



The Split 2

Episode Three

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1

INT. SWIMMING POOL. PRIVATE GYM. DAY 5, 06:47.

1

A MAN dives underwater, passes over us - CHRISTIE swimming purposefully, even strokes.

He surfaces at the deep end, clings to the side for a moment. It's early, the pool empty.

A WOMAN enters from women's changing rooms. CHRISTIE glances in her direction, but it's not HANNAH. Frustrated and angry, he launches into another length.

CUT TO:

2

INT. BEDROOM/EN SUITE. NINA'S FLAT. DAY 5, 07:04

2

HANNAH waking in an unfamiliar bed, takes a moment to realise where she is. CHRISTIE's flowers in a jug on a the window-sill, slowly dying. Crap by the bed: Nurofen, the empty can of diet coke, an old crumby plate, the sense of quiet neglect all around.

NINA (O.S.)
(calling out)
I'm out of real, but there's
instant.

THE PING OF A NEW TEXT - HANNAH picks it up, clocks it's from GRAYLING. ***Where are you? You're late. We need to prep for meeting.*** HANNAH, irritated by the tone of his text.

HANNAH
Fine.

HANNAH's phone rings - the screen opens. It's NATHAN.

NATHAN (ON FACETIME)
Sorry. Wrong button.
(grimaces)
Yeah... Chicken hair. Least you got
the bed.

He's in the kitchen, dressed for work.

HANNAH
Yay, way too early-

NATHAN
Are you ok?

HANNAH
Alright.

NATHAN (ON FACETIME)
How is she?

HANNAH

Ask me another. Vinnie has football-

NATHAN

(showing bag)

Oh yes-

HANNAH

Tilly?

NATHAN

Ballet. On it. I do know this stuff.

HANNAH a little incredulous.

NATHAN (CONT'D)

Some of this stuff. Have you been online yet? The nanny story's broken.

She reduces the FaceTime app, opens Google on her phone. Searches.

NATHAN (O.S./ON FACETIME) (CONT'D)

The camera just froze. Stop googling.

The tabloid news headline about the Hansens is salacious, accompanied by a misjudged photoshoot.

HANNAH

Did no one advise her on this?

NATHAN

Clearly not. It's one for the Christmas card.

CUT TO:

3

INT. SHOWERS. PRIVATE GYM. DAY 5, 07:05.

3

Close on CHRISTIE under a shower, closes his eyes, SLAMS the shower button, frustrated, as he slowly calms down. He opens eyes, stares straight ahead, anger brewing.

CUT TO:

4

INT. BEDROOM. NINA'S FLAT. DAY 5, 07:06.

4

HANNAH scrolling through the story on her cellphone, she yawns.

NATHAN (ON FACETIME)
I'll factor it into our meeting.
Chloe's prepping. I'm meeting her
at yours. Shit - now.

From beyond-

NINA (O.S.)
(calling out)
I've got no milk.

NATHAN (ON FACETIME)
The joys of single life. No
responsibilities and an empty
fridge-

HANNAH
(hushed)
She got arrested.

NATHAN (ON FACETIME)
Wow - Orange is the New Black.

HANNAH
Not funny. I got her off.

NATHAN (ON FACETIME)
Ah, to be white and middle class.

VINNIE on the phone screen, walks past in pyjamas.

HANNAH
(on seeing)
Vinnie - are you still in pyjamas?

VINNIE (ON FACETIME)
(mouthful of cereal)
Yes-

Nathan pushes him away.

NATHAN (ON FACETIME)
There's method in my madness. If
they get to the end of the street
and still don't notice I'll point
it out.

HANNAH laughs, surprising them both. NATHAN smiles, pleased
to have made her smile.

From beyond-

LIV (O.S.)
(shouting out)
Dad, Tilly's leotard's soaking wet.

NATHAN (ON FACETIME)
See - totally under control.

HANNAH
(hushed)
She's acting weird.

NATHAN (ON FACETIME)
What weirder than her normal weird?

From beyond, NINA-

NINA (O.S.)
Hannah-

NATHAN smiles, hanging up-

NATHAN
My work here is done.

CUT TO:

5 **OMITTED.**

5

6 **INT. KITCHEN. NINA'S FLAT. DAY 5, 07:15.**

6

NINA, one knee up, eating peanut butter on toast, HANNAH
sliding down coffee.

HANNAH
How many weeks are you?

HANNAH sits down opposite, shares her toast, drinks coffee.

NINA
You know maths was never my strong
point. 8... 9... Though there was a
very sloppy drinks thingy which
culminated in a night with Andy
sometime past that-

HANNAH
Andy? Depressed Andy.

NINA
Yoga Andy. Before Mark. After Rex.

HANNAH
Wow... And this is what I missed.

NINA nods, smiles, on the edge.

HANNAH (CONT'D)
That doesn't mean-

NINA
No-

HANNAH

Nina-

NINA

I'd be a crap mum. I don't even like kids much. I can't look after myself.

HANNAH

You're a thirty-five year old lawyer, with sisters who sort of adore you - maybe adore is a bit strong, but you're alright - and a mother who's desperate to feel necessary. You want this baby, you have it.

NINA considers that future. She shakes her head, minutely. It's a no.

NINA

I've got an appointment this afternoon.

HANNAH

Does Rose-?

NINA

I can't-

HANNAH

(nods)

It's hard. Keeping a secret like that. I'm not saying you have to. But it will weigh on you.

NINA

Not yet.

HANNAH

... okay.

A moment.

HANNAH (CONT'D)

Take ibuprofen. Then paracetamol. After. But not together. You have to alternate. And drink a coke. It settles the stomach-

NINA

You watch *Vera Drake* once and now you're an expert in abortion--

HANNAH

God you are a pain in the arse.
(deflects)
Get showered.

(MORE)

HANNAH (CONT'D)
I'm late for a meeting.
(moving off)
You got a shirt I can borrow?

NINA
Blue one. Rail-

NINA sits for a moment, then realizes what she's done, makes to follow.

NINA (CONT'D)
(calling out/making to
follow/with urgency)
I borrowed it last week-

CUT TO:

7

INT. BEDROOM. NINA'S FLAT. DAY 5, 07:20.

7

NINA comes into the bedroom. HANNAH has an array of stolen clothes out on the bed, security tags on. NINA's caught out.

HANNAH
This isn't even your size.

HANNAH turning back to go into the walk wardrobe and take out more, NINA stopping her, beyond yet more bags of stolen clothes.

NINA
It's just stuff-

HANNAH
Stuff? Do you know what moves I had to throw to get you off without even a caution? The lies I had to tell.

NINA
I said thank you-

HANNAH pulls out more dresses, chucks them on the bed.

HANNAH
This isn't a packet of refreshers on the way to school. This is pathological. You'd be struck off for this.

NINA
Oh my god, calm down-

HANNAH incredulous, weary and disappointed.

HANNAH

This place is a tip. Nina. You're right. You can't look after yourself.

This STINGS-

HANNAH (CONT'D)

We all have shit, Nina. We all have shit.

HANNAH heads off to the bathroom, shirt on a hanger, to change. NINA fights tears, fails to stop them.

CUT TO:

8

EXT. FI & RICHIE'S HOUSE. DAY 5, 07:43.

8

FI and RICHIE herding CALLUM, RALPH and DEXTER out of the house towards their car, inside their gated drive. Fi is wearing the classic celebrity undercover look of a ponytail, baseball cap and Ray Bans. JOURNOS shout through the gates. RICHIE is clutching a newly opened letter, which he shoves in his pocket.

PAP

Fi... Fi... Richie... over here.
Just a quick one... Better than bent over a trolley in Sainsbury's.

REPORTER 1

Fi. Fi. Any comment on Carrie?

FI catching on this, trying to ignore it, gets in the car.

REPORTER 2

You on the sofa, mate?

RICHIE catching on this-

RICHIE

Careful - too much looking at the sidebar of shame rots the brain, mate.

CLIMBS into the car, pulls away. The gates slide open, and RICHIE makes to go, then stops, REELS DOWN HIS WINDOW A LITTLE-

RICHIE (CONT'D)

(through a smile)

You blur out my kids faces or my lawyers will rip you apart.

FI, now seated in the passenger seat, shielding her face as the car edges out through the gates.

On RICHIE - clearly furious, brooding stare, focused on the road ahead.

CUT TO:

9

INT. FI'S CAR. DAY 5, 07:50.

9

FI sitting next to RICHIE driving, the kids in the back. She can't bear to look at him. He reaches out a hand to touch hers. She pulls it away, hurt and sickened. The boys look at one another, then resume playing on their phones. CALLUM, discreetly scrolling through the CARRIE story, eyes catching on RICHIE-

RICHIE

Put it away. Screen free zone.

He looks down at the opened letter now shoved in the coffee well, headed notepaper confirms it is from NHD, confirmation by HANNAH that she has been employed to act for FI in her divorce.

FI

(spat aside)

I want you in a hotel tonight.

RICHIE smiles, yet there is menace, eyes straight ahead, pulling through traffic.

RICHIE

Not happening.

(turning to FI)

Smile, babe.

CUT TO:

9A

EXT. LONDON STREET. DAY 5, 09:11.

9A

HANNAH heading to work, perhaps coming out of a tube station, one COMMUTER amongst many. Her head full of thoughts about her day.

HANNAH texting "Grayling" as she walks - **Sorry running late. Are you OK?** HANNAH waiting, seeing it has been delivered, then read. She watches. No reply.

CUT TO:

10

INT. NOBLE HALE DEFOE. DAY 5, 09:31.

10

HANNAH entering the office, sees NATHAN and CHLOE in reception.

HANNAH

Keen?

NATHAN holding coffee and pastries.

NATHAN
I come bearing gifts. Double shot
latte and an almond croissant.

HANNAH
Thanks.
(to CHLOE)
Let him carry his own bundles.

CHLOE smiles, clearly laden down.

CHLOE
It's fine.

HANNAH gestures towards a distant BOARDROOM, CHLOE walking a
little ahead-

NATHAN
Parents Evening tonight? Vinnie's
got the fear.
(her face)
You forgot.

HANNAH
I did not forget.

NATHAN
You forgot.

HANNAH sees CHRISTIE entering the NHD reception, from the
lifts. Their eyes meet.

NATHAN (CONT'D)
Also restaurant booked for
tomorrow.

HANNAH momentarily non plussed.

NATHAN (CONT'D)
Anniversary?

HANNAH's face betrays she's forgotten. NATHAN fist pumps.

NATHAN (CONT'D)
Yes. Thank you. This is a good
feeling.

CHRISTIE overhearing, falling into step close behind, barely
looking up from reading paperwork as he walks.

CHRISTIE
Relationship goals. Lauren used to
say I forgot ever year.

NATHAN

Not forgotten this year. Thank you
Nathan.

HANNAH

Thank you Nathan.

NATHAN

Real smile. Not fake smile.

HANNAH

Can't we just do take-away?

NATHAN

It's twenty years.

CHRISTIE

Wow-

CHRISTIE shooting HANNAH a look, this is killing him.

NATHAN

To be celebrated.

CHRISTIE holds her gaze for a moment, then moves on, well and
truly fucked off-

CHRISTIE

Congratulations.

HANNAH feeling the sting, CHRISTIE holding the boardroom door
open for CHLOE, looking back at HANNAH with a barely
concealed scowl.

HANNAH

OK but low key. We agreed low key.
Please do not invite obscure
childhood friends or book any
flights to Barcelona. And if you
make the kids learn a song-

NATHAN makes a fizzing sound, as he passes CHRISTIE to go
into the boardroom-

NATHAN

Hear that?... That's romance fizzing
out.

CUT TO:

11

INT. RADIO STATION. CORRIDOR. DAY 5, 10:32.

11

FI coming out of a studio with RICHIE, saying goodbye to a
RADIO PRODUCER.

RICHIE

... I'll check 'em out. Let me know
when they're playing.

FI all smiles-

FI

It sounds insane.

Yet as they head away, leaving the RADIO PRODUCER behind,
their faces fall, FI taking this opportunity for a bit of
distance, walking ahead of RICHIE. However, she's quickly
joined by **ALI**, the PR. Deep breath, all smiles. On.

ALI

Wasn't sure where Jo was going with
that mention of the paps, but I
think it was fine. We just drown
out the story with positive
coverage. Haters gonna hate, we
just keep showing them the love.

RICHIE catches up with them, glances back.

RICHIE

He's such a muppet. Ali we've got
to raise the game here.

ALI

I'm on it. Sorry. We agreed he
wasn't going to bring it up. You've
got back to back calls, a couple of
broadsheets, a couple of
internationals. All very smart, all
very pro the show.

RICHIE

You're a star -

ALI

Bit of heat from the network, I've
reassured. They're fine. We've just
got to hold the party line here-

RICHIE

I'll put in a call.

ALI

(nods)

Go in strong, fire back the obvious
- permanency, commitment. A quality
brand. Show them that you can roll
with the punches. It's a blip but
it comes with territory. It'll burn
itself out-

(half joking, but only
half)

...if there's no more to stoke it-

RICHIE
We're golden.

ALI smiles. RICHIE smiles.

FI
I can't do this-

RICHIE
They win if you let this crap spook
you-

FI
Richie, you're not listening to me-

RICHIE
Babe-

FI rounds on RICHIE-

FI
Babe, I've engaged a solicitor--

RICHIE
(laughs)
You've *engaged* a solicitor... No-
you've had a couple of drinks with
a yummy mummy and she's got in your
ear. Get some air. Take one of your
rescue remedies.

ALI
Next interview's in twenty minutes-

FI turning to ALI-

FI
I'll do this week, I'll do the show-

ALI
(floundering)
OK...

FI
...but we're done.

ALI desperately trying to makes sense of all this.

ALI
OK?

FI turns to leave, RICHIE blocking her path.

RICHIE
(close to)
I'll say when we're done.

FI holds his gaze, the moment edged with aggression. Then he relaxes, steps back, lets her pass. She walks on.

ALI

So... should I flag this with...

RICHIE turns, ALI a little unsettled, despite his smile.

RICHIE

(close to ALI)

No one. We're all good.

A different side of RICHIE than ALI's seen before. She doesn't much like it, but it's not her business. She nods, smiles. RICHIE makes to follow, then stops.

RICHIE (CONT'D)

Find out everything you can on
Hannah Stern. Family Law. NHD.

CUT TO:

12

INT. BOARDROOM. NOBLE HALE DEFOE. DAY 5, 10:54.

12

HANNAH leading the discussion with CHRISTIE, CHLOE and NATHAN present.

HANNAH

...He'll have got my letter this morning. Petition will follow. But we're on. Given this morning's press, it's not going to be difficult to make a case for divorce on the basis of his unreasonable behaviour including his inappropriate relationship with another woman, but obviously they're feeling the heat. They're high profile. It's volatile. All the signs are he won't take this well.

NATHAN

She's keeping a record of his coercive and controlling behaviour?

CHRISTIE

(nods)

We're naturally concerned for her well being.

NATHAN catching on the 'we'-

NATHAN

Naturally.

CHRISTIE

She's obviously susceptible.
They've been together a long time.

HANNAH

Our client believes Mr Hansen will
refuse to move out of the family
home.

CHLOE

He's yet to issue a statement
denying the affair?

NATHAN

They'll want to preserve their
brand, reassure the network. I'd be
pushing for a dignified silence.

CHRISTIE

Talking to our media team this is a
story that's only going to spiral.

HANNAH

There's been rumours about them for
a while.

CHLOE

It's such a cliché. Women trapped
in marriages that they don't
believe they're worthy of getting
out of-

CHRISTIE throws a look to HANNAH, yet HANNAH remains
composed.

CHLOE (CONT'D)

...Happy to compromise on whatever
crap behavior their spouse throws
at them.

NATHAN catching on this, deflecting with a smile.

NATHAN

Welcome to family law.

CHRISTIE

Not just family law.

CHRISTIE stares back at HANNAH.

CHRISTIE (CONT'D)

People put up with no end of shit
in every walk of life.

NATHAN hesitates, clocking a tension between HANNAH and
CHRISTIE.

HANNAH

(deflects)

If Mr Hansen's refusing to move out-

NATHAN

...we could make an application for a non-molestation order if you're worried about her safety. Certainly if she's frightened-

CHLOE

...we can apply without notice.

HANNAH wavers - they make a good team.

HANNAH

Let's have it ready and I can discuss it with my client.

NATHAN

Do we know yet who he'll get to represent him?

CHRISTIE

It'll be one of the big five.

HANNAH

I'd pop for Melanie Aickman?

NATHAN

Ah Melanie... dear Melanie - this is why you brought me in so quickly?

HANNAH

She poaches you every time.

CHRISTIE inwardly bristles - Christ are they flirting?

CHRISTIE

(making to stand)

Sorry, I've got another meeting-

CHRISTIE this is all too unbearable for him-

NATHAN

OK, well - we can have the application ready and in the district judge's list by tomorrow?

ZANDER puts his head around the door-

ZANDER

Nathan... I thought you were here.

NATHAN
(standing up to greet)
I hear you're getting married.
Terrible idea.

LAUGHTER-

ZANDER
This is what they tell me. Two
weeks. I expect you there.

The meeting dissolving a little-

ZANDER (CONT'D)
Hannah - the 11 o'clock. Can you be
in on that call?

HANNAH caught-

HANNAH
I've got the Parkers at midday-
...watching NATHAN heading out with CHRISTIE and CHLOE-

NATHAN
(calling back)
...Bottom site. Languages and
science meet in the main hall. And
if I have to tell you again. We
don't touch the wine.
(seeing CHRISTIE's look)
Parent's Evening.

HANNAH catches CHRISTIE's eye, taking a left with ZANDER--

CHRISTIE
(nods)
Dodged that ball.

CUT TO:

13 **INT. CORRIDOR/ RECEPTION. NOBLE HALE DEFOE. DAY 5, 10:55.** 13

NATHAN heading out with CHRISTIE, they walk and talk as
HANNAH heads off to do her call with ZANDER. CHLOE a little
ahead of them, stopping to talk to MAGGIE-

NATHAN
You didn't reply to the email.

CHRISTIE hesitates-

NATHAN (CONT'D)
Tomorrow. It was between a party
and paintball. I decided she'd hate
a party more so-

CHRISTIE tries to smile-

NATHAN (CONT'D)
Attendance is mandatory. I don't
give a shit...

NATHAN stops, smiles, seemingly wry yet there is, as ever,
edge.

NATHAN (CONT'D)
...But Hannah would kill me if you
weren't there.

CHRISTIE
One way to celebrate-

NATHAN smiles. CHRISTIE smiles.

NATHAN
Zander and the other guys are
planning to pitch up around eight.
Brilliant subterfuge. Bad Italian
booked in keeping with tradition.

CHRISTIE
Genius.

CHRISTIE smiles, yet this is heartbreaking.

NATHAN
China. It's China. Not the country.
As in cup. Twenty years. China.

CHRISTIE nods, but its killing him somewhere deep inside.

NATHAN (CONT'D)
The kids have taken control. I'm
trying not to look. But I have a
nasty suspicion something has gone
wrong. Ruth says she's helping but
she's just in it for the snacks.
There was a large number of fist-
punching gold cats delivered from
Amazon last night.

CHRISTIE
So the country then?

NATHAN
That's what I'm thinking.

CHRISTIE laughs. NATHAN laughs - if he didn't love his wife,
these two might be friends.

NATHAN (CONT'D)
The opportunity for racial
stereotyping everywhere.
(smile/ hushed)
(MORE)

NATHAN (CONT'D)

Don't tell Hannah. Hopeless at
keeping a secret. No poker face.

CHRISTIE

And if it's not on her list it's
not happening.

NATHAN wavers, unsettled by CHRISTIE's biting familiarity.

NATHAN

(deflects/smiles)

Ah yes, she loves a list.

On CHRISTIE, watching NATHAN head away, returning to his
office. MAGGIE intercepts him.

MAGGIE

I'm collecting for Hannah's
anniversary present.

CHRISTIE takes a twenty out of his wallet.

MAGGIE (CONT'D)

Partners have been giving a
hundred.

(beat)

And I know you and Hannah are *close*
so I thought-

He stares at her. What did that mean? But he's too surprised
to challenge her, hands over another £80, then just goes into
his office. He closes the door.

CUT TO:

13A **OMITTED.**

13A

13B **INT. CHRISTIE'S OFFICE. NOBLE HALE DEFOE. DAY 5, 10:58.**

13B

CHRISTIE crosses over to the window, for a moment he could
punch the glass. Then turns and KICKS THE BIN or the like,
anger unfurled.

CUT TO:

13C **INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 5, 11:30.**

13C

HANNAH crossing over to her desk, infuriated. She opens her
MAIL, searches for 'Grayling'. A long list of emails from
Christie Carmichael. She selects them all. Deletes.

She opens her drawer, post-its, all signed 'CC'. She rips
them up, throws them away. In the drawer, Hannah's NOTEBOOK.

She reaches for the notebook, furiously adds something to her list of complaints about NATHAN.

CUT TO:

14

INT. ROSE'S BEDROOM. RUTH'S HOUSE. DAY 5, 11:33.

14

ROSE astride JAMES, grinding hard. He has his face screwed up in painful concentration.

JAMES

Please... please can we stop.

ROSE doesn't.

ROSE

Aren't you close? I thought you were close.

JAMES

This is the fifth time in twelve hours. I've nothing left. And the Doctor said we needed to wait-

ROSE

But you had your porn face on.

JAMES

I've got a porn face? I've not got a porn face.

ROSE

According to the app, I could be ovulating at this very second.

JAMES grimaces, it's starting to chafe. There's a knock at the door.

JAMES

Oh thank god.

ROSE

Go away!

RUTH (O.S.)

Rose... there's a very nice Polish man downstairs-

RUTH entering-

ROSE/JAMES

NO!/NO!

RUTH hurriedly closing-

RUTH
I'll say you're just getting
dressed. Cleaning your teeth.

ROSE reluctantly admits defeat. Pull back to reveal her room
is empty, just a few boxes left and bare furniture.

CUT TO:

15 OMITTED. 15

16 OMITTED. DIALOGUE MOVED TO 18A. 16

17 OMITTED. 17

17A INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 5, 11:50. 17A

ON HANNAH at her desk, deep in thought.

NINA enters, puncturing her thoughts-

NINA
Will Parker.

HANNAH rolls her eyes a little-

NINA (CONT'D)
...And his new husband.

HANNAH
Since when?

NINA
Since yesterday.

HANNAH
I thought he was still in rehab.

NINA
Was. Is. It's where they met.
They're giddy.

HANNAH
That's love for you.

NINA
I'm falling on the side of
delusional.

HANNAH starts gathering her things.

HANNAH
And I'm guessing his mother-

NINA
...wants it annulled. And taking no
prisoners.
(seeing look)
You want to burst their bubble or
shall I?

HANNAH hovers outside her office door, last thing she needs
today. She looks towards the Boardroom.

HANNAH
Oh hell-

HANNAH gathers herself, exhales, prepares to go into the
meeting and face the rest of her day.

CUT TO:

18

INT. BOARDROOM. NOBLE HALE DEFOE. DAY 5, 12:05.

18

WILL PARKER, an eighteen year-old preppy boy arguing with
HELEN PARKER, a forty-something woman, painfully thin, with a
spiky nature, up on their feet, slugging it out. Another
eighteen year old, **JORDAN TRANG**, hovering.

HELEN
You'd known each other a week.

HANNAH and NINA trying to get a word in, facing WILL mid
fight with HELEN.

WILL
Three months.

HELEN
They absconded, literally climbed
over the walls.

WILL
It's rehab. Not Strangeways,
mother.

HELEN
Talk to him, Hannah, please-

WILL grips JORDAN's hand.

WILL
We love each other.

This punctures HELEN a little.

HELEN
You're deluded. Three months is not
a marriage, it's barely an affair.
The rules of rehab are perfectly
clear. You must not-

WILL

What are you so frightened of?

HELEN

...start a relationship in your first year. Have you any idea what marriage means?

NINA looks to HANNAH - a little at a loss.

WILL

Yes. I saw you destroy yours-

HANNAH at last jumps in.

HANNAH

OK. Can we calm please?

HELEN

You're sectioned under the Mental Health Act for crying out loud.

(to HANNAH)

That's grounds for annulment right there--

NINA

Actually, the section expired two weeks before the wedding.

HANNAH

And it wouldn't necessarily make the marriage voidable - the law doesn't prevent someone from marrying just because they are sectioned.

HELEN pulling a document out of her bag.

HELEN

I have a letter from William's psychiatrist, affirming he lacked the mental capacity to enter into the contract, making his marriage null and void.

HANNAH takes the document, reads it, alarm growing, gives it to NINA to look at.

HANNAH

This has been generated retrospectively, it is inadmissible, quite possibly criminal.

WILL

Are there no lengths you won't go to- ?

NINA

Helen, you can't just erase their relationship-

HANNAH catching on this, with resonance.

HANNAH

This...

Gives it back.

HANNAH (CONT'D)

...I haven't seen this.

HELEN a little aghast and humiliated.

HANNAH (CONT'D)

You're angry right now. Let's take the heat out of it. Find a way forward.

HELEN

So you tell his grandfather that his only grandson and heir is at risk of sharing - with an intravenous drug user he has known precisely twelve weeks - a seven percent stake in a business with an annual turn over of two and a half billion dollars.

JORDAN turns to WILL, a little surprised.

JORDAN

Jeez-

(half laughs/WILL)

What?

WILL tries not to smirk. This is suddenly very funny.

HELEN

If the papers get hold of this-

WILL

...which they won't. Because he owns every sleazy tabloid that would be even remotely interested-

WILL up on his feet now, like a spring, threatening to leave.

HELEN

(genuine appeal)

Will-

WILL sinks back on his chair.

WILL

Haven't you ever been in love?

HELEN momentarily without a comeback. WILL looks at JORDAN, smiles - squeezes his hand.

JORDAN

Can I have a gingernut?

WILL leans across and pointedly takes a biscuit. JORDAN follows suit. They're kids. Goofy kids in love.

HANNAH

The simplest way to protect Will's fortune would be a postnup-

HELEN

Which has all the legal integrity of an Amazon wish list.

WILL stands, incredulous, walks to the window and leans his forehead against the cool of the glass. JORDAN goes to him.

HANNAH

No actually-

HELEN

(cynical)
Really?

WILL

Screw you, mother-

JORDAN

Stop. Please stop.

JORDAN takes WILL's hand.

JORDAN (CONT'D)

(turning to HELEN)
I'll sign it. I'll sign a postnup.

WILL turns, moved by this.

NINA

We'd advise you get your own representation before you do that.

HANNAH watches the boys, touched. Turns to HELEN, who is not.

HANNAH

Trust me, Helen, a postnup really is the best option - for everyone.

HELEN looks away, this meeting has not gone the way she wanted it to.

HANNAH (CONT'D)
(to NINA)
We'll draw it up and we can start
with that-?

CUT TO:

18A **INT. ROSE'S ROOM. RUTH'S HOUSE. DAY 5, 12:35.**

18A

JAMES picks up the last box and heads down. ROSE is staring out of the window, hasn't helped at all. RUTH enters, takes in the empty room. ROSE nods, smiles, this is painful for them both, surprisingly so. RUTH sits on the bed.

RUTH
Oh my God. This bed is a health hazard. It's all squishy. Dump won't even take it. I think Nina was conceived on this.

ROSE
Too much information.

RUTH lies back, ROSE sinks back.

RUTH
Makes good babies.

ROSE turns, looks at RUTH - tears prick. It's too soon.

RUTH (CONT'D)
Sorry, clumsy. Clumsy.

ROSE
(shakes)
You're born with two million eggs at least. So one's bound to-

RUTH
Hatch.

ROSE nods, leans her face into the pillow, then back at RUTH.

ROSE
Doc Doolittle said--

RUTH
I wish you wouldn't call him that--

ROSE
He has a very suspect relationship with his cat. He says it'll happen, unless there's some weird genetic predisposition to miscarriage, on yours or Dad's side. Which there's not.

RUTH, with seeming best poker face, shakes her head.

ROSE (CONT'D)
I mean you and Dad did it, right?

RUTH
Lots of times.

ROSE
Again. Too much information.
We're fine. We're good.

RUTH
(eyeing bedside clock)
And I'm late for Prof Ronnie-

RUTH pulling herself up.

ROSE
(raised eyebrow)
So you *still* have a *crush* on him.

RUTH
Purely professional. And for your
information, last time I saw him no
Speedos. Fully dressed.

ROSE
Ah, mother, but what lies beneath?

JAMES puts his head around the door, holding a load of post.

RUTH
(deflects)
Is that funny? Is she being funny?
I never get this girl's jokes.

RUTH ambles off. ROSE alone. JAMES sees this.

JAMES
Last of our post.

ROSE nods, taking the bundle of post, a package from
Ancestry.com. The logo clear on the envelope. ROSE looking
down at it.

JAMES (CONT'D)
Anything interesting?

ROSE
(deflects/smiles)
Bills.

CUT TO:

19 **INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 5, 15:25.** 19

HANNAH at her computer, working. She reaches in her bag, takes the key with clogs keyring from her bag, considers. She stands as if to go and give them back-

The WHIR of a FIRE ALARM.

DISTANT GROANS. VOICES. MOVEMENT.

HANNAH
(pocketing the keys)
Seriously-

MAGGIE passes her doorway, pulling on her fluorescent vest.

HANNAH (CONT'D)
Every week?

CUT TO:

20 **INT. CORRIDOR/ RECEPTION. NOBLE HALE DEFOE. DAY 5, 15:29.** 20

ZANDER and OTHERS heading towards the fire escape-

ZANDER
OK, everyone, let's do this with a smile-

MAGGIE
Everyone downstairs. Don't use the lifts. Assembly point is directly opposite.

NINA passing TYLER, vape in hand-

NINA
Ah, a vaper.

TYLER
Yeah well the hard stuff gets you arrested.

NINA wavers, a little thrown, pulling on her coat and picking up her bag-

TYLER (CONT'D)
Chill, sister.
(eyeing coat and bag)
Is someone taking an early lunch?

NINA
(passing/HANNAH)
Could one man get more irritating?

NINA heading out, TYLER close behind, passing MAGGIE ushering people towards the fire escape.

MAGGIE

This is the last time I do this.
I'm a junior solicitor.
(heading down)
I'm serious, next time you can all
burn.

The SWING of the door closed-

SUDDENLY HANNAH appears, taking her time, working as she
walks, pen in hand, seemingly the last person out.

CHRISTIE

We should be at the assembly point.

HANNAH looks up, sees CHRISTIE at the fire escape door,
pausing on seeing her. HANNAH nods. CHRISTIE makes to go-

HANNAH

Christie-

The ALARM dies. Sudden silence.

CHRISTIE

What-?

HANNAH

That's it? Shouldn't we at least
talk?

CHRISTIE

Oh you want to talk now? Because
you seemed pretty clear last night.

He goes to leave. She REACHES OUT A HAND, STOPS HIM-

HANNAH

Don't be like that. We have to work
together. We have to find a way to
push this on. We have to do
meetings and interact and if you
behave the way you are behaving-

CHRISTIE

Behaving.

HANNAH

You're angry. I get that but this
is our place of work-

CHRISTIE

Oh my god. Did the last three
months just not happen?

HANNAH

It happened. I'm not denying it
happened. But it's *twenty* years.
(MORE)

HANNAH (CONT'D)

Twenty years I've been with Nathan tomorrow-

CHRISTIE

Yeah - add another five and its twenty five since we first met. You want to celebrate that?

HANNAH

I'm sorry. I don't know what I've been doing.

CHRISTIE bitterly laughs-

HANNAH (CONT'D)

Christie, please-

CHRISTIE

I think you know exactly what you've been doing. I think you always do. I think you're ambitious. I think you see something you want and you go for it, Hannah. I think you saw me and you saw unfinished business.

HANNAH

Is that the way you want to play this? Is that what you're going to hurl now? Why is it when a man calls a woman ambitious it's delivered like it's a negative. Yeah I'm ambitious. For my work. For what I do. For the clients I serve. But this? This? You think this was about ambition?

HANNAH close to CHRISTIE, this painful for them both.

HANNAH (CONT'D)

Do you know how hard this is? Have you ever loved two people? I mean really gut wrenchingly loved two people. Two people so it aches when you don't see them. Aches when you think of them with anyone else. I love you. I love you, Christie. But Nathan won... Nathan wins. My life wins. I'm sorry.

Foreheads close - this would be the grand reunion if it wasn't so heartbreaking, but as he angrily pulls away, HANNAH is left unsettled by his continued fury.

CHRISTIE

Yeah.

VOICES. GRUMBLES. GENERAL DISSENT - the returning crowd, the office once more filling-

MAGGIE
(calling out)
OK... OK... everyone back to your
offices.

CHRISTIE stalks off, HANNAH is left alone, visibly shaken.
COLLEAGUES passing her, unaware.

CUT TO:

21 **OMITTED.** 21

22 **EXT. LONDON STREET NEAR LAW SCHOOL. DAY 5, 16:10.** 22

CLOSE on RUTH and RONNIE, laughing, walking towards the college, a little flushed from lunchtime Guinness. A couple of LAW STUDENTS heading in.

RUTH
That is not true. You were a
perfectly good lawyer-

RONNIE
Faint praise-

RUTH
Destined for greater things.

RONNIE
You annihilated me - Andrews and
Andrews. 1976. I never recovered.
Academia was the only place for me.

RUTH
Well it turned out rather well.

RONNIE
For us both.

RUTH
For the most part.
(seeing look)
What? This is all very nice,
Ronnie. But its not-

RONNIE
Fast enough for you?

RUTH
Rose moved out today. And I seem to
be left with a lot of dust and a
few lumpy mattresses. And before
you say downsize. Don't.
(MORE)

RUTH (CONT'D)

Who wants to downsize. I want bigger, bolder. More. I want more.

RONNIE

And there's your fault-line Ruth.
Nothing was ever enough.

RUTH wavers - this stings a little, not with edge but with its truth.

RUTH

Rose was asking about you.

RONNIE

Ah-

(smiles)

Does she still have eyes like a Moomin?

(picking up files)

Then perhaps we give them something to really talk about.

RUTH

Are you flirting with me, Prof Ronnie?

RONNIE

Always.

RUTH

She knows.

(close to)

I think she's onto us.

They hold one another's gaze-

RONNIE

You weren't going to let Oscar take all the flak forever were you?

RUTH, a little unsettled.

RUTH

(deflects/smiles)

I knew I shouldn't have listened to Zander.

On RUTH, catching on a YOUNG FEMALE STUDENT, TWO MALE STUDENTS, one EITHER SIDE of her, both vying for attention, trying to make her smile.

RONNIE

Morals and ethics. 3.15.

(moving on)

If you're not on top of it, they come for blood.

CUT TO:

23

INT. ABORTION/SEXUAL HEALTH CLINIC. LONDON. DAY 5, 16:54. 23

On NINA, head a little crooked eyeing a poster on the wall - STI advice. A row of WOMEN of every age. The odd STUDENT. TEENAGER. A COUPLE. A COUPLE of OLDER PROFESSIONAL WOMEN. NINA swigs on her water bottle, palms a little clammy. She crosses over to the RECEPTIONIST.

NINA

Is this going to take long? I've been waiting half an hour. And some of us have work?

The RECEPTIONIST gestures she's on the phone. NINA resigned, paces a little.

NINA (CONT'D)

You shouldn't keep people waiting. It's enough that they have come here. And then you keep us waiting.

SILENCE -

A few FACES looking up. NINA panicky now-

NINA (CONT'D)

I'm sure I'm not the only one.

They look back at their newspapers.

NINA (CONT'D)

Great. Great.

NINA sits. Stands. Sits.

NINA (CONT'D)

I can't... God... Got to-

NINA exits, swiftly, HEAD PUMPING, HEART POUNDING-

CUT TO:

24

EXT. STREET. OUTSIDE SEXUAL HEALTH CLINIC. LONDON. DAY 5, 16:58. 24

On NINA, blindly walking now, pushing past the ebb and flow of COMMUTERS, TOURISTS, passing shops, open cafe doors, lives going on.

NINA keeps walking, clocking a sandwich bar ahead. She enters-

CUT TO:

25

INT. SANDWICH BAR. LONDON. DAY 5, 16:59.

25

NINA, eyes desperately searching, she's starving. She reaches for crisps, sandwiches, a chocolate bar. Juice. She needs a juice. She looks over at the queue. Then at the door. It's all easy, and yet.

Someone shoves her. Then another person, craning to get their sandwich. It's all just too fucking much today.

NINA stops, she wants to cry, juggling her sandwich, crisps falling on the floor. She picks them up, tears starting to roll, looking at the crisps in her hand. She could just put them in her pocket.

SUDDENLY someone shoves her from behind, grabbing a bottle of coke.

NINA

Fuck you... Fuck you... Fuck you.

Several FACES stare at her, then resume their lunch order, NINA more wretched than ever, turns to leave-

SANDWICH WOMAN

Do you want a tray for that?

NINA hesitates, turns, a smiling SANDWICH WOMAN, behind the till, holds out a tray.

NINA nods, tears rolling, the SANDWICH WOMAN a little quizzical, but quick to help-

NINA

Thank you... yes... Yeah..

The pile on her tray-

SANDWICH WOMAN

You feeding an army?

NINA wavers, nods smiles-

NINA

Yeah.

(wiping away tears)

Something like that.

CUT TO:

25A

INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 5, 18:55.

25A

HANNAH at her desk, feeling shaken by CHRISTIE's anger. She has an anniversary card open her desk. She starts to write, 'Nathan' - then stops. Words not coming.

She starts to cry, can't hold it back.

CUT TO:

26 **INT. LIV'S ROOM. HANNAH'S HOUSE. DAY 5, 18:55.**

26

LIV in her bedroom, on her phone. Going through photos on SEÑOR LOPEZ's Facebook page. Smiling at parties, shirtless on a beach with friends. LIV quietly scrutinising the images-

NATHAN
(from downstairs)
Your mother's going to meet us
there. So five minute warning.

LIV gets up, heads out of her room.

CUT TO:

27 **OMITTED. DIALOGUE MOVED TO 3/45A.**

27

28 **EXT. LIV'S SCHOOL. DUSK 5, 19:20.**

28

HANNAH hurrying to the school entrance, clearly late, work bag in hand.

CUT TO:

29 **INT. FI'S BEDROOM. FI & RICHIE'S HOUSE. DUSK 5, 19:21.**

29

FI, finishing up, getting herself ready. RICHIE stands in the doorway. She stiffens, reaches for her clutch bag-

RICHIE
You look nice.

She nods, reaches for her earrings or the like.

FI
Richie-

RICHIE
I'm not angry. I'm calm. It's all
calm.

She holds his gaze-

RICHIE (CONT'D)
We're just going to our son's
parents evening. And this morning I
was given a letter informing me my
wife intends to divorce me.

From beyond-

CALLUM
(from downstairs)
Dad-

RICHIE
(calling back)
Yeah... buddy... Just coming.

FI
(close to/tearful)
Not in front of Callum. Please not
in front of the kids tonight. I
don't want anything. I just want
the kids and what I'm owed.

RICHIE
What you're owed? You were in a two-
bit bad, bad girl band. Sorry
strike that... you need to be able
to play instruments to call
yourself a band. And I found you. I
found you. I gave you a sound - and
you were still crap.

FI
(close to)
Please. For the kids. Make it easy.
For the kids. Please move out. Book
into a hotel. Stay where you like.

He GRIPS her wrist.

FI (CONT'D)
We are toxic. Living with you is
toxic.

RICHIE's tears fill-

RICHIE
I like that. I like it when you're
more forceful. Why are you not like
that more? That's a turn on. You
turn me on.

He SLIPS his hands down between her legs. She stops him,
GRIPS his wrist -

RICHIE (CONT'D)
Not divorced yet.

SUDDENLY CALLUM in the doorway, FI gently pushing RICHIE away-

FI
Alright darling... You can't wear
that sweatshirt. Where's your tie?
You need to wear your tie.

On RICHIE looking down at the letter, eyes grazing over the Noble, Hale and Defoe heading paper-

FI (CONT'D)
(calling back)
Richie-

RICHIE
Coming.

CUT TO:

30

INT. SCHOOL. DUSK 5, 19:22.

30

LIV sitting opposite MR LOPEZ, her twenty-three year old Spanish teacher. NATHAN sitting beside her.

LIV
Me costaran los tiempos
verbales más de lo que
deberían.

LIV
(Spanish translation)
I will struggle with tenses
more than I should.

MR LOPEZ
Me *cuestan* los tiempos...

MR LOPEZ
(Spanish translation)
I have struggled with tenses--

NATHAN watching, not understanding a word. HANNAH comes hurrying up.

HANNAH
Sorry, sorry.

MR LOPEZ
Tranquila. No nos conocemos
aún, soy Mateo Lopez.

MR LOPEZ
(Spanish translation)
No worries. We haven't met
before, I'm Mateo Lopez.

HANNAH
Sorry. Useless with languages.

NATHAN
Por otro lado... Soy los
cojones del perro en
español...

NATHAN
(Spanish translation)
I... on the other hand are
the bollocks of the dog.

HANNAH looks at NATHAN.

HANNAH
Though my husband deludes himself
he can speak Spanish.

MR LOPEZ is amused.

MR LOPEZ
I was just saying Liv's great. Like
really great.
(to LIV)
(MORE)

MR LOPEZ (CONT'D)

Because I know you found things a little tough earlier this year. A difficult time.

LIV

Yeah - things weren't great.

NATHAN

(cutting in)

Predicted grades. I think we'd love to know Liv's predicted grades.

On HANNAH. The ghost of Indiana Ray.

CUT TO:

31

INT. CORRIDOR. SCHOOL. DUSK 5, 19:30.

31

HANNAH and NATHAN walking down a corridor, LIV up ahead, chatting with a SCHOOL FRIEND. VINNIE and TILLY trail behind.

NATHAN

El Capo was annoying.

HANNAH

He was just -

NATHAN

...being annoying. Did you know her grades were slipping?

HANNAH

Not in Spanish.

NATHAN

Yeah well having a doe-eyed Latino who looks twelve might have something to do with it.

HANNAH

If it's improving her languages, who cares?

HANNAH hesitates, clocking FI across the hall.

NATHAN

Could one of my children please become a neurosurgeon? Is it too much to ask?

She looks over at HANNAH, leaving RICHIE standing talking to a TEACHER, pointedly heading to the toilets.

HANNAH

I want to try and catch Fi Hansen-

NATHAN

Shit - don't leave me on my own.
This is awkward enough.

NATHAN resigned, moves off, clutching the teacher map.

NATHAN (CONT'D)

Fine. You take Vinnie and Tilly.
I'll finish up with Liv. I'm
starving. Why do they never serve
proper food at these things?

NATHAN hesitates - HANNAH smiles - moved and finding NATHAN
funny tonight.

NATHAN (CONT'D)

You OK?

HANNAH nods - smiles, fighting back tears, still raw from her
fight.

HANNAH

If you see any pretzels. Do your
bit.

CUT TO:

32

INT. FEMALE TOILETS. LIV'S SCHOOL. DUSK 5, 19:31.

32

HANNAH entering the toilets, clocking FI, they wait, letting
a couple of MUMS and STUDENTS pass until-

HANNAH

I tried calling you this afternoon.
I wasn't sure if you'd be here. You
OK?

...stealing a quiet moment, washing their hands, tidying up
make-up etc by the mirrors.

FI

He didn't speak all the way here.
Not a word. I'm scared.

HANNAH

I spoke to counsel this morning.
We've prepared an application for
a non-molestation order. Just a
precaution. But on your word, we
present it to the court. Turn
around in less than 24 hours.

A MUM enters, passes, smiles, goes into the loo.

HANNAH (CONT'D)

(hushed)

If you're really scared you have my number on speed dial and I suggest you also call the police.

FI

He won't move out. I tried. The Network are getting edgy. Everyone is scrabbling, trying to dampen down the Carrie stuff. Yet he's just calm. He's not even bothering to deny it. He just says nothing. And that bloody show going out again in less than a week. You know there are penalties for us bringing it into disrepute. Apparently there's a list of recommendations.

HANNAH

Like what?

FI

As ambassadors for the network, we need to promote the values of the company.

HANNAH

No one can hold you to account for wanting a divorce, Fi.

FI slumps against a sink.

FI

Kids have read everything. You close down one screen they find another. The things they are saying about him. About me.

HANNAH

If his behavior is affecting the kids-

The door opens. The YUMMY MUMMY comes out, smiles, washes her hands, moves on.

HANNAH (CONT'D)

You can do this.

(close to FI)

You can do this.

CUT TO:

33

INT. LIV'S SCHOOL. DUSK 5, 19:32.

33

NATHAN stands in the queue with LIV. RICHIE passes with CALLUM, VINNIE and TILLY across the sports hall, also in a queue waiting.

RICHIE

Did Hannah tell you I got those tickets? Next Saturday. You, me and the boys-

NATHAN

Its a great offer but sadly I'll have to decline-

RICHIE nods, yet doesn't move-

RICHIE

You know I really hoped you weren't a prick-

NATHAN turns, holds his gaze, then clocking HANNAH-

NATHAN

Queue for English Literature is round the block. So Vinnie and Tilly have moved on to History.

RICHIE clocking FI beyond-

RICHIE

Good move. Callum, you go wait with Vinnie.

CALLUM hesitates, moving off.

LIV

Dad-

LIV's next TEACHER now waiting for them. NATHAN looks to HANNAH. She nods for him to go on. They head off to take their seats opposite the TEACHER.

RICHIE

Thank you for your letter. Nothing like the personal touch-

HANNAH

This is not the place-

RICHIE guides HANNAH away from the others, just a hand on her elbow, but she doesn't like it.

RICHIE

It's exactly the place. We're both parents. We do anything for our kids.

(MORE)

RICHIE (CONT'D)

So I will do anything to ensure
that my wife and my sons do not go
through what I experienced.

(close to)

I don't know what voodoo you do
around my wife - but it's going to
take more than a sheet of headed
notepaper to intimidate-

HANNAH

(half laughs)

Intimidate. Right.

HANNAH makes to leave, he pulls her gently if firmly back
again.

HANNAH (CONT'D)

We're finished.

NATHAN clocking this-

RICHIE

Only just begun.

SUDDENLY NATHAN is by HANNAH's side, standing in front of
her, calmly diffusing the situation-

NATHAN

Hannah-

He turns, gently nods for HANNAH to move on-

NATHAN (CONT'D)

Vinnie's waiting.

HANNAH, a little shaken, moves on, leaving NATHAN alone with
RICHIE, facing him.

NATHAN (CONT'D)

Don't ever touch my wife again. Or
I will do more than haul you
through court.

RICHIE smiles, KNOCKS NATHAN's fist, in seeming departure
greeting. On NATHAN watching him leave.

On HANNAH, now seated with VINNIE and TILLY-

TEACHER

Where do I begin with Master
Vincent...? Let's start with Tilly
shall we? Go easy on you.

CUT TO:

33A **INT. CORRIDOR. NOBLE HALE DEFOE. NIGHT 5, 21:10.**

33A

Late, most staff have gone. CHRISTIE heading out, sees TYLER at NINA's desk, lights low, his face bathed in the light of her computer screen, intently reading.

CHRISTIE pauses, turns on his heel.

CUT TO:

34 **INT. SMALLER MEETING ROOM. NOBLE HALE DEFOE. NIGHT 5, 21:13**

ZANDER with papers spread out, reading. CHRISTIE enters.

ZANDER

I thought Tyler and I were the only ones still here. Whisky?

CHRISTIE

Sure.

He watches ZANDER pour a couple of drinks.

CHRISTIE (CONT'D)

So is Tyler going to go through my emails too?

ZANDER

(amused)

Only work ones. I've also asked him to set up some 360 appraisals. We'll be asking you to anonymously comment on one another's performance. If you've nothing to hide, you've nothing to fear.

ZANDER hands CHRISTIE his drink.

CHRISTIE

Perhaps you should go through his.

ZANDER

Isn't that what you and Ruth are doing for me?

CHRISTIE

All I'm saying is how well can you get to know anyone in three months?

ZANDER

Well enough to know you want to spend the rest of your life with them. To be honest, I knew that the first night I met him. This has all been due diligence.

(beat)

(MORE)

ZANDER (CONT'D)

I should thank you. If I hadn't
been forced to go to Chicago-

CHRISTIE finishes his drink.

CHRISTIE

Glad it worked out for one of us.

ZANDER

So it was an affair of the heart.

CHRISTIE inwardly recoils, smiles, shrugs-

CHRISTIE

Of the heart... Oh yeah. I may even
have lost my head there for a
while.

ZANDER

We're all guilty of that.

CHRISTIE

Night, Zander.

CUT TO:

35

INT. LIV'S BEDROOM. HANNAH'S HOUSE. NIGHT 5, 21:38.

35

LIV in bed, reading a Spanish novel. HANNAH knocks and
enters.

HANNAH

Hey-

HANNAH, shoes kicked off, sinks down on the bed next to her.

HANNAH (CONT'D)

He seems nice. Señor Lopez.

LIV is no fool.

LIV

You're so lame. He's like thirty.
That's gross.

HANNAH

... ancient.

LIV smiles. HANNAH smiles.

LIV

I can try harder.

HANNAH

Your dad might like that.

(beat)

You should sleep.

HANNAH makes to leave. LIV can't let something go.

LIV
I know you smoked it.

HANNAH freezes-

LIV (CONT'D)
And I'm meant to be the child.

HANNAH sinks a little, half smiles.

HANNAH
It was funny. It's funny. Not
funny. Bad. Very very bad.

HANNAH slides down on the bed next to her.

LIV
I heard you. Giggling with him.

HANNAH
I'm sorry-

LIV
How can you forgive him? How can
you sit at the end of the garden
and do that and pretend what he did
doesn't matter?

HANNAH
It matters. It just matters less
than it did. I don't know how. But
somehow... it hurts less.

LIV
What changed-?

HANNAH on the edge, caught out-

HANNAH
Perhaps you need to forgive him
too.

HANNAH smiles, kisses LIV.

HANNAH (CONT'D)
Give him a break, Liv. Eh?

On LIV, resuming reading her book. Then back at HANNAH,
heading away, considering.

CUT TO:

36

INT. HANNAH'S BEDROOM. HANNAH'S HOUSE. NIGHT 5, 22:28.

36

HANNAH comes into the bedroom, to find NATHAN in bed, reading work. She gets in beside him.

HANNAH
Nina's pregnant.

NATHAN
Wow- well I hope you told her what she's in for. Twenty years of misery and what are you left with? A garage full of crap Fisher Price and permanent insomnia-

HANNAH
Thank you.

On NATHAN quizzical.

HANNAH (CONT'D)
For not being an arse. That man is an arse.

NATHAN
Not a great benchmark. But I'll take it.

He kisses her lightly on the lips, turns back to his book.

NATHAN (CONT'D)
Your feet are freezing.

She watches him for a moment, and then -

SUDDENLY, instinctively, forgetting all the anger of the past, HANNAH kisses him, NATHAN kisses back-

A whisper of passion, surprising NATHAN and HANNAH if she is honest. NATHAN pulls away, a little quizzical, holding her gaze.

NATHAN (CONT'D)
New moves?
(holding her gaze)
I'll have to watch that.

Far off the SOUND of foxes-

HANNAH, for once, not hearing, lost in NATHAN's embrace, finding one another again.

CUT TO:

36A

INT. BATHROOM. HANNAH'S HOUSE. DAY 6, 07:22.

36A

HANNAH in the bathroom, sitting on the loo, fully clothed, writing her anniversary card for Nathan.

NATHAN (O.S.)

Breakfast!

HANNAH

Be right down.

She looks at what she's written, pleased with it.

CUT TO:

37

INT. KITCHEN. HANNAH'S HOUSE. DAY 6, 07:24.

37

HANNAH comes downstairs, ready to leave for work. NATHAN is brewing coffee. VINNIE and TILLY munching through a table laid for breakfast.

HANNAH

Proper coffee? *Pain au chocolate*?

NATHAN

I found them in the freezer.

HANNAH reads the plastic packet-

HANNAH

Ah... Best before March 2018.
Jurassic.

NATHAN glances at VINNIE and TILLY who have chocolate around their mouths.

NATHAN

They improve with age.

He offers half to HANNAH, who tries a bite. It's pretty good.

HANNAH

Happy Anniversary, Mr Stern.

She gives him her card.

NATHAN

Mrs Stern.

He takes one from the counter and gives it to her. As he opens it, TILLY comes over.

TILLY

What does it say?

NATHAN

Private things.

TILLY

Let me see.

HANNAH

It's private.

She kisses the top of TILLY's head.

VINNIE

It'll be disgusting.

The BUZZ of HANNAH's phone, a message from NINA - *Sorry I'm sick today. You'll have to do the Parkers alone x.*

ON HANNAH considering-

HANNAH

Where's the tool kit?

NATHAN

Do we have a tool kit?

HANNAH heading away.

NATHAN (CONT'D)

See you here for eight and we'll walk 'round. I mean it. Eight.

HANNAH heads off, as LIV comes down. They exchange smiles.

NATHAN (CONT'D)

Eight!

LIV turns to her dad.

LIV

I thought the party was tonight?

NATHAN

A subtle misdirection.

LIV rolls her eyes.

The DISTANT SOUND of HANNAH rifling through a tool kit, LIV and NATHAN curious.

CUT TO:

The DOORBELL RINGS-

ROSE and JAMES's new flat is small, but actually rather nice. At the moment it's piled up with boxes, hold-alls and bin-liners full of clothes. JAMES is in the kitchen, rooting through boxes. He shouts out of the room at Rose.

JAMES

Why is there living room stuff in
the boxes marked 'kitchen'?

ROSE padding towards the front door-

ROSE

Isn't there something better you
could do?

Opening the door on HANNAH-

ROSE (CONT'D)

(on seeing HANNAH)

He's lost his Winterfell Castle.

HANNAH

And this makes sense to me.

On HANNAH non-plussed.

JAMES

(shouting from beyond)

Don't come at me for sex! I want a
night off. I'm serious, it's taking
all the fun out of it. And it was
the most fun thing we did together.

ROSE

Aww, c'mon--

He comes through holding up an *Ancestry.com* testing kit, the
parcel it was in now opened.

JAMES

Why have you got a box full of DNA
testing kits?

ROSE

Say hello to Hannah.

JAMES

Hello Hannah.

ROSE

Because-

JAMES

She's very evasive.

HANNAH smiles -

HANNAH

You ready? I've got precisely one
hour. And then the morning from
hell.

(to JAMES)

Oh, James, do you have pliers?

JAMES

At last someone appreciates what I
can do.

JAMES pads off in search of pliers, leaving the DNA kits.
HANNAH looks at her like - 'why'.

ROSE

(handing one to HANNAH)
The gift that keeps giving.

Hannah looks at the box non-plussed.

HANNAH

Nice wallpaper.

HANNAH's hand grazes over some truly nasty wallpaper,
whatever works.

ROSE

I thought so too. We're keeping it.
Tres retro.

HANNAH looks around.

ROSE (CONT'D)

So weird theory. And stick with me
on this one. I think Prof Ronnie's
my dad.

HANNAH

I only came for pliers.

ROSE

So I thought we all do a DNA test
and it will rule this-

HANNAH

Delusion?

ROSE

Your word - or, perfectly sane
response - out.

HANNAH makes to hand it back, ROSE gently pushes it back in
her hand.

ROSE (CONT'D)

Do you know Dad divorced Mum on the
basis of adultery?

HANNAH

(with surprise)
Still bonkers. Prof Ronnie, Mum.
Weird.

ROSE

Or the reason why they split up.
Oscar left fourteen months after I
was born. Because? Their love child
obviously?

On HANNAH, this is too much for her today - putting the DNA
kit on the side.

HANNAH

Your wife is bonkers.

JAMES on the approach, holding out pliers.

JAMES

(with a smile)
Finally-

HANNAH taking the pliers with thanks.

HANNAH

OK. Let's do this.

ROSE slides the discarded DNA kit in HANNAH's bag.

HANNAH (CONT'D)

I saw that.

CUT TO:

38A **OMITTED.**

38A

39 **INT. NINA'S BEDROOM. NINA'S FLAT. DAY 6, 08:45.**

39

A HEAVY RAPPING on the DOOR-

NINA padding to open it-

NINA

Oh God-

NINA leads HANNAH and ROSE into her bedroom, climbs back into
bed.

HANNAH

Get dressed.

And she hides under the duvet. HANNAH goes to the walk-in
wardrobe and pulls out all the clothes NINA stole, throwing
them onto the bed.

ROSE

Wowzer. Good shit.

HANNAH holds out the pliers.

HANNAH

You are going to remove all the tags from these clothes. And then you're going to take them all to charity.

ROSE holds up a dress, it looks a perfect fit. She pulls it on-

ROSE

Really... All of them?

HANNAH looks at her, incredulous, and shoves more clothes into a bag.

ROSE (CONT'D)

(incredulous)

Why...?

But NINA is looking past HANNAH, to where ROSE is holding some designer baby clothes. Maybe a little leather jacket. ROSE is hit by a wave of sadness.

ROSE (CONT'D)

Why would you take these?

NINA doesn't know where to look. ROSE looks at the jacket, then looks at her, sobering. SUDDENLY too hot in the too tight dress. She pulls it off, it's tight over her clothes, ripping it.

ROSE (CONT'D)

Shit.

ROSE (CONT'D)

You're pregnant.

NINA nods - eyes well.

ROSE (CONT'D)

You're pregnant.

ROSE gutted and yet-

ROSE (CONT'D)

Bitch.

NINA smiles. ROSE smiles, pushing back her tears, drawing NINA into an embrace.

ROSE (CONT'D)

Why am I always the last to know?

HANNAH puts her arms around them both.

ROSE (CONT'D)

Can I look after it while you're in prison?

HANNAH hesitates-

ROSE (CONT'D)
We'll bring it to Visiting Days and
everything.

...not wanting to burst ROSE's bubble-

HANNAH
Rose-

On NINA - catching HANNAH's gaze, taking the pliers, starting
to cut the tags.

NINA
I'm keeping it.

On HANNAH, she nods with surprise-

ROSE
Of course you're keeping it. Idiot.

...ROSE winces, cutting herself on a tag-

ROSE (CONT'D)
Shit. Plaster.

ROSE heads off in search-

NINA
(calling out)
Bathroom. Next to tampons.

On NINA and HANNAH alone.

NINA (CONT'D)
You think I'm making a mistake?

HANNAH
No - I think you're making a
choice.

NINA
And do you think I'm making the
right choice?

HANNAH
(shrugs)
You don't know yet.

HANNAH cutting off tags, knelt on the floor, looking down at
a bag of baby-grows, ridiculous, cute, holding them up to
NINA with arched brow. NINA smiles. HANNAH shakes her head,
resumes removing tags.

HANNAH (CONT'D)
I was one year out of law school
and £5,000 in debt.
(MORE)

HANNAH (CONT'D)

Nathan and I had just moved into
that attic flat in Clapton-

On NINA quizzical, not getting it yet.

HANNAH (CONT'D)

I was never going to get a buggy up
those stairs.

NINA

(genuine/ with love)

Hannah-

HANNAH

Afterwards we went for a curry on
Brick Lane, we've never been back
there. Why have we never been back
there? Nathan couldn't stop crying,
said it was the Vindaloo.

NINA

Oh my god-

HANNAH shrugs it off, smiles, yet there is pain there. Still.

HANNAH

(almost to self)

It was a choice, Nina. The right
choice.

NINA nods - lets it hang a little.

NINA

What else are you hiding?

CUT TO:

39A **OMITTED.**

39A

40 **EXT. STREET. NEAR THE OFFICE. DAY 6, 08:57.**

40

RUTH with ZANDER walking en route to the office.

RUTH

The students think I'm an eccentric
because I dare to speak my mind. A
relic from the ancient world,
before we all learnt the correct
pronouns.

ZANDER

You're loving it.

RUTH

They're so earnest. They have no
idea how to enjoy themselves.

ZANDER

Youth is wasted on the young.

RUTH

My generation was terribly behaved.
It was marvelous.

ZANDER

I'm glad you're having fun.

RUTH

Admit it you're managing rather
brilliantly without me.

ZANDER hesitates-

ZANDER

Few teething troubles. Not
everything seems to gel.

(beat)

Does Hannah seem alright to you?

RUTH hesitates-

RUTH

Yes... Absolutely... Yes.

ZANDER

So give me the bad news.

He's right, she's been avoiding the subject.

RUTH

Tyler has debts. Sizable debts.

ZANDER

I know a business failed. How much?

RUTH

Christie and I are still trying to
get an exact figure, but there'll
be a substantial number of zeros in
it.

ZANDER searches her face. She's holding on to something.

ZANDER

Ruth?

RUTH

Zander, you're an attractive
proposition to any man. But to
someone in Tyler's situation, you
are a very attractive proposition.

ZANDER

What are you saying?

RUTH

This might not be the time to race
into a marriage.

ZANDER

(nods/smiles)

I'll be fifty next year. For the
larger part of the last 49 I've
been on my own. I'm tired of being
on my own. So a few zeros...? I can
live with a few zeros-

RUTH

Zander-

ZANDER

Just get it sorted. Thank you for
your concern. But let's just get
this signed.

RUTH concedes, they keep walking, heading to work.

CUT TO:

41 **OMITTED**

41

42 **INT. BOARDROOM. NOBLE HALE DEFOE. DAY 6, 10:32.**

42

HANNAH and NINA sitting with WILL.

HANNAH

So this is the draft paperwork.
Jordan gives up any claim on your
fortune or that of your family -
and you to his.

He takes it from NINA.

He reads.

NINA

In the event of a failure of the
marriage, you will both leave with
only what you have brought into the
partnership--

WILL

It looks fine. Whatever-

HELEN enters.

HANNAH

Helen? We were just-

HELEN

Do you think I could speak to my
son for a moment?

HANNAH

(looking to NINA)
Yes... Of course.

They makes to stand.

WILL

I've got nothing to say to you--

HANNAH

We can step outside--

WILL

...that they can't hear.

HELEN smiles, concedes.

HANNAH

We were just going over the draft
paperwork. Obviously we still need
to get a copy to Jordan.

HELEN

Jordan won't be signing his.

WILL

I was just with him-

HELEN

I informed your grandfather of your
marriage last night. Jordan has
just accepted a very large payment
from the family trust. In return he
has agreed to admit he was clearly
under the influence of narcotics
during your wedding. Grounds for
annulment-

WILL

You didn't--

HELEN

Will-

WILL's up on his feet, calling JORDAN on his phone.

WILL

It's me. Call me. Call me.

HELEN

He won't be returning your calls.

WILL

How much? How much?

HELEN momentarily punctured by this, it's harder than she had hoped.

HELEN
I'm sorry.

WILL storms out, HANNAH looks to NINA, who makes to follow, leaving HANNAH and HELEN alone.

HANNAH
How much?

HELEN slides across a signed agreement.

HANNAH (CONT'D)
That's a lot to give a former drug addict.

HANNAH closes her folder - but its left a bad taste in her mouth.

HELEN
He'll be fine.

HELEN looks at her, coldly; her only loyalty to the brand.

HELEN (CONT'D)
They'll both be fine.

HANNAH looks beyond, sees CHRISTIE in the distance.

HELEN (CONT'D)
It's not like it was going to last-
(turning to HANNAH)
...the whole thing was a total fantasy.

CUT TO:

43 **INT. CORRIDOR/ RECEPTION. NOBLE HALE DEFOE. DAY 6, 10:33.** 43

On NINA, clocking CLIENTS, searching, MAGGIE on the approach-

NINA
Will Parker?

MAGGIE gesturing towards the toilets, walking onwards-

MAGGIE
I think--

NINA nods, heading towards the men's toilets.

NINA
Thanks.

CUT TO:

44

INT. MEN'S TOILETS. NOBLE HALE DEFOE. DAY 6, 10:34.

44

NINA enters the toilets. No sign of WILL. She peers under the toilet seats. WILL seated inside, a broken mess, wiping back tears.

NINA

Will? Are you in there?

WILL wipes his face, seated on the closed toilet, holding his mobile, willing Jordan to call. NINA leans against the door, forehead pressed against it, waiting-

NINA (CONT'D)

I know what you want to do. I know
you want to go out. Get blasted.

NINA wavers-

NINA (CONT'D)

(silence)

But tomorrow I promise you, you
will wake up and the self hatred
will be worse.

On WILL listening now.

NINA (CONT'D)

Three months ago my father dropped
down dead. And the next morning my
boyfriend cleared his stuff from my
flat and went back to his wife.
I've been on a slow, quiet, silent
pub crawl ever since. So however
bad it feels now, I promise you I
have been there. And none of it
makes it better. None of it stops
the shit.

On NINA with realisation-

NINA (CONT'D)

Only you can do that.

The door opens, WILL comes out. Starts to cry, horrible sobs.
NINA has no idea what to do.

WILL slides down the wall until he's sitting on the floor.
NINA sits down next to him and puts her arm around him. He
curls into her like a child. She holds him like a parent.

A toilet flushes. Another cubicle opens, TYLER comes out.
NINA is embarrassed. TYLER washes his hands, looks down at
her, holds her gaze with a look of total understanding. He
smiles. She smiles - maybe he's not as bad as she thought.

CUT TO:

45 OMITTED.

45

CUT TO:

45A INT. HALLWAY/LIVING ROOM. HANNAH'S HOUSE. DAY 6, 15:45.

45A

The CLICK of the front door-

LIV back from school, taking in the chaos of the living room; Amazon boxes of Chinese decorations, tables half-moved, chairs in chaos.

NATHAN

Hallelujah.

NATHAN trying to do something clever with a Chinese lantern and failing.

NATHAN (CONT'D)

This. I don't do this. I didn't even order this stuff.

LIV

I thought Rose and James were going to-

NATHAN

Useless. Everyone. Moving house.
(handing her the Chinese lantern)
Did you order-

LIV nods resumes sorting Chinese lanterns.

LIV

Prawn balls. Crackers. Noodles. Stuff. Vinnie used your credit card.

NATHAN

Shit.
(looking at watch)
This was a terrible idea.

NATHAN is reading off the screen of a battered, outmoded PC laptop.

LIV

What is that thing?

NATHAN

This is what State of the Art looked like in two thousand and nine. I wrote your mother a speech for our ten year anniversary party, and I know it's on here somewhere.

A growing sense of NATHAN's panic; a complete technophobe, trying to find his speech. Liv looks over his shoulder.

LIV

You don't think Mum will notice if you give the same speech?

Liv taps and drags on the computer -

NATHAN

This is why we gave birth to you.

LIV

Technically Mum did.

NATHAN

(reading)

Inter-railing, Glastonbury, South America. It doesn't get tired-

LIV

You went to Glastonbury?

NATHAN

Before you monstrous children came and ruined everything, your mother and I had this thing called a life. We went outdoors in the evening. On occasion, we had actual fun.

NATHAN with relief, pressing print. The DISTANT SOUND of a printer.

NATHAN (CONT'D)

Thank you.

NATHAN hugs LIV. For a moment she lets him.

LIV

You need a shower.

NATHAN a little disappointed as she pulls away. But he's not ready to give up yet.

NATHAN

Man smell...

NATHAN chasing her trying to rub his sweaty pits over her. Screams. Laughter.

LIV

Dad. No... Stop... No.

CUT TO:

45B **INT. RECEPTION. NOBLE HALE DEFOE. DAY 6, 15:55.**

45B

MELANIE AICKMAN strides into reception, wearing her fabulous coat. Paralegal entourage in tow behind her, she approaches the front desk.

MELANIE

Melanie Aickman, for Hannah Stern.

CUT TO:

46 **INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 6, 16:02.**

46

CLOSE on HANNAH, working at the end of the day-

MAGGIE

They're bringing Fi Hansen up in the service lift.

HANNAH nods her thanks-

MAGGIE (CONT'D)

Richie's people are in the meeting room. You have to see the coat she's wearing. It's unbelievable.

(seeing HANNAH's look)

Melanie. Melanie Aickman.

HANNAH

She gives good coat.

MAGGIE

I saw her talk once. I mean *truly* inspirational.

HANNAH

Huh?

HANNAH smiles. MAGGIE smiles - there's an edge here.

MAGGIE

Did you speak to Zander--

HANNAH

Not yet. I will. But right now, it's heads down. Tyler is prowling the corridors looking for prey.

MAGGIE

OK.

On HANNAH, picking up her things-

HANNAH

But I'll keep doing what I can.

MAGGIE nods, jangled, eyes falling on HANNAH's desk.

MAGGIE
You haven't put your timer on.
(crossing over to the
computer)
I can do it.

CUT TO:

47

INT. BOARD ROOM. NOBLE HALE DEFOE. DAY 6, 16:08.

47

HANNAH, CHRISTIE and FI seated opposite RICHIE and **MELANIE AICKMAN**, his lawyer. Forties, full-figured and fierce.

RICHIE does not take his eyes off FI, her phone resting close by-

HANNAH
So obviously we want to keep this
as amicable as possible but-

HANNAH looks to RICHIE.

CHRISTIE
...we're increasingly concerned
that Mr Hansen is not accepting his
wife's desire to divorce.

He calmly holds her gaze.

MELANIE
Let me stop you right there. My
client is more than willing to co-
operate. He sees that his marriage
has reached an impasse-

FI with quiet surprise, RICHIE smiles at Fi.

MELANIE (CONT'D)
...which makes its continuation
untenable.

HANNAH
So, looking at the press statement.
It's always preferable-

MELANIE
...to get there first.

HANNAH holds MELANIE's gaze - MELANIE quietly goading, if
ever professional.

HANNAH
Thank you. Agreed.

MELANIE slides over the paperwork - duplicate copies of a
worded statement.

MELANIE

Though we've adjusted it a little-

HANNAH, FI and CHRISTIE fall into reading.

FI

(looks up / from reading)

Sadness? Hearts full of sadness?

RICHIE'S gaze on FI-

RICHIE

Your version read a little cold.

FI sinks back in her chair, a little incredulous.

HANNAH

(nods/corrects/murmuring)

*"It's with hearts full of sadness
we have taken the decision to
reflect on..."*

HANNAH stops, corrects.

HANNAH (CONT'D)

...reflect is too soft-

HANNAH hesitates, looks to RICHIE.

CHRISTIE

*"We have taken the decision to end
our marriage."*

RICHIE winces, in mock agony.

RICHIE

Oww..

The SCRATCH of a pencil, HANNAH corrects-

HANNAH

There's no movement on that.

MELANIE looks to RICHIE. He concedes.

HANNAH (CONT'D)

(murmuring/reading on)

*"Though it is a very difficult
decision we are committed to
working towards an-"*

RICHIE smiles, leans in close, holding FI's gaze.

RICHIE

(cutting in)

"...amicable separation."

HANNAH throws a look to CHRISTIE. Then continues. This man is such an arse.

HANNAH
(nods/correcting on page)
"...and would appreciate at this painful time that the press respect our privacy as we take time to heal?"

HANNAH looks to MELANIE - ?

RICHIE
(to MELANIE)
Nice touch.

HANNAH bristles a little, RICHIE enjoying this.

HANNAH
(murmuring)
"We want to reassure our fans that though for now" - Cut 'for now' -
(murmuring/reading on)
"...we are going solo, we'll always be with the band."

FI visibly recoils-

FI
It's cheesy.

HANNAH
Agreed.

RICHIE
Killjoy.

FI shrugs, concedes, but is clearly not happy about it.

FI
Fine. Fine.

HANNAH slides the statement back to MELANIE with a nod, aware of the increasing distress in FI.

HANNAH
I appreciate that the last few days have been particularly difficult for both Mr and Mrs Hansen. But you should be aware that my client is concerned about her safety.

RICHIE leans back in his chair, half laughs, throwing his hands up, seemingly in wry despair.

HANNAH (CONT'D)

We have prepared our application
for a non-molestation order and
will attend court with it tomorrow
if needed-

MELANIE

And for that reason my client is
willing to relocate to a hotel.

FI a little surprised.

MELANIE (CONT'D)

Primarily my client is focused on
the welfare and happiness of his
children and keeping this as
civilized as possible.

FI

(looking at RICHIE,
genuine)

Thank you.

Yet HANNAH doesn't quite trust him.

MELANIE

I'm sure neither Mrs Hansen nor my
client wish to see further details
of their marriage out on public
display.

FI catching on this, MELANIE holding her gaze.

MELANIE (CONT'D)

Particularly when some of those
details may be embarrassing to both
parties-

HANNAH

(quizzical)

What details?

MELANIE

Every marriage has those corners
that they would prefer not to be
exposed to public glare.

MELANIE smiles, turns her focus back on FI.

MELANIE (CONT'D)

I am sure Mrs Hansen knows what we
are talking about-

CUT TO:

48

INT. CORRIDOR. NOBLE HALE DEFOE. DAY 6, 16:38.

48

CHRISTIE walking with FI, HANNAH showing MELANIE out with RICHIE and his entourage in the distance.

CHRISTIE

You OK?

FI

Yeah. I just know his tactics.

FI clearly shaken, CHRISTIE gently touching her arm.

CHRISTIE

And we know his lawyers. It's very typical of Melanie. And they're just yanking your chain.

HANNAH on the approach, clocking the arm.

FI

Just promise me he won't take my kids.

HANNAH

(on hearing)

He can't do that.

Instinctively, CHRISTIE pulls away his hand.

HANNAH (CONT'D)

You're a good mother, Fi. But if there's anything you think we're missing...

FI deflects, smiles-

FI

A couple of dodgy parties in the mid naughties. But.. No..]
. No... I'm racking my brains.
Honestly.

HANNAH searches her face, isn't sure whether to believe her.

FI (CONT'D)

(smiles/ looking at
cellphone)

Callum keeps sending me memes of dancing pigs.

MAGGIE greets her at the back stairs, leads her away-

HANNAH

We'll be in touch.

...leaving CHRISTIE and HANNAH alone.

HANNAH (CONT'D)
She's hiding something.

CHRISTIE nods, in no mood to talk-

CHRISTIE
Most people are.

HANNAH
(making to stop)
Does Maggie seem a bit off to you?

CHRISTIE
Off how?

HANNAH
Just... I'm being paranoid.

CHRISTIE
That's what secrets do to you.

HANNAH catching on this, it stings.

CHRISTIE (CONT'D)
(moving on)
Happy Anniversary.

CUT TO:

49 **EXT. HANNAH'S HOUSE. DUSK 6, 20:08.**

49

HANNAH walking to the house, the lights are on, blinds down.
She heads to the door.

CUT TO:

50 **INT. HALLWAY HANNAH'S HOUSE. EVENING 6, 20:10.**

50

HANNAH lets herself in, calls to NATHAN.

HANNAH
Sorry... Give me two minutes and we
can go eat.

HANNAH turns, heading into-

EVERYONE
Surprise! Happy Anniversary!

EVERYONE leaps out. The FAMILY, plus ZANDER, TYLER, MAGGIE,
and assorted NHD COLLEAGUES and FRIENDS old and new.

The room awash with the whole Chinese theme - lanterns,
banners, Chinese take-out. Crazy Photo Booth and props.

HANNAH
China? Interesting?

NATHAN
Go with it.
(pulling her close)
Happy Anniversary.

She kisses him and then kisses him again, surprised and moved and annoyed and relieved, back in the bosom of this funny family and world.

HANNAH
I hate you.

Tears suddenly spring - surprising and ridiculous, NATHAN quizzical, smiles, laughing, wiping away her tears.

HANNAH (CONT'D)
(on seeing)
Really hate you...

HANNAH greeted by all around-

ZANDER
Twenty years... You've set the bar high-

HANNAH smiles, TYLER slips an arm around ZANDER, kissing HANNAH's cheek.

TYLER
Congratulations.

CUT TO:

51

INT. KITCHEN / LIVING ROOM HANNAH'S HOUSE. EVENING 6, 20:52.

51

The sisters dancing together. ZANDER, TYLER, MAGGIE and OTHERS - crazy disco or the like. LIV, VINNIE, TILLY and MATES in the Photo Booth.

HANNAH
(on the approach)
Mum, what are you wearing?

RUTH jiggling at the side, glass in hand - she's wearing a badger tail or the like and something glittery.

RUTH
I did have on something else. But Vinnie said bunny girls didn't go with the theme. So I borrowed the tail from Tilly. And everyone loves something glittery.

HANNAH laughs-

RUTH (CONT'D)
Ah Christie's here-

CHRISTIE arriving, carrying a bottle of wine, in a suit,
SMILING and EXCHANGING BRIEF GREETINGS-

CHRISTIE
Ruth-

RUTH
Did no one bother to dress up?

CHRISTIE smiles, pulls his jacket collar to reveal - a label.

CHRISTIE
Made in China.

LAUGHTER- yet CHRISTIE remains pretty straight-faced,
throwing HANNAH a stiff smile.

MAGGIE
(calling over)
Christie-

CHRISTIE moving on, leaving HANNAH and RUTH alone.

ZANDER
At last-

ZANDER embraces CHRISTIE, clearly in the party spirit-

ZANDER (CONT'D)
I need a wing man, Tyler's
abandoned me.

CHRISTIE laughs, smiles, trying to make light.

RUTH
Have you heard the rumour?
Apparently he's been having
lunches. Zander's very curious. But
I told him, some things are best
left alone-

HANNAH catches RUTH's gaze-

RUTH (CONT'D)
And I say this from bitter
experience. China. Your father and
I struggled to limp past Tin. But
they're good things. Anniversaries.
Parties. Remembering. A chance to
reflect on what's important. Who's
important.

HANNAH turns, holds RUTH's gaze.

HANNAH

I have.

RUTH nods, smiles-

RUTH

Of course you have. You're not stupid, Hannah. You do the brave thing. Even if it's painful. The right thing-

RUTH making to leave-

HANNAH

Interesting little rumour I heard too. That Oscar divorced you on the basis of adultery.

RUTH

What is this fashion for calling parents by their first names? I thought we left that behind in the 70's.

HANNAH

Ruth?

CHRISTIE beyond, talking to MAGGIE and OTHERS, HANNAH following RUTH's gaze.

RUTH

We all have things that we're not proud of Hannah.

CHRISTIE's reluctantly being pulled into the Photo Booth with MAGGIE or the like. TYLER joining them, clearly whipping up the fun.

HANNAH

You let him take the blame.

RUTH

The one thing I hope we've all learnt from the last few months is that it's never one person to blame.

HANNAH holds her gaze, sees she knows everything, as ever.

ZANDER

Ruth - on the dance floor now.

HANNAH follows her mother's gaze, looking at CHRISTIE and ZANDER.

RUTH

Five minutes reprieve-

RUTH looks back at HANNAH, smiles-

RONNIE

Do you know your front door's open?

HANNAH smiles, PROF RONNIE stands in smart suit. He looks great.

HANNAH

Prof Ronnie.

HANNAH smiles. RONNIE smiles, they greet one another.

RUTH

How nice, a man in a suit.

From beyond-

NATHAN

Hannah. Vinnie's saying he's
swallowed an ear bud.

On HANNAH, she grimaces, moving off-

HANNAH

Sorry sorry...

RONNIE and RUTH stand side by side, watching the ebb and flow
of the party all around.

RONNIE

I like your tail-

ROSE in passing, holding out food/ drinks-

ROSE

Oh my God, Prof Ronnie-

ROSE FLINGS her arms around him.

ROSE (CONT'D)

(beckoning over)

James... James-

JAMES on the approach-

ROSE (CONT'D)

Prof Ronnie.

JAMES

Oh... right... great.

JAMES smiles, looks at ROSE-

JAMES (CONT'D)

(close to)

Why are you being weird?

ROSE

Same hair... Same hair.

JAMES

He's grey.

ROSE

Get his glass. DNA.

JAMES

This is not the Pink Panther.

ROSE glares at him, turns to RONNIE-

ROSE

Oh my god...

ROSE SWIPES RONNIE's glass-

ROSE (CONT'D)

I'm sorry. There's a crack-

On RONNIE non-plussed-

ROSE (CONT'D)

James - can you get Ronnie more champagne?

CUT TO:

52

INT. BATHROOM. HANNAH'S HOUSE. EVENING 6, 21:01.

52

HANNAH crouched down facing VINNIE-

HANNAH

You're fine. Do you feel sick?

VINNIE

No-

HANNAH

Then it'll flush itself out.

ROSE comes through, with the wine glass in hand, taking some toilet roll and wrapping it up as VINNIE heads away.

ROSE

(seeing look)

It's Ronnie's.

HANNAH

You're crazy.

ROSE

Or not so crazy. Rather brilliant in my thinking. Because if you think about it.

(MORE)

ROSE (CONT'D)

And to repeat myself. You two, as
in Nina and you, are both
exceptional. Academically. Sportily-

HANNAH

Not a word.

ROSE

...Fertility-iy-

HANNAH wavers - sees at once what this is about.

ROSE (CONT'D)

I mean both of you. No problems.
Nina, not even interested and yet
BAM, slips into the whole I didn't
mean to but whoops oh yes... bam
bam... I can procreate... Where as
I?

ROSE smiling, and yet breaking down a little-

ROSE (CONT'D)

We're never careful... For years...
Never... And the one time I'm
late... It doesn't stick... It
never sticks-

HANNAH

Rose-

ROSE a little teary now-

ROSE

So maybe I just don't have the
miraculous marvelous Defoe DNA-

On HANNAH gently taking the glass-

HANNAH

OK... OK...

SOUND of CHEERING. NOISE. THE PARTY RATTLING ON DOWNSTAIRS-

HANNAH (CONT'D)

You're crazy...

ROSE sobbing into HANNAH's shoulder. On HANNAH gently binning
the glass.

ROSE

(comforted by HANNAH)

Why wasn't it me? Why wasn't it me?

CUT TO:

53

INT. HANNAH'S HOUSE. EVENING 6, 21:25.

53

Quiet, the music's been turned off. The party is gathered around NATHAN, who's starting a speech.

NATHAN

A decade ago I made a speech at our ten year anniversary party. It was a lot more exciting than this one is going to be. It was full of backpacking in Bali, Daft Punk at Glastonbury. Up all night at the Hacienda. In the last decade, there have been fewer adventures, and those adventures we have had, have been - for the most part - dreadful. I'm not sure whose idea our European Road Trip was.

HANNAH

Yours! All yours!

NATHAN

Six countries in two weeks, three kids in the back of the car and no wifi.

LIV boos!

VINNIE

Worst Holiday Ever!

NINA appears next to HANNAH and ROSE.

NATHAN

There's been Chickenpox. Appendicitis. Deaths. Fathers. Twice. Mothers. Both. Still very much alive. Large sums of money spent on football kits and leotards. And take away. Thank you Jade Garden. Saved the night. Times when we've been broke. Boo. Times when we've not. Yay. Fun times. Crap times. But most of the time. It's been pretty ace.

HANNAH's eyes are bright with tears. CHRISTIE watching from a distance. Realising that she was never going to be his.

NATHAN (CONT'D)

I have long suspected that marriages are like a Lemony Snicket story - just a series of unfortunate events. The best we can do is cling to each other and hope it will be all right.

NATHAN (CONT'D)
To my... adjectives fail me... *my*
wife... Hannah.

The whole crowd shout 'To Hannah!' Huge applause.

ON HANNAH, moved, catching CHRISTIE's gaze.

CUT TO:

53A INT. LIVING ROOM/PHOTO BOOTH. HANNAH'S HOUSE. EVENING 6, 21:47 53A

HANNAH and NATHAN in the Photo Booth, then ROSE and NINA and RUTH with RONNIE moving in. NATHAN pushed out.

HANNAH and CHRISTIE are awkwardly forced into the Photo Booth together.

CUT TO:

54 INT. LIVING ROOM. HANNAH'S HOUSE. NIGHT 6, 22:04. 54

CHINESE FIREWORKS LIGHTING UP THE SKY BEYOND-

NINA sitting in the Photo Booth, TYLER sitting down next to her, putting on a stupid hat, wig, glasses, whatever.

TYLER
Having a good time there?

NINA turns - daft, a little drunk, in glasses or the like.

NINA
What is your problem? Seriously.
There are other people you could be
doing this to. A whole party of
people just waiting to be irritated
by you.

SNAP! Shit - they turn, ready themselves for the next pose.

TYLER
I just don't like to see a good
thing going to waste.

SNAP! Another terrible pose.

NINA
(sudden/angry)
I'm pregnant.

SNAP!

NINA (CONT'D)
I'm pregnant.

She goes to raise her glass.

TYLER
Even more reason.

SNAP! He gently reaches out a hand and stops her.

TYLER (CONT'D)
You were good today. With Will.

NINA, the glass in her hand, he takes his hand away.

TYLER (CONT'D)
Pity you didn't listen to yourself.

MAGGIE and OTHERS reaching in-

MAGGIE
Tyler. Disco Queen...

...pulling TYLER towards the dance floor.

TYLER
I know I look like I love it... But
it's all fake.

On NINA - half smiles, watching TYLER heading away. She looks down at the glass in her hand - suddenly not liking the taste. Then back, her reflection caught in the Photo Booth lens.

CUT TO:

54A **INT. HANNAH'S HOUSE. KITCHEN. NIGHT 6, 22:04.**

54A

NATHAN topping up a glass, hesitating on seeing-

The SPILL of Photo Booth images, scattered on the floor, close to the booth. An array of different groups - NINA and TYLER and kids, RUTH and RONNIE, ROSE and JAMES, HANNAH and VINNIE, HANNAH and CHRISTIE.

NATHAN's gaze lingers a little on these last images, a tension between HANNAH and CHRISTIE apparent, considering-

CUT TO:

55 **INT. HALLWAY. HANNAH'S HOUSE. NIGHT 6, 22:05.**

55

CHRISTIE heading back into the house, booking an Uber on his phone. He sits down on the hall stairs, looks up at the bank of photos on the wall - takes them in, sees a life lived.

NATHAN looks over, sees CHRISTIE, crosses over and sits next to him, he's a little drunk.

CHRISTIE

Nice speech.

NATHAN

Damn you. Don't be nice. You can't be nice as well. I mean look at you? You won the god damn genetic lottery.

(touching his chest)

Shit. That hurts. Is that real? I remember life before children, when gyms weren't just places I paid memberships for but never visited.

CHRISTIE

(shrugs)

I just swim these days.

NATHAN hesitates, catching on this.

NATHAN

Hannah likes to swim.

CHRISTIE

Is that so?

CHRISTIE holds NATHAN's gaze - with quiet challenge.

NATHAN

I have always envied you. You arrived at law school with your stories of traveling. You knew all the lyrics to every song by Radiohead. No - not envy. I hated you. Harsh words I know but these things should be said.

CHRISTIE stares - where is NATHAN taking this?

NATHAN (CONT'D)

But I did OK. We did OK. And I want to thank you Christie. Because you pushed me on. You made me better. Made me work harder. For Hannah. For my family. I'm grateful. So grateful. -

NATHAN, whisky-eyed, glass sunk in his hand-

CHRISTIE

(with edge)

I hope you are.

CHRISTIE stands, NATHAN makes to stand, a little unsteady on his knees.

CHRISTIE (CONT'D)

Just don't hurt her again.

NATHAN holds CHRISTIE's look, a FLICKER of surprise. The moment broken by GUESTS leaving, CHRISTIE falling into step-

CHRISTIE (CONT'D)
Thanks for the party.
Congratulations again.

CUT TO:

55A

EXT. FRONT OF HANNAH'S HOUSE/STREET. NIGHT 6, 22:10.

55A

NINA booking an Uber. CHRISTIE comes out in no mood for talking. NINA a little drunk, but more riffing, tired, emotional.

NINA
It's saying it's twice the rate.

CHRISTIE nods, eyes searching for his Uber.

NINA (CONT'D)
You OK?

He's tempted to tell the truth. Almost does, but:

CHRISTIE
Longer conversation. My Uber's here
in two minutes.

The BANG of FIREWORKS overhead.

NINA
Why did you never have children?

CHRISTIE
What-?

DISTANT LAUGHTER. KIDS CHAT OR THE LIKE.

CHRISTIE (CONT'D)
Wrong time. Wrong person.

NINA
That's what Hannah said.

On CHRISTIE quizzical - he really just wants to get home.

NINA (CONT'D)
And she went on and had three kids.

CHRISTIE
You're losing me here.

NINA
I'm not against abortion. It's just
how do you know. Hannah said she
just did.

(MORE)

NINA (CONT'D)

Three months after she got married
and she just knew she couldn't go
through with it.

On CHRISTIE, turning, with sinking realisation-

CHRISTIE

What-?

...punched somewhere deep in his stomach on hearing this.

NINA

But I'm going to do it. I'm going
have a kid.

And UBER pulls up, she glances at her phone.

NINA (CONT'D)

This must be yours.

CHRISTIE's thoughts race. He backs away from NINA. Terrible
thoughts invade his head.

CHRISTIE

You take it.

He turns and heads back into the house, searching for HANNAH,
with sickening sense of despair.

NINA

(calling after)

You sure?

CUT TO:

56

INT. LIV'S BEDROOM. HANNAH'S HOUSE. NIGHT 6, 22:11.

56

LIV sitting on her bed with INNES, taking provocative
selfies, swigging wine surreptitiously-

INNES

You look amazing in that one.

LIV

You think?

INNES

Take another one.

LIV poses, her top gaping a little-

INNES (CONT'D)

OMG-

LIV goes to delete it-

INNES (CONT'D)
Email it... Go on-

LIV hesitates, looking at the image of her posing, her top gaping, revealing a little too much. Then presses email, on the School's Homework Portal on her phone, attaching the photo and sending it to *Señor Lopez*.

INNES (CONT'D)
He so wants you, Liv.

LIV
You think?

And at ONCE, LIV presses SEND -

The WHOOSH of the photo gone.

INNES GIGGLING, LIV a little shocked at what she's just done. Then laughing along, she knocks back more wine.

The BANG OF FIREWORKS AUDIBLE OUTSIDE.

CUT TO:

57

EXT. GARDEN. HANNAH'S HOUSE. NIGHT 6, 22:12.

57

CHRISTIE pushing through the crowd, eyes searching finally finding HANNAH, discreetly but firmly pulling her away.

They walk to the end of the garden, etched like charcoal against the darkness.

The FIREWORKS illuminating the crowd in the distance.

CHRISTIE
Nina just told me... a few months
after the wedding.

HANNAH
Told you what?

CHRISTIE
You were pregnant-?

On HANNAH with sinking realisation on seeing the pain on CHRISTIE's face.

HANNAH
Christie-

CHRISTIE
You didn't tell me? You didn't give
me a chance to - ?

She reaches out to touch him, he pulls away.

CHRISTIE (CONT'D)

Wow... Wow-

On CHRISTIE, turning, heading back to the house, heartbroken.

HANNAH

(calling after)

Christie-

The BANG of FIREWORKS- NATHAN, distracted by the fireworks, hesitates on hearing-

HANNAH (CONT'D)

(calling after him)

Christie-

...a little quizzical and unsettled, seeing CHRISTIE push past and head out. He looks back at HANNAH, questioning. Then follows CHRISTIE inside.

CUT TO:

57A **INT. KITCHEN/LIVING ROOM. HANNAH'S HOUSE. NIGHT 6, 22:13.** 57A

NATHAN going to call after CHRISTIE, then stops, resigned, seeing he has gone.

He looks beyond to HANNAH standing at the end of the garden, holding her gaze.

CUT TO:

57B **EXT. GARDEN. HANNAH'S HOUSE. NIGHT 6, 22:13.** 57B

On HANNAH, looking away from NATHAN, caught out, suddenly seeing-

The FOX on the top of the fence, staring at her.

And suddenly she's screaming, shouting at it-

HANNAH

Go away... Go away...

END OF EPISODE THREE.