



The Split 2

Episode Six

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1 INT. LIVING ROOM/KITCHEN. HANNAH'S HOUSE. LONDON. DAY 10, 1
16:55.

CLOSE on HANNAH-

HANNAH
Don't say it-

...mid blistering fight with NATHAN, coats and briefcases in the hallway, still in the clothes they were wearing end of Ep 5, this is a few hours post Moot Court.

NATHAN
...I don't look when you walk to the bathroom naked. Because your arse makes me wonder why I ever took you home that first night.

CRASH - The house is a wreck. This fight has been going on some time.

HANNAH
Wow.

NATHAN hurls another plate, cup, whatever is to hand.

NATHAN
...And most nights I don't want to screw you either.

HANNAH nods, letting this land.

NATHAN (CONT'D)
...I'd rather screw Nina. Or Rose, than you.

HANNAH
Hell why not my mother as well.

NATHAN
No thanks. Too much like her heartless dried up misery of a daughter. Dry and effortful.

HANNAH
Effortful. That's not even a word.

CRASH - Another piece of furniture hurled across the room.

NATHAN
Now you.

HANNAH
No-

NATHAN
Say it.

HANNAH looks at him, really not wanting to do this.

NATHAN (CONT'D)

Say it.

HANNAH bracing herself-

HANNAH

The sex is better. The sex is better with him.

...pushed to her limit here.

HANNAH (CONT'D)

Every time we had sex, and we had sex everywhere-

NATHAN taking the darts, it's so painful it's almost pleasure, wanting his pain now.

HANNAH (CONT'D)

...I kept thinking I wish I'd done this earlier. Done it more.

HANNAH reaches out a hand, shoves an award, something precious, something legal, something coveted by NATHAN-

HANNAH (CONT'D)

Because I never had to fake it. I never fake it with Christie-

NATHAN

Morocco-

HANNAH

I faked it every night.

NATHAN nods, crosses over to the room, inwardly reeling, letting this land, whilst all the while pacing, working out his next move.

NATHAN

You look old with your hair short. And in certain lights that blonde dye job that you spend £200 on once every couple of months, it looks brassy. And cheap. Sometimes you look cheap.

HANNAH

You don't shower-

NATHAN

That's a blatant lie.

HANNAH

...Every day. You don't shower every day and sometimes your body odour makes me think of bad takeaway that I never want to order again.

NATHAN

Ah so if we're being witty-

HANNAH

I've worked my way through entire plot lines of Game of Thrones whilst waiting for you to jerk off. And whoever told you it was sexy 'to watch' was lying. It's not.

NATHAN

At dinner parties-

HANNAH

When was the last time you and I ever went to a dinner party?

NATHAN

...arsehole capitalist cripplingly dull couple whose kid we hate.

HANNAH

Max and Rona-

NATHAN

That dinner party.. I was reminded how brilliant you are at the humble brag.

HANNAH

You asshole-

NATHAN

It pissed me off so much your genius segue from GCSE options to winning the Dim-

HANNAH

Dimitri case was important. You know how much work I put into that case.

NATHAN

..It pissed me off so much that all I could think about was - if I screwed Mr asshole capitalist's wife, doggy style, right now in front of you, would you even break your thread?

CRASH-

NATHAN (CONT'D)

You're a fraud, Hannah-

HANNAH

You're just repeating yourself now.

NATHAN

...No worse. You think of yourself as someone ethically and morally right, but you are a fraud because you toss people over with such unbearable lightness and what's worse, in doing so you destroy yourself and my life. You have destroyed our life.

HANNAH

I can't do this-

HANNAH makes to leave, NATHAN grabs her by the wrist. She punches him hard in the arm, sharp and direct. He looks at her, momentarily incensed, considers, then repeats, punches her hard in the arm back.

HANNAH (CONT'D)

You hit me.

NATHAN

You hit me first.

HANNAH

You hit a woman.

NATHAN

Yeah - and it felt good. Want me to do it again?

HANNAH stares at him. He punches her again in the arm. She SLAPS him. He hesitates, SLAPS her in the face.

HANNAH

I'll have you for assault.

SHE SLAPS HIM AGAIN.

NATHAN

Coming right back at you - non molestation order. I'll call my lawyer first thing.

She turns, SMACKS him again and again with the full weight of her body, SHOVING HARDER AND HARDER-

HANNAH

Lawyer? Lawyer?

HANNAH now has NATHAN shoved back against the sofa.

NATHAN

You thought this was going to go
any other way?

NATHAN shoves her hard, making to stand-

NATHAN (CONT'D)

Now say it.

HANNAH hesitates, doesn't want to do this-

HANNAH

No-

...this is where NATHAN's been leading them.

NATHAN

Say it.

HANNAH

Nathan-

NATHAN

The night before our wedding-

HANNAH

I don't want to do this.

NATHAN

The night before our wedding-

HANNAH

Nathan-

NATHAN

The night before our wedding you
slept with Christie. And?

HANNAH

That's it. As said. I don't want to-

NATHAN

No. Not good enough. Where?
(close to)
Where?

HANNAH

End of Mum's garden.

NATHAN

Classy.

HANNAH

I said I didn't-

NATHAN

Keep going-

HANNAH

Flat against a tree.

NATHAN

More. I need more.

HANNAH

I could hear Nina in the house,
laughing about something with
someone.. what was she laughing
about?

NATHAN

Deviation.

HANNAH

We were pissed. It was freezing. We
did it against a tree-

NATHAN

From the front or behind?

HANNAH looks at him, pained by his pained, ashamed, cornered.

HANNAH

Behind. From behind. And then
facing one another. We were facing
one another.

NATHAN

You did it twice?

HANNAH

Please-

NATHAN

Yes or no?

HANNAH

Yes... Yes. Twice. Yes.

NATHAN

Who came first? You came first?

HANNAH

Same time. We came at the same
time.

NATHAN

Then facing one another.

HANNAH

Nathan please-

NATHAN

Did you come again?

SILENCE-

NATHAN (CONT'D)

Say it.

HANNAH struggling not to break down-

HANNAH

I don't want to-

...NATHAN unrelenting-

NATHAN

Say it-

HANNAH

(sudden/ unfurled)

Yes. Yes. It was the best sex of my life.

SILENCE-

HANNAH (CONT'D)

And after I wondered if anything would ever compare. And it didn't.

NATHAN nods, back to her now, he turns holds her gaze.

HANNAH (CONT'D)

It hasn't.

SILENCE-

NATHAN

Thank you.

HANNAH nods, sinks back against the wall, exhausted, emotionally and physically.

NATHAN (CONT'D)

Thank you.

HANNAH reaches out to touch him. NATHAN jerks his hand away, blindly heads upstairs-

NATHAN (CONT'D)

I'm going to change. *Shower.*

...seeing HANNAH has forgotten.

NATHAN (CONT'D)

Liv?

On HANNAH, she sinks a little, nods, wiped out.

NATHAN (CONT'D)
(walking away/almost to
self)
Spanish night.

CUT TO:

2

INT. LIV'S SCHOOL. SCHOOL HALL. DUSK 10, 17:12.

2

A piece of shifting set, carried by two PUPILS.

Chairs laid out in waiting like a Spanish bar, around a small stage.

A sense of preparation for a night of Spanish culture.

SEÑOR LOPEZ at its heart.

A sign for Sangria chalked up, tables being set up for a bar. TILLY and VINNIE and OTHERS helping out.

SEÑOR LOPEZ
Liv -

LIV looks up, Neruda piece in hand, going over her lines.

SEÑOR LOPEZ (CONT'D)
You ready?

LIV nods, clearly a little distracted. INNES seated on steps close by, ready and waiting, piece in hand.

INNES
Good luck.

LIV hesitates, nods, knocking fists or the like-

INNES (CONT'D)
Nail it.

CUT TO:

3

INT. CAR. OUTSIDE LIV'S SCHOOL. DUSK 10, 17:42.

3

CLOSE on HANNAH and NATHAN seated in the car, staring out, watching the EAGER PARENTS heading to the school. Some have made an effort, a nod to Spanish night. They watch them, miserable and silent until-

HANNAH
How do we do this?

NATHAN
Wave and smile-

HANNAH

That's not what I meant.

He turns, looks at her, a momentary truce, both exhausted and burnt out.

NATHAN

We tell them after.

HANNAH

OK.

(nods to herself)

OK.

NATHAN

(nods to himself)

OK.

HANNAH

Can't we-

NATHAN

No. Because I can't stay another night in that house.

HANNAH

You're leaving?

NATHAN

I need to just not to be in the house tonight.

HANNAH

You're leaving.

NATHAN

I'll go stay with James and Rose.

HANNAH nods, letting this land, she reaches a hand to open the door.

NATHAN (CONT'D)

And for the record. I was lying about Rose. I would never screw Rose.

HANNAH

Noted.

NATHAN

That would just be weird.

HANNAH

Agreed.

NATHAN

Glad we cleared that up.

They look at one another-

HANNAH
And then you'll come back.

NATHAN wavers-

NATHAN
No. I don't know. I need-

HANNAH
Time.

NATHAN
Yeah.

HANNAH nods -

NATHAN (CONT'D)
I don't hate you. I said I hated
you. I don't hate you-

NATHAN and HANNAH look at one another-

NATHAN (CONT'D)
...I just can't love you right now.

HANNAH letting this land, NATHAN getting out of the car.
HANNAH makes to follow.

The STILL of the car, both now gone.

CUT TO:

4

INT. LIV'S SCHOOL. SCHOOL HALL. EVENING 10, 18:51.

4

CLOSE on LIV and INNES standing on a stage, flanked with
suitably appropriate Spanish stage set. PARENTS and FRIENDS
sit at small tables. Sangria glasses half drained.

HANNAH sits close to NATHAN - to all intents and purposes
they look fine.

LIV
Tonight I can write the saddest
lines-

INNES and LIV's voices weaving in and out of one another in
English/ Spanish version-

INNES
Puedo escribir los versos más
tristes esta noche.

INNES (CONT'D)

Write for example 'The night is
shattered and the blue stars shiver
in the distance.'

LIV

Escribir, por ejemplo: 'La noche
está estrellada, y tiritan, azules,
los astros, a lo lejos.'

A SLIDE SHOW OF BEAUTIFUL IMAGES PROJECTED BEHIND LIV-

LIV (CONT'D)

The night wind revolves in the sky
and sings...

INNES

El viento de la noche gira en el
cielo y canta...

HANNAH and NATHAN smile, both a little moved as they watch
LIV with quiet pride, VINNIE and TILLY close by-

INNES (CONT'D)

Tonight I can write the saddest
lines.

LIV

Puedo escribir los versos más
tristes esta noche.

They catch one another's eyes, eyes fill.

LIV (CONT'D)

I loved her... and sometimes she
loved me too.

INNES

Yo la quise... y a veces ella
también me quiso.

Holding one another's gaze.

HANNAH looks across, sees FI seated amongst the YUMMY MUMMY's
- she listens also moved, smiles, throws HANNAH a half nod,
with a FLICKER of curiosity, clocking HANNAH wiping away a
tear. She looks at HANNAH-

LIV

Through nights like this one I held
her in my arms.

INNES

En las noches como ésta la tuve
entre mis brazos.

INNES (CONT'D)

I kissed her again and again under
the endless sky.

LIV

La besé tantas veces bajo el cielo
infinito.

LIV (CONT'D)

She loved me sometimes, and I loved
her too.

INNES

Ella me guiso, a veces yo también
la quería.

Then they return their gaze to the stage.

LIV

How could one not have loved her
great still eyes.

INNES

Cómo no haber amado sus grandes
ojos fijos.

CUT TO:

5

INT. TAPAS RESTAURANT. EVENING 10, 20:13.

5

HANNAH, NATHAN, LIV, TILLY and VINNIE seated around the
table.

LIV

Neruda... it was Neruda, Dad.

The usual banter as food is shared.

NATHAN

Damn... I was going for Buster
Rhymes

VINNIE and TILLY fall about - GROANS... LAUGHTER.

NATHAN (CONT'D)

Seriously. It was amazing, Liv.

HANNAH throws NATHAN a look, smiles-

LIV

Really?

HANNAH

Really.

HANNAH smiles, tears sting, LIV quizzical.

HANNAH (CONT'D)

Sorry...

NATHAN

(deflects)

And not many of you perhaps know
this but I first seduced your
mother in a bar in Barcelona.

VINNIE

(grimacing)

Dad-

NATHAN

Also, I believe, a lyric of an Ed
Sheeran song. I had some moves.

HANNAH

Oh yeah.

NATHAN

(to VINNIE)

Watch and learn.

HANNAH

I ate some bad fish.

NATHAN

And I heroically took her home to
the very creepy flat I was staying
in-

HANNAH

God it was. Didn't the-

NATHAN

Wife of the lawyer I was placed
with, Señora Dion, made you...

HANNAH

It was something with raw egg.

NATHAN

I stayed by your bed for the whole
week.

NATHAN looks at HANNAH-

VINNIE

(sarcastic)

And that's how love blossomed.

...looks away.

HANNAH looks away, wiping away a tear, LIV seeing this.

LIV

Mum?

...waiting for a lull in the conversation.

NATHAN
Because, mio amigos-

LIV darts a look to HANNAH, senses what is coming-

NATHAN (CONT'D)
Your mother and I want to talk to
you.

VINNIE and TILLY grab for food, oblivious.

VINNIE
Tils, you've eaten all the peppers.

LIV reading the room-

LIV
Vinnie-

VINNIE catches HANNAH's look, falls silent, sees she is
smiling but the tears are starting to fall-

NATHAN
None of what we are about to say is
going to be easy but-

This is the hardest thing they've ever had to do.

NATHAN (CONT'D)
...your mum and I have decided to
take some time apart.

VINNIE
I told you they're going to
divorce.

HANNAH
No. Your dad and I are just-

Yet VINNIE's gaze is fixed on NATHAN-

VINNIE
Dad-?

NATHAN holds HANNAH's gaze, then looks back at VINNIE - this
genuinely pains him.

NATHAN
No decision made yet, Buddy.

ON HANNAH - inwardly reeling a little.

NATHAN (CONT'D)

The good news is that, if that is
what we do, this is what we do -
and we're going to do this one very
well-

NATHAN looks to HANNAH, needing help here-

NATHAN (CONT'D)

Hannah-

HANNAH nods, a little choked.

NATHAN (CONT'D)

But I'm going to take a few days
out-

VINNIE slaps his hands to his head, NATHAN sees this, reeling
him in-

NATHAN (CONT'D)

...just to give me and your mum
some space. And after... Normal
service will be quickly resumed and-

HANNAH pushing the emotion back in the box, TILLY's hand
nestled in hers, wiping away a last tear.

HANNAH

It's going to be fine.
(catching TILLY's
skeptical look)
Really-

HANNAH reaches out, wipes away LIV's falling tears-

LIV

But why-?

HANNAH wavers -

NATHAN

Because when two people have done
the very best thing together i.e.
you three, then they have to look
at one another and ask if they can
top it.

They look at one another.

NATHAN (CONT'D)

And we can't.

HANNAH holds his gaze-

NATHAN (CONT'D)

...but we will always be family.

...forces a smiles, grips TILLY's hand, pulling her close.

HANNAH

Always.

LIV leans into NATHAN, he pulls her close.

They sit together, connected, by hand or look or smile until-

VINNIE

Can I have the last squid?

NATHAN nods, knocking back his tears, with a gulp of beer.

NATHAN

Go for it, buddy.

VINNIE takes it, eats, smiles-

NATHAN smiles, looks to HANNAH.

It's terrible.

CUT TO:

6 **OMITTED.**

6

7 **INT. HALLWAY. HANNAH'S HOUSE. NIGHT 10, 22:12.**

7

The SPILL of the kids into the house, NATHAN carrying TILLY, hesitating on seeing-

HANNAH

Bed-

...the wreck of the house beyond.

HANNAH (CONT'D)

Nathan-

NATHAN nods, ushering the kids up-

LIV

Mum-

LIV hanging back-

HANNAH

It's ok. It's... I just...

...LIV hugs HANNAH-

HANNAH (CONT'D)

...in the morning it'll all look fine again.

HANNAH takes in the chaos, heads off to clear. LIV hangs back a little.

LIV
Don't say that. You don't need to
say that. It doesn't need to look
fine tomorrow. I get it.
(holding look)
I get it, Mum.

HANNAH looks away, punctured by this.

LIV (CONT'D)
Dad's a-

HANNAH
(cutting her off)
It's not your dad's fault this
time.

On LIV, quizzical-

HANNAH (CONT'D)
Not tonight. Tomorrow. We'll talk
tomorrow more.

CUT TO:

8

EXT. OUTSIDE HANNAH'S HOUSE. NIGHT 10, 23:05.

8

HANNAH carrying a bag of broken china and smashed up lampshade to the bin. She chucks them in, turning to head back in, then stops.

She looks back, something lying in the gutter on the road, close to their drive.

HANNAH crosses over to it, peers closer.

A FOX, blood still fresh, clearly knocked over, and now dead in the gutter.

On HANNAH - tears well, letting herself break down, seeing this is what NATHAN must have hit.

HANNAH sinks to the ground, reaching out a hand, laying it on the warm fox's back.

Beyond, the house illuminated, just visible in the bedroom window NATHAN taking down a bag or the like.

On HANNAH, weeping next to the dead fox.

CUT TO:

9 **EXT. OUTSIDE SCHOOL. DAY 11, 08:02.**

9

On HANNAH, hurrying the kids towards school. She's not slept all night.

VINNIE

Mum - my blazer smells like cat pee.

HANNAH exhales, wiping away a tear-

HANNAH

If you put it in with your football boots it always does.

CUT TO:

10 **EXT. STREET NEAR ROSE AND JAMES'S HOUSE. DAY 10, 08:03.**

10

ROSE and NATHAN walking back from a greasy cafe, coffees and butties in hand. NATHAN has briefcase in hand, clearly en route to work.

ROSE

Winter 2008-

NATHAN

No-

ROSE

You had a wobble and slept on Mum's sofa.

NATHAN

Croup. Tilly had croup and I had a big case-

ROSE

And you went back the next day.

NATHAN

This is different.

ROSE

Nathan-

They come to the end of the road, ROSE goes left, NATHAN goes right.

NATHAN

Talk to Hannah.

ROSE

I will.

ROSE heading one way. NATHAN another.

NATHAN

Can I stay again tonight?

ROSE

No - get yourself a hotel. No better. Go home.

CUT TO:

11 **INT. BEDROOM. NINA'S FLAT. DAY 11, 08:04.**

11

On NINA, standing in a pretty bad, cheap Amazon superhero costume. An Amazon box opened close by. Lycra rising up over a small if ever growing bump. She stares at herself, unimpressed.

NINA

Holy mother of God...

CUT TO:

12 **INT. KITCHEN. FI'S HOUSE. DAY 11, 08:05.**

12

FI ushering the last of her kids out, juggling, work life, her day, gym kit on-

SUDDENLY her cellphone rings. She snatches it up, clocking RICHIE on the caller ID.

FI

Where the hell are you? You said you'd take the kids to school today.

SILENCE-

FI (CONT'D)

Richie-?

CUT TO:

13 **INT. RICHIE'S HOTEL ROOM. DAY 11, 08:05.**

13

RICHIE, caught in a sprawl of sheets. A semi naked woman lying in bed next to him. The morning after the night before. He peers at the clock.

RICHIE

Alarm didn't go off.

He reaches for a bottle of water or the like.

FI (ON PHONE)

What and Ali didn't wake you?

RICHIE hesitates, takes in the chaos of the room; the residue of a party the night before.

RICHIE
No - she's being a complete bitch.

FI (ON PHONE)
She resigned?

SILENCE-

FI (ON PHONE) (CONT'D)
She resigned.

FI half dry laugh.

FI (ON PHONE) (CONT'D)
The network are calling. They want to see us.

RICHIE
Calm down.

FI (ON PHONE)
Have you not read the press today?

RICHIE lies back in the bed, scrolling through his iPad - alerts, confirmation the TV show is bombing, headlines heralding that *I'm With The Band* is about to get dropped or the like.

FI (ON PHONE) (CONT'D)
The stuff they're saying about the show. Me?

And a still of the coke taken from the sex tape, eluding to FI, having a coke problem or the like.

RICHIE
It's OK. It's OK. We'll talk to Danny and the suits. Leave it to me. I'll smooth it over.

FI (ON PHONE)
Smooth it over. You bugged me you shit... And they say I'm the cokehead?

FI's hung up.

RICHIE lies there, illuminated in semi darkness until-

RICHIE roars, with a growing fury, ripping off the sheet-

RICHIE
Fuckkk.....

The semi naked woman stirs, bleary eyed and exposed.

DISTANT sound of RICHIE peeing or the like.

RICHIE's phone vibrates, MELANIE trying to call him, her name DIVORCE BITCH LAWYER or the like clear on the caller ID.

CUT TO:

14

INT. RECEPTION. AICKMAN AND THURSWELL. DAY 11.

14

MELANIE stands, phone in hand, irritated when RICHIE's phone goes to voice mail. She deflects, sees HANNAH on the approach-

MELANIE

Now I know you are angry-

HANNAH

Not only is it a massive infringement of my client's privacy to knowingly record or film without permission, but you don't need me to also remind you that if you try and use any evidence as leverage in the upcoming Child Arrangement hearings, any judge will recognise it as unscrupulous, especially as it includes recordings of his own children at home and play-

MELANIE

Though you have to admit what it threw up is pretty titillating.

HANNAH glares at MELANIE, seeing she is enjoying this game as she leads her up the stairs.

MELANIE (CONT'D)

Wouldn't you rather be anywhere than London today?

HANNAH

Yes.

MELANIE

See - we can play nicely. Also a little embarrassing for your colleague, though frankly with regard to my client I have to agree. I don't approve Hannah. And we will not be using it. But it does not cast Fi Hansen in a good light. With clear examples of drug taking compounded by a rather racy three-way already in the public domain it once more raises questions about your client's ability to commit to focusing on the children.

HANNAN

Fi Hansen has not got a drug problem.

MELANIE

Then you won't mind us recommending to the judge that she does have mandatory drugs testing. On a three monthly basis. That doesn't sound too severe? Of course either way it won't play well with a judge.

HANNAN

Your client is orchestrating this all to his advantage. But the press can turn, Melanie. And they will turn quick given the right information.

MELANIE

Threats, Hannah. That's not your style. You may want to be careful. My client is a little volatile right now and his children are everything. So save it for the FHDRA hearing tomorrow. I'm hoping for Judge Allen. Hugely supportive of the role of the father-

HANNAH

Which I would normally advocate, but your client failed to take his children to school this morning-

MELANIE

And we both know the way this is going to play out. Mr Hansen is currently looking at properties with room for all his children, so that they can have their main base with him. Which punches a hole in his lack of stability.

HANNAH (ON PHONE)

Are you kidding me-

MELANIE

We can't reach an agreement on the current terms and if we can't, then Richie might have to get nasty. His wife is already engaged in a relationship with her own lawyer-

HANNAH

Not a relationship, Melanie-

MELANIE

Still one does question Mrs
Hansen's emotional stability.

HANNAH

They both have a show going down
the pan. Let's hope he can still
pay your fees. Not to mention the
rumours circulating, Melanie. Or
are you choosing to ignore the
growing chorus that your client is
a manipulative sleaze-

MELANIE

We've both been in this business
long enough to know that the likes
of Mr Hansen-

HANNAH

...have a shroud of wealth and
retinue of those willing to cover
up and serve him.

MELANIE

Exactly, he'll have a new show, a
new project, that no will want to
jeopardise by this time next week.

HANNAH

No Melanie. That's the past-

MELANIE

Is it really? I have any number of
rock stars and high profile
celebrities who are doing a
terribly good job of wiping the
slate clean. It's amazing what a
couple of hundred grand can do to
shut these girls up-

MELANIE sighs a little, suddenly feeling very old.

MELANIE (CONT'D)

I know I say it every time but the
Russians and tech billionaires are
so much easier. Oh incidentally-
...I'm meeting one of your former
employees today. What's her name
again-?

(with a smile/ moving on)

Maggie.. That's it... Maggie
Lavelle?

HANNAH

We want all the footage and will be making an application within these proceedings for delivery up of all recordings and to prohibit your client from using any of it. We will also be issuing injunctive proceedings in the civil courts. And bringing into question the ethics of man who records not only his wife in private, but his kids.

HANNAH moving on.

CUT TO:

15-17 **OMITTED. MOVED TO SCENE 14.**

15-17

18 **INT. BEDROOM. ROSE AND JAMES'S HOUSE. DAY 11, 08:21.**

18

ROSE sliding down take out coffee and bacon buttie on a tray. JAMES still, sleeping. ROSE takes a bite from her buttie, loudly by JAMES's ear. He opens his eyes focus on the tray, in particular the cactus.

JAMES

A cactus.

ROSE bites some more.

ROSE

Like our love. Thorny.

JAMES wakes a little more, reaches for his tea.

JAMES

Like what you did there.

He drinks. ROSE eats loudly. JAMES looks at her.

ROSE

This is what having kids would be like.

ROSE starts to get dressed.

JAMES

Has Nathan gone?

ROSE

(nods)

What time were you up with him last night?

JAMES

Til about three-

ROSE
I knew it had got bad when you
rolled Springsteen out.

ROSE turns to JAMES, heartfelt and a little teary.

ROSE (CONT'D)
If they can't make it what chance
have we-

JAMES
It'll be-

ROSE
Don't say fine.

JAMES
We're not Hannah and Nathan. We're
broke. Incidentally-

ROSE smiles. JAMES smiles, makes to get up.

ROSE
What are you doing?

JAMES
Getting up. I've got to get my job
back.

ROSE hands him toast.

ROSE
No. No you don't. Stay in bed.

ROSE getting herself dressed, a little smarter, a little
hipper, making the effort today, a sense of mission. A stupid
kids badge, something to attract a kid's eye.

ROSE (CONT'D)
I've got this.

JAMES with surprise-

ROSE (CONT'D)
I've got this today. There's a
nannying job. Three kids. Lots of
overtime.

JAMES
Rose-

ROSE
I mean it. I've got this.

On JAMES intrigued-

ROSE (CONT'D)
I can't bear to see you put that
suit on again.

CUT TO:

19

EXT. BACK GARDEN. RUTH'S HOUSE. LONDON. DAY 11, 08:32.

19

RUTH sits on her back step, bare foot, half dressed for the day. Coffee cup in hand. Birdsong. The sense of her enjoying this golden hour.

RONNIE
You've either been burgled or mid
renovation.

RUTH reflective, looks around the garden and up at the house.
RONNIE on the approach, pulling on a shirt or doing a tie or the like, clearly he's stayed over.

RONNIE (CONT'D)
Why are all your books packed?

RUTH
I'm moving.

RONNIE
Where?

RUTH
Not sure yet. But a very nice
American couple big into Wimbledon
are going to give me a disgustingly
large sum of money to stay in it
for the summer so-

RONNIE nods, drinks her coffee, face to face with her.

RUTH (CONT'D)
And before you ask, I never move in
after the first night.

RONNIE
Have you gone completely bonkers?

RUTH
No - I can just feel the blood
pumping in my bed when I lie down
at night. It's unnerving. What?
Ten, twenty years at best. There's
not a moratorium on having your mad
years mid life... I'm throwing
caution to the wind-

RUTH smiles, heading off to finish getting dressed, pulling on her watch or the like.

RUTH (CONT'D)
How the hell do you think you got
to stay the night?

RONNIE smiles, watching RUTH with a smile.

RONNIE
I remember this-

RONNIE looks out over the garden, nostalgic for a moment-

RONNIE (CONT'D)
(almost to self)
...like trying to catch a firefly.

CUT TO:

20

INT. RECEPTION. NOBLE HALE DEFOE. DAY 11, 08:57.

20

The PING of the lift-

HANNAH stepping out-

REX
Not to put too fine a point on it,
Hannah-

REX, standing, incredulous in reception, grips a legal
letter. He's fitter, better looking - an LA tan.

REX (CONT'D)
...but a baby? My baby?

HANNAH concedes with a smile, the last thing she needs today.

HANNAH
Rex - welcome home.

REX
Not exactly. Not entirely. Sarah
has gone ballistic.

HANNAH nods, smiles, REX now on her tail-

HANNAH
Nice tan. How was LA?

REX
Amazing.

The PING of the lift, NINA on the approach, carrying her
Amazon packaged Superhero costume.

HANNAH
(gesturing/to NINA)
Your mess-

NINA sinks a little on seeing REX, but pushes on, barely breaking her step.

REX
You're pregnant.

NINA
And hello to you-

REX
You're pregnant.

NINA
Yepidy do.

REX now tailing NINA to her office-

REX
And it's definitely mine?

NINA hesitates, a little incredulous, this man never fails to surprise her.

NINA
Or the guy from Uber Eats. Who knows? Yes you dick unfortunately it's yours. Read the letter.

NINA moves on, box in hand-

REX
Should you even be carrying that?

CUT TO:

21 **INT. NINA'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 11, 08:52**

NINA slides down the box, turns, REX now standing in her doorway. She moves around him, hangs her coat.

NINA
It was just a courtesy.

NINA picks up her post, surprisingly cool in REX's company.

NINA (CONT'D)
But if you'd like a DNA test-

REX
I would.

REX (CONT'D)
A legal letter?

NINA

What did you expect? I'm a lawyer.
I made it as easy as I could to
read.

REX

You don't want anything.

NINA

No thanks - you've done your job.

REX

So that's what it was?

NINA

Don't flatter yourself. No - it was
three mojitos and a good gag about
your old headmaster that swung it.

REX

Thanks. I've kept that one in.

NINA

And then you went back to your ex
wife. How is that by the way?

REX

That? By which you mean Sarah? The
weather helps. We've got a pool.
Eddie likes that. But I find it all
a little dull-

NINA

Congratulations by the way. Your
show?

REX

Do you like it?

NINA

No - it's pretty shit.

REX

Sarah's not happy.

NINA

You chose to go back to her.

REX

To be frank, we might not stay.

NINA

(with realisation)
It's tanked. Your show's tanked.

REX recoils, deflects-

REX

That's not the point. God you do this, you throw me off my point which is... A baby.

NINA

That's what I'm hoping we'll get at the end of this.

REX

Wow.

NINA

It's fine.

REX

It's not fine.

NINA

Well it's happening. Got my scan tomorrow.

REX

I've got a gig in Toronto but I guess I could push back the flight a few hours-

NINA

I wasn't inviting you.

REX

I want to be there.

NINA recoils a little, it's not unpleasant, just not what she was expecting.

REX (CONT'D)

We need to talk. Dinner?

NINA

And Sarah won't mind?

REX

She'll get over it. Please. Just give me a few hours, tonight.

NINA hesitates, sees he's serious, it punctures her a little-

REX (CONT'D)

I've missed you-

SUDDENLY TYLER puts his head around the door-

TYLER

Hey-

..looks to REX, a little hesitant-

NINA

Rex. Tyler.

REX hesitates, nods, a little thrown, a little suspicious.

TYLER

You're on that Netflix thing.

REX nods, smiles, brightens-

TYLER (CONT'D)

My nephew loves it.

REX

How old's your nephew?

TYLER

Fifteen.

NINA swallows her smile, seeing REX a little irritated by this.

TYLER (CONT'D)

You got your costume?

NINA

Yes. Superheroes. Terrible.
Terrible idea.

TYLER shoots a look to NINA - i.e. are you OK.

TYLER exits, REX left a little rumbled.

REX

Fifteen. It's for adults. It's a
bloody adult show.

NINA going out after TYLER-

NINA

(calling out)

Tyler-

CUT TO:

22

INT. OUTSIDE NINA'S OFFICE. NOBLE HALE DEFOE. DAY 11, 09:00

TYLER caught mid step, NINA in the doorway-

NINA

Tonight? It's still happening.

TYLER

Yeah.

NINA
Only I might need to do dinner
tonight.

TYLER hesitates, nods, hiding his disappointment, looks
beyond to REX.

TYLER
Right.

TYLER looks beyond to ZANDER in a distant boardroom, seated
alone-

TYLER (CONT'D)
With the beard-

NINA
(mouthed)
Baby daddy.

TYLER
(mouthed)
Really?

NINA
(mouthed)
Really.

TYLER
Got a TV show. Could be worse.

NINA
It's already tanked.

NINA smiles. TYLER smiles - but it bothers him a little.

NINA (CONT'D)
So you spoke to Zander?

TYLER
He was asleep when I got home.

NINA
You OK?

TYLER
Ah yes amazing. Brilliant. 36 hours
to go and both sets of parents
flying in and I can't think of a
better way to confirm to my parents
what a total screw up I am than for
them to meet me and the runaway
bride.

NINA tries not to smile, he's funny, in spite of it all.

TYLER (CONT'D)
It's not-

Seeing at once-

NINA

No-

...he's crestfallen.

TYLER

It's anything but-

NINA reaches out a hand, touches his arm, genuine now.

NINA

I know.

And in that moment, he sees she does.

TYLER

We've got capes and everything.

NINA

You should-

TYLER

(sudden)

I really wanted you to come. I
really want you to be there tonight-

NINA hesitates, surprised. TYLER hurrying on. NINA looks back at REX, fiddling with stuff on her desk, considers. Then back at TYLER, moving on, giving out costumes, trying to convince himself this whole stag night is a good idea.

CUT TO:

23 **OMITTED.**

23

24 **INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 11, 09:15.**

24

HANNAH picking up her emails, going through notes, trying to keep herself together. She stops, looks down at her hands, sees they are shaking. She presses her palms hard against the flat of the table, trying to breathe, trying to control the rising sense of panic until-

RUTH

Is it true?

RUTH in the doorway oblivious-

RUTH (CONT'D)

Christie and a client?

HANNAH nods, almost relieved, gathering her last of her notes.

RUTH (CONT'D)

Zander's waiting and I'd like to set my face before I go in.

HANNAH

Yes it's true.

RUTH

How depressing. I really thought your generation had cleaned up its act. My generation yes. My generation were all about the lunchtime quickies and late night skirmishes that would make the whole 'Me Too' mafia roll their eyes. But you... You were meant to be better.

HANNAH

Right.

RUTH

I mean seriously.

HANNAH

Mother, could you please just stop-

RUTH

What - you want me to go easy on him? Fine Christie's cocked up. But to get caught on film...

HANNAH

I don't think that was the intention-

RUTH

And you're covering for him.

HANNAH

I'm not covering for him.

RUTH

You've always been too soft when it comes to that man.

HANNAH

Not today.

RUTH

What?

HANNAH eyes stinging-

HANNAH

I can't... not today.

RUTH

Don't be so wet. I expected-

HANNAH

Better?

RUTH

Yes. I hoped your generation-

HANNAH

Won't cock up in the same way as yours? You don't have the monopoly on that mother-

RUTH

If you can't learn from our mistakes-

HANNAH

I'm sick of that stupid bloody mantra mother. Don't make my mistakes. Why not? Why are you the only one who can screw up in life?

RUTH

I was just-

HANNAH

People screw up. We screw up. We don't mean to but-

RUTH

Hannah-

HANNAH

(sudden)

Nathan's left. Nathan's left.

On RUTH, momentarily stunned-

RUTH

First rule, never leave the house-

HANNAH

Please. Be a mum today. Not a lawyer. Be a mum.

On RUTH caught between wanting to reach out to HANNAH and-

ZANDER

(head around the door)

There you are.

HANNAH at once readying herself, gathering her notebook.

ZANDER (CONT'D)
Shall we begin? Only I have two
hearings at court in an hour so-

CUT TO:

25

EXT/INT. HOUSE. LONDON. DAY 11.

25

ROSE waiting-

SUDDENLY a door opens, a harassed MOTHER **EMMA** [30's] jiggling a little girl, two more LITTLE GIRLS just visible in the distance.

EMMA
Rose?

ROSE
Yes.

EMMA
Sorry. I wasn't sure what time we
said?

ROSE
Like now-

DISTANT FIGHTING of the LITTLE GIRLS, the MOTHER looks back at them, on the edge-

EMMA
Sorry... Sorry... Come in...

ROSE wheeling her bike inside.

EMMA (CONT'D)
Ava, don't do that...? Could you
just-

EMMA thrusts the BABY in ROSE's arms, hurrying off to try and sort something.

EMMA (CONT'D)
...Not in your mouth... Please.

On ROSE, pulling off her helmet, jiggling the BABY, momentarily wanting to run away.

EMMA (CONT'D)
Do you want to come through?

Then looking beyond to the chaos of a kitchen. She considers. Then pushing herself on.

ROSE
Sure. Yeah. Yeah.

ROSE looks at the BABY smiles, makes a face, shocking it out of its tears.

EMMA

So you've nannied before?

ROSE

From the time I was fifteen, neighbour's kids, any kids, I was a serial kid abductor... not in a bad way... three families long term, one in Paris straight after college. Went for a summer stayed two years. Then back in London.

EMMA inwardly air punches, ROSE is clearly a natural, jiggling the baby, generally interacting with the kids.

ROSE (CONT'D)

You OK?

EMMA

No - I'm exhausted.

ROSE smiles-

ROSE

Why don't you lie down? I can take it from here.

CUT TO:

26

INT. BOARDROOM. NOBLE HALE DEFOE. DAY 11.

26

ZANDER seated with RUTH, HANNAH and CHRISTIE.

RUTH

The heat is on Fi Hansen, her stability as a mother. The last thing we need is for any further salacious details to get out.

CHRISTIE braces himself, knowing he's got to take this.

RUTH (CONT'D)

But it happens. And now we look at to how we manage it.

ZANDER

Beyond it as an obvious bargaining chip-

CHRISTIE

I'm sorry-

ZANDER

The time for apologies is later.

HANNAH

I've spoken to Melanie. She is talking to her client and I'm confident that she will remind him that it reflects much worse on him that he has been recording his wife.

ZANDER

It happens.

RUTH

We know it happens. I remember a disastrous little snippet that got leaked to the press when that Saudi prince... What was his name? I represented him for most of 92-96... Caught in a sting with his bodyguard and some bunny girl in a hotel room in Madrid.

(to CHRISTIE)

I'm presuming it was only the one time.

CHRISTIE wavers, RUTH pen poised.

CHRISTIE

Yes.

HANNAH takes notes, CHRISTIE clocking this, unsettled.

RUTH

...Melanie's brutal but straight. Any footage they have-

ZANDER

We ask for it to be delivered up so it can be destroyed. It doesn't serve her client to be exposed as spying on his wife.

HANNAH

No, it points to a predilection for voyeurism in which we know he has form.

ZANDER

Agreed.

HANNAH hesitates, aware of CHRISTIE's looks.

HANNAH

But more than that it compounds the coercive behavior. No, abusive behavior. We're currently trying to iron out the child arrangement situation, and he is not making it easy for us.

(MORE)

HANNAH (CONT'D)

He's making threats to argue that the children should have their main base with him. And I suspect leaking stories to the press that shows his wife in a bad light. Either way it's a mess.

RUTH looks over paperwork.

RUTH

We can clean it up as elegantly as we can.

ZANDER

Flip it into our bargaining chip? There are enough stories circulating around him to surely push back a little.

HANNAH

Yes but-

CHRISTIE

Speaking to Matthew Royston late last night, as quick as they find the women willing to break their NDAs and talk about Mr Hansen's behavior, the Hansen press team are hard on them, leaking bad press, paying them off and shutting the story down. After the way the press annihilated the nanny... No one is willing to come out and say who Richie Hansen is.

HANNAH

Either way you can't be on this case anymore Christie-

CHRISTIE, disappointed, looks to Hannah-

ZANDER

Agreed. Ruth's going to take it over with Hannah from here.

CHRISTIE

Zander-

HANNAH

(cutting in)

You've compromised yourself, Christie. You know how vulnerable she is.

CHRISTIE bristles a little-

CHRISTIE

She's a grown woman.

...caught under HANNAH's gaze.

HANNAH
And you took advantage of that.

CHRISTIE hesitates, nods, hating himself.

HANNAH (CONT'D)
So we're done here?

...already up and heading away-

ZANDER
I guess.

HANNAH nods, makes to exit. ZANDER looks to RUTH a little exasperated.

ZANDER (CONT'D)
Really - does it ever get any easier?

RUTH smiles, makes to exit.

RUTH
Not in my experience.

CUT TO:

27 **OMITTED.**

27

28 **INT. BOARDROOM. NOBLE HALE DEFOE. DAY 11, 10:26.**

28

HANNAH ushering FI into the boardroom... RUTH following them close behind, closing the door. FI unable to sit still, pacing now.

FI
He's going to get my kids. The press are inferring at best I'm a party girl-

HANNAH pours her coffee, gestures for FI to sit, takes her hand.

HANNAH
Fi-

RUTH sits down opposite-

FI
And he's going to capitalise on it. When he wants something he gets it. And he wants my kids.

RUTH

He is not going to get your kids.

FI hesitates, stares at RUTH-

HANNAH

Ruth is my colleague, she'll be working with me now that Christie has left the team.

RUTH

Mrs Hansen-

FI

Bullshit. Bullshit. Is this what you do? Lure women like me into thinking they stand a chance.

HANNAH

No-

FI

Have you any idea what it's like to be looking at your life just ripped apart? Exposed to the fact your whole life has been a complete lie. Can you imagine your life without your kids?

HANNAH hesitates, this punctures her somewhere-

FI (CONT'D)

No - because you don't have to. You're not where I'm at-

RUTH

Mrs Hansen, breathe.

FI pulled up-

RUTH (CONT'D)

You're not going to lose your kids, because he's not going to win. Because you're a good mother. Because you have safely brought up three children this far and they're clean. They've been fed. I presume they're at school today?

FI

(nods)

Yes-

RUTH

Then anything that any newspaper says is just the grease that turns the wheels of another press day. So you breathe.

(MORE)

RUTH (CONT'D)

You leave us to prepare your case
and you trust in your lawyer.

RUTH looks towards HANNAH.

RUTH (CONT'D)

Because she's good. She's very
good. And it's what -? One grainy
still from a sex tape and a whole
lot of rumour?

HANNAH

We need to find women who are
willing to go on record about your
husband, push back that bad press
where it belongs-

FI hesitates - on the edge of possibility.

FI

Have you spoken to Ali?

HANNAH catching RUTH's look-

HANNAH

Keeper of the gate.

FI

She's leaving-

...reaches for her cellphone.

FI (CONT'D)

...Richie was spitting blood on the
phone.

CUT TO:

29

INT. OFFICE. CHAMBERS. DAY 11, 11:03.

29

NATHAN working, suddenly stops, exhales, finding it hard
today.

CHLOE approaches his desk-

CHLOE

Hi, I was just wondering if you'd
look over the Hansen position
statement.

NATHAN nods, reaches for a pen.

CHLOE (CONT'D)

I changed a little of the wording.

NATHAN corrects it-

NATHAN

Change it back.

CHLOE nods, an edge to NATHAN today, clocking the six o'clock stubble, the suitcase and holdall and shirts hanging on the back of his door, and additional suit.

CHLOE

Sorry. I just thought it was a little clumsy-

NATHAN

I've been doing this 18 years.
Don't be clever. Clarity, not finesse.

NATHAN shoves the paper back, CHLOE suitably ticked off, turns to leave. NATHAN goes back to work, stops, hates himself.

NATHAN (CONT'D)

Sorry. Sorry. Rewind.
(gestures for paper)
Last paragraph. You were right.
Cuts were great.

He tweaks the papers. Hands them back.

CHLOE

Bugging his wife.

NATHAN

It happens. We've already gone in hard with his lawyers and threatened civil proceedings. I don't know if there would have been much on it. But it's one way to keep track of your spouse.

CHLOE

It's the use of *incriminating*. Must be something. NHD would have noted it as such if there wasn't something worth shutting down. I'll find out more. Just for *clarity's* sake.

NATHAN hesitates, smiles, CHLOE playing him a little.

NATHAN

Touché.

CHLOE nods, notes the suitcase and holdall, NATHAN aware of his gaze.

CHLOE

Nathan-

NATHAN
(sudden)
I've left Hannah.

CHLOE hesitates-

CHLOE
OK.

NATHAN
(nods to himself)
It surprisingly is.

NATHAN trying to convince himself.

NATHAN (CONT'D)
We're taking a few days. Really.
It's been coming for a while. I'm
fine.

He clearly isn't.

CHLOE
Where are you going to stay?

NATHAN
Last night, my sister in law's, but
probably best to draw territory
lines away from family so - hotel?

CHLOE
You can-

NATHAN silences her with her look.

NATHAN
I'm fine. I'm a grown up single
white male. We know how to do these
things. Credit card. Toothbrush.
Take away. We travel light.

CHLOE nods-

CHLOE
Just to clarify I wasn't asking if
you wanted to stay. There's a
notice board for flat rentals in
the Chambers bar. Or as the yoot of
today would say I can highly
recommend this thing call
SpareRoom.

NATHAN
(almost to self)
Yes... rub it in...

CHLOE nods, makes to leave.

CHLOE
I'm sorry.

NATHAN
(nods)
So am I-

CHLOE makes to leave-

NATHAN (CONT'D)
(almost to self)
But it's not over til the fat lady
sings.

CHLOE
(non-plussed)
Lost me now.

NATHAN
Fat lady... it's a turn of
phrase....?
(seeing her look)
Go back to whence you came from
with your bloody SpareRoom and
AirBnB.

CHLOE
(smiling/walking away)
AirBnB... Radical...

NATHAN smiles. CHLOE gone. His smile falls. He's miserable.
He pushes himself off into work.

SUDDENLY a ping up on his computer - ZANDER and TYLER
BACHELEROO NIGHT.

He looks at it, considers, grimaces. Leans back in his chair.
Stands. Sits. Stands.

CUT TO:

30 INT. NINA'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 11, 11:05

NINA, phone pressed to her ear-

NINA
Rex is back.

CUT TO:

31 INT. LIVING ROOM. HOUSE. LONDON. DAY 11, 11:05.

31

CLOSE on ROSE, jiggling a BABY, heating up a bottle or the
like.

ROSE
Sounds like a title of a bad Rom
Com.

NINA (ON PHONE)
I'm serious.

ROSE
I had a bad feeling you were.

NINA (ON PHONE)
And he was really sweet.

ROSE
And back with his ex wife.

NINA (ON PHONE)
And genuinely supportive.

ROSE
And back with his ex wife.

ROSE moving through, dummy in her mouth, jiggling the baby.
But she's got this, a natural.

ROSE (CONT'D)
How's Hannah?

NINA (ON PHONE)
You know.

ROSE
He stayed here last night.

SILENCE-

NINA
Sometimes I just want to go back.

Beyond, a living room, the carpet rolled back, the TWO LITTLE
GIRLS now on roller skates whizzing round and round, in
obvious delight.

NINA (CONT'D)
Like way back. To before all this
shit.

ROSE watches the LITTLE GIRLS, smiles, now feeding the baby.

NINA (CONT'D)
When it was just fun, Rose. When it
was just uncomplicated.

ROSE
Have you been drinking?

CUT TO:

32 INT. NINA'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 11, 11:062

NINA hesitates, smiles, wipes away tears.

NINA

No.

(half laughing)

No.

Looking beyond, TYLER in a meeting, in a distant boardroom, watching him.

CUT TO:

33 INT. LIVING ROOM. HOUSE. LONDON. DAY 11, 11:06.

33

ROSE rocking the baby, as the LITTLE GIRLS spin past her on roller skates.

ROSE

Good. Cause you're talking some weird indulgent shit. There is no going back. This is it, Nina.

On ROSE considering, seeing at once she is home.

ROSE (CONT'D)

This is all you get. One shot. So you might as well enjoy it. If you want to be with Rex then be with Rex. But if you don't you're going to be fine. You're always fine. Just piss on the pot or get off-

NINA (ON PHONE)

Nice turn of phrase-

ROSE

No - I'm just sick of waiting for life to happen. I'm not waiting anymore. If it happens it happens and if it doesn't-

CUT TO:

34 INT. NINA'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 11, 11:074

NINA considers-

NINA

And that's your best advice?

NINA hesitates, clocking ZANDER passing the office-

NINA (CONT'D)
(calling out)
Zander.

NINA hanging up on ROSE-

NINA (CONT'D)
(into phone)
Thanks for the call.

...heading out after ZANDER.

CUT TO:

35

INT. LIVING ROOM. HOUSE. LONDON. DAY 11, 11:08.

35

On ROSE, a little affronted, shoves her phone back in her pocket.

ROSE
(to BABY)
Sisters. You're in trouble.

The BABY coos-

ROSE looks beyond, laughing, smiling, as the little GIRLS race around her.

ROSE hesitates, catching herself, she's good at this.

CUT TO:

36

INT. CORRIDOR. OUTSIDE NINA'S OFFICE. NHD. DAY 11, 11:08.

36

ZANDER walking, barely breaking his step-

NINA
Tonight-

NINA falls into step-

NINA (CONT'D)
You really need to be there tonight.

ZANDER
Ok.

NINA
I know he's cocked up big time but-

ZANDER
Before you start, Nina, as much as I appreciate this intervention, could we not have this conversation? I'm your boss.

NINA

Of course yes. Only-

ZANDER

You have this way, you Defoe women,
of getting in one's head and-

NINA

...It's lonely. It gets lonely. And
the danger is you don't grab
something when it comes your way.
But you did that. And he's not
perfect. But who is? But he's here
and he's someone who might stay. So
I'm just saying, whatever he's
done, it's not irredeemable-

ON ZANDER, the conversation only compounding his growing
fury.

ZANDER

(moving on)

Duly noted.

CUT TO:

36A

EXT. STREET. NEAR CHAMBERS. DAY 11, 11:09.

36A

HANNAH walking, passing NATHAN's chambers, her eyes catching
on a distant BARRISTER - NATHAN? Hopeful for a moment,
disappointed when he turns to reveal it's not. Falling into
step with a COLLEAGUE, HANNAH watches the man moving on. She
inwardly curses, wiping back a stray tear, pushing herself
on, heading on up the road.

CUT TO:

37

INT. CHRISTIE'S OFFICE. NOBLE HALE DEFOE. DAY 11, 11:10.

37

CHRISTIE back at his desk, resuming working. Surprised to see
ZANDER standing in the doorway, close on his tail.

ZANDER

I'm ready now.

CHRISTIE looks up, with surprised.

ZANDER (CONT'D)

For apologies.

CHRISTIE wavers-

CHRISTIE

Right.

SILENCE-

CHRISTIE (CONT'D)
Again I apologise.

ZANDER sits unmoved-

ZANDER
See I wasn't feeling that -

CHRISTIE inwardly winces-

CHRISTIE
I do not make a habit-

ZANDER
I'm not talking about a bloody
client. I'm talking about Hannah.

CHRISTIE
Tyler's told you.

ZANDER
No. I'm not just not an idiot.
Yesterday's little performance at
Moot Court. Hannah's reaction to
Mrs Hansen? ...That must have been
real salt in the wound.

CHRISTIE
We've known one another since we
were 19-

ZANDER
Her name is above the door,
Christie-

CHRISTIE
What does that mean?

ZANDER
It means she means something. Not
just because she is a colleague.
But for your interest she means a
lot to me. But to the *firm*. To this
company. You fall from grace? Your
name is not above the door. We can
take the hit. Any salacious
headline? Any social media quip?
'..It's the other Carmichael. The
crap one. Used to work in family
law. Now in probate.' That's always
been your brilliance. You're known
and not known. You work under the
wire. That's always been useful.
You hide in plain sight. But
Hannah? Hannah Defoe is the *D* in
NHD now and for that reason any
disgrace is a disgrace for NHD.

(MORE)

ZANDER (CONT'D)

Because her name in the press? It comes back to here, back to me.

CHRISTIE nods, takes it, even though it stings.

CHRISTIE

You don't think I don't know that? How far I've strayed from who I thought I was? Want to be? But I promise you whatever she means to you, she means a whole lot more to me. We go so far back I don't know a time when I didn't have Hannah in my head. I don't know a time when if I thought who I really wanted to spend the rest of my life with, it didn't come back to her.

ZANDER

Yeah well sleeping with a client is really smacking your face in the wall.

CHRISTIE

Don't you think I know that?

ZANDER - genuine, holding his gaze.

ZANDER

What are you saying? You think you and Hannah have a future?

CHRISTIE hesitates-

ZANDER (CONT'D)

This. I can't help you with. *This*. I can't clean *this up*.

CHRISTIE nods-

ZANDER (CONT'D)

I don't want to fire you. Don't make me fire you. You have to-

CHRISTIE nods, ZANDER nods, this pains him, this letting go.

ZANDER (CONT'D)

OK.

ZANDER hesitates, nods, turns to go. Then stops.

ZANDER (CONT'D)

Tell me that's not a superhero costume on the back of your door.

CHRISTIE wavers -

A cape. Possibly an all in one hung on the back of CHRISTIE's door.

CHRISTIE
Tyler's idea.

ZANDER mildly appalled-

ZANDER
(moving on)
No.. No.. No... No..

CUT TO:

38 INT. PARALEGAL AREA / CORRIDOR. NOBLE HALE DEFOE. DAY 11, 11:13. 38

TYLER mid way through a meeting with COLLEAGUES-

TYLER
We're relocating the paralegal
pools and splitting the Defoe team
across the Noble and Hale family
and private clients...

ZANDER, coming in-

ZANDER
Tyler-

ZANDER beckoning him outside-

ZANDER (CONT'D)
(to all)
Excuse me.

TYLER, bemused follows him out, smiling apologetically-

TYLER
(pointing to paperwork/ as
exits)
Pages 4 and 7 perhaps best outline-

TYLER closes the door behind him-

TYLER (CONT'D)
Zander, when I'm in a meeting-

ZANDER
Have you told people to come as
superheroes? Tonight?

TYLER wavers-

TYLER

We are talking about some of the
great films of our time and you
defended-

ZANDER

I passed comment-

TYLER

I said I thought the last one was
overrated and you said-

ZANDER

I did not mean I want the entire
team at my bachelor night-

TYLER

So you do want a bachelor night?
Still?

ZANDER hesitates, aware of passing COLLEAGUES including NINA-

ZANDER

You are not forgiven-

TYLER

I know.

ZANDER

But -

TYLER

You want a bachelor night.

ZANDER considers, moving on, yet his look gives a yes away.

ZANDER

Go back to your meeting.

TYLER smiles-

ZANDER (CONT'D)

(moving off)

If you've got me a cape-

CUT TO:

39

INT. PR AGENCY FOYER. DAY 11, 12:40.

39

On HANNAH being lead towards an office, passing a small
retinue of staff, ASSISTANTS and a PRESS and PR team, who
have set up offices here. The walls flanked with magazine
covers of FI and RICHIE, TV and MUSIC awards on display on
shelves-

PR ASSISTANT-
(on seeing)
Ali-

ALI on the approach, she looks with surprise at HANNAH, nods to the PR ASSISTANT that she can take it from here-

ALI
Did we have a meeting booked in?

HANNAH
No-

HANNAH clocks ALI's weary wry smile-

HANNAH (CONT'D)
You're leaving?

ALI
I've terminated my interests.

ALI aware of a couple of PASSING COLLEAGUES.

ALI (CONT'D)
I shouldn't really be talking to you-

HANNAH
Then you wouldn't have leaked the tape.

ALI hesitates-

ALI
...legally I *can't* talk to you.

HANNAH
You signed an NDA-

ALI
I can't-

HANNAH
...which you can break.

ALI
Yeah right.

HANNAH
We will support you. Let us help you.

ALI
Help me? How? I started working for Richie fresh out of college. My entire career is based around that man.

(MORE)

ALI (CONT'D)

He wasn't born an asshole, but people like me, make people like him feel it's alright to be one. I have spent the last decade cleaning up and sanitizing that man's life. That's what we do. If I break that trust-

HANNAH

What? The sky will fall?

HANNAH holds her gaze, sees the sting in ALI's face.

HANNAH (CONT'D)

I know you've been approached by the press.

ALI

Half of them are my mates.

HANNAH

Then talk to them.

ALI

What - and tell them about the rest? There are a million Richies. We book every appointment. Bail them out with Vit B shots and rehab. We buy presents for their kids. We prop them up on the red carpet. We smooth out the wrinkles and loose talk. And for that we get to stand holding their fucking jackets and listening to them talk more and more shit. But we're nobodies. I'm a nobody. If I talk they will silence me. No client will ever trust me again.

HANNAH

Then get better clients. Get new clients.

ALI throws a look to PASSING COLLEAGUES-

HANNAH (CONT'D)

Ali, you leaked the tape. You're half way there. Before - call it calculated denial. Now? It's out there. Like it or not the cover's blown. Now you can keep smoothing out those creases, smiling on red carpets, but life is coming for Richie Hansen. You want to be a spectator? Or do you want to stop burying your head in the sand and look this thing straight in the eye and call it for what it is.

(MORE)

HANNAH (CONT'D)

None of it makes anyone look good
but for once you can do something.
Change it. Change you. Because you
can't go back. So let me help you
go forward.

On ALI, she hesitates, considering, looking towards a young
FEMALE ASSISTANT in the distance-

HANNAH (CONT'D)

You owe yourself and all those
other women that.

Then back at HANNAH, considering, on the edge.

CUT TO:

39A **EXT. STREET / PARK. DAY 11, 16:50.**

39A

CLOSE on HANNAH walking, lost in thought. The ebb and flow of
distant lives around her, meetings and conversations and lone
cleaners in distant windows.

On HANNAH immersed in thought, a little sad, pauses,
considering. She exhales, pushes herself on.

CUT TO:

40 **OMITTED.**

40

41-42 **OMITTED. MOVED TO SCENES 57A AND 57B.**

41-42

43 **OMITTED.**

43

44 **INT. HANNAH'S OFFICE. NOBLE HALE DEFOE. DAY 11, 17:13.**

44

CLOSE on HANNAH working, lost in her own thoughts-

A TAP at her door-

CHRISTIE

(entering)

Your mother's booking cars and
wants an idea of numbers for-

CHRISTIE stops on seeing, pain and anguish etched across
HANNAH's face.

CHRISTIE (CONT'D)

...tonight.

HANNAH shakes, wipes away a tear.

CHRISTIE (CONT'D)

No costume?

HANNAH

Dry cleaners.

CHRISTIE

Well we seem to have lost the groom
and groom to be.

HANNAH

I'd bank on a big entry...

CHRISTIE smiles, HANNAH smiles, it's awkward, painful, yet
CHRISTIE is pensive, loitering a little too long.

CHRISTIE

We've got the media team combing
through Ali's NDA. Matthew
Royston's setting up a press call
for the morning. We'll have our
legal team ready and armed as to
whatever Richie comes back at her
with.

CHRISTIE smiles. HANNAH smiles.

CHRISTIE (CONT'D)

You OK?

HANNAH crosses to her desk, pushing herself on-

HANNAH

The good news is they've destroyed
the footage. So you're off the hook-

CHRISTIE nods, with obvious relief-

CHRISTIE

Hannah-

HANNAH

No - I don't need to hear-

CHRISTIE

Come tonight.

HANNAH

What?

CHRISTIE

(cutting in)
I'm leaving.

HANNAH punched a little in the guts, resigned but punched a
little.

HANNAH

When-?

CHRISTIE

Soon. I can't stay here. I can't stay with you here. Not after-

HANNAH nods-

CHRISTIE (CONT'D)

Just come tonight. Please.

HANNAH hesitates, shrugs, half laughs-

HANNAH

Did you... do you have a list? With Lauren? All the things you stored about her, the irritations that bugged you. I do. I have... Noted down sometimes but mostly carried around in my head... For... Maybe even years. I thought everyone kept them.

CHRISTIE

What kind of list?

HANNAH

All the reasons to leave.

CHRISTIE lets this land a little. HANNAH wipes another tear away.

HANNAH (CONT'D)

I used to think it was Nathan but I'm the asshole-

CHRISTIE

(moving close)

No-

HANNAH holds up a hand, gesturing for him to keep away.

HANNAH

Yes. Yes I am. We tell people not to accept these NDAs. But when you get married there is this invisible NDA that we all mentally sign on the dotted line. The promise that all the worst bits of yourselves even the bits that aren't OK... You've found someone who will live with them. Who will live around them. Who will get used to them. Who won't taunt you with them. Sure you'll moan about them to one another, but they're your secret. Part of your marriage NDA.

(MORE)

HANNAH (CONT'D)

And you'll tell yourself that they're the quirks that make you love the other person, but in truth these are the things that really grind you down day after day? The coffee granules dumped down the drain again. The sloppy drunk evenings when you've forgotten why you're married in the first place. The nasal hair left in your tweezers even when they swear they're not theirs. Those tiny intimacies I carried them, carry them, around like weapons-

CHRISTIE

Hannah-

HANNAH

(sudden)

...The sex is better with you. I told him that.

CHRISTIE inwardly surprised and taking comfort from this.

CHRISTIE

Wow-

HANNAH

Oh yeah.

CHRISTIE

Hard to come back from-

HANNAH

Sackable offense.

CHRISTIE catching on this-

HANNAH (CONT'D)

(holding look)

Looks like we're both out of a job.

CHRISTIE genuinely sorry for her. Lets the moment hang, his fist grazes the door frame a little, not wanting to leave, but not able to stay.

CHRISTIE

Then I'll hopefully see you there.

On HANNAH, looking back at her phone, tries calling NATHAN.

It bumps to voicemail.

CUT TO:

44A **INT. WHISKEY BAR. EVENING 11, 20:11.**

44A

The bachelor party in full swing -

A cool affair, a whiskey bar-

COLLEAGUES now in full swing, including CHRISTIE and RUTH and RONNIE all in waiting.

SUDDENLY CHEERS, PARTY POPPERS, CHAMPAGNE FLOWS as ZANDER and TYLER arrive, slick in suits and capes or the like.

RUTH

At last. We thought you'd eloped.

TYLER and ZANDER look at one another smile. RUTH cottoning on, with curious smile until-

RUTH (CONT'D)

Oh my God....

They hold up their hands, ring fingers on - the ROOM ERUPTS, CONGRATULATIONS-

RUTH (CONT'D)

(close to ZANDER)

Tell me you signed your prenup.

(seeing from his look)

You old romantic fool you.

RUTH shakes her head wearily, then looks to TYLER, embraces him.

RUTH (CONT'D)

This man is a lost cause. Be careful with him.

TYLER

Yes, Boss.

RUTH smiles, TYLER smiles. She likes him but doesn't trust him.

CHRISTIE

Really?

CHRISTIE mildly incredulous, but filled with champagne, the bonhomie and hope of the night.

ZANDER

Sometimes you've just got to take that dive....

ZANDER swept up by more congratulating COLLEAGUES-

ZANDER (CONT'D)

You OK?

TYLER looking beyond, searching for NINA.

TYLER
Great. Happy. Very happy.

RUTH
(close to/to CHRISTIE)
I give it a week.

CUT TO:

45

INT. LANDING/ BEDROOM HANNAH'S HOUSE. EVENING 11, 19:04.

45

HANNAH pulling off her clothes, trying to work out what to wear. She hesitates on the empty half of the cupboard.

LIV
Wear the blue?

LIV stands in the doorway, uniform still on, leaning against the doorway. An open text book in her hand, clearly revising, glasses on.

LIV (CONT'D)
You look thin in the blue.

HANNAH half laughs, pulling out a blue dress or the like.

HANNAH
Let's just order pizza.

LIV
Mum-

HANNAH
Fine... Fine.

HANNAH concedes, getting herself ready.

LIV
You OK?

HANNAH nods, clearly not, trying to make up her face, failing, tears, coming. She wipes them away. LIV crosses over to the dressing table, takes out a necklace, earrings, lays them on the bed by the dress. She kneels down in front of HANNAH puts the necklace on, threads in the earrings. Looks at her.

LIV (CONT'D)
Whatever you've done-

HANNAH
I've done the worst thing. The worst thing I could have done, Liv.

LIV cups her mum's hands.

LIV

I sent a photo of myself that has
got 247 likes and it's not even my
head on the body.

HANNAH smiles, wipes away tears.

LIV (CONT'D)

Can't you just be quits now.

HANNAH laughs-

HANNAH

That would be nice. But-

LIV

It doesn't work like that.

HANNAH shakes her head.

LIV (CONT'D)

He won't be able to manage without
you. He can't cook.

HANNAH

He has a phone-

LIV

He can't work out which tie to wear
when it's important.

HANNAH

They're overrated.

LIV

He needs you. You need him.

HANNAH

That's a different thing to want.
You have to want someone as well as
need them, Liv, and your dad and I-

LIV nods, doesn't want to hear this yet.

LIV

Yeah. You'll pass.

HANNAH considers her reflection.

HANNAH

(eyeing stuff)

They could work.

LIV smiles, turns to exit.

HANNAH (CONT'D)

Thanks Liveroo..

DISTANT DOORBELL-

HANNAH (CONT'D)
That's Rose.

DISTANT SOUND of TILLY and VINNIE being exuberantly greeted by ROSE, LIV groans a little-

LIV
(stomping off)
We don't need a babysitter.

HANNAH watches her go-

HANNAH
(almost to self)
Yes you do...

CUT TO:

45A **OMITTED.**

45A

46 **INT. HOTEL ROOM. EVENING 11, 19:15.**

46

CLOSE on NATHAN seated in a mid town smart hotel, nothing fancy, but comfortable.

The DRONE of BBC NEWS on the TV-

He's kicked back on the bed with beers and nuts, trying to enjoy the novelty.

The PHONE vibrates by his bed. He considers it. Ignores.

Goes back to watching TV. Then looks back at the phone, restless.

His jacket resting on the chair close by.

CUT TO:

47 **EXT. BRIDGE. EVENING 11, 19:40.**

47

HANNAH now dressed up for the night, crossing over the bridge, cell phone pressed to her ear, listening as NATHAN's answerphone kicks in until-

HANNAH
Hey... So I'm on my way to the stag do... And I'm not sure if you're going to be there but I just don't want it to be awkward. So can we try for it not to be awkward. I don't even know where you're staying tonight.
(MORE)

HANNAH (CONT'D)

I guess you must have checked into
that hotel. Rose said you had so...
I just hope you're OK. I've been
thinking about you all day. I'm
just so so -

The DRONE of the answerphone cutting her message off.

On HANNAH, she exhales, slides her phone back in her pocket,
pushing herself on.

HANNAH (CONT'D)

(to self)

Great. Very cool.

CUT TO:

48

INT. WHISKEY BAR. EVENING 11, 19:50.

48

HANNAH arriving into the party, her eyes graze the room,
searching for NATHAN.

RUTH

He's not here.

...eyes catching on CHRISTIE, he throws her a half wave and
smile.

RUTH (CONT'D)

Drink up.

...CHRISTIE on the approach-

CHRISTIE

You made it.

HANNAH nods, clocks the speech cards sticking out of
CHRISTIE's pocket.

HANNAH

Couldn't miss your speech.

CHRISTIE smiles, HANNAH seeing this, a little unsettled.

HANNAH (CONT'D)

What?

CHRISTIE

Just pleased you're here.

HANNAH catching on this, pushing back a little-

HANNAH

Christie-

MORE COLLEAGUES swooping in, pouring more champagne.

COLLEAGUES
Speech... Speech... Speech.

CUT TO:

48A OMITTED.

48A

49 INT. RESTAURANT. LONDON. EVENING 11, 20:55.

49

NINA mid dinner with REX, he's already a couple of red wines down.

REX
...There's just an energy out there. A dynamism. They love us. They love Brits.

NINA nods, would prefer to be eating her own eyeballs right now.

REX (CONT'D)
...Sarah hates it. As to be expected. She hates everything. Including me.

NINA
Well the writing was on the wall, Rex-

REX
So in some ways I think this helps. It helps to cut the tie. A new baby. It's punctuation.

NINA
Sorry.

REX
For us both. Her and me. And she gets it. She gets that you'll need help. Obviously. So we can make this work.

NINA
OK, rewind.

REX
...I mean we're hopeful of a second series. And you can commute. Or visit. I won't get back so much but maybe if... and it's a big if... because obviously there's Eddie-

NINA
Rex-

REX

What?

NINA

Could I just say no.

NINA looks to the WAITER, reaching for her wallet.

NINA (CONT'D)

Right now. Like a flat no. You, me.
We are a no. This baby. Big yes.
Look I'm willing to make space for
you in this baby's life but
whatever you think is happening
here...

The WAITER comes. NINA taps her card.

NINA (CONT'D)

....this is on me. You're doing
great. You're with your son. But
you and me-

REX

Ok... I think I might be having a
panic attack here.

NINA

No - you're fine. You're going to
be fine.

REX

What-?

NINA reaching for her jacket-

NINA

I woke up. I just... woke up.

On REX, a little lost and put out as NINA gets up and leaves.

NINA (CONT'D)

Let's keep talking yeah. Your
people talk to my people....

On REX caught between standing and following and sinking back
down in his seat, watching as NINA hurries on, leaving him
behind.

CUT TO:

The party now in brilliant chaos, people have really got into
this. CHRISTIE at its heart, mid speech, a little more drunk,
a little more loose-tongued.

CHRISTIE

Some people have accused me of not
being the marrying type. My reply -
Perhaps I never found my type to
marry.

CHRISTIE's gaze catches on HANNAH-

CHRISTIE (CONT'D)

Plus every good lawyer needs at
least one divorce under their belt,
preferably their own, to really
perfect their craft...

LAUGHTER-

CHRISTIE (CONT'D)

But if two people are lucky enough
to collide in this world-

SUDDENLY NINA slipping in behind HANNAH, HANNAH smiles, gives
her a squeeze, falling into listening-

CHRISTIE (CONT'D)

...then it is an act of courage and
faith, worthy of any superhero-

CHRISTIE's eyes graze over HANNAH's-

CHRISTIE (CONT'D)

...and so I raise a glass to our
superheroes of the night, Mr Right
who found Mr Right. I salute you. I
applaud you. I wish you signed that
prenup-

LAUGHTER. GROANS.

CHRISTIE (CONT'D)

I sincerely hope I will never have
to gloat and say I was right...

All raise a glass, NINA hesitating on seeing wedding bands on
TYLER and ZANDER's ring fingers, looking to HANNAH with
surprise-

NINA

(almost to self)
Deal done?

HANNAH nods, NINA smiles, yet it pricks somewhere deep-

CHRISTIE

...and so on that note... kapow and
kazam... Congratulations... just
please don't try flying out of any
windows tonight.

CHEERS and APPLAUSE as TYLER approaches NINA with happy surprise.

TYLER
You made it.

NINA
Yep. Mr Hale.

TYLER
No - Donaghue Hale.

NINA
Nice.

They chink water glasses-

TYLER
Thank you fellow traveller.

NINA smiles, looks away, TYLER clocks a tear.

TYLER (CONT'D)
You alright?

NINA nods, smiles, drawn into another conversation. HANNAH's eyes graze the room, looking for NATHAN-

CHRISTIE
There you are.

...HANNAH nods, smiles, makes to move on. CHRISTIE goes to stop her-

CHRISTIE (CONT'D)
Is that it?

HANNAH inwardly recoils a little, aware of COLLEAGUES close by.

HANNAH
What?

CHRISTIE pulls her to one side-

CHRISTIE
You came.

HANNAH
For Zander and Tyler.

CHRISTIE nods, half laughs, the champagne glass drained in his hands.

CHRISTIE
Right-

He takes another in passing, hands one to HANNAH.

HANNAH
(close to)
What are you doing?

CHRISTIE
He's left you, Hannah. And I'm
here.

HANNAH
(with realisation)
Oh my God.

CHRISTIE
...What you think I'm not going to
challenge you on that? We talked
about this-

HANNAH
Yes - when it was crazy. When I was
mad. It was mad.

CHRISTIE
But you said. You said-

HANNAH
This is about sex. You think that
was all my marriage was about. You
think because... Oh my God... It
was better with you... But
everything else... *everything*
else... Nathan is *everything* else.

CHRISTIE touches her again, HANNAH shoves him away.

HANNAH (CONT'D)
I'm sorry. God. I'm sorry. No. You
and me. Now... God-

...HANNAH becomes aware of NATHAN slipping in the back of the
room, glass in hand, clearly he has been there a little time,
but out of sight.

HANNAH (CONT'D)
This never happened. This...
just... just go talk to someone
else Christie... Just go try and
enjoy your night.

On HANNAH moving on, leaving CHRISTIE crestfallen, he looks
across at NATHAN, seeing it all. He looks away, stung and
rejected.

CHRISTIE makes to leave.

CUT TO:

52

INT. WHISKEY BAR/ CLOAKROOM. EVENING 11, 21:27.

52

CHRISTIE slipping his way out, past the crowds, hesitating on seeing NATHAN lingering on his own-

NATHAN

You're leaving -

CHRISTIE hesitates, reaching for his coat from the coat check.

NATHAN (CONT'D)

The firm.

NATHAN looks beyond to TYLER clearly mid conversation-

CHRISTIE

Yes.

NATHAN

Good.

CHRISTIE nods, takes it on the chin.

NATHAN (CONT'D)

Though I'm sure you've got some good opportunity lined up.

CHRISTIE hesitates, concedes.

CHRISTIE

Good night, Nathan.

CHRISTIE makes to go-

NATHAN

I'm not angry with you. I'm mystified. How you could have watched me with Hannah all these years and not come forward before.

CHRISTIE

It wasn't my place.

NATHAN

You see that's where you're wrong. I always thought of you as the interloper, but it was me all along wasn't it?

(close to)

The difference is I got her for twenty years. I got three amazing amazing children. I got a life. What did you get, Christie?

CHRISTIE holds his gaze, trying to contain himself.

CHRISTIE

Answers.

NATHAN hesitates, the two men concede, separate, NATHAN taking in the room, looking over at HANNAH with NINA and OTHERS, catching her gaze.

ZANDER

You OK?

NATHAN

(nods)

Any advice?

ZANDER

Well if you are mad enough to go through with it....

(close to)

Get yourself the best lawyer in town.

On NATHAN looking over at HANNAH, watching CHRISTIE slip away.

NATHAN

And there's the rub.

He looks back at ZANDER, chinks his glass, TYLER now back in the throng.

NATHAN (CONT'D)

The best lawyer in town is my wife.

CUT TO:

53

INT. CLOAKROOM. WHISKEY BAR. EVENING 11, 21:45.

53

NINA collecting her coat.

TYLER

You're not coming on?

NINA smiles, pulling on her coat, TYLER helping her.

NINA

This and this-

(pointing to herself and stomach)

..has to sleep.

TYLER nods, resigned, his superhero mask pulled up on his forehead-

NINA (CONT'D)

See you in the morning, Captain America-

NINA makes to go-

TYLER

Thank you. For putting a word in
for me. With Zander.

NINA

I couldn't let a good thing go to
waste.

TYLER hesitates, catching on this-

NINA (CONT'D)

He got lucky.

NINA turns to go and stops-

NINA (CONT'D)

Why are the best men always
married, ugly or gay?

NINA looks at him, in that moment a flicker of her heart in
her look.

NINA (CONT'D)

You did it. You just did it.

TYLER nods-

NINA (CONT'D)

Congratulations-

TYLER suddenly kisses her, pushing her back against the
cloakroom curtain until-

She pulls away, confused, holding his gaze. Then leans in and
kisses him until-

He pulls away.

They look at one another, both mildly shocked and not quite
believing what they've just done.

NINA (CONT'D)

I have to -

NINA turns, hurries away.

TYLER

Yes.

TYLER, leans back against the curtain, wiping his mouth a
little, catching his breath, inwardly kicking himself-

Then back towards ZANDER, CHRISTIE and OTHERS, trying to push
the memory of NINA and that kiss away.

CUT TO:

54

INT. WHISKEY BAR. DUSK 11, 22:12.

54

NATHAN making to leave, HANNAH coming out after him.

HANNAH
You're going?

NATHAN
Oh yeah. Plan to fully utilise the
mini bar.

HANNAH
So you did check into a hotel?

NATHAN
It has a kettle and everything.

HANNAH
Nathan-

NATHAN
You're right. Screw it. Get your
coat. We'll stop off at chicken
shed. Get burger and chips. Which
you won't eat. And I will. Yay.
Then I'll make you watch West Wing
reruns. And if it's a good night. A
really good night I'll even get
sex. And in the dark, I will hold
you as you fall asleep on my chest
and I will punch the air knowing I
am a lucky, lucky man.

The STING of it held between the two of them.

NATHAN (CONT'D)
Nah... You're right... Hotel has
got room service.

He turns to leave, HANNAH goes to stop him, he holds her
gaze.

NATHAN (CONT'D)
I want a divorce.

HANNAH nods, NATHAN nods, it's agony for them both.

NATHAN (CONT'D)
I can't Hannah. I just can't.

On HANNAH watching NATHAN heading away, caught amidst the joy
and ticker tape as champagne flows.

CUT TO:

55

INT. LIVING ROOM. HANNAH'S HOUSE. NIGHT 11, 00:05.

55

The CLICK of the front door-

ROSE stirs, HANNAH entering the living room, sliding heels and bag down. ROSE rubs her face, pulls herself up to sitting.

HANNAH

All OK?

ROSE

Yeah - whatever you did, you did right Hannah. So wrap 'em up. I'm taking them home.

HANNAH smiles, ROSE smiles, this is delivered with a sweet sting.

ROSE (CONT'D)

Kids come in many ways... I threw the results of that test. I figured... it takes a village right.... And my village was pretty cool so-

HANNAH suddenly embraces ROSE-

HANNAH

I love you, Rose.

ROSE

You OK?

HANNAH

Yeah... No... I don't know. Ask me tomorrow.

ROSE

You stink of whiskey.

HANNAH

Terrible, terrible drink.

ROSE smiles, pulling on her helmet and wheeling her bike out.

ROSE

I will.

HANNAH closes the door, turns off the light, sits down on the stairs, alone-

She listens to the silence. It's terrifying. Overwhelming.

CUT TO:

56

INT. RUTH'S HOUSE. LONDON. MORNING 12, 08:05.

56

RUTH takes in the stripped back house, the carpet rolled back. Shadows on the walls where pictures once hung. A few remnants left for the rental but most of a life packed away.

Scratches on the boards - the marks of a life lived.

RUTH takes in the still, turning - a few boxes piled high.

A DOORBELL RINGS-

RUTH heads off to answer it.

RUTH

Yes, thank you... I'm ready...

Letting REMOVAL MEN in.

CUT TO:

57

INT. FI'S HOUSE. DAY 12, 08:12.

57

CLOSE on FI watching TV, the news hitting of latest allegations against RICHIE on the press - More allegations of sexual misconduct or the like-

FOOTAGE showing RICHIE exiting a GYM, pulling down his cap as PAPS and REPORTERS descend on him.

The SOUND of the kids coming down.

FI flicks off the TV.

CUT TO:

57A

INT. MELANIE'S OFFICE. DAY 12, 08:12.

57A

MELANIE seated at her desk, heels off, leant back in her chair, weary, on the phone to RICHIE.

MELANIE

Houston we have a problem.

CUT TO:

57B

INT. HOTEL. LONDON. DAY 12, 08:12.

57B

On RICHIE - taking the call from MELANIE. He realises his time is up.

CUT TO:

58

INT. RECEPTION. NOBLE HALE DEFOE. DAY 12, 09:17.

58

HANNAH arriving for work, RUTH falling into step-

RUTH

Ready?

HANNAH nods, clocking FI in the distance waiting in reception-

HANNAH

Definitely.

FI picking up, falling into pace.

RUTH

Calm. Breathe. Leave it to us to speak.

HANNAH

We've got this.

FI nods, following them towards a distant boardroom.

A display of papers carrying the same allegations against RICHIE on every headline - with an image of Ali clearly giving a statement or the like.

CUT TO:

59

INT. BOARDROOM. NOBLE HALE DEFOE. DAY 12, 09:20.

59

PAPERS strewn across the table detail the ALLEGATIONS against RICHIE.

CLOSE on HANNAH, FI, RUTH facing RICHIE and MELANIE-

MELANIE

Ok, let's not beat around the bush here-

RICHIE sunk a little in his chair-

RUTH

Apt choice of phrase.

MELANIE

My client is currently undergoing immense pressure and quite frankly a media siege-

HANNAH

Which I am sure he does not want to inflict upon his wife and children thus furthering their trauma.

RICHIE flicks a gaze to FI, holding her gaze.

HANNAH (CONT'D)

In the immediate future, my client believes that it is best for the children to live with her, and to agree the days on which they will spend time with Mr Hansen. Certainly whilst this latest media storm-

MELANIE

...blows over. Agreed.

HANNAH

With the summer holidays nearing, my client wishes to take the children to the States immediately for a holiday and to explore certain projects which are being offered to her right now.

RICHIE shoots a look to FI-

FI

It's for the best. I'm not taking them away from you.

RICHIE

Aren't you?

FI

You're their father. I would never do that. But you have to see-

RICHIE hesitates, nods, clearly a little broken here-

RICHIE

They're lies.

FI

No. No they're not.

MELANIE looks to RICHIE-

MELANIE

My client does agree that an interim period that will keep the children away from the press seems acceptable. In return-

HANNAH looks to FI, FI nods-

HANNAH

My client will refrain from making any statements to the press or interviews. You should however know, she will be fully cooperating if there are any criminal proceedings.

RICHIE sinks a little into his hands.

RUTH

It does not serve anyone to draw
this out any longer, Mr Hansen.

RUTH pushes forward paperwork-

RUTH (CONT'D)

And Mrs Hansen is grateful for your
decision to withdraw your Child
Arrangements application and to
avoid court.

RICHIE looks down at the paperwork.

RICHIE

Women. A whole room of you.

RICHIE shakes his head-

RICHIE (CONT'D)

Cornered...

He reaches for the pen signs, then shoves the paperwork away.
Makes to stand and exit.

FI

Richie-

RICHIE stands by the door-

RICHIE

What? What?

Then turns, heads away, defiant and with swagger.

RICHIE (CONT'D)

You've got us all cornered. Fuck
the lot of you.

CUT TO:

60

INT. RECEPTION. NOBLE HALE DEFOE. DAY 12, 10:02.

60

HANNAH showing FI out, FI's eyes look towards CHRISTIE's
office-

HANNAH

Christie's not here.

FI quizzical-

HANNAH (CONT'D)

He's left.

FI

God.

HANNAH

No... not just because of you.

FI nods, smiles. Then stops.

FI

It's you.

On HANNAH quizzical-

FI (CONT'D)

He said there was another woman.
It's you.

HANNAH goes to speak. FI hugs her.

FI (CONT'D)

Thank you.
(making to go)
I'm outta here.

FI tripping off, raising her hands in joy and relief.

FI (CONT'D)

See you around.

MELANIE on the approach-

MELANIE

Nothing like a happy customer.

HANNAH catching on this with a smile.

MELANIE (CONT'D)

I hear you need a lawyer.

On HANNAH with surprise-

MELANIE (CONT'D)

Nathan's been asking around.

...seeing HANNAH inwardly reeling a little.

MELANIE (CONT'D)

(close to)
Just giving you the heads up.

HANNAH nods, a little humiliated but it's delivered with grace. MELANIE moving on with a smile-

RUTH

Class act.

On HANNAH, head swimming-

RUTH (CONT'D)
Where are those drunken boys?

HANNAH moving on-

HANNAH
(heading back to office)
Honeymoon.

CUT TO:

61 **INT. NINA'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 12, 10:03.1**

On NINA coming back into her office, sliding down files. Then clocking the time, she reaches for her jacket, hesitating on seeing-

The heart glasses from the Photo Booth. And the strip of photos - her with TYLER. She considers, picks them up, curious. Looks beyond, TYLER and ZANDER gone.

NINA picking up her coat, heading out.

CUT TO:

62 **INT HANNAH'S OFFICE. NOBLE HALE DEFOE. LONDON. DAY 12, 10:06.2**

On HANNAH, gripping the desk, trying to gather herself, and struggling-

She reaches for her phone, makes to call. It clicks into answerphone again.

HANNAH
You can't leave me. I won't let you
leave me. I can't do this, Nathan,
without you. Please. Please.
Please.

SUDDENLY NATHAN's answerphone-

ANSWER PHONE
If you are not happy with your
message please delete and re
record.

On HANNAH, she suddenly presses delete-

Sinks back into her chair.

CUT TO:

63 **INT. RECEPTION. NOBLE HALE DEFOE. DAY 12, 10:07.**

63

NINA passing RUTH-

RUTH

Nina, I was looking over the
Donaldson FDA documents-

NINA keeps walking-

NINA

Scan.

RUTH stops, looks up from reading her paperwork.

RUTH

What? Now?

NINA

Yeah.

HANNAH on the approach-

RUTH

Right.

(to HANNAH)

Did you know? She's got a scan.

HANNAH

Interesting.

RUTH looks to HANNAH, reaching for her jacket or the like.

RUTH

Yes.

They pull on their jackets, make to follow.

NINA

Stop tailing me. It's creepy. I'm
fine. I can do this.

They follow her out.

NINA (CONT'D)

Really.

HANNAH

Humour us.

CUT TO:

64 **OMITTED.**

64

65 **EXT. CHAMBERS. LONDON. DAY 12, 11:10.**

65

NATHAN coming out of chambers clocks a missed call from
HANNAH. He listens. Silence / deleted message.

He concedes, walks on, falling into pace with COLLEAGUES.

CUT TO:

66 **INT. RECEPTION. MELANIE'S OFFICE. DAY 12, 11:10.** 66

MELANIE coming out of the lift, smiling on seeing-

MELANIE

Sorry to keep you waiting.

MELANIE leading CHRISTIE on towards her office.

MELANIE (CONT'D)

Now what is this going to cost me
to get you to stay?

CHRISTIE smiles, a little flattered, looking across the office, MAGGIE just catching his gaze, throwing him a look of mutual understanding as she resumes being shown around the office.

CUT TO:

67 **EXT. BRIDGE. DAY 12, 11:25.** 67

HANNAH, RUTH, NINA meeting ROSE on the bridge, falling into step.

NINA

This is faintly ridiculous.

They keep walking, linking arms, HANNAH catching on a beautiful voluptuous FEMALE BUSKER singing some great song, it chills a little, a slight slow mo, heartbreaking but appropriate, love, loss, the start of something new - TBD.

CUT TO:

68 **INT. BEDROOM. HANNAH'S HOUSE. DAY 12, 11:30.** 68

NATHAN packing the last of his things, picking up toothbrush, a forgotten book, a photo, lingering on it a little, then packing it away.

CUT TO:

69 **INT. SCAN ROOM. HOSPITAL. DAY 12, 11:51.** 69

CLOSE on an image, a tiny new life, HANNAH, RUTH, and ROSE, gripping NINA's hands, all quietly marveling.

NINA

It doesn't have legs.

The SONOGRAPHER smiles-

SONOGRAPHER

There. She's got two. All fine.

They look at one another.

NINA

She?

Tears. Smiles. Happiness.

CUT TO:

70

EXT. BRIDGE. DAY 12, 12:40.

70

HANNAH, NINA, ROSE and RUTH, leaning out over the bridge, smiling and happy.

The DISTANT FEMALE BUSKER just coming to an end.

CUT TO:

71

INT. LIVING ROOM. HANNAH'S HOUSE. DAY 12, 15:40.

71

The STILL of the house-

The CLICK of the front door.

HANNAH, NINA, ROSE and RUTH entering, HANNAH goes to slide down her keys.

She hesitates on seeing NATHAN's keys, resting on the side table. Her heart skips a beat - hope.

HANNAH

(calling out)

Nathan-

SILENCE-

ROSE

(moving on)

I'll make tea.

NINA following ROSE into the kitchen, RUTH clocking HANNAH's inward sink, on seeing next to NATHAN's keys - NATHAN's wedding ring.

HANNAH holds it up to the light, winded. At once RUTH is holding her, letting her cry, the door a little ajar-

RUTH

That's right, baby girl, that's right, cry it out.

On HANNAH caught in RUTH's embrace-

NINA and ROSE in the kitchen beyond, making tea-

LIV, VINNIE and TILLY coming though the door-

RUTH (CONT'D)

Give your ma five minutes...

...all seeing HANNAH, hurriedly wiping back tears, gathering the kids as they head into the kitchen.

RUTH (CONT'D)

She'll be fine in five minutes...

...The kids moving on.

On HANNAH held in RUTH's arms.

SUDDENLY from beyond-

VINNIE

The rabbit's back.

On HANNAH - she hesitates, her tears punctured with a smile, RUTH squeezing her as she stands, moves on, rallying the house a little, picking up stray clothes, a forgotten bag or the like.

RUTH

Good I'm starving. Perfect for a pie.

On HANNAH - seated on the stairs, she exhales, tears sobering to a still.

Beyond, distant laughter, the familiar sounds of home, kids chatter, ROSE's laughter, NINA out in the garden trying to catch the rabbit.

NINA

(calling out)

Hannah....Help...

On HANNAH she nods, smiles, stands, closes the front door, and then looks back beyond towards the garden, everyone now out in the garden trying to catch the rabbit.

HANNAH

(calling back)

Coming.

END OF SERIES TWO.