/Chloe/Chris)
...Nuts.

CUT TO:

INT. HEWETT INC CHRIS' OFFICE -- DAY

Chris enters.

CHRIS
Good afternoon, Ingrid... Samantha,
what do we have for this afternoon?

SAMANTHA
Er, just the Sarazin people at two.

CHRIS
Can we push it an hour? I should be
back in time but if I'm not, please
make them comfortable.

SAMANTHA
Yeah.

Rod, standing at the reception desk, overhears their
conversation.

ROD
Chris -- where are you off to?

CHRIS
I'm sorry, Rod. I've got an
appointment.

ROD
We have Sarazin and Company this
afternoon.

CHRIS
I should be back in time but if I'm
not, please start without me.

ROD
Really?

CHRIS
It's okay. It's important. Trust
me.

CUT TO:

EXT. STREET -- DAY

Nola and Chris walk together.

NOLA
It's ridiculous to go back to my
place. Once we get there you'll
have less than an hour.

CHRIS
Look, it's not that I'm miserable
with Chloe, it's just...

NOLA
I don't wanna talk about Chloe any
more.

CHRIS
Listen, it's just I'm bored! I
mean, she's very nice but...

NOLA
Chris!

CHRIS
Are you in a bad mood?

NOLA
Yes, I am in a bad mood.

CUT TO:

INT. BAR -- DAY

Chris and Nola sit at the bar.

NOLA

I just blew another audition. I'm so sick of the acting thing, it's just not working out.

CHRIS

It's a hard field. You have to keep plugging at it.

NOLA

I'm sick of plugging. Tom's mother was right. It just gets to a point. Or should I say your mother-in-law?

CHRIS

Hey, look -- let's not go into one of those, okay?

NOLA

I don't know what I'm doing with you. You're never gonna leave Chloe.

CHRIS

Maybe I will.

NOLA

Don't say that unless you mean it.

CHRIS

Chloe's just so desperate to get pregnant. I mean, it's mechanical. I don't know what I'd do if I couldn't see you. Really, I mean it..

CUT TO:

INT. BELGRAVIA HOUSE LIVING ROOM -- DAY

Tom, Chloe and family are seated around a Christmas tree.

TOM

Merry *bloody* Christmas.

ELEANOR

Lovely.

CHLOE

How many cigarettes are you gonna smoke today?

TOM
A million, at least.

ELEANOR
Please don't start smoking.

CHLOE
Well, it is Christmas.

ELEANOR
It's such a pity.

TOM
Come on, just a little one.

ELEANOR
If you think you're going to be
living forever, you're not...

Elsewhere, Chris talks softly into his mobile phone.

CHRIS
(to Nola)
I wanted to wish you a Merry
Christmas. I've been thinking about
you...I may be able to get away
tomorrow for an hour or so...Okay.
See you then. Bye-bye.

ALEC
There you are, Chris...

Alec enters from the stairway.

ALEC
Chloe tells me you've sustained
some personal loss in the market
over the past few months...

CHRIS
Well, I guess I've been a little
bit careless, not concentrating.
And of course I thought I made good
decisions but...

ALEC
Well, who could have predicted.
Look I don't want you and Chloe to
worry. You'll always have a safety
net.

CHRIS
You're too generous, sir.

ALEC

Oh, no, you've made Chloe happy and that means a great deal to Eleanor and me...

CUT TO:

INT. NOLA'S FLAT -- DAY

Chris rubs baby oil onto Nola's back. They kiss.

DISSOLVE TO:

EXT. HEDLEY ESTATE LANDSCAPED GARDEN -- DAY

Chloe and others are seated around a table. Burt stands behind Phoebe, toying with her hair. Chris and Tom clutch cups of tea.

CHLOE

Well I think it's going to be an amazing holiday. Don't you, Chris?

CHRIS

Yes.

PHOEBE

Oh, we have a choice of sleeping on the boat or in the different hotels.

TOM

Ah, boat. Every time.

BURT

Boat.

PHOEBE

Good. I say the boat.

CHLOE

Do you know he's never been to the Greek Islands?

TOM

What?

PHOEBE

No?

CHLOE
No, he's never been.

PHOEBE
You'll love it.

CHRIS
No. I have been to Athens but I
hear the Islands are paradise.

TOM
Oh, that reminds me, we have to go
to Sardinia to pop in on Brook and
Dougie Winston.

PHOEBE
Oh good.

BURT
Oh God.

HEATHER
No, no, the house is beautiful.

TOM
No, Brook's fine, Dougie's a
nightmare, but...

CHLOE
Sounds so romantic, doesn't it?
Mykonos and Crete.

PHOEBE
Yeah.

TOM
Yeah.

PHOEBE
I'm so anxious to see all the
beautiful old temples and theaters.

TOM
Oh God.

HEATHER
Yeah. Oh, I'll do that with you.

CHLOE
You know, I bought Chris an ancient
Greek fertility charm. Do you
remember?

CHRIS
I'll never forget.

CHLOE
I sent off for that fertility thing. He had to put it under his pillow for two months. And absolutely nothing happened, of course. Poor thing. I'd just subjected him to the torture.

TOM
They think he's firing blanks.

CHLOE
Oh, shut up!

CHRIS
(into mobile phone)
Hello?

NOLA (ON PHONE)
I miss you.

CHRIS (INTO PHONE)
I can't get away right now.

NOLA (ON PHONE)
Well you have to. When can you get here?

CHRIS (INTO PHONE)
Tomorrow. No, Monday. Look...it's a three day weekend. Tuesday.

NOLA (ON PHONE)
Chris, I need to see you.

CHRIS (INTO PHONE)
I'll see what I can do. I'll call you right back.

He lowers the phone and ends the call.

CHLOE
(continuing)
...I would love to meet Barbra Streisand.

TOM
Oh, she's meant to be really lovely. She's with that other American fella.

CHLOE
(re: phone call)
Who was that?

CHRIS
Oh, I'm such an idiot. I forgot to sign some papers. I have to drive into town.

CHLOE
Oh, you can't go. It's a bank holiday weekend. The traffic'll be terrible. I mean, we've all got plans.

CHRIS
I don't mean today.

CHLOE
Well surely it can wait a couple of days.

CHRIS
Yes, I'm sure it can...

CUT TO:

INT. HEDLEY ESTATE DINING ROOM -- EVENING

Tom, Heather, Eleanor, Alec, Chris, and Chloe are seated around a dining table.

ALEC
I think tomorrow we should go for a morning ride.

ELEANOR
Mmm-hmm.

ALEC
I've some lovely new horses.

TOM
Do you remember when Chris came here first and he had some serious qualms about riding?

CHLOE
Well, this morning he was talking about buying a horse of his own.

TOM
No?

CHLOE
Yeah.

The housekeeper leans in to Chris.

HOUSEKEEPER
Telephone call, sir. She said it
was important.

CHRIS
Excuse me.

TOM
(to Alec)
Tomorrow morning then?

ALEC
Do you want to come?

CHLOE
That bloody phone has not stopped
ringing all weekend!

TOM
I know.

CHLOE
It's so irritating.

CUT TO:

INT. HEDLEY ESTATE HALLWAY -- CONTINUOUS

Chris follows the housekeeper to the phone. He picks up the
receiver.

CHRIS (INTO PHONE)
Hello?

NOLA (ON PHONE)
I tried to call your mobile but
it's off.

CHRIS (INTO PHONE)
Are you mad calling me here?

NOLA (ON PHONE)
When, when are you coming over?

CHRIS (INTO PHONE)
I'm trying to make it for tomorrow.

NOLA (ON PHONE)
I can't wait till tomorrow. I'm
going crazy.

CHRIS (INTO PHONE)
What the hell's the matter?

NOLA (ON PHONE)
I'm pregnant.

CHRIS (INTO PHONE)
I'll...talk to you tomorrow.

He slowly lowers the receiver.

CUT TO:

INT. DINING ROOM -- CONTINUOUS

Chris enters.

CHLOE
(continuing)
...It was lack of enough vegetables
or something.

ELEANOR
I wonder if that's why they took
lemons and oranges.

TOM
Well, they only had biscuits. Well,
that's where Rose's Lime Cordial
originated...

Chris sits down beside Chloe.

CHLOE
Who keeps calling?

CHRIST
It was Samantha, my secretary. I'm
afraid I won't be able to go riding
tomorrow. I can't help it.

TOM
I thought Samantha said she was
going to her parents this weekend?

CHRIS

I know it, it's all my fault. Poor girl. It's no big deal. I'll pop back into town. The whole thing'll take a few hours and it'll be off my mind. I promise.

TOM

That's a shame.

CHLOE

It's really sad.

ELEANOR

Well, it is a pity because I think it's unfair for Samantha too, frankly.

HEATHER

Yeah.

ALEC

Well, it's unfortunate, but you know Chris has a lot of responsibility.

ELEANOR

Well, anyway, less said... Let's not worry about it.

TOM

Slave driver.

CUT TO:

INT. NOLA'S FLAT -- LATER

Chris paces.

CHRIS

How the hell did you get pregnant?

NOLA

I told you that weekend last month that we needed to be careful and I didn't have protection, but you couldn't wait.

CHRIS

What unbelievably bad luck, Christ, I can't get my wife pregnant no matter how hard I try.

(MORE)

CHRIS (cont'd)

And the minute you're unprotected,
I knock you up.

NOLA

It's 'cause you love me and you
don't love her.

CHRIS

Is that your interpretation?

NOLA

It's a child conceived out of
genuine passion not as part of some
fertility project.

CHRIS

Well I'll go with you and we'll get
it sorted.

NOLA

I'm not doing that again.

CHRIS

Again? What's that supposed to
mean?

NOLA

It's the third time. I did it once
when I was younger and then I did
it for Tom. I didn't want to but he
insisted.

CHRIS

Nola, I really can't see any other
way.

NOLA

Why can't I just have it?

CHRIS

And then what?

NOLA

And we'll raise it together.

CHRIS

That's obviously not possible.

NOLA

Why? You hate your job, you hate
your life. I mean it seems like a
blessing. It's a sign.

CHRIS

Look, Nola. I have to go. I'm juggling six things at the same time just to make this trip to the city look legit. I'll talk to you on Tuesday.

NOLA

Chris -- you must... I expect you to do the right thing, okay? I'm not walking away from this.

CUT TO:

INT. MODERN FLAT - DAY

CHLOE

Is anything the matter? You seemed very gloomy all weekend?

CHRIS

I wanted to talk to you.

CHLOE

What about?

CHRIS

Us.

CHLOE

Is something wrong?

CHRIS

Yeah. There is.

CHLOE

What? If you're still taking a hammering financially in the market, you know it's not a problem.

CHRIS

I can't keep leaning on your father, Chloe.

CHLOE

Papa gets more pleasure out of helping his family than all the possessions he owns. You know that.

(beat)

What is it?

(MORE)

CHLOE (cont'd)

Is it something to do with those
phone calls you kept getting?
'Cause you acted really strangely
after each of them.

(beat)

Are you having an affair?

CHRIS

Am I having an affair?

CHLOE

Yeah, that's what I asked.

CHRIS

(beat)

No.

CHLOE

You are.

CHRIS

Of course I'm not. Don't be silly.

CHLOE

Do you not love me any more?

CHRIS

Oh course I love you.

CHLOE

Well what's wrong?

CHRIS

I just feel like I'm letting you
down.

CHLOE

You're not. Is it because I'm not
getting pregnant?

CHRIS

I just...feel so guilty. So
terribly guilty.

CHLOE

Listen, Chris, we've both been to
the doctor. We're both perfectly
healthy. I can conceive and you're
perfectly capable of making a woman
pregnant. Is it me? Have I been
horribly pushy and obnoxious on the
subject? Look, I just want a baby.
I want to have our baby. We haven't
been lucky yet, that's all.

CHRIS

Oh, Chloe.

Chris kisses her forehead.

CHLOE

Let's get off the subject. Having a child should be something that makes us both happy and excited, not a cause of all this tension and anxiety and...

They embrace.

CUT TO:

EXT. PARK -- DAY

Chris and Henry are seated on a park bench.

CHRIS

I had to talk to somebody. I'm really suffering.

HENRY

Whatever you tell me -- goes no further.

CHRIS

I'm contemplating leaving my wife for another woman.

HENRY

Uh-huh.

CHRIS

But when the time came to tell her...I couldn't do it.

HENRY

Yeah, well, it's not the easiest thing in the world to do, is it?

CHRIS

It's crazy. I can see no real future with this other woman, and I have a very comfortable life with my wife.

HENRY

Yeah, but if you don't love her.

CHRIS

I'm not saying I don't love her.
Just not in the way I feel about
this woman.

HENRY

Right.

CHRIS

Maybe it's finally the difference
between love and lust. But what the
hell am I going to do if I leave
Chloe. I don't fool myself that I
haven't gotten used to a certain
kind of living. Am I supposed to
give it all up? For what?

HENRY

Is it for a woman you love?

CHRIS

To live how? Where? To work as
what?

HENRY

Well, it seems to me that you,
you're pretty good at what you're
doing. There must be another job in
another firm that you can just, you
know...

CHRIS

Let's face it. I'm the boss's son-
in-law. And he loves me.

HENRY

Doesn't seem to me like you want
this other woman enough to give up
everything you've achieved for it.

CUT TO:

INT. BAR -- DAY

Chris and Nola are seated at a table.

CHRIS

We're going away for three weeks.
When I get back, I'll tell her.

NOLA

When you get back?! What am I supposed to do? Stop playing games with me!

CHRIS

I'm not playing games with you.

NOLA

Why don't you just tell her now then, huh? I'd think you'd want to stop living such a sham.

CHRIS

Look -- it's not easy.

NOLA

Why not? If you're so bored at home with her and you're so crazy about me, which is all you ever tell me...

CHRIS

I don't wanna mess this holiday up for everybody, okay? It's a big blow. And it's gonna make a huge impact on everyone.

NOLA

How can you go on vacation with a woman that you know you're gonna leave the minute you get back?

CHRIS

Shh! Keep your voice down.

NOLA

You wanna know how I feel, huh? I'm jealous, okay? I don't like the idea of you making love with her. I don't like the idea of you going off island-hopping with her. It's romantic!

CHRIS

Hey. Keep your voice down. You know I make love to her. And you know it's routine. For God's sakes, can't you wait a few weeks?

NOLA

Yeah. I just wanna know that something's gonna happen, you know?

CHRIS
It will.
(beat)
It will.

NOLA
Okay.

CUT TO:

INT. ART GALLERY -- DAY

Chris enters to find Chloe clutching a notebook.

CHLOE
The holiday's off.

CHRIS
Why? What happened?

CHLOE
Maurice Lewis has to go in for an operation.

CHRIS
Why?

CHLOE
Disc in his back or something. He can't walk. Anyway, he needs recovery time and everyone thought we should just move it till after the summer.

CHRIS
Mmm-hmm.

CHLOE
Let me just pack up my stuff. We should probably walk to the opera, it's so close.

CHRIS
Yeah.

Chris's mobile phone rings. He answers.

NOLA (ON PHONE)
Hello?

Chris slowly lowers the mobile phone and rests it against his lips.

NOLA (ON PHONE)

Hello?

He ends the call and places the phone back in his pocket.

CUT TO:

INT. ROYAL OPERA HOUSE -- NIGHT

Chris, Chloe, Alec, Eleanor, and Tom are seated together watching the opera below.

CUT TO:

INT. MODERN FLAT -- DAY

Chloe folds laundry while Alec confers with Chris.

ALEC

An opportunity has arisen, Chris, which I think may be a very lucrative one for you.

CHRIS

Really?

ALEC

We're structuring something with a Japanese company. It's an independent operation. There's a great deal of money to be made. And my thought was, anyone in on the ground floor stands to profit hugely, assuming our predictions are correct, and they are.

Eleanor enters.

ALEC

Eleanor, I've just told Chris the good news.

ELEANOR

Mmmm, but what would make me the happiest has nothing to do with money. I'd like you to make me a young grandmother.

ALEC

Oh...

CHLOE

You already are a young
grandmother.

ELEANOR

Yes. Tom and Heather are trying for
their second but I'd like you to be
a mother. Oh, all right. Don't look
at me like that. I'll be quiet.
What would you like for your
birthday?

CHLOE

I don't know.

CHRIS

Your birthday?

CHLOE

Great. You forgot.

CHRIS

I didn't actually. I bought you
something already...

CHLOE

Ha ha. So my hints worked...Mummy,
we are trying. We just don't want
to...

ELEANOR

All right, I'm sorry.

Chris raises his mobile phone to his ear.

CHRIS (INTO PHONE)

Hello?

NOLA (ON PHONE)

Chris?

He moves to exit.

CHRIS

Excuse me.

ALEC

By all means.

CHLOE

...I weigh as much as I did. Look,
please relax, okay?

ELEANOR
Yes, darling. I spoke out of turn.
I'm sorry.

ALEC
What are you two bickering about?

ELEANOR
Nothing.

CUT TO:

INT. MODERN FLAT BEDROOM -- CONTINUOUS

From afar, Chris watches over Chloe, Alec, and Eleanor as he speaks secretively into the mobile phone.

CHRIS (INTO PHONE)
I told you not to call me, I'd call
you.

NOLA (ON PHONE)
Well, I, I, I was waiting for you
to call. I've been waiting a week.

CHRIS (INTO PHONE)
Well, there's always people around
and I can't talk.

NOLA (ON PHONE)
When are you coming home?

CHRIS (INTO PHONE)
In about two weeks.

NOLA (ON PHONE)
About two weeks! You said the whole
trip was three weeks!

CHRIS (INTO PHONE)
Yeah, *right*. Three weeks.

CHLOE (O.S.)
Chris, mummy and papa are
leaving...

CHRIS
Okay, okay.

NOLA (ON PHONE)
Who is that? What country are you
in? Your mobile's been impossible.

CHRIS (INTO PHONE)

I told you. I'm in Greece. And there's always people around so I can't talk. I said I'd be home soon and I will call you.

NOLA (ON PHONE)

I'm just lonely. I'm anxious. Can you just *please* tell Chloe as soon as you get home. I just want this situation resolved.

(beat)

Do you miss me?

CHRIS (INTO PHONE)

Okay. Bye, bye.

From below, Chloe calls up to him.

CHLOE

Chris, is everything okay?

CHRIS

Yeah, everything's fine. Are you leaving already?

CHLOE

Yeah...

CUT TO:

EXT. ASPREY'S -- DAY

Nola exits a shop clutching several bags. She stops when she sees Chris, unaware of her, getting into his car. Nola watches, stunned, as the car pulls away.

CUT TO:

INT. NOLA'S FLAT -- EVENING

NOLA (INTO PHONE)

Chris, it's Nola. Where have I reached you?

CHRIS (ON PHONE)

Sardinia. I'll be back in five or six days, okay?

Nola hangs up the phone.

CUT TO:

EXT. MODERN FLATS -- DAY

Chris exits his apartment building. His chauffeur, John, stands nearby.

CHRIS
Good morning, John.

CHAUFFER
Oh, you're early, sir. I'll bring
the car around.

CHRIS
Yes.

The chauffeur goes to fetch the car just as Nola arrives unexpectedly.

NOLA
You lied to me. You lied to me!

CHRIS
Oh Jesus. Quiet!

NOLA
I wanna see Chloe!

CHRIST
Quiet, quiet.

NOLA
I wanna talk to Chloe.

CHRIS
Look, Christ, Christ. No, no, no,
listen. Listen, I can explain.

NOLA
I wanna talk to Chloe! You're a
lair! You're a liar! You're a liar!

CHRIS
I can explain. I can explain.
I...taxi!

Chris hails a taxi.

NOLA

I'm not going anywhere with you.
I'm not going anywhere with you.
I'm not going anywhere with you.

CHRIS

Taxi! Okay, calm down. Calm down,
Nola. Nola, calm down. Calm down.

NOLA

You're a liar! You're a liar!
You're a liar! You're a liar!

CHRIS

Calm down. I came home
deliberately, I came home early.
Sshh!

NOLA

Sshh, sshh, sshh. Calm down.
Calm...calm the fuck down! I wanna
talk to Chloe! I wanna talk to
Chloe! I wanna talk to Chloe. You
liar! You're a liar!

Chris pushes her into a taxi.

CHRIS

Sshh, sshh.

NOLA

You're a liar!

He gets inside the taxi with Chloe and closes the door. The
taxi pulls away.

CUT TO:

INT. NOLA'S FLAT -- DAY

CHRIS

...I decided to cut the trip short
because all this is eating away at
me. I only came back the day before
yesterday because I need a week in
the city to deal with Chloe without
you breathing down my neck.

NOLA

You're driving me crazy! I don't
know whether to believe you or not.

CHRIS
Please believe me, Nola.

NOLA
Well, did you tell her?

CHRIS
I was about to when you called.

NOLA
What does that have to do with anything?

CHRIS
I got flustered.

NOLA
Oh, please!

CHRIS
I was all set to tell her and then you called and then I felt guilty about telling you that I'm still in Greece.

NOLA
You said Sardinia.

CHRIS
I, I was talking fast. I, I didn't want her to know what I was talking about.

NOLA
Well, she has to know eventually.

CHRIS
I can't tell her.

NOLA
Then I will.

CHRIS
Nola, stop!

NOLA
Well, this is crazy. We're having a child together.

CHRIS
We don't have to have a child together. It would make life a hell of a lot simpler if we didn't.

NOLA

Yeah, simpler for you but not for me.

CHRIS

It occurred to me that even if you had the child, I could help you out financially.

NOLA

That's not enough.

CHRIS

Nola, be reasonable.

NOLA

That's exactly what Tom said when he broke off our engagement. Being reasonable got me where I am right now.

CHRIS

So you're threatening me? If I don't do what you say, you're gonna go to my wife?

NOLA

Were you lying to me? All those times we made love, all those conversations, were you lying to me then?

CHRIS

Of course I wasn't lying.

NOLA

Tell Chloe. Someone has to explain the situation. Either you do it or I'll do it.

CHRIS

Okay, okay. I'll do the right thing.

CUT TO:

INT. MODERN FLAT BEDROOM -- NIGHT

Chris lies in bed awake next to Chloe, who is sleeping. Distraught, he sits up on the edge of the bed and rubs his face.

CUT TO:

EXT. HEDLEY ESTATE GUNROOM -- DAY

Chris enters the darkened room and places his tennis bag onto a bench. He approaches a gun cabinet and unlocks it.

He opens the glass door, takes out a shotgun, dismantles it, and places gun parts and ammo into the tennis bag.

CUT TO:

INT. HEDLEY ESTATE LIVING ROOM -- DAY

Heather sits reading. Chloe enters.

CHLOE
Have you seen Chris?

HEATHER
A minute ago. He went that way.

Heather points. Chloe steps in that direction and continues through a doorway and into the hallway.

CHLOE
Chris? Chris?

CUT TO:

INT. HEDLEY ESTATE GUNROOM -- CONTINUOUS

Chris zips the tennis bag shut and closes the gun cabinet door.

CHLOE (O.S.)
Chris? Where are you, Chris?

CUT TO:

INT. HEDLEY ESTATE HALLWAY -- CONTINUOUS

Chloe continues her search for Chris.

ELEANOR (O.S) (FROM UPSTAIRS)
Chloe, are you there?

CHLOE
Have you seen Chris anywhere?

ELEANOR
No. Could you come up for a minute?
I want you to give me some advice
about this address.

CHLOE
Yeah, ok.

CUT TO:

INT. NOLA'S FLAT -- DAY

CHRIS
I'm telling Chloe tomorrow.

NOLA
You say that every day and you
always back out. I'm back where I
started. I want something done,
Chris. If you don't have the nerve
to do it, I'll do it.

CHRIS
That would be revenge for you
against the whole Hewett family,
wouldn't it?

NOLA
What the hell is that supposed to
mean? My theory is you want me to
tell Chloe so you don't have to do
it yourself.

CHRIS
My God, it seems like you've had
this whole thing checked out by
some psychiatrist.

NOLA

I wish. I wish I had someone to confide in but it's all so damn secretive. Look, Chris, if I don't do something about this, we're gonna grow apart. I'm having your child!

CHRIS

I'm telling her tomorrow, Nola. What more do you want me to do?

NOLA

What more? Tell her now! Tell her tonight!

CHRIS

I can't, not before she goes to sleep. It wouldn't be the right time. Nola, tomorrow is fine. What time will you get back from work?

NOLA

Same time I always get off. Six-thirty.

CHRIS

So you'll be home by a quarter to seven?

NOLA

Yeah. Chris, you make me say these things - I hate myself for them. I just want us to be together.

CHRIS

We will be.

CUT TO:

INT. MODERN FLAT KITCHEN -- NIGHT

Chris enters, followed by Chloe.

CHLOE

You were very nervy all through the ballet. Did you hate it?

CHRIS

No, I'm just all out of sorts.

CHLOE

Yeah. I thought you were gonna pass out.

CHRIS

Low blood sugar. I'll be better soon.

CHLOE

I still can't do it with you tonight. I'm not over my little dose of whatever.

CHRIS

Ow.

She looks down at Chris's tennis bag, then crouches and unzips it.

CHLOE

Did the cleaner put one of my tennis shirts in with your gear?

CHRIS

No. What are you doing?

CHLOE

Really? Just let me have a quick look. I can't find it anywhere.

CHRIS

No. Look, I'll check. I'll check. I've got everything arranged in there.

CHLOE

Okay. I wasn't gonna disturb anything...I don't know where else it can be. She's always bloody mixing my stuff in with yours.

Chris removes her shirt and then zips the bag back up.

CHRIS

Is this it?

He realizes that a shotgun cartridge has fallen out of the bag and onto the floor. Chris picks it up and places it into his pocket.

CHLOE

See? I knew it. She always bloody does that.

(MORE)

CHLOE (cont'd)

I've got to have words with her about it. It's really...What did you just put in your pocket?

CHRIS

Oh, it's just my pill box.

CHLOE

What do you mean a pill box?

CHRIS

A pill box. You know what a pill box looks like.

CHLOE

Let me have a look at it. What pills are you taking?

CHRIS

No -- they're just my pills. I need them. No, no, no, it's for stress, 'cause you stress me so much.

(changing the subject)

Guess what?

CHLOE

What?

CHRIS

I got tickets for the theatre for tomorrow night.

CHLOE

You haven't? That's not like you.

CHRIS

Mmm-hmm.

CHLOE

What for?

CHRIS

"The Woman in White".

CHLOE

I heard it's great. I thought you hated musicals.

CHRIS

No, that's not so. And anyway, you love his music.

CHLOE

Well that's great.

CHRIS

Mmm.

CHLOE

I'll have to meet you outside the theatre 'cause I'll be coming straight from the gallery.

CHRIS

Why don't you take the chauffeur? I'll grab a taxi and with any luck I can get an hour of tennis in.

CHLOE

You're so sweet. You know how much I wanted to see that.

CHRIS

Mmm.

CHLOE

All right, come to bed, 'cause you're tired, my darling.

CHRIS

Okay I will...

CUT TO:

INT. BOUTIQUE -- DAY / EXT. CITY STREET -- DAY

Nola stands behind the counter speaking to Chris on her mobile phone.

Elsewhere, on the other end of the call, Chris walks along the pavement of a street.

NOLA (INTO PHONE)

Hello?

CHRIS (INTO PHONE)

Hello, Nola? When you get off work today come right home. I have some good news. Everything's taken care of but I'm reluctant to talk on the phone. You've got to meet me right after work. We have, er, plans to make.

NOLA (INTO PHONE)
 Okay. Um, I'll cancel my agent
 appointment. It's good. This is
 good. I'll see you soon. Bye.

She hangs up the phone.

CO-WORKER
 (to Nola)
 Was it him?

NOLA
 Yeah...

CUT TO:

INT. HEWETT INC CHRIS' OFFICE -- DAY

Chris and Rod stand talking with several Japanese
 businessmen.

ROD
 So, you'll have to be prepared to
 cash flow the first six months...Is
 that right, Chris? A half year?

CHRIS
 Mmm. Er, yes. A half year should do
 it, maybe less.

ROD
 Good. Jolly good. Well...

Rod shakes hands with the businessmen.

ROD
 See you next time.

CHRIS
 Arigato...Arigato...

The businessmen turn to leave.

ROD
 (to Chris)
 I thought you showed some
 interesting ideas there for
 developing their capacity.

CHRIS
 I'm excited about this venture,
 Rod.

ROD
Good, good. Playing a little tennis
later?

CHRIS
Yes. Yes.

ROD
Amazing energy. Love it. Envy it.

CUT TO:

EXT. STREET/APARTMENT BUILDING -- DAY

Chris enters Nola's apartment building carrying the tennis bag.

CUT TO:

INT. APARTMENT BUILDING -- CONTINUOUS

Chris climbs the steps and stops off at Mrs. Eastby's apartment. He knocks on the door.

MRS. EASTBY
Yes?

CHRIS
Er, hello. Um, I'm Chris. I'm a
friend of Nola's, your neighbor
from next door. Er, we met here
last, er...

MRS. EASTBY
I'm sorry - I don't let anybody in.

CHRIS
But, but you do not remember? We
met, er...she asked you something
about your trouble with your mice,
and you mentioned something about
peanut butter.

MRS. EASTBY
Oh -- oh, yes. Yes.

CHRIS
Yes. Yes. I'm Chris Wilton. The
tennis instructor.

MRS. EASTBY

Oh. Well, what's the trouble?

CHRIS

Er, no trouble at all really and I, I don't mean to disturb you. I was wondering if I could look at your TV, TV reception. Er, we seem to have trouble next door.

MRS. EASTBY

Oh, with the TV?

CHRIS

Yes. Um, we're getting some interference and it's Nola's favorite TV night, so, um, I don't know if it's the aerial on the roof or if it's us.

MRS. EASTBY

It's in there...

She opens the door and points into her living room.

CHRIS

Thank you.

Chris enters the flat.

MRS. EASTBY

...I have to take my medicine...

Mrs. Eastby steps into the kitchen. Meanwhile, Chris opens the tennis bag and attempts to quickly assemble the rifle parts.

MRS. EASTBY (O.S.)

There was no trouble before. I had it on and it worked just fine. Didn't you say your name was Harris?

Chris finishes assembling the gun, stalks into the kitchen, and *shoots Mrs. Eastby dead.*

Afterwards, he goes through her things and tosses belongings onto the floor, making her apartment look like the scene of a random burglary.

There is a knocking at the door.

IAN (O.S.)
Mrs. Eastby? It's Ian. Mrs. Eastby?
Mrs. Eastby, it's Ian. I'm going
down to the corner shop. Can I get
you anything?
(beat)
Mrs. Eastby, are you all right?

CUT TO:

EXT. APARTMENT BUILDING -- MOMENTS LATER

Ian exits the building and runs into Nola.

IAN
Hi, princess.

NOLA
Hi.

IAN
D'you ever get that portable CD
player we talked about?

NOLA
Yes, I did. Thank you so much for
helping me.

IAN
Excellent...See you later. Bye-bye.

NOLA
Okay -- bye.

CUT TO:

INT. APARTMENT BUILDING -- CONTINUOUS

Chris positions himself at the top of the stairway and takes
aim with the shotgun. Below, Nola enters.

CHRIS
Nola...

She turns. Chris fires.

CUT TO:

EXT. APARTMENT BUILDING -- LATER

Chris exits hurriedly with the tennis bag, and bumps into a passerby.

CHRIS
Excuse me...

CUT TO:

EXT. STREET/PALACE THEATRE -- CONTINUOUS

Chloe waits at the ticket booth. She dials her mobile phone and holds it to her ear.

CHLOE (INTO PHONE)
Hello. Where are you?

CUT TO:

INT. TAXI -- CONTINUOUS

Chris is seated in the rear of the taxi with a mobile phone.

CHRIS (INTO PHONE)
I'm almost there. I'll be two minutes.

CUT TO:

INT. PALACE THEATRE CLOAKROOM -- LATER

Chris and Chloe enter.

CHRIS
(to cloakroom attendant)
Good evening.

CLOAKROOM ATTENDANT
Hello.

Chris places the tennis bag onto the counter.

CHRIS
How much?

CLOAKROOM ATTENDANT
That's two pounds, please.

CHRIS

Two pounds...

The attendant lifts the tennis bag and places it beneath the counter as Chris carefully places two pound coins onto the counter.

CHRIS

My tickets?

CLOAKROOM ATTENDANT

Yes, thank you...

CUT TO:

INT. PALACE THEATRE AUDITORIUM -- EVENING

Chloe and Chris watch the play.

CUT TO:

EXT. STREET/APARTMENT BUILDING -- EVENING

Police cars are parked outside.

CUT TO:

INT. MRS. EASTBY'S FLAT HALLWAY/LIVING ROOM -- CONTINUOUS

Forensics photographers and police officers mill about the crime scene.

POLICEMAN

It's a terrible mess in there, sir.

PARRY

Well, I think it's pretty obvious what's happened here. Er, someone's robbed and killed the old lady. As he, or they, were running out they've run into the Rice woman coming so they've shot her too. Either out of panic, or because they saw a chance to make an additional score. Poor unsuspecting soul came home at the wrong moment.

POLICEMAN

He's cleared out the house of all prescription drugs, sir.

PARRY

Oh no, it's definitely a drugs-related robbery. He might have known there was an old lady living in Flat 8. Probably cased her. Was surprised by running into the other woman.

POLICEMAN

She picked the wrong time to come home. Some people just don't have any luck...

CUT TO:

EXT. APARTMENT BUILDING -- CONTINUOUS

Detective Inspector Dowd interviews Ian.

IAN

Yeah, I, I just spoke to her. This is unbelievable. Um...half an hour ago I came down the stairs, knocked on Mrs. Eastby's door 'cause I couldn't...

DETECTIVE

(to Dowd)

Do you need anything from the car?

DOWD

Yeah. You can tell, er, the Exhibits Officer to get a move on 'cause this is getting ridiculous.

IAN

This is...yeah, this is quite important. She usually bakes today and I thought maybe she'd run out of stuff. So I asked her if she needed anything and then...

DOWD

So, half an hour ago?

IAN

She didn't answer...Yeah, half an hour ago. Yeah.

DOWD

You spoke to her? So whoever it was was still in there.

IAN

That's terrifying. I can't believe that. So, someone was in there...

DOWD

And, er, you, um, you spoke to Nola Rice and did she say anything?

FORENSICS OFFICER

Sorry to interrupt. Er, could we send the photographers in now, please?

DOWD

Er, no, er, hang on. If you just wait. We've just got to get the Exhibit Officer in there first.

Dowd gestures to the Forensics Officer.

DOWD

Er, Chris, Chris, can you, um, liaise with this man here? Wait, wait, wait, wait. Er, just catch him there.

IAN

...Well, I ran, yeah, I bumped into Nola right here.

SERGEANT

Er, Scene of Crime will be on their way very shortly, all right?

DOWD

Yeah, er...

IAN

Yeah, I spoke...I bumped into her here. We talked and, er, we chatted. I recommended a piece of music equipment. She'd bought it...yeah, and, er...

DOWD

Music equipment? What was that?

IAN

Nothing...Er, it was a portable CD player which reads MP3's, CD re-writes...

PARRY

It's drugs, gov. Someone after money for some drugs.

IAN

Well, Mrs. Eastby wasn't wealthy.

PARRY

They don't care.

DOWD

Drugs?

PARRY

Yeah, definitely drugs. Someone after money for 'em, and, er...they'll kill you for a pound, you know.

IAN

Well, it's a sorry state of affairs, isn't it?

PARRY

Well, it's not as if the old lady had any enemies. She rarely went out. Um, used a shotgun.

IAN

A shotgun? That's a...that's a bit obvious, isn't it? Somebody must've seen something.

DOWN

Oh, not if it was sawn-off. They can make them pretty small...

(to offscreen woman)

Catherine, love, you can't park there. Leave that clear. We've got the SOCO coming down...

CUT TO:

INT. MODERN FLAT -- MORNING

Chloe is seated at a table wearing a dressing gown.

CHLOE

Did you like the musical last night?

CHRIS
Yeah, I did. It was good fun.
Pretty music.

CHLOE
Yeah. He's very good. I'm gonna get
tickets for mummy and papa.

CHRIS
Good.

CHLOE
(reacting to a newspaper
article)
Oh my God.

CHRIS
What? What is it?

CHLOE
Oh my God! Nola. Nola Rice.

CHRIS
What?

CHLOE
She was killed in a burglary. A
drugs burglary.

CHRIS
What? Here, let me see that. Jesus
Christ!

CHLOE
Apparently she was coming home from
work and, and, and someone who was
already there who'd burgled another
flat and -- and shot an old lady --
ran into Nola by chance and -- she
was entering the building and he
was running out and he shot her.

CHRIS
Oh my God.

A cordless phone rings. Chloe answers.

CHLOE (INT
Hello? Yeah -- yeah, we've just
this second read it. Isn't it just
terrible?

CUT TO:

INT. BELGRAVIA HOUSE KITCHEN -- CONTINUOUS

Eleanor leans on a table with the newspaper in front of her.

ELEANOR (INTO PHONE)
I never got along with her, but
this is just tragic.

CHLOE (INTO PHONE)
Does Tom know?

ELEANOR (INTO PHONE)
I've just called him. He can't
believe it.

CUT TO:

INT. MODERN FLAT -- CONTINUOUS

CHLOE (INTO PHONE)
I know. Wait, wait, that must be
him. I'll call you back.

She presses a button on the phone.

CHLOE (INTO PHONE)
Hello? Yeah, we've just read it and
mummy just called.

CUT TO:

INT. TOM'S OFFICE -- CONTINUOUS

TOM (INTO PHONE)
Well, yeah, yeah, I know. I mean,
wrong place at the wrong time. I
mean, I, I suppose she must've...I
mean, disturbed a burglar or, or
burglars or whatever. I mean, it
doesn't, it doesn't say how many of
them there were...

CUT TO:

INT. MODERN FLAT -- CONTINUOUS

CHLOE (INTO PHONE)
Well, even mummy's really shaken up
and you know they weren't exactly
friends.

CHRIS
It says here that there's been a
rise in drug related crime in the
area over the past year...

CHLOE (INTO PHONE)
Did you hear that? Yeah. I just
can't believe it. It's just...I
know...

CUT TO:

INT. HEDLEY ESTATE LIVING ROOM -- DAY

Eleanor sits reading a magazine. Chloe approaches.

CHLOE
Mummy.

ELEANOR
Mmm-hmm? Mmm-hmm?

CHLOE
I've got something to tell you. But
I want Chris to be here.
..(calls out)
Chris?
(to Eleanor)
Where'd he go?

ELEANOR
I don't know.

CHLOE
He was just in here. Chris? Chris?
He was just here...

ELEANOR
Well, what did you want to tell me?

CHLOE
Just wait. Wait, wait. Chris?

CUT TO:

INT. HEDLEY ESTATE GUNROOM -- CONTINUOUS

Chris empties the remaining shotgun shells and stolen jewelry from the tennis bag.

CHLOE (O.S.)
Where are you? Chris?

CUT TO:

INT. HEDLEY ESTATE LIVING ROOM -- CONTINUOUS

ELEANOR
Well, what did you want to tell me?

CHLOE
Well, I just really want him to be here. Hang on, there he is.

Chris enters.

CHLOE
There you are! Can we tell her now?

CHRIS
Sure.

CHLOE
Well, I wanted you to be here.

ELEANOR
Well, what is it?

CHLOE
Mummy...you can finally crack open the champagne. It looks like I'm pregnant.

ELEANOR
When did you hear?

CHLOE
This morning.

ELEANOR
Oh, I'm so delighted.

CHLOE
Oh, good.

ELEANOR

Alec? Come here.

CHLOE

Oh, we're both walking on air.

ELEANOR

Well, you're walking on air, your husband looks a bit shell-shocked.

CHLOE

'Cause I've exhausted him, poor thing.

ALEC

(enters)

What?

ELEANOR

Chloe's pregnant.

ALEC

Oh, what a great day. Oh, my darling, congratulations.

ELEANOR

I'm absolutely thrilled. I couldn't be more pleased.

CHLOE

Thank you so much. It's such a relief.

The housekeeper enters and approaches Chris.

HOUSEKEEPER

Excuse me, sir. Excuse me.

CHRIS

Yes?

HOUSEKEEPER

Phone call, sir. Your secretary.

CHRIS

Okay...

ELEANOR

It's wonderful, isn't it? Look at her, doesn't she look gorgeous.

ALEC

Oh, well done.

CHLOE
Margaret, I'm pregnant!

HOUSEKEEPER
Congratulations! That's wonderful.

CHRIS
Thank you, Margaret.

Chris goes to the phone and lifts the receiver.

CHRIS (INTO PHONE)
Sam?

CUT TO:

INT. HEWETT INC CHRIS' OFFICE -- CONTINUOUS

Samantha is seated at a desk, clutching a telephone receiver.

SAMANTHA (INTO
...Yeah, there's a message for you
that a Mike Banner, Detective Mike
Banner called. Er, he wants you to
call him at Shepherds Bush Police
Station...Yeah. No, I don't think
it's urgent but, er, he left a
number.

CUT TO:

INT. HEDLEY ESTATE LIVING ROOM -- CONTINUOUS

CHRIS (INTO PHONE)
Banner? You better give me the
number. Mmm-hmm. Okay, thanks
Samantha. Bye.

ELEANOR
Sweetheart...I bet it was that
night...Well, the last time you
went, he said everything was fine,
didn't he?

CHLOE
Yes and he just made me completely
calm down.

ELEANOR
Oh, I just can't believe it. It's
marvellous.

CHLOE

Granny would have loved it. I wish she could be here.

Tom and Heather enter.

TOM

Thank God. Thank God.

HEATHER

Congratulations!

CUT TO:

EXT. HEDLEY ESTATE PATIO/LANDSCAPED GARDEN -- DAY

Chris paces, clutching his mobile phone.

CHRIS (INTO PHONE)

Detective Banner, please. This is Chris Wilton. Oh, hello. This is Chris Wilton. You called?

CUT TO:

INT. POLICE STATION OFFICE -- CONTINUOUS

Detective Banner sits at a desk.

BANNER (INTO PHONE)

Oh, yes. I was wondering if there was a time you could drop in here. Or, if it's more convenient, we can come and see you.

CUT TO:

INTERCUT: HEDLEY ESTATE/POLICE STATION

CHRIS (INTO PHONE)

In reference to what?

BANNER (INTO PHONE)

I'd rather not explain on the phone. It's just a few questions and I'm sure you'd prefer to be discreet.

CHRIS (INTO PHONE)

I've no reason to bring a lawyer, do I?

BANNER (INTO PHONE)
I certainly hope not.

CUT TO:

EXT. EMBANKMENT -- DAY

Chris walks, glancing around suspiciously. He stops at an embankment and throws Mrs. Eastby's jewelry and other trinkets from the staged robbery into the river.

The last item he throws is Mrs. Eastby's wedding ring. Chris does not notice as it bounces off the embankment railing, and drops onto the ground.

CUT TO:

INT. POLICE STATION CID OFFICE -- DAY

Chris follows Detective Dowd to Detective Banner's desk.

DOWD
Chris Wilton...Detective Banner.

CHRIS
Good afternoon.

Chris shakes Banner's hand.

BANNER
How do you do? Take a seat.

CHRIS
Thank you.

BANNER
This is nothing to be alarmed about. We're just doing a routine investigation into the Betty Eastby-Nola Rice murders.

CHRIS
Mmm-hmm.

BANNER
Were you acquainted with either of the victims?

CHRIS
Peripherally I knew Nola Rice.

BANNER

How?

CHRIS

She was engaged for a time to the man who's now my brother-in-law.

BANNER

That's, uh, Tom Hewett?

CHRIS

That's correct. Er, they broke up. A year ago. More.

BANNER

Mmm-hmm. When did you last see her?

CHRIS

Oh God, I can't remember...At the Tate Modern. My wife and I ran into her. But that was a long time ago.

BANNER

Have you seen her since?

CHRIS

Not that I recall.

BANNER

Have, um...have you ever seen this?

Banner removes a diary from an evidence bag.

CHRIS

No...What is it?

BANNER

Are you aware that Nola Rice kept a diary?

CHRIS

No.

BANNER

As you can see...you're all over it.

CHRIS

Yes, I can see that.

BANNER

Do you still claim that you haven't seen her except for more that a year ago at the Tate Modern?

CHRIS

You can't blame me for trying to hide the fact that I had an affair with her. But you people have to protect me here. I hope you don't think I had anything to do with her murder?

BANNER

How long did your affair go on?

CHRIS

It began casually when she was still engaged to Tom. They broke up, she moved away. She came back and I ran into her at the Tate Modern and it began again. God, have a heart. My wife is gonna have a baby. This will devastate her.

BANNER

Did you promise that you were going to leave your wife and marry Miss Rice?

CHRIS

No, I did not. I mean, it's possible that she had that fantasy, And obviously she wrote that I did, but I tried to finesse that point with her. I didn't want the sexual relationship to end but I'm not gonna break up my home. My wife and I are trying very hard to have a baby. We've seen several fertility doctors. You can check that out if you like but I beg you to be discreet.

BANNER

But you did lead her on...so that she had the impression you were unhappy at home.

CHRIS

I tried to tip-toe around it and not lead her on but she's going to believe what she wants to believe.

(MORE)

CHRIS (cont'd)

Look, don't irresponsibly run roughshod over this and wreck people's lives. I mean, there is no case because I would not harm anyone, much less Nola Rice. Isn't it obvious that somebody killed her neighbor and she walked in when it was happening? God, I beg you, don't go on a fishing expedition over this and wreck people's lives. My family, my marriage is at stake.

BANNER

We just have to check out everything in a murder case.

CHRIS

Okay, but I'm not your man. I know it's not the most honourable thing to cheat on your wife but that does not make me a murderer.

BANNER

We're obligated to review the situation. I understand it's sensitive stuff for you. And if we have to talk to you again we'll do everything in our power to keep it very private. Your personal life's your own. We're not making any moral judgements, just investigating a crime.

CHRIS

I understand. Look, if you have to get in contact with me again, which, God in heaven, I hope you don't, please call me on my mobile. I'll leave you my number...

BANNER

Thanks. Oh, um, one other thing. Do you own or have access to a shotgun?

CHRIS

Me? No. Um, my father-in-law shoots on the estate but not me. You can check it out but, er, I beg you to consider mine and his position.

BANNER

Of course.

CHRIS

Thank you.

Chris stands, shakes Banner's hand, then exits. Banner turns his attention to Detective Dowd.

BANNER

So, what do you think?

DOWD

I think it's what it looks like. Someone robbed and killed Mrs. Eastby, was surprised leaving, and killed Nola Rice.

BANNER

Yeah, I know. I know, it's got drug robbery written all over it.

DOWD

He's 'specting a baby. Okay, he's not gonna win a medal for fidelity but we can find out discreetly enough whether the Hewetts had a shotgun unaccounted for. I don't think that he would know the first thing about stealing one though. Never mind sawing one off. It's a bit of a stretch. He's got no previous convictions. Not even a speeding ticket. The coroner says that Eastby was killed first.

BANNER

Yeah.

DOWD

There's no sign of a forced entry.

BANNER

So, Mrs. Eastby knew the killer if she let him in.

DOWD

Well, come on, Mike. Ninety per cent of the crimes we go out on, people open their doors and invite the criminals in.

BANNER

Yeah, I know, you're right. I'm just thinking out loud. It's just he's got a real motive.

DOWD

Yeah, maybe.

BANNER

I'm torn because the Rice murder was clearly an ~~afterthought~~ but I'd love to pursue it a little more. But I'm reluctant to fish around and cause problems for everybody.

DOWD

Well, if something develops, we can pursue it. I doubt if anything's gonna drop into our laps.

CUT TO:

INT. MODERN FLAT BEDROOM -- NIGHT

Chloe sleeps in bed alone. Elsewhere, Chris sleeps slumped over a dining table in front of a laptop computer.

CUT TO:

CHRIS'S DREAM SEQUENCE

Chris wakes at the dining table and is shocked to find Nola and Mrs. Eastby in the room with him.

NOLA

Chris.

CHRIS

Nola...It wasn't easy, but when the time came I could pull the trigger. You never know who your neighbors are till there's a crisis. You can learn to push the guilt under the rug and...go on. You have to. Otherwise, it overwhelms you.

MRS. EASTBY

And what about me? What about the next-door neighbor? I had no involvement in this awful affair. Is there no problem about me having to die -- an innocent bystander?

CHRIS

The innocent are sometimes slain to make way for a grander scheme. You were collateral damage.

MRS. EASTBY

So was your own child.

CHRIS

Sophocles said, "To never have been born may be the greatest boon of all."

NOLA

Prepare to pay the price, Chris. Your actions were clumsy. Full of holes. Almost like someone begging to be found out.

CHRIS

It would be fitting if I were apprehended and punished. At least there would be some small sign of justice. Some small measure of hope for the possibility of meaning...

CUT TO:

INT. BANNER'S FLAT BEDROOM -- NIGHT

Banner sits up bed, his wife asleep next to him.

BANNER

Chris Wilton killed them. I see how he did.

WIFE

...What?

CUT TO:

INT. POLICE STATION CID OFFICE -- DAY

Dowd, seated, prepares paperwork.

BANNER

It's as we speculated and said was too elaborate but that's what he did.

(MORE)

BANNER (cont'd)

He killed the next-door neighbor first to throw us off the scene, and set up the appearance of a robbery. He waited in the hall. He knew she'd be back the same time as usual and he killed her making it seem like she surprised a burglar running out. He planned it all so he could make the theatre in time to strengthen his alibi if one became necessary. Now, I haven't figured out the weapon problem, and I know it's a lot to ask a jury but the correctness of it came to me in my sleep, and I am going to break this case.

DOWD

I hate to be the bearer of bad news, Mike.

BANNER

What?

DOWD

Not that your dream isn't of primary interest to a jury.

BANNER

What's the bad news?

DOWD

There was another shooting in the area last night, four a.m. A drug addict killed. Looks like a drug sale turned nasty.

BANNER

What, and he confessed to killing two women before he died?

DOWD

No, he didn't have to. The old woman's wedding ring was right in his pocket.

BANNER

No.

DOWD

Name and date engraved right on it.

BANNER

I don't believe it.

DOWD

I know. I know. Your case looked good, lots of motive. But his motive was pretty strong, too. Heroin. Junkie with a long sting of convictions. Killed by one of his own, no doubt.

(beat)

Come on, I'll buy you breakfast. You can traumatize me with the rest of your dreams.

BANNER

No, wait. What if Wilton did it, threw the jewels away, this guy finds them.

DOWD

I don't know. See what tonight's dream tell you. I'm sure a jury'll be interested. Come on.

BANNER

I give up.

DOWD

I knew Wilton didn't do it. He's another poor schmuck who cheated on his wife. When you see those pictures of Nola Rice, you can see why though, eh?

BANNER

What a world. Am I right, eh?

They grab their jackets and exit.

CUT TO:

INT. MODERN FLAT -- DAY

Chris, Chloe, and family enter carrying a newborn baby.

ALEC

Careful, careful. I'm always afraid they'll drop.

TOM

Oh, chill out, dad.

ALEC
Babies are so, so soft. Right.
Champagne.

HEATHER
I think he's got your eyes, Chloe.

CHLOE
Really?

ELEANOR
I think he's got your coloring,
darling. I really do.

CHLOE
Mummy, you can't tell anything yet.
They change all the time.

TOM
(toasting)
My nephew.

ELEANOR
Uncle, Uncle Tom. Oh, look at these
flowers...

TOM
No, he does look like Christopher.
Actually, speaking of which, didn't
you move into Alan Sinclair's old
office.

CHRIS
Mmm-hmm.

TOM
You lucky swine.

CHLOE
Oh, mummy, look, he's dreaming.

TOM
(to Heather)
Let's work on number two. Come on.

CHLOE
Come on, he is a handsome boy. Look
at that face.

ELEANOR
Lorna sent some lovely flowers.

TOM

Yeah, he's gorgeous.

ALEC

Right, here we are.

Alec enters with a bottle of champagne and glasses on a tray.

ELEANOR

I'll pass them round, shall I?

ALEC

Mmm-hmm. Please do.

ELEANOR

Chloe, darling, have one.

ALEC

With parents like Chloe and Chris,
this child will be great with
anything he sets his mind to.

Eleanor hands Tom a glass of champagne.

TOM

Thank you, mummy. Do you know what,
I don't care if he's great. I just
hope that he's lucky.

HEATHER

Oh, lovely.

ELEANOR

What a lovely thought.

CHLOE

Mummy, are you sure I'm allowed
champagne?

ELEANOR

Yes, yes. Just a tiny weeny bit...

ALEC

Yes, of course you are.

TOM

You haven't had any for months,
Chloe. I'd get it down you now
while you can.

ALEC

Isn't he handsome? My God, he's
handsome.

CHLOE

Bet you any money the next one's a girl.

CHRIS

Mmm.

ELEANOR

He's got the most adorable cheeks...

ALEC

...Just so extraordinarily handsome. I wonder what he's thinking.

CHLOE

Well, you know, they said he was a thinker. The nurses...

ELEANOR

Deep thoughts. Deep thoughts.

ALEC

Here we are.
(toasting)
To Terrence.

TOM

And all that sail on him.

CUT TO:

BLACK.