

CONVERSATIONS WITH FRIENDS
EPISODE THREE

by
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Based on the novel
CONVERSATIONS WITH FRIENDS by Sally Rooney

Developed with the assistance of BBC Drama.

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1 EXT. NICK AND MELISSA'S HOUSE, MONKSTOWN, DUBLIN. EVENING. 1
SD14.

FRANCES is walking towards the house in the dead heat of evening. She rings the doorbell.

A moment - then Nick answers. They just look at each other.

NICK

Come in.

Frances follows him inside.

2 INT. KITCHEN, NICK AND MELISSA'S HOUSE. EVENING. SD14. 2

They walk into the kitchen. FRANCES stands and looks at NICK feeling slightly awkward in his presence now.

NICK

Good to see you.

FRANCES

Thanks.

NICK

(Tiny beat.)

Did you get the DART out?

FRANCES

I did get the DART out, yes.

They smile. He is searching for conversation.

NICK

Can I get you anything?

FRANCES

No thanks.

NICK

Right.

FRANCES

So.

They look at each other.

FRANCES (CONT'D)

(pauses)

I don't want to be a. A home-wrecker.

He looks at her. Responds carefully -

NICK

What do you mean?

FRANCES

I don't want to hurt your marriage.
That's all.

NICK

My marriage has survived several affairs already.

FRANCES

Oh, really?

NICK

I've just never been party to them.

FRANCES

I see.

NICK

So...

FRANCES

OK.

They are very close now. They could kiss but they don't. A silence. She takes his hand.

FRANCES (CONT'D)

(Very low.)

Let's go upstairs.

NICK

You sure?

Frances nods.

FRANCES

Yes.

He smiles.

3 INT. NICK'S ROOM, NICK AND MELISSA'S HOUSE. EVENING. SD14. 3

FRANCES and NICK are in Nick's room. They kiss passionately and undress. There is a physical excitement in Frances that threatens to overwhelm her. Nick takes off his top. He has an impressive physique. Frances stares at him. She reaches out and touches his chest. There is an intense desire in her. He leans in and kisses her neck.

He takes off her blouse slowly and kisses her chest.

He kneels before her and lifts her skirt and kisses her high up on her legs. She grips his hair tightly as though to prevent herself from climbing all over him - or even out of herself.

He takes off her underwear.

Once they are both naked they move to the bed. Nick is kissing her chest and her belly. He moves lower. She reacts.

NICK

Is that OK?

FRANCES

Yeah.

He goes down on her. She closes her eyes and breathes sharp and haltingly. Her arms thrown back above her head.

4

INT. NICK'S ROOM, NICK AND MELISSA'S HOUSE. EVENING. SD14. 4

They are fucking now. She comes, and he comes soon after.

Frances' eyes fill with tears. They flow down her cheeks but she is not upset or sad; quite the opposite in fact. Nick has noticed.

NICK

Hey.

FRANCES

This is not what it seems.

NICK

Are you OK?

FRANCES

Of course. My eyes are watering.
That's all.

NICK

Frances.

FRANCES

(She laughs.)

It's not real crying, I swear. I'm happy. I feel amazing.

NICK

Are you sure?

FRANCES

It sort of happened before. When I was with Bobbi.

(As a joke.)

She says it's a symptom of my repressed nature. You can ask her about it.

(Tiny beat.)

Only please don't ever.

NICK

Believe me, I won't.

FRANCES

Look. My hands are shaking.

(Holding her hand up.)

(MORE)

FRANCES (CONT'D)

It's just a physical thing. I feel great. Thank you.

She laughs. He laughs, too. Gradually, Frances' breathing slows. They lie in silence together.

Eventually:

NICK

I can't believe we just did that.

FRANCES

Yes you can.

(beat)

I think I enjoyed it more than you did.

NICK

That's definitely not true.

FRANCES

Really?

NICK

(smiling)

Trust me.

FRANCES

Good.

She smiles at him. Nick looks up at the ceiling.

They lie for a little while in silence.

FRANCES (CONT'D)

I should tell you something.

NICK

(He smiles.)

What's that?

FRANCES

This is kind of awkward.

NICK

Go on.

FRANCES

I've never had sex with a man before.

NICK

Right. OK.

FRANCES

Is it odd that I didn't tell you beforehand?

NICK

No. That's totally up to you.

FRANCES

I was going to. But then I missed the moment. Sorry. I overthink things sometimes.

NICK

That makes two of us, then.

5 INT. NICK'S ROOM, NICK AND MELISSA'S HOUSE. MORNING. SD15. 5

FRANCES wakes in the morning. She is alone in the bedroom. She has had a long and deep sleep. She sits up and listens to the house. There is noise coming from downstairs and she rises to join it.

6 INT. KITCHEN, NICK AND MELISSA'S HOUSE. MORNING. SD15. 6

FRANCES and NICK sit in the kitchen by the open doors to the garden. Frances has a bowl of cereal. Nick has coffee. It is a bright clear day. Frances looks out at the garden and then back at Nick. He is in his own world.

FRANCES

What would you be doing if I wasn't here?

NICK

Learning lines.

FRANCES

Really? For what?

NICK

I'm going to Scotland in a few days. For a TV thing.

FRANCES

Is it very glamorous?

Nick makes a face.

NICK

Not in the slightest. It's bullshit really.

Nick drains the last of his coffee.

NICK (CONT'D)

It's in Edinburgh.

He feels a bit awkward adding this unnecessary detail.

Pause.

FRANCES

Did you always want to be an actor?

NICK

From when I was a teenager, yeah.

FRANCES

What is it you like about it? If that's. Something you can describe even.

Nick smiles.

NICK

I don't know. I find a certainty to it or something. Knowing what comes next. What to say. It's reassuring. Does that sound weird?

FRANCES

Not at all.

(beat)

It makes sense.

Nick smiles.

NICK

Do you feel the same way when you perform?

FRANCES

Maybe...I certainly feel less awkward... but then again I have Bobbi to hide behind.

NICK

It doesn't look like you're hiding up there.

She smiles and it feels like the conversation might continue but neither speaks and for a while they are quiet.

Nick begins to roll a joint. Frances watches him. She starts to feel self-conscious.

6A

INT. HALLWAY, MELISSA AND NICK'S HOUSE. LATE MORNING. SD15.6A

FRANCES and NICK are in the hallway. She is about to leave and he's seeing her off. It's a little awkward - not cold, but neither are really sure what to do.

NICK

See you soon...

They kiss. It starts to grow into something deeper, more passionate. They break - smiling, both a little unsure.

FRANCES

Yeah. Bye.

She leaves.

7A EXT. SEAFRONT NEAR NICK AND MELISSA'S HOUSE - A LITTLE LATER^{7A}
SD15.

Frances walks by the sea having left Nick's house to head into town. She approaches a DART station.

7B EXT. DART STATION - MINUTES LATER. SD15.

7B

FRANCES is sitting on a bench waiting for her train. She takes out her phone, begins to compose a text. We see it on the screen.

Frances: *Want to watch a film? I'll feed you.*

7C INT. DART - MINUTES LATER. SD15.

7C

FRANCES looks at Dublin bay through the window of the train.

Bobbi: *What film?*

Frances: *You choose.*

Bobbi: *I've just the one.*

8 INT. LIVING ROOM, FRANCES' APARTMENT. EARLY EVENING. SD15. 8

FRANCES is in her apartment with BOBBI. They have eaten and Bobbi has now commandeered Netflix and is searching for something. She is cross-legged on the floor with FRANCES' laptop.

BOBBI

It's on here somewhere.

FRANCES

When's it from?

Bobbi makes a face.

BOBBI

Ooh. It has a really bad rating.

FRANCES

Let's not do this. It's weird.

BOBBI

No it's not. We know Nick now. So it's kind of obvious we're going to do this.

FRANCES

Well it feels weird to me.

BOBBI

(Ignoring the comment.)
It's a pretty minor role but he
takes his shirt off at one point.

She flashes Frances a smile.

BOBBI (CONT'D)

You're into that kind of thing,
aren't you?

FRANCES

(with surprising
seriousness.)

I'm not watching this Bobbi!

Bobbi takes this in.

BOBBI

I see.

The movie on the laptop plays on. An oddness has settled
between them.

BOBBI (CONT'D)

Why do you feel the need to defend
him all of a sudden?

FRANCES

I'm not defending him. I just don't
like sneering that's all.

Bobbi stops the film.

BOBBI

That's not what I was doing. And
I'm not the one who described him
as a 'trophy husband' by the way.

Frances doesn't say anything. Bobbi is aware that she is
mildly pissed off.

FRANCES

You're being mean.

BOBBI

What? He's not some great friend of
ours Frances. We only know him
because he's married to someone
interesting.

FRANCES

Melissa is not that interesting,
actually.

BOBBI

Really?

Bobbi has been watching Frances. A moment passes. She twigs something.

BOBBI (CONT'D)
You're hilarious.

FRANCES
What?

BOBBI
You actually like him don't you?
Wow.

Frances starts gathering their plates.

FRANCES
What are you talking about?

BOBBI
You like Melissa's husband.

FRANCES
Why does that interest you?

She steps through to the kitchen.

FRANCES (CONT'D)
Are you jealous? Is that it?

Bobbi pauses moment. Shakes her head a little.

BOBBI
Fine, you choose something.

8A INT. LIVING ROOM, FRANCES' APARTMENT. NIGHT. LATER. SD15. 8A
BOBBI and FRANCES watching a film, not talking to each other.

Nick: *hey.*

Frances replies.

Frances: *Hey.*

Nick: *so... are you free tomorrow night?*

Frances puts her phone face down on the sofa. She takes a long breath.

9A EXT. STREET, NICK AND MELISSA'S HOUSE , MONKSTOWN, DUBLIN. 9A EVENING. SD16.

FRANCES walks up to Nick and Melissa's house in the evening light.

9B INT. NICK'S ROOM, NICK AND MELISSA'S HOUSE. LATE EVENING. 9B SD16.

FRANCES and NICK are having sex. Frances is on top and Nick has his back against the headboard. They are tight in on one another but Frances has control of movement in this position. She is aware of the affect her body has on Nick. This power is novel to her and she enjoys it. As she moves she sees the response from Nick as he edges towards orgasm.

FRANCES

You OK?

NICK

Wait -

FRANCES

You like this?

NICK

Yes.

She knows she is going to make him come.

NICK (CONT'D)

Frances.

FRANCES

Yeah.

NICK

Fuck. Please. Yes.

Frances tries even harder now and he can't help himself.

He comes and buries his face in her neck and her chest. He kisses her skin and draws in breath. She watches him in wonder.

They lie down on the mattress still clasped together. Frances feels intensely happy.

10 INT. NICK'S ROOM, NICK AND MELISSA'S HOUSE. LATE EVENING. 10 SD16.

Some time has passed. FRANCES and NICK are still in bed together. The light is fading outside. Frances is looking at Nick and decides to ask him a question.

FRANCES

How did you and Melissa meet? Am I allowed to ask that?

NICK

Of course. I was in London. I'd gotten a couple of jobs over there, back to back.

FRANCES

Sounds exciting.

NICK

A bit, but I didn't like London. I was lonely I guess. And one night I was at a friend's party in Highgate and she was there. We got talking. That's all. We hung out.

FRANCES

And?

NICK

Well I'd already decided to move back to Dublin by then. I'd bought the house.

FRANCES

And she came with you?

NICK

She came over and back for a while. And she genuinely loved Dublin. So when we got married we decided to stay here. That's it.

Small beat.

FRANCES

My entire romantic history is just Bobbi.

NICK

Really?

FRANCES

Yes.

(beat)

Aren't you going to ask about it?

Nick smiles.

NICK

Tell me about Bobbi.

FRANCES

(Offered lightly.)

We were together in school.

(MORE)

FRANCES (CONT'D)

It all came as a surprise to me. Bobbi is who she is, you know. You can imagine the stir she caused when she arrived. And I wasn't popular. I kept to myself. But she chose me anyway. That sort of changed my life, if I think about it. She sort of invented me.

NICK

You're quite intense together.

FRANCES

Are we? I guess.

NICK

How did it end?

FRANCES

It just did. I don't know.

(beat)

I haven't been with anyone since.

(Until.)

NICK

Has she?

FRANCES

No one serious.

A small beat.

FRANCES (CONT'D)

How do you think Melissa would react if she found out about this?

NICK

I don't know.

FRANCES

How did you find out about her affairs?

NICK

She told me about them.

This surprises Frances.

FRANCES

Just straight out?

NICK

The first time, yes. She was at a festival and called me at five in the morning. I thought something terrible had happened. I suppose it had, really.

FRANCES

What did she say?

NICK

That it was a one-off thing. With this woman. They wouldn't be seeing each other again.

FRANCES

Why did she tell you, then?

NICK

She felt guilty, I suppose. The next time was different. It - I probably shouldn't be telling you all this. I'm not trying to make you think badly of her.

FRANCES

I'm not thinking about her at all.
(I'm thinking about you.)

NICK

Thanks.

11 OMITTED

11

12 OMITTED

12

13 OMITTED

13

14 INT. PUBLISHING OFFICE. LATE MORNING. SD17.

14

FRANCES is at work and absently waiting for a manuscript to print out. She is standing by a window and looking out at the fine sunshine. PHILIP is reading at his desk and SUNNY is working at her laptop.

14A INT. CAFE, DUBLIN. DAY. SD17.

14A

FRANCES pays for a coffee, takes her (reusable) cup.

15 EXT. DAWSON STREET, DUBLIN. MOMENTS LATER. DAY. SD17.

15

FRANCES is walking towards Dawson Street, sipping her coffee. She sees a couple across the street. It is NICK and a woman in her mid-thirties. This is LAURA. Laura is talking into her phone and pushing a buggy. Nick is carrying a baby, RACHEL. Frances is confused by this scene and unsure if she will wave or call over to them. She does neither. Nick does not see her and is gone.

16 INT. NICK AND MELISSA'S HOUSE, KITCHEN. EVENING. SD17. 16

NICK and FRANCES have eaten. They are drinking wine at the table, the remains of their meal around them.

FRANCES

Do you have a secret second family?

NICK

(Laughing.)

What?

FRANCES

Like one of those men they do podcasts about.

NICK

Where's this line of questioning coming from, if you don't mind my asking?

FRANCES

I saw you in town today. With a baby and a woman.

NICK

That was my niece. And my sister. I'd have made introductions if I'd seen you. Of course.

Nick smiles.

FRANCES

All this got me thinking that I know practically nothing about you.

NICK

Fire away.

FRANCES

How many siblings do you have?

NICK

Just the one.

NICK (CONT'D)

And you?

FRANCES

I'm an only child.

(offered as a joke)

And I come from a broken home.

NICK

When did they split up?

FRANCES

When I was 12.

NICK

That must have been tough.

FRANCES

It wasn't. It was ordinary. They were terrible together. So it was a relief.

NICK

What happened?

FRANCES

Nothing dramatic. Dad moved out. Went back to Mayo - they're both from there. Then it was me and Mum until I finished school. And then she moved west as well. She's happy there, I think. I'm not sure Dublin really suited either of them.

16Aa INT. NICK AND MELISSA'S HOUSE, GARDEN. LATE EVENING. 16Aa.

FRANCES and NICK have been drinking wine in the garden.

Silence for a while. Nick seems a little distracted. He checks the time on his phone.

NICK

I better organise myself.

FRANCES

Sure.

16A INT. KITCHEN, MELISSA AND NICK'S, MONKSTOWN. A LITTLE LATER^{16A} SD17.

Frances is clearing away dishes, starting to wash up. Nick is at the table using his phone to check in online for his flight in the morning. He has his passport and flight number in front of him. It is not going very smoothly.

NICK

(To himself mostly.)
I hate this fucking app.

He continues and Frances watches him.

17 INT. SITTING ROOM, NICK AND MELISSA'S HOUSE. NIGHT. SD17. 17

It's dark outside. FRANCES and NICK are watching a film. They share the sofa but aren't touching; each lounging at either end. Nick might seem a little more preoccupied than he has been. Frances is aware of this.

Nick's phone rings. He looks at the caller ID and answers it with some relief.

NICK

Hey.

It is very obviously Melissa. Nick takes the call out of the room. As he goes.

NICK (CONT'D)

Thanks for calling. I know... I know
it will be fine I just...

Nick is gone. Frances stays there. The television plays on and she tries watching it. She feels suddenly self-conscious by the arrival of the call.

18 EXT. GARDEN, NICK AND MELISSA'S HOUSE. NIGHT. SD17.

18

A little later. FRANCES has stepped out into the garden. She can see NICK in the kitchen from here but tries not to look at him. He is still on the phone. Frances watches the breeze blow through the branches of the trees.

19 OMITTED

19

20 OMITTED

20

21 OMITTED

21

22 OMITTED

22

22A INT. NICK'S ROOM, MELISSA AND NICK'S HOUSE. NIGHT. LATER. 22A SD17.

NICK and FRANCES are in the bedroom. Nick is preparing his bag for travel tomorrow. He seems a little distant. Frances watches him. She reaches out to touch him, but he continues with his task.

FRANCES

Are you OK?

NICK

Yeah. I'm just tired.

Frances feels excluded somehow. Nick is aware of Frances' awkwardness.

NICK (CONT'D)

Sorry.

She stays looking at him. She wants to ask him something but hesitates.

FRANCES

How long will you be away?

NICK

A couple of weeks. Working then holiday for three or four weeks.

Place in Croatia.

FRANCES

I see.

(beat)

This has been terribly enjoyable anyway. I might have mentioned that.

NICK

I think you did. But I like hearing it anyway.

FRANCES

Yeah?

Frances takes this in.

FRANCES (CONT'D)

And after all that? What happens then?

NICK

I don't know.

FRANCES

OK.

NICK

We'll have to see, I guess.

FRANCES

Yeah.

Frances doesn't pry anymore. Nick is not forthcoming with anything else. There is a distance between them and she can't quite break through it.

23 INT. NICK'S ROOM, NICK AND MELISSA'S HOUSE. LATE NIGHT. 23
SD17.

FRANCES is half-asleep. She turns over, opens her eyes. Nick isn't there.

23A INT. LANDING, NICK AND MELISSA'S HOUSE. LATE NIGHT. SD17. 23A

FRANCES comes out of the bedroom. She pauses on the landing and listens. The house is quiet but there is a light on below. She moves to the stairs.

23B INT. NICK AND MELISSA'S HOUSE, GROUND FLOOR. MOMENTS LATER 23B
SD17.

We follow FRANCES through the ground floor rooms. She stops in the kitchen. Through the glass doors she can see Nick in the small back garden. He's sitting with his knees pulled up to his chest, looking away from the house so she can't see his face. He's not smoking, not checking his phone. He's quite still.

Frances watches for a while then turns to go back upstairs.

23C INT. NICK'S ROOM, MELISSA AND NICK'S HOUSE. MORNING. SD18. 23C

FRANCES is finishing packing her bag to bring home. She picks up her phone and charger from beside the bed. She looks at her emails. There is one there from Bobbi - no subject.

There is the sound of Nick downstairs. Frances puts her phone away, gathers her bag and leaves the room.

24 INT. NICK AND MELISSA'S HOUSE. MORNING. SD18. 24

FRANCES is leaving. She has her bag with her. NICK is at the door with her. The atmosphere is a little heavy.

FRANCES

Safe travels.

NICK
I'll call you.

FRANCES
OK.

She looks at him.

FRANCES (CONT'D)
(seriously)
You're so handsome.

NICK
I thought you were attracted to my
personality.

FRANCES
Do you even have one?

This comes out more harshly than she intended and Nick is
slightly taken aback.

Frances pauses in the open door.

FRANCES (CONT'D)
Bye then.

NICK
Bye.

He kisses her lightly on the cheek. She turns and walks away.

25 INT. DART, DUBLIN. MORNING. SD18.

25

FRANCES is travelling into town on the DART. She stares out
at the houses passing. There is an uncertainty in her. She
takes out her phone and looks at what Bobbi has said in her
email.

BOBBI (V.O.)
*Look, I don't care if you have a
crush on Nick, and I wasn't trying
to embarrass you or whatever. Sorry
if it came across as such. BUT it
was really fucked up of you to
accuse me of being jealous like
that.*

26 INT. BEDROOM, FRANCES' APARTMENT, DUBLIN. AFTERNOON. SD18. 26

FRANCES is home and is finishing tidying up her room. She has
made up her bed and she sits there a moment. The email has
continued.

BOBBI (V.O.)

It is so stereotypically homophobic to accuse a gay woman of being secretly jealous of a man, which I know you know. But even more than that it's really devaluing to our friendship - to make out like I'm competing for your attention. What does that say about how you see me?

27 INT. LIVING ROOM, FRANCES' APARTMENT. EARLY EVENING. SD18. 27

FRANCES sits on the sofa, alone watching rubbish on television.

BOBBI (V.O.)

Do you really rank our relationship below your passing sexual interest in some cis-het married guy? It hurt my fucking feelings actually.

Her phone is beside her and she picks it up and checks for messages. There are none. Her mind is churning.

28 INT. KITCHEN, FRANCES' APARTMENT, DUBLIN. EVENING. SD18. 28

FRANCES stands in the kitchen. She seems dazed from the onslaught of Bobbi's email. There is a pleasant evening outside and the kettle is boiling. Frances is unsure how to proceed.

29 INT. BEDROOM, FRANCES' APARTMENT, DUBLIN. NIGHT. SD18. 29

FRANCES is in bed. She has her laptop open and she messages Nick. We see these text on the screen.

Frances: Did you arrive OK?

Nick: yeah.

Frances: Are you working yet?

Nick: no. an early start tomorrow.

A small beat. Then Frances sends a last message.

Frances: good luck.

Silence. No further message arrives. Frances closes the laptop.

29A INT. SUPERMARKET, DUBLIN. DAY. SD19. 29A
The next day. FRANCES is in the supermarket picking up a few items. She is slightly unfocused.

29B INT. SUPERMARKET, DUBLIN. DAY. A LITTLE LATER. SD19. 29B
Frances is queuing at the till. At one point she takes out her phone but there is no new message from Nick.

30 OMITTED 30

30A EXT. STREET NEAR FRANCES' FLAT. DAY. SD19. 30A
FRANCES has been shopping and is walking back to her flat.

30B INT. FRANCES' APARTMENT, DUBLIN. AFTERNOON. SD19. 30B
FRANCES is making herself a meal.
A BIT LATER
Frances eats at her small kitchen table eating, reading at the same time.

31 OMITTED 31

32 INT. BEDROOM, FRANCES' APARTMENT, DUBLIN. EVENING. SD19. 32
FRANCES has her laptop open in front of her.
It has darkened outside. FRANCES writes a message to NICK on her phone.
Frances: Hi
Nick: i was about to message you.
Beat.
Nick: things are quite full on here.
Frances: are they?
There is no immediate reply. She waits. Nothing comes, until eventually her phone buzzes.
Nick: you still there?
Beat.
Nick: any news?

Frances doesn't respond.

Nick: i guess you don't feel like talking. i need to sleep anyway. good night.

33 OMITTED

33

34 INT. PUBLISHING OFFICE. DAY. SD20.

34

FRANCES is in the office. The office is quiet. She has a manuscript open on her small desk. Her laptop is open and she is looking at the email that Bobbi sent her and trying to make sense of it. She reaches out and deletes the email. She then immediately retrieves it. She begins drafting a reply. She struggles with it. She doesn't know what to write.

PHILIP and SUNNY are here too. Philip is looking at her.

PHILIP
(Meaning the manuscript.)
How is that?

FRANCES
(distracted)
Yeah it's fine.

PHILIP
Really?

FRANCES
It's quite funny actually.

PHILIP
Nice.
(Tiny beat.)
How's your own writing getting on?

FRANCES
Slow.

PHILIP
I thought you were disciplined in
these things?

FRANCES
I used to be. But it's the summer I
guess. Things drift.

PHILIP
They do.

Frances has picked up her phone by now and is checking for messages. Philip eventually reaches for a manuscript to read.

34A OMITTED

34A

35 INT. BEDROOM, FRANCES' APARTMENT, DUBLIN. NIGHT. SD20. 35

FRANCES is sitting on her bed now. The room is lit low. Her laptop is beside her and she types out a message. We see it on the screen.

Frances: *Are we still having an affair? Or is that over now?*

Frances lies back on her bed. The phone rings. She answers.

FRANCES

Hey.

NICK (V.O.)

This is easier than messaging.

FRANCES

Is it?

NICK (V.O.)

You OK?

FRANCES

I just wanted to get things straight. That's all.

NICK (V.O.)

I see. I mean obviously we can't see each other right now...

FRANCES

Ok. You want to leave it, is that it?

NICK (V.O.)

Frances.

FRANCES

I don't care that much anyway.

NICK (V.O.)

Ok...

FRANCES

Yeah.

Frances pauses. A brief silence. She doesn't want to sound upset.

NICK

I'm sorry.

FRANCES

(She cuts him off.)

Goodnight.

Frances hangs up and is upset. With herself mostly. A message arrives.

Nick: *i'm sorry. i didn't express myself well. i get stressed talking to you sometimes.*

Frances doesn't reply.

36 INT. BEDROOM, FRANCES' APARTMENT, DUBLIN. NIGHT. LATER. 36
SD20.

It is later. FRANCES lies awake in bed. Her windows are thrown open because of the heat and a sudden shower beings drenching through the trees outside. She sits up and watches this.

37 INT. CAFE, CITY CENTRE. MORNING. SD21. 37

FRANCES is sitting drinking coffee. She has her laptop on the table in front of her. She begins her reply to Bobbi.

FRANCES (V.O.)
Bobbi. Hey. You're right, it was a weird and wrong thing to say and I shouldn't have said it.

38 EXT. TRINITY PLAYING FIELD. LATE MORNING. SD21. 38

FRANCES is sitting in Trinity.

FRANCES (V.O.)
I felt defensive and I just wanted to make you angry maybe. I feel guilty for hurting your feelings over something so stupid. I'm sorry.

A pause...Then - a message arrives from Bobbi.

BOBBI (V.O.)
Fine. I forgive you.

FRANCES (V.O.)
Thank you.

Frances smiles and rises, relieved.

39 OMITTED 39

40 INT. SPOKEN WORD VENUE. NIGHT. SD21. 40

FRANCES is here at a spoken work gig with BOBBI. They are sitting by the bar.

BOBBI

Was that hard for you? It took you
an awfully long time to write back.

FRANCES

I know I'm bad at this.

Bobbi looks at her for a moment. Takes a drink.

BOBBI

It's OK.

FRANCES

I don't like fighting with you.

BOBBI

Then don't be a dick.

Frances laughs at this.

BOBBI (CONT'D)

But Nick?!? Is that your thing now?

FRANCES

Stop.

BOBBI

What? I can't believe he's your
type. A man who finds intellectual
stimulation in men's fitness
magazines.

Frances is not entirely comfortable with what Bobbi is
saying. Bobbi is processing and testing and Frances knows
this.

BOBBI (CONT'D)

And I always assumed that if it had
to be a man, you'd choose someone
camp and inoffensive like Philip.

FRANCES

Philip isn't camp.

BOBBI

Of course he fucking is.

Their promoter DAN is nearby now.

DAN

You're not taking a slot?

BOBBI

No.

DAN

Why not?

BOBBI
We're taking a break.
(Humorously.)
Frances isn't feeling it at the moment.

This makes Frances smile.

DAN
That's a pity. Let me know if you change your mind.

Dan moves off.

BOBBI
Are you around tomorrow? I want to meet you for coffee.

FRANCES
(curious about this)
OK.

BOBBI
I'll text.

41 EXT. STREET, DUBLIN. NIGHT. SD21.

41

FRANCES is walking home alone. She is almost at her building.

42 INT. HALLWAY, FRANCES' APARTMENT, DUBLIN. MORNING. SD22. 42

It is a bright morning. Through the open bathroom door, we can hear Frances in the shower.

43 INT. CAFE, DUBLIN. AFTERNOON. SD22. 43

FRANCES has arrived at a cafe to meet BOBBI. When she spots her she realises that Bobbi is sitting there with MELISSA, coffees in front of them. Frances had not been expecting this.

FRANCES
Hey.

BOBBI
Hi.

MELISSA
Hi Frances.

FRANCES
How was London?

MELISSA

Big and dirty but good. Good to be somewhere else for a while.

FRANCES

Sure.

MELISSA

I hope you don't mind me joining you.

Bobbi nudges Melissa.

BOBBI

Ask her.

Melissa smiles. Frances looks between the two of them.

MELISSA

I have a request. I'd like to quote Diamonds in my book.

FRANCES

Really?

MELISSA

If that's OK?

FRANCES

Um.

MELISSA

I can send you the essay - see what you think. No pressure - but it really fits - thematically.

FRANCES

Yeah. Sure - I mean, yes please send it -

MELISSA

I'll need to submit in the next few days. If that's alright.

FRANCES

I'll take a look right away.

MELISSA

Great. Thanks. I want to get the revisions done before I head away.

BOBBI

Tell her about your house -

MELISSA

(to Bobbi)

It's not our house.

(turning to Frances)

(MORE)

MELISSA (CONT'D)

- a friend of ours - my agent, actually - has this house in Croatia, she lets us use it in the summer.

BOBBI

(to Frances)

It's stunning. Melissa showed me the pictures.

MELISSA

I was saying to Bobbi, you two should come. We have people visit all the time. There's loads of room.

A WAITRESS comes to take Frances' order. It distracts things for a moment.

WAITRESS

Can I get you anything?

FRANCES

Americano. Black please. Thanks.

She walks away.

FRANCES (CONT'D)

Yeah. I'm just. I'm not sure I can afford to.

BOBBI

We'd get flights for nothing. I'll pay for them.

MELISSA

There's nothing to spend money on when you're there. And we'd feed you. I promise.

FRANCES

Thanks. But I have work as well. So. I'll need to think.

BOBBI

It's reading. You can read anywhere...

FRANCES

I'll think about it.

Bobbi focuses her attention on Melissa and they continue the conversation but Frances is not giving it her attention.

BOBBI and FRANCES are walking towards Bobbi's house. Bobbi looks at Frances.

BOBBI

Are you okay?

FRANCES

Why didn't you just tell me she was coming?

BOBBI

I'm sorry. I didn't mean to corner you. But it's cool she wants to use your poem. And a free villa in Croatia sounds amazing.

FRANCES

Well - you go then.

BOBBI

(playfully)

I'm not going on my own. That would be weird.

Frances smiles a little. Shrugs.

FRANCES

Melissa likes you more than she likes me.

BOBBI

Obviously. And you like Nick more than I like him. And probably more than she likes him too. Who cares?

Frances pauses at this - not quite sure how to take that.

They arrive outside the house and make their way inside.

45 OMITTED

45

46 INT. LIVING ROOM, BOBBI'S HOUSE, DUBLIN. LATE AFTERNOON. 46
SD22.

FRANCES and BOBBI are in the living room now. BOBBI is at the table with the laptop, clearly searching for flights.

FRANCES

Do we really want to do this?

BOBBI

It'll be fun.

FRANCES

For you maybe.

BOBBI

The flights are for nothing. It'd be a sin not to go now. Utter insanity. Look. Dirt cheap. I'll never speak to you again if you don't say yes.

Frances has a moment of hesitation and then gives in.

FRANCES

Alright then.

Bobbi is ecstatic.

BOBBI

Great. I'll book now. Before the
prices change. Throw me my bag.
Frances! My bag.

FRANCES

Sorry.

Frances hands Bobbi the bag she asked for. Bobbi fishes a
credit card out of it and goes about booking flights.

46A INT. BEDROOM, FRANCES' APARTMENT, DUBLIN. EARLY NIGHT. 46A
SD22.

FRANCES has her phone in her hand. She texts Nick -

*Frances: I'm sure Melissa has told you already, but she
invited us to Croatia. I just wanted to assure you I'm not
planning on making a scene.*

A beat. Then three dots.

Nick: ok. cool. see you then.

Frances looks at the message trying to detect any warmth or
affection. Eventually she tucks her phone away.

END OF EPISODE.