

**SIS
TER**

**The Split 3
Episode One**

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1 **INT. NHD. HANNAH'S OFFICE - DAY 1, 18:05.**

1

CLOSE on HANNAH, working late, barely aware it is nearly dusk, she is dolled up, nervous and a little distracted. HANNAH rifles through her handbag, searching for a lipstick, FINGERS ABSENTLY touching her wedding and engagement rings as they catch the light, a little giddy and excited. She takes them off, then puts them back on, and crosses over to the window, standing, looking out over London, full of anticipation.

She exhales a little, the sense of her heart racing, gripping the desk for a moment, trying to bring her heart rate down. Eyes falling on her divorce agreements, resting on her desk, one reading **STERN and STERN Financial Agreement** and another **STERN and STERN Parenting Plan**, marked with post-it notes, one clearly showing where to sign. A photo of NATHAN and the children, pride of place on her desk.

On HANNAH, considering, letting her FINGERS GRAZE the top page-

The SUDDEN BUZZ of HANNAH's desk phone, HANNAH picks it up-

HANNAH
(into phone)
OK. On her way up...Room 8. Good..
Good...Has Zander left? Good...
Coming now.

HANNAH hangs up, slips on her jacket, picking up her notebook and some papers, heading out.

2 **OMITTED.**

2

3 **INT. NHD. LOBBY - DAY 1, 18:06.**

3

CLOSE on **LEONORA HALE** [50s] 'Lennie' to her friends, one of London's leading heart surgeons and ZANDER's sister hesitating on seeing ZANDER just coming out, amidst the spill of others. Ducking to the side, she waits, letting him pass, then heads towards the lift.

The SLIDE of the lift doors closing.

4 **OMITTED. ACTION MOVED TO SCENE 1.**

4

5 **OMITTED. MOVED TO SCENE 13A.**

5

6 **OMITTED.**

6

7 INT. NHD. CORRIDOR - DAY 1, 18:06.

7

CLOSE on HANNAH, smoothing her suit as she walks, most offices empty, just the odd last COLLEAGUE finishing up, en route out; the end of the day.

8 OMITTED.

8

9 INT. NHD. RECEPTION - DAY 1, 18:07.

9

LEONORA crossing into the reception, her eyes graze glossy magazines, catching on an image of MELANIE AICKMAN on the front cover of the Law Gazette or the like, promoting her new divorce show "*Make It Or Break It*", lying on a table in reception. LEONORA hesitates on a second magazine, an image of herself, standing in full surgical scrubs and heels, and naming her as one of London's leading heart surgeons, idly picking it up and flicking through the pages. HANNAH nods to the RECEPTIONIST, whose coat is already on.

HANNAH

Thanks Maya, have a good night.

HANNAH moves to greet LEONORA.

LEONORA

I just avoided Zander.

HANNAH

I'm sorry. I thought he'd already gone. Did he see you?

LEONORA shakes her head.

HANNAH (CONT'D)

Shall we-?

LEONORA falling into step by HANNAH's side, leading her towards a distant boardroom.

LEONORA

I appreciate you seeing me so late in the day.

(eyeing clothes)

I'm liking the dress. Going on somewhere?

HANNAH

Chinese food with parents from Liv's old class, where we will discuss the state of the world and how obsolete we are becoming.

LEONORA

Felix always used to drag me to those. And Nathan?

HANNAH

We're meeting for a drink before.
(shrugs/smiles)
He wants to chat.

LEONORA

Chat sounds hopeful.
(seeing look)
What-?
(touching her wrist)
Heart rate's a little raised.

HANNAH

It's only a drink.

LEONORA

(entering boardroom)
I'll take your word for it. But
have it on record I think it's a
mistake-

10

OMITTED. MOVED TO SCENE 13B.

10

11

INT. NHD. BOARDROOM - DAY 1, 18:08.

11

LEONORA smiling, HANNAH taking a seat opposite.

LEONORA

(seeing look)
...You and Nathan - breaking up?

HANNAH

I cheated on him Lennie. Perhaps
there are some things you just
can't forgive.

LEONORA

But if he could?

HANNAH

(smiling)
Not talking about this. Not talking
about this anymore.

LEONORA

My brother tells me Liv's-

HANNAH

-in South America. Gap year. Back
late tomorrow in fact. She's going
to-

LEONORA

...study law. Yes. Zander said.

HANNAH

Note to self - do not tell Zander anything.

LEONORA

Why do you think I called ahead?

HANNAH smiles, both stalling a little, clocking LEONORA's struggling a little, a weakness in her hand, which she tries to hide as she tries to pick up her glass.

HANNAH

So that is me. Now you. How is Felix?

LEONORA

Doing something very complicated with crypto currencies.

HANNAH

The boys must be-

LEONORA

Huge. At boarding school now.

HANNAH

But you always swore-

LEONORA

(sharp/sudden)

People change. They started last year. Work's been crazy.

HANNAH

Are you still at-?

LEONORA

(nods/cutting in)

Coming up twenty years. Juggling surgical with my cardio research.

The BUZZ of LEONORA's phone, she checks it-

LEONORA (CONT'D)

Sorry. I've a patient in dire need of a heart-

...then dismisses it, back to the matter in hand.

HANNAH

So-?

HANNAH smiling, yet there is a certain tension in the air, not entirely sure what LEONORA is doing here-

HANNAH (CONT'D)

How can I help you, Lennie?

LEONORA

Same as you do with everyone-

HANNAH smiles, LEONORA smiles.

LEONORA (CONT'D)

(pushing herself on)

...I want a divorce.

HANNAH LAUGHS, then sobers-

HANNAH

(quizzical)

Why, Lennie?

LEONORA

Thirty years of looking at the same person. I guess it's just run its course.

LEONORA smiles, but behind the eyes-

HANNAH

Lennie, this is me - there must be something.

...the threat of tears.

LEONORA gets up, moves to the window.

LEONORA

And there was I thinking you were the great advocate for the no fault divorce?

HANNAH unwavering, crossing over to her, levels with her look.

LEONORA (CONT'D)

What I'm going to tell you now you must not tell anyone. Not Felix.

Not Zander. Not anyone. You have to promise me that.

HANNAH

Anything you say-

LEONORA

I know...I know...Anything you say
will be entirely in confidence.
I need to be able to trust you,
Hannah.

...sobered a little by LEONORA's look.

HANNAH

Always.

ON LEONORA, on the edge of telling, bracing herself-

HANNAH (CONT'D)

Lennie-?

12

INT. CHAMBERS. NATHAN'S OFFICE - DAY 1, 18:11.

12

NATHAN pulling on a clean shirt from a hanger, one of several hanging on the back of his door. The sense that much of NATHAN's life is now stored in his office as he FACETIMES TILLY and a reluctant VINNIE on his laptop.

NATHAN

(holding up shirt)

Blue or white?

TILLY (ON FACETIME)

Blue. Aftershave. Aftershave.

NATHAN remembering, spraying himself, with theatrical gesture for TILLY's amusement, sliding down the aftershave bottle, his office now also clearly his makeshift home.

NATHAN

Near miss...alright...almost
there...

NATHAN brushing his hair back and buttoning the last button, clocking ROSE now squeezing into frame, apron on.

ROSE (ON FACETIME)

What's going on?

TILLY (ON FACETIME)

He's got a date with Mum.

ROSE, raising the glass of wine in her hand, clearly midway through cooking.

ROSE (ON FACETIME)
Now this just got much more interesting.

NATHAN, sliding his old shirt into a wash bag next to a toothbrush and mug, ignoring her.

12A **INT. HANNAH'S HOUSE. KITCHEN/LIVING ROOM - DAY 1, 18:11. 12A**

ROSE with TILLY, perched on a stool, talking to NATHAN on TILLY's laptop-

ROSE
(sing/song)
You still love her. She still loves you.

TILLY is working on a *Welcome Home/Bienvenido a Casa Liv* banner for LIV. VINNIE close by, sullen, barely looking up from his homework or the like as JAMES jigging **CORA** [5 months] in his arms, comes into view, throwing ROSE a look of warning.

JAMES
Alright, mate.
(on look)
Big night-

NATHAN (ON FACETIME)
How do I look?

TILLY
Old.

NATHAN (ON FACETIME)
High praise...Vinnie...?

ROSE turns back to the oven, fishing out a lasagne and garlic bread and sliding it onto the counter top.

ROSE
(calling out)
He's ignoring you..

NATHAN (ON FACETIME)
Hey Mooseface...

VINNIE reluctantly looks towards NATHAN on the laptop.

NATHAN (ON FACETIME) (CONT'D)
Am I seeing you Saturday?

12B INT. CHAMBERS. NATHAN'S OFFICE - DAY 1, 18:12.

12B

ON NATHAN hopefully, a little glum as VINNIE slopes off-

NATHAN
(almost to self)
Good to know.

12C INT. HANNAH'S HOUSE. KITCHEN/LIVING ROOM - DAY 1, 18:12. 12C

PROF RONNIE pours wine as RUTH sits near by fiddling with a microphone on and recording device-

RUTH
Is that Nathan-?

RUTH crosses over to the laptop, glass of wine in hand-

RUTH (CONT'D)
Hello favourite son-in-law.

...peering at the laptop next to JAMES.

JAMES
Second favourite son-in-law.

RONNIE
(to NATHAN)
Be warned - she gets very John
Humphries once in front of that
microphone...

JAMES rocking CORA in his arms, ROSE clocking this.

NATHAN (ON FACETIME)
Nina dumped the baby on you again
then?

RUTH
She's at one of her *meetings*.

12D INT. CHAMBERS. NATHAN'S OFFICE - DAY 1, 18:13.

12D

NATHAN now perched on a chair, holding the laptop on his lap-

NATHAN
I've got to go...Tilly-?

A SUDDEN blast of lewd RAP MUSIC from upstairs or the like,
TILLY gone.

ROSE (ON FACETIME)
Sorry - lost her to TikTok.
(peering closer)
You OK?

NATHAN

Oh yeah great...living my best life. I'm fine... None of your millennial sympathy please.

ROSE (ON FACETIME)

Enjoy your date tonight.

NATHAN goes to speak-

The screen goes black. He looks down, reaching across, and pulling out the copies of the **STERN** and **STERN** divorce agreements - the Financial Agreement and the Parenting Plan - annotated with post-it notes to sign. He considers, the pen resting close by.

SUDDENLY clocking the time-

NATHAN

Shit-

13

OMITTED.

13

13A

INT/EXT. CHURCH HALL. AA MEETING ROOM - DAY 1, 18:14.

13A

CLOSE on NINA, heading into the meeting. AA MEMBERS; MEN and WOMEN from all walks of life. NINA's look grazes over, clocking TYLER, their eyes briefly locking. On NINA, her gaze moving on.

13B

INT. NINA'S FLAT. HALLWAY/BEDROOM - DAY 1, 18:55.

13B

CLOSE on NINA locked in passionate embrace with TYLER, kicking the front door closed as they tear at each other's clothes, making their way towards the bedroom. Beyond, the spill of NINA's life, Fisher Price and drying laundry, NINA and TYLER not letting a buggy stuck in their path deter them. Bag, phones, keys dumped on a side table. TYLER's phone vibrates with a message from ZANDER - *Where are you? Do you want me to order for you? Clients have just arrived.*

14

INT. NINA'S FLAT. BEDROOM - DAY 1, 19:03.

14

On NINA and TYLER rolling apart, post flagrante-

NINA

Wow...

TYLER

Wow...

NINA

We really have got to stop this.

TYLER

Absolutely.

NINA

Last time.

TYLER

Yeah. Last time.

SUDDENLY the buzz of TYLER's cellphone - more irritated text messages from ZANDER. *Huh? Starters have arrived? Hurry up.*

NINA

You've got to go.

TYLER

Yep.

NINA

Yep.

They fall once more into a passionate embrace.

15

EXT. LONDON. BRIDGE - DAY 1, 19:03.

15

HANNAH hurries across the bridge, against the ebb and flow of human traffic.

RUTH (V.O.)

The late great Helen Rowland said:
Love, the quest; marriage, the
conquest; divorce, the inquest.

A taxi passes, plastered with an advert for "Make It Or Break It", a photo of Melanie, smiling, on the car door.

15A

INT. KITCHEN. HANNAH'S HOUSE - DAY 1, 19:03.

15A

RUTH reaches for her glass-

RUTH

Sage words, which beg the question-
can there ever be the good divorce?

IT TINGS a little as she taps it against her teeth, clearly a novice, and not great at this - yet.

RUTH (CONT'D)

I am Ruth Defoe and I'm a family
lawyer at Noble Hale Defoe, one of
London's leading family law firms,
and this is "NHD's Lovecast"-

16

EXT. PUB. OPPOSITE CHINESE RESTAURANT - DAY 1, 19:04.

16

On HANNAH, walking, a certain skip in her step. She hesitates, watching NATHAN for a beat, just taking a moment, quietly, warmly watching him alone in the pub. SUDENLY his eyes catching hers, almost sensing he is being watched.

RUTH (V.O.)

The podcast that each week talks to real couples about real marriage and real divorce and asks-

She throws him a half wave. He waves back.

RUTH (V.O.)

... 'How did we get here?'

On HANNAH bracing herself, heading in.

16B

INT. HANNAH'S HOUSE. KITCHEN - DAY 1, 19:04.

16B

ROSE laying the table around RUTH, her LIPS close to the microphone-

RUTH

Coming live from London, the divorce capital of the world-

....JAMES poking his head out from under the table, a logo on his fleece reads *Brain On A Bike* - the name of JAMES's new start up.

JAMES

You're not actually live?

RUTH slides her glass down, bristling as ROSE catches RONNIE's eye in passing-

ROSE

(aside to RONNIE)

We're going to need more wine.

17

INT. PUB. OPPOSITE CHINESE RESTAURANT - DAY 1, 19:04.

17

CLOSE on NATHAN, a little anxious, nervously eating pork scratchings, eyes quietly on the look out-

HANNAH

Sorry....Sorry...last minute client. Meeting went on.

HANNAH pulls off her coat, gratefully taking a swig of the waiting beer bottle.

NATHAN

Pork scratching? Not entirely sure
there's actually any pork in it but-

HANNAH

(peering closer)

Are you touching up your roots?

NATHAN

I will deny that in court but I may
have asked my barber to snip away a
little more of the grey.

HANNAH

Did you Facetime the kids?

NATHAN

I did... Child 1 - left making
dubious TikToks to some lyrics I
dearly hope she doesn't understand.
Child 2 - still giving me the cold
treatment but he did let me help
him on some homework last week.
It's fine. Though variables in
Algebra was challenging even for me-

HANNAH smiles, swigs her beer-

NATHAN (CONT'D)

...Until I reminded him it's a lot
like relationships-

...she rolls her eyes, knows what's coming, almost mouthing
along, internally groaning-

NATHAN (CONT'D)

Have you ever looked at your x and
wondered y?

HANNAH

And y's that funny again?

NATHAN smiles, HANNAH smiles.

HANNAH (CONT'D)

Tomorrow, Liv-

NATHAN

Stansted. 5pm. I will be there. I
pick her up. Act casual. Drive her
home. Because little does she know
the entire Defoe clan will be ready
and waiting-

(slips into accent)

...to welcome the traveller
returned...

HANNAH

Was that your attempt at
Attenborough?

NATHAN

Hardy. Tom. Not Thomas.

HANNAH laughs, and without thinking-

HANNAH

I love you...

...NATHAN wavers, eyes grazing over HANNAH's bag, where the **STERN and STERN** divorce agreements, bright post it notes edging the pages, are poking out.

NATHAN

Signed it yet?

...this moment difficult for them both, though HANNAH seeing something hopeful in his look, as she touches the paperwork.

HANNAH

Not yet. Appreciate the movement on
Christmas though.

NATHAN

Lots to be said for picking up the slack on Boxing Day. They'll have eaten. Presents will have been given. What's not to like? Five Guys and Netflix should from there on in suffice-

HANNAH

The family home to be retained by Mrs Stern. Mr Stern to reside elsewhere until last child heads to college-

NATHAN

And or prison, use as applicable-

HANNAH looking at him-

HANNAH

So technically we're really doing this?

...really looking at him, hoping, believing neither of them really wants this.

NATHAN

(nods)

Technically nearly there.
Just got to sign. A lot to be said for the good divorce.

They look at one another, neither quite believing it, drinking their beers.

NATHAN (CONT'D)
(chinking glass)
Yay for us!

The moment genuinely painful, raising smiles, a little flatly.

HANNAH
Yay!

HANNAH turns a little, not wanting him to see her tears, sliding down her bottle.

HANNAH (CONT'D)
Of course full transparency on
relationship status for the first
two years-

NATHAN wavers on the verge of saying something-

NATHAN
Always tricky...

...clocking HANNAH is still wearing her wedding and diamond engagement rings.

HANNAH
Only so many swipes to the right
that a gal can ignore.

NATHAN
We should talk about that-

HANNAH, smiles, trying to contain her relief and excitement, wiping back tears-

HANNAH
Yes. Yes. We should. I was hoping
that's why you wanted to chat-

HANNAH wavers, a flicker of something in NATHAN, he's anxious, a certain nervous tension to him tonight, HANNAH not quite sure why, smiling, hope on the edge of something more quizzical, the sense of NATHAN bracing himself to speak-

NATHAN
Hannah-

SUDDENLY from beyond, **TRUDY** [late 40s/early 50s], the smoking, obsolete parent, passing with her ex-husband **MIKE** [late 40s/early 50s] en route to the Chinese Restaurant across the road.

TRUDY

There you two are... I said to Mike
I wondered if we'd see you in here
first. Mind if we join you?

HANNAH and NATHAN look at one another, resigned.

TRUDY (CONT'D)

...Good to get a couple of glasses
in before dinner. The wine's bloody
awful across the road.

18

OMITTED.

18

19

INT. HANNAH'S HOUSE. KITCHEN - DAY 1, 19:20.

19

The aftermath of supper-

JAMES

She was wearing-

RUTH recording JAMES and ROSE seated, CORA now sleeping in a Moses basket close by-

ROSE

Cheesy...

RONNIE quietly washing up or the like-

RUTH

Don't be a spoilsport...I need
this...Keep talking.

JAMES

Dungarees. And we were the last
two...stragglers...still hung over
from the night before...Why the
hell did we all decide to walk?

ROSE

Because that's what you do when you
go camping in the Lake District.
Ronnie tell him.

RONNIE

We had some pretty memorable trips.

JAMES

Ah yes in the mystical VW-

ROSE

(cutting in)

Do not knock Ronnie's Camper van.

(MORE)

ROSE (CONT'D)

We'd park up in our crappy Volvo a few hours behind him, and by the time we'd got there, Ronnie would have got the tent up, the fire going. Mother vouch for me please-

RUTH

(looks to Ronnie, smiles)

It was rather wonderful. Not least because Oscar usually got drunk on the first night-

RONNIE

...and would insist on me driving a lap of whatever field we were in, with him on the roof.

JAMES

Soon to be recreated again. Now, can I get back to my story please...we were walking, the promise of Guinness at some pub miles beyond. And we climb over this stile. And suddenly she's gone...just disappeared...Half way down a ravine.

ROSE

Bit dramatic...It was a ditch...

JAMES

They bloody saved you those dungarees. Trousers ripped through to her-

ROSE

...bare arse...

JAMES

...and that's when I knew, deal done, game over...

They look at one another, genuinely moved by this.

ROSE

Like I said cheesy.

RUTH

No but you see it is interesting. These life-changing points of punctuation. One of the big questions I ask my clients is when do they know a marriage is done? And they often speak of it in similar terms. The moment of germination has unique parallels with marital termination.

ROSE

Alright that's all you're getting-

JAMES catches her as she makes to stand, lips grazing hers-

ROSE (CONT'D)

...Sucker...

RUTH

Ronnie...I've wiped it.

RUTH sips her wine, RONNIE smiles, the wine glass tilting a little.

RONNIE

Perhaps do one thing at a time.

19A

INT. HANNAH'S HOUSE. HALLWAY - DAY 1, 19:22.

19A

The SLAM of the front door-

NINA

(entering)

Sorry...sorry...

NINA pauses in the hallway, puts her bag down. Checks her face in the hall mirror, for signs of anything that betray her affair. She smoothes her hair down and steps around JAMES's bike parked in the hallway.

19B

INT. HANNAH'S HOUSE. KITCHEN - DAY 1, 19:22.

19B

NINA starving, picks at some garlic bread, catching on JAMES with CORA, just adjusting her blanket or the like, NINA goes over and checks on her.

NINA

All OK?

JAMES

Downed both bottles and lots of nappy action.

NINA

(kissing CORA)

Want to take her next week as well?

ROSE

(seeing look)

Don't encourage him. Your baby.

NINA

I know...I know. I just can't do it as well as you.

ROSE

And I'm not a salaried family
lawyer with a masters. You're doing
great.

NINA

Then why does she always sleep for
you?

ROSE

You OK?

NINA

Yeah...Good...Great..Great meeting.
Hannah not home yet?

ROSE

It's le grande reunion?

NINA

Got to be a good sign.

NINA clocking an aged christening robe, just visible in one
of RUTH's cardboard boxes, piled closed by.

NINA (CONT'D)

Ma, you found it.

....crossing over to the room, holding it up for ROSE to see-

RUTH

One of the bonuses of having your
entire life in boxes.

ROSE

Ah yes the family Christening robe.

NINA

Which, incidentally, you still
haven't replied to.

ROSE

Which incidentally is a bit weird.
I don't think you've set foot in a
church since our wedding-

NINA

And again I don't care-

ROSE

(pointing upwards)

He won't be happy upstairs. Or do
we prefer the term higher power?

NINA

Nice vicar Glen, yes ye of the cock
 fumble incident, says God or higher
 power is fine and he doesn't give a
 shite. Now shut up and listen.
 Because - will you be Godparents?

ROSE trying not to cry - yet JAMES saves the moment, hugging
 NINA.

JAMES

Yes...And yes...And yes...

NINA and JAMES in a rocking embrace, both turning to ROSE -
 who fakes a smile.

ROSE

Yay...

JAMES clocking her rigor mortis smile, with silent glare,
 RUTH looking over curious.

ROSE (CONT'D)

(louder)

Yay.

NINA

(to RUTH)

I asked them.

CHEERS and SMILES all around, VINNIE and TILLY included.

ROSE

(hushed aside/to JAMES)

Pity parents.

20

INT. CHINESE RESTAURANT - DAY 1, 19:35.

20

HANNAH and NATHAN at the heart of a table of the obsolete
 PARENTS; Cobra beers, conversation and prawn crackers
 flowing. These are people they reluctantly know, reluctantly
 love, raising a glass to their children flying the nest.

NATHAN

To not killing them.

CHEERS. CHINKS of GLASSES.

HANNAH

Yet.

MIKE [50s] now up on his feet-

MIKE

To saving a fortune and charging
 them rent.

MORE CHEERS-

NATHAN

To getting rid of all the shit that
they accumulate-

HANNAH

Running machine...

NATHAN

Self tanning booth.

HANNAH/NATHAN

(both together)

The loom...

LAUGHTER-

MIKE

You two are so great. Me and Trudy
were at each other's-

TRUDY

Throats...

MIKE

My lawyer said he had never seen a
worse-

TRUDY

Couple...I tried to kill him.

MIKE

She did...Backed into me with the
Audi as I was moving my stuff...

GEMMA [50s] smiling with her husband **CONNOR** [50s] in shared
understanding.

GEMMA

That's what puts us off.

MIKE

Seriously how have you done it?

HANNAH and NATHAN smiling, but a little sober now.

HANNAH

We've not done it yet.

NATHAN

I guess-

(catching HANNAH's gaze)

...We looked at one another

(MORE)

NATHAN (CONT'D)

...and realised we'd spent most of our life together...a good life together and to let all of that go to waste...a few months of wrangling and heartbreak was worth it to still be able to look at one another and like one another before finally signing on the dotted line-

On HANNAH a little taken aback, covering it with a smile. The moment she realises that the evening isn't going to go the way she planned.

NATHAN (CONT'D)

So...

(raising his glass)

To us-

They chink glasses, the conversation moving on-

HANNAH

You signed?

NATHAN wavers, a little distracted.

NATHAN

(nods)

Return of post. Should be on Zander's desk in the morning.

HANNAH following his gaze-

TRUDY

Kate....At last...

...**KATE PENCASTLE** [late 30s/early 40s], everything that HANNAH is not, author and leading child psychologist, pulling off her coat, flushed, smiling at the table, her eyes catching on NATHAN-

KATE

Hi - sorry...sorry...crazy amount of work spilled over into the end of my day.

HANNAH clocking this, unsettled as room is made for KATE...

MIKE

Welcome.

...next to NATHAN on the bench seats.

TRUDY

I didn't think you were going to make it. This is Gemma, Connor, Catherine and Dan-

HANNAH throws a nod to KATE, who smiles, genuinely a little embarrassed yet friendly.

TRUDY (CONT'D)

...And of course you know Nathan-

KATE nods, smiles, NATHAN standing to let her sit, his lips grazing her cheek.

KATE

Yes-

HANNAH's gaze, catching on NATHAN's HAND, touching KATE's back as she takes a seat.

TRUDY

And Hannah, Nathan's ex-

HANNAH punched in the guts-

KATE

Hannah, Nathan's told me so much about you-

HANNAH nods, tries to smile, reaching for her glass, drowning out the searing shard of pain threatening to fell her.

TRUDY

Though you'd never know it. God knows why they let it end.

KATE smiles, awkwardly, eyes darting a little to NATHAN-

NATHAN

Well as they say relationships are a lot like Algebra-

NATHAN floundering, seeing HANNAH's pain.

NATHAN (CONT'D)

Have you ever looked at your x and wondered y?

KATE laughs, HANNAH clocking this, KATE's elbow, grazing close to NATHAN's, MIKE goes to pour KATE wine, her hand discreetly covering the glass. HANNAH noting NATHAN wordlessly pouring sparkling water for her, seeing at once they are connected, watching as-

TRUDY

(hushed/to HANNAH)

Most amazing child psychologist. I bribed her to be on the school board. Astonishing on teenage mental health... And she writes, I know don't you hate her? Got a new book coming out.

21

INT. LEONORA AND FELIX'S HOUSE. HALLWAY - DAY 1, 20:55.

21

CLOSE on LEONORA, seated on the stairs, coat on-

The half light of evening catching her face.

The GRAZE of car headlights across the window-

Feet on gravel, as someone steps out of a now parked car, the CLICK of the front door as a key opens-

FELIX

(calling out)

Lennie-

FELIX SAMUELSON [50s] hedge fund manager and LEONORA's absolute match, slides down his bag, idly reaching for the post, flicking the hall lamp on, hesitating with surprise on seeing LEONORA seated on the stairs.

FELIX (CONT'D)

(half smile)

What are you doing in the dark?

LEONORA

Waiting.

FELIX quizzical, smiles, LIPS GRAZING her cheek.

FELIX

I'm starving.

(moving off)

Do you want me to cook?

LEONORA wavers, forcing herself on, pulling keys from her coat pocket and sliding them down on the hall table, as FELIX moves through the house, turning on lights.

FELIX (CONT'D)

I had Tommy on the phone, talking to me on the way back. He really hates that school. I was thinking we could drive up at the weekend-

FELIX stops, bottle of wine and two glasses in hand, clocking LEONORA standing, coat on, by the door.

LEONORA

You are the kindest man I have ever known, Felix-

FELIX

If you tell me you are on damn call tonight-

LEONORA

You are going to be alright.

FELIX wavers, clocks suitcases packed, resting at the bottom of the stairs.

FELIX

What are you-?

Car lights grazing the window, a car pulling up outside.

FELIX (CONT'D)

You are...you're on bloody call.
Fine...fine. I guess it's me and take out tonight.

The BUZZ of LEONORA's cellphone, she flicks it to her ear.

LEONORA

(into phone)

Thank you, I'm just coming.

LEONORA crosses to the door, opening it-

LEONORA (CONT'D)

I'm going to stay at the flat. It's easier for work. The boys will stay here.

FELIX looks beyond, a black Addison Lee or the like waiting now on the drive, clocks her door keys on the hall table.

FELIX

Lennie.

LEONORA crossing over to FELIX, she takes his hand, forcing herself on.

FELIX (CONT'D)

What are you talking about?

A RAP on the door-

LEONORA

I'm leaving-

FELIX

What?

LEONORA

...you. I'm leaving you.

LEONORA kisses FELIX on the cheek.

LEONORA (CONT'D)

Don't fight me on this, Felix.

Then turning, LEONORA nods to a DRIVER to take her bags, following him out.

22

EXT. LEONORA AND FELIX'S HOUSE. DRIVE - DAY 1, 20:57.

22

On LEONORA, climbing into the car, as the DRIVER loads up the boot.

FELIX

Leaving for where? Lennie talk to me.

LEONORA closes the door on FELIX, staring straight ahead as he hammers at the window.

FELIX (CONT'D)

This is absurd...I don't understand.

The DRIVER climbs in the car, pulling out-

FELIX (CONT'D)

(rapping on window)
I don't understand...Lennie, I don't understand.

On FELIX, helpless and in shock, as the car pulls away.

23

INT. CHINESE RESTAURANT - DAY 1, 21:25.

23

The meal midway through-

NATHAN

...And I turned and that was it...

NATHAN mid story, all listening rapt, except HANNAH, well versed in every line, silently observing KATE.

NATHAN (CONT'D)

...My career in Mexican criminal law was over in the first meeting...

LAUGHTER-

NATHAN (CONT'D)

"Your evidence is circumstantial and your suit is criminal-

MORE LAUGHTER-

HANNAH

"I need a nap, a taco and several margaritas-

NATHAN wavers, the mood around the table faltering a little, TRUDY coming to the rescue-

TRUDY

Hilarious.

NATHAN, dismissed, a little stung-

NATHAN

Sorry...sorry...I'm going on-

KATE's hand instinctively touching his arm.

KATE

Not at all.

The MURMUR of conversation, others moving on.

HANNAH

I didn't know you had children at
the school.

KATE

I don't have children at all...

(darting a look to NATHAN)

Not yet.

GEMMA

Don't leave it too long.

KATE

I'm not sure I could have done the
work I do if I'd had them before.
There's a certain intensity to my
job that I'm not sure would have
been conducive to being a parent -

HANNAH

Really? If that was the case, none
of us would have done it.

NATHAN wavers, HANNAH a little sharp, puncturing the room,
KATE a little flustered, scrabbling, and smiling, a little
embarrassed, trying to find a foothold in the conversation.

KATE

I'm not presuming...Of course...I,
just if...when I'm a mother...I
want to be there. Research has
shown that in the early years if
the mother can be there to maintain
stability for the children and the
marriage-

HANNAH

What-? People won't get divorced?

KATE

No, but I might argue that a
present mother may mitigate the
damaging effect of marital break up-

HANNAH

So what are you saying? If you're not there then you're destined to screw up your kids, if you're a working mother in the midst of a break up-?

MIKE

Dangerous terrain. You've got Hannah on her pet subject. She's on the divorce frontline -

TRUDY

In every respect.

LAUGHTER-

TRUDY (CONT'D)

Sorry-

On HANNAH, cheeks blistering with fury-

HANNAH

That seems a little retrograde and frankly rather anti feminist. And presumptuous to assume that the end of a marriage need be carnage-

KATE

You're right, in my new book-

TRUDY

(aside to HANNAH)

...Last one was Sunday Times Best Seller two years in a row.

KATE

...you'll see I'm in agreement. I argue for ways to avoid marital warfare-

HANNAH

What's the title of your new book?

KATE

Divorce and its Legacy - Does it have to mean war?

HANNAH

Well I can see straight away we're not. Because you already assume divorce as a state of conflict, already aligning the language of 'battle'...'frontline'...'marital warfare' with the end of marriage-

KATE

In my work I find these tend to be appropriate. Often fuelled and perpetuated *sometimes*, I'm afraid, by family lawyers like yourself who thrive on such conflict. I'd go as far as to say it's *at times* your *raison d'être*-

NATHAN

(hushed)

Kate-

HANNAH

With respect, you don't know family law. The principle at the heart of any decent family lawyer is the quest for the *good* divorce-

KATE

And sure, I believe you believe that. That every parent wants what's right for their family. And that the intention is there at the start of any divorce to do it as well and as best as they can. But the legal model is built around billable hours. It doesn't serve the legal system to make it easy. Easy means less income, without questioning the damage the acrimonious divorce may cause. And the scars it leaves on our little people-

KATE wavers, caught out-

HANNAH

Little people?

KATE

But we may need to agree to differ on this-

NATHAN desperately deflects, raising his glass-

NATHAN

I'll second that.

The white noise of conversation, once more resumed all around.

MIKE

More wine?

On HANNAH, looking on as KATE falls into conversation with others, NATHAN turning, catching HANNAH's quiet angry gaze.

HANNAH
(raising glass)
Yes.

24

INT. CHINESE RESTAURANT. TOILETS - DAY 1, 21:30.

24

On HANNAH, alone in the cramped toilets, gripping the sink, trying to bring her breathing down. Her heart thumping in her chest. She catches her reflection, pain blistering her face until-

The FLUSH of a toilet-

HANNAH breathes through her anxiety, trying to slow her racing heart. A moment later she's forced to sidestep TRUDY, a little giddy and drunk.

TRUDY
Isn't Kate great?

Entering the toilet, and hurriedly closing it, humiliation flickering.

HANNAH
(calling out)
Great.

Which is lost over the sound of the hand dryer.

TRUDY
What?

HANNAH
(louder)
Great!

25

EXT. CHINESE RESTAURANT - NIGHT 1, 22:50.

25

The SPILL of the friends outside of the restaurant, HANNAH, momentarily alone with KATE, the MURMUR of goodbyes in the distance.

KATE
I'm so sorry. Tonight was so awkward and I really wanted us to get along. I'm a huge admirer of your work, Hannah. I often cite one your cases, *Blake and Newton*, as an extraordinary example of a family lawyer's perseverance to reunite an estranged mother with her child. I had no idea Nathan hadn't told you I was coming-

KATE looking over at NATHAN, clearly a little embarrassed.

HANNAH
 (holding her gaze)
 But he did tell you that we're
 still married?

TRUDY a little drunk once more butting in.

TRUDY
 Hannah, Mike can drive you home.

HANNAH looks to NATHAN, now by KATE's side.

HANNAH
 Thanks.

HANNAH makes to follow-

NATHAN
 (apologetic)
 Hannah I tried to tell you-

...NATHAN reaches out a hand to stop her.

HANNAH
 (spat aside)
 Not hard enough.

-And HANNAH leaves, without saying goodbye to KATE.

NATHAN/KATE
 Night.

26

INT. HANNAH'S HOUSE. HALLWAY/KITCHEN - NIGHT 1, 23:25.

26

The SLAM of the front door-

HANNAH SLAMS down her keys, crossing to the kitchen, over to the sink. She pours herself a glass of water, drinks, puts the glass down into the sink, her gaze catching on her wedding and engagement rings, pulling them off and slamming them down.

The STILL of the house-

HANNAH inhales, then turns, heading out towards the back garden.

27

EXT. HANNAH'S HOUSE. GARDEN - NIGHT 1, 23:25.

27

Darkness-

HANNAH walking across the grass, just needing to get as far away from the house as she can. Past the trampoline, the rabbit, the shed, the trees, until-

HANDS FLAT on the back fence, she lets out her anger, screaming, kicking at the fence wall, furious and despairing, a ball of pain and rage until-

On HANNAH, she exhales, letting the tears at last silently fall -

A FOX staring at her from the top of the shed.

RUTH
(calling out)
Hannah-

A beam illuminating the dark, scaring it away, RUTH stands in her nightie holding a torch-

RUTH (CONT'D)
Christ - I thought someone had
broken in. You OK... Ronnie's taken
a sleeping pill, he'll be out cold
till morning.

HANNAH passing RUTH, wiping away her tears, heading back into the house.

HANNAH
...Sorry...didn't mean to wake
you....

28

INT. HANNAH'S HOUSE. LANDING - NIGHT 1, 23:27.

28

HANNAH heading up the stairs, carrying up a pile of laundry, fresh towels etc, spying the welcome home banner for LIV at the top of the stairs - ***Bienvenido a Casa Liv.*** HANNAH raises a hand, touching the banner, then heads up, entering LIV's room. RUTH anxiously following her, a little way behind.

29

INT. HANNAH'S HOUSE. LIV'S BEDROOM - NIGHT 1, 23:27.

29

The STILL of LIV's bedroom, HANNAH's FINGERS tracing over the detail of her room; books, sparkly jewellery, peeling Snoopy stickers still on a mirror, photos of LIV with family and friends. She sits down on LIV's bed, gulps, coming down from the last of her tears.

RUTH
How was dinner?

HANNAH nods, RUTH now standing in the doorway.

RUTH (CONT'D)
And Nathan?

HANNAH looks at RUTH, tears welling.

HANNAH

He wasn't supposed to meet someone else.

RUTH

Oh - Hannah?
(sitting down/next to her)
Are you sure?

HANNAH

Oh yes.

HANNAH sobs, RUTH seated by her side, holding her-

RUTH

Is she a contender?

HANNAH turns and holds her gaze, tears once more welling up.

RUTH (CONT'D)

Why can't they ever just stick with
meaningless sex?

HANNAH laughs. RUTH, squeezes her hand-

RUTH (CONT'D)

If it's of any interest I had a
call from Christie last week-
(on look)
He was picking my brains on a
client of his.

HANNAH

Right. How's-?

RUTH

New York? Good. He seems to have
settled into De Whites well.
He asked about you. I said you were
doing fine.

HANNAH wiping away her tears, refusing to concede, eyes
hardening.

HANNAH

I am. I'm fine. My soon to be ex-
husband is screwing possibly one of
the most sanctimonious women I've
ever met. But it's fine. Really. I
don't want to talk about it. I just
need to sleep...I just need to-

HANNAH looks up, sees VINNIE in the doorway, clearly hearing
it all, HANNAH hurriedly wiping away her tears.

VINNIE

(heading to his room)
Prick.

On HANNAH, defeated and demoralised.

HANNAH
(calling after)
Vinnie.

30

INT. HANNAH'S HOUSE. LANDING - NIGHT 1, 23:29.

30

CLOSE on HANNAH, lips pressed close to VINNIE's door.

HANNAH
I'm sorry. You shouldn't have heard
that...your dad loves you.

HANNAH's hand hovers close to the handle, eyes catching on an image of HANNAH, NATHAN and the kids in a photo-

HANNAH (CONT'D)
(close to)
Us-

On HANNAH, a look of abject misery, her gaze falling on LIV's computer on her desk, just visible through the ajar door.

31

INT. ROSE AND JAMES'S HOUSE. BEDROOM - NIGHT 1, 23:30.

31

ROSE and JAMES lying in the dark, awake.

ROSE
Hannah hasn't texted. Do you think
that's a good sign?

JAMES
I don't know.

ROSE
You know something?

JAMES
What-?

ROSE
Nathan seemed a bit off tonight.

JAMES
Maybe...Could be...I don't know...

ROSE
And then you got so excited about
Nina and 'Will you be Godparents'
stuff?

JAMES
I didn't get so excited. But it's
pretty cool.

ROSE

It's humiliating. It's like the
booby prize. 'Great you
guys...You're almost there...Just
got to go through the humiliation
of proving you can look after
someone else's sprog and get the
papers signed and then maybe just
maybe you can adopt....But until
then, here's a free pass to endless
babysitting and buying
inappropriate shit every Christmas,
Easter and birthday with none of
the benefits.'

JAMES

(turning/half awake)

Are you delirious or do you
seriously believe the crap coming
out of your mouth right now?

ROSE

It's-

JAMES

...Amazing. Humbling. Astonishing.
And you don't see it. That we...you
and me...have been charged with
providing love and Godly advice...
Not the God as we know it...but our
version...the peace, love, eat all
you want, smoke what you want,
dance as long as you want goddaddy
and godmummy damn brilliant love
hug buffet...and we get to send her
home when we've had enough...

ROSE turns, looks at JAMES - big tears rolling down her face.

JAMES (CONT'D)

(rolling over)

...Before...the two little perfect
ready-made muckers we're going to
get of our own arrive to keep us
busy-

ROSE

Two...?

JAMES

Possibly three...maybe even four...

ROSE

Four-?

ROSE smiling now, spooning into him.

JAMES

Just got to do the last
excruciating balances and checks
and post the bloody thing and
then...

ROSE

We'll be parents.

JAMES

We'll be parents.
(close to)
Say it.

ROSE

(spoons him/aka The
Godfather)

Love you Goddaddy...

JAMES

Louder.

ROSE

(shouting)

Youz the Goddaddy...

On ROSE, JAMES SLAPS her cheek with a kiss, then rolls over, on the edge of sleep. ROSE letting her face once more fall. She rolls over, reaches for her phone, types a message to HANNAH - *How did it go?* ROSE watches as the message is read-

32

INT. HANNAH'S HOUSE. LIV'S BEDROOM - NIGHT 1, 23:32.

32

CLOSE on HANNAH, reading ROSE's message then typing back *He's met someone else*, pressing send. HANNAH moves to the desk, and googles *KATE PENCASTLE*, several images of KATE come up, HANNAH's eyes grazing over her Wikipedia page or the like.

33

INT. KATE'S HOUSE. LIVING ROOM - NIGHT 1, 23:32.

33

NATHAN sitting in KATE's beautiful living room, iPhone in hand. KATE just visible close by, working at her desk. He selects HANNAH's name in messages, types *I'm sorry*. Then changes his mind, deletes. He crosses over to KATE, slips his arms around her shoulders, as she sits facing a laptop-

KATE

She hates me.

(seeing look/half smile)

She hates me. I'd hate me if I was
her.

NATHAN leans his chin on the top of her head, arms around her, in rocking embrace-

34

INT. NINA'S FLAT. BEDROOM - NIGHT 1, 23:32.

34

NINA, zonked out, CORA wedged up asleep next to her. The sense the bed is too small, too much crap-

NINA's cellphone illuminates in the dark.

The BUZZ of a message from ROSE - *Breaking news...Nathan's met someone else.*

NINA sleeps on.

TYLER's shirts hanging in the cupboard in the corner. And a second toothbrush in the cup by the sink.

35

INT. HANNAH'S HOUSE. LIV'S BEDROOM - NIGHT 1, 23:33.

35

HANNAH's face illuminated by Liv's computer, resuming googling all things KATE PENCASTLE, interviews, book reviews, pre-ordering her latest book on Amazon. She peers closer, seeing a window into another life, Facebook page, Instagram, resting on an article of KATE in her fabulous home, and cool clothing, a look that HANNAH quietly abhors. She reaches a hand out, chewing on a strawberry Twizzler raided from a dusty jar on LIV's desk. She considers, eyes welling, then turning, her face a look of abject, furious misery, her eyes track along a single line '*When not rescuing the minds of the next generation, Kate has a love of gardening...*'

HANNAH
(almost to self)
Please...

The BUZZ of another message from ROSE - *Tell me more?* On HANNAH furiously texting. She leans back, chews on her Twizzler, then idly types in CHRISTIE's name, pulling up images of him, confirming his new New York posting with a legal firm, De Whites. HANNAH idly considers, scrolling through her contacts, to CHRISTIE's name. She presses dial, waiting, a little hesitant, a little curious until-

CHRISTIE (ON ANSWERPHONE)
Hi, this is Christie Carmichael's
answerphone. Please leave a message
or alternatively contact my
assistant Madison on ext 25...

On HANNAH, considering, letting it roll into the long tone until-

She flicks it off.

The FOXES screeching far off in the dark.

36

INT. HANNAH'S HOUSE. LIV'S BEDROOM - DAY 2, 07:20.

36

CLOSE on HANNAH, in LIV's bed, blearily waking, to the sound of life beyond.

VOICES. LAUGHTER.

HANNAH pulls on a dressing gown.

RUTH

Ah good - you're up.

RUTH now dressed for work, a cup of coffee in hand, standing in the doorway-

VINNIE

(running in)

Mum...Mum...

TILLY close behind, eating toast and dragging her school clothes on.

TILLY

She's back...

RUTH hands HANNAH the coffee, she drinks, looking back at the coffee, clearly it has a kick.

RUTH

You might want to see this.

37

INT. HANNAH'S HOUSE. HALLWAY/KITCHEN - DAY 2, 07:20.

37

HANNAH coming down the stairs, still in her dressing gown, clocking more signs of life. HANNAH's gaze falling on overladen backpacks and bags of stinking laundry resting on the floor. Two pairs of walking boots dumped close by, a bag of duty free and more crap, including a SKATEBOARD and a GUITAR.

The SOUND of food being fried. MORE LAUGHTER. VOICES. LIV, tanned and wearing clothes better suited to island hopping and market shopping in Peru, stands with an empty pint carton of milk in hand peering into the fridge.

LIV

(on seeing)

Hola Mama.

HANNAH

(embracing her/with delight)

Liv-

HANNAH holding her too tight, too long.

LIV

Gael-

LIV pulls away a little, turning to-

LIV (CONT'D)

... This is my mum.

GAEL [mid 20s] midway through frying eggs, coffee cup in hand. HANNAH momentarily dumbstruck, looks back at LIV then back at GAE~~L~~ and then at RUTH and RONNIE, already drinking coffee and reading the paper at the table.

GAEL

Hola madre de Livvy.

HANNAH

Hola.

They go to shake hands, but GAEL opts to pull her into a kiss.

HANNAH (CONT'D)

Your dad was picking you up at-?

LIV

Earlier flight. There were spaces
so we-

GAEL

Hopped on it.

LIV smiles, adoringly swinging her arms around him.

LIV

He's from-

GAEL

Argentina. And I'm going to already
apologise for my English.

LIV

He speaks English fine.

GAEL

No...Hablo muy mal inglés...

GAEL pours himself more coffee - a tin open fresh from South America and made properly.

HANNAH

Liv...Can we rewind here..?

LIV raises her hand, to show a ring, a twist of wire or string-

LIV
 (looking to GAEL)
 We're getting married.

On HANNAH dumbstruck, looking to RUTH, not sure if it is all the wine from the night before but feeling decidedly queasy.

HANNAH
 (nodding/drinking coffee)
 Wow...

38

INT. ROSE AND JAMES'S HOUSE. KITCHEN - DAY 2, 08:20.

38

ROSE, late, hurrying to get dressed, a cellphone pressed to her ear. JAMES pulling on his fleece, searching for his bike clips, both trying to get ready around one another as he heads towards the front door-

JAMES
 (calling back)
 Rose-

ROSE rifles through a pile of old trainers, one Converse sneaker on her foot, another missing, clocking the filled-in "Initial Registration of Interest" adoption forms, in JAMES's hands.

ROSE
 (calling back)
 Coming-
 (as phone answers)
 Nina-

39

EXT. STREET. NEAR NHD/INTERCUT WITH ROSE AND JAMES'S HOUSE 39 - DAY 2, 08:20.

CLOSE on NINA, cellphone pressed to her ear.

NINA
 OK the lowdown. She's not answering my texts.

CORA strapped to her front, NINA aware of TYLER and ZANDER a little further ahead, clearly arguing as they enter NHD in the distance.

ROSE (ON PHONE)
 Kid shrink. Late 30s...40s maybe.
 Pretty hot. No kids.

NINA
 Then of course she's pretty hot.

ROSE (ON PHONE)
 This is Nathan?

NINA

And he's having sex.

ROSE (ON PHONE)

Yes - but Hannah says it's serious.

NINA

It has been ten months.

ROSE (ON PHONE)

And they're not divorced yet. Are you defending him?

NINA

No - I'm just saying-

TYLER looking back, clocking her in the distance-

NINA (CONT'D)

We don't know all the facts yet.

...he stands opening the door for her.

NINA (CONT'D)

(passing him)

Thanks-

40

INT. NHD. LOBBY - DAY 2, 08:21.

40

NINA hurrying on towards the creche, passing ZANDER readying himself to resume his argument with TYLER-

ZANDER (O.S.)

(spat/hushed aside)

...to accuse me...to say that I micro manage when I simply asked why is it that whenever I need you to be somewhere there is always another commitment...? I appreciate your meetings are important, but I was sitting with those clients for over an hour waiting for you last night.

The SPILL of NINA's bag, distracting TYLER-

NINA

Shit.

...bending down to scoop up a dropped cuddly toy dog, eyes on NINA as he hands it back to CORA with a smile.

TYLER

Nearly lost Snoop Dog.

NINA

Thanks. Sorry. Can't be late for
creche.

(moving on / into phone)

Can I call you later - this is rush
hour with Cora?

On TYLER, eyes on NINA, heading away-

ZANDER

Snoop Dog?

The PING of the lift-

TYLER

(shrugs)

Lucky guess.

...falling into step with ZANDER, oblivious, following him
into the lift.

ZANDER

And the upside with children? They
go away to university eventually?

41

EXT. NEAR NHD. STREET - DAY 2, 08:22.

41

HANNAH walking, NATHAN falling into step, offering her a
coffee, she declines.

NATHAN

How did this happen?

They cross the street - this is a strategic meeting, both
trying to contain low level hysteria.

HANNAH

I presume in the same way we met.
Bar. Booze. Hilarious repartee-

NATHAN

She's eighteen.

HANNAH

And apparently it's not 'serious'.
But 'how else can he stay in the
country'.

NATHAN

It's not serious. It's bloody
ridiculous. Who is he? I mean
what's he like?

HANNAH

Tall. Dark...

NATHAN
Handsome...?

HANNAH
Yes....I think so....I don't know I
was in shock... Nice...Nice face
possibly...Probably... Mentally
concussed...I was mentally
concussed....Plus they brought home
some God awful strong coffee so
also possibly stoned out of my mind
with caffeine.

NATHAN
Hell. Has she forgotten that she
starts uni in three months? Durham,
when I last looked, is several
thousand miles away from Argentina.

HANNAH
Why else do they want to ensure he
can stay?

NATHAN
He's brainwashed her.

HANNAH
She's more likely brainwashed him.
He's come here. To our house. He's
moving his life here.

NATHAN
What life? What's his job? Does he
have a career?

HANNAH
Possibly something in electronics.

NATHAN
Great. Great...a geek. At least
James will have company.

HANNAH
What do you want Nathan? No - he
doesn't seem like a serial killer.
Yes - it is utterly and obviously
crazy. Not to mention - weird.
She's a kid. Kids don't get married
anymore. They get ankle tattoos and
a TikTok account. But the one
consolation in this whole sorry
mess is that we, more than anyone
else, are best positioned to do
both prenup and divorce for Liv
when she comes through this.

NATHAN

Comes through this? She's not going through this. She's not crossing any threshold. She's not doing anything. Period. Finished-

HANNAH

(cutting in)

You're wearing the same shirt as yesterday.

NATHAN wavers, holds her gaze-

NATHAN

I'm wearing the same shirt.

...knows this is hurting her.

NATHAN (CONT'D)

As yesterday.

...trying to take this in, but still it punches her in the guts, NATHAN seeing this.

NATHAN (CONT'D)

Han-

HANNAH

Two years full transparency, as our agreement says.

NATHAN

For God's sake, that was just the Parenting Plan, I didn't think that literally meant-

HANNAH

We're still married.

NATHAN

And we were when you-

HANNAH

God if you are going to-

NATHAN

Call it as it is?

HANNAH

Is it serious?

He looks away, then looks back, hating hurting her-

NATHAN

Han-

...but not wanting to lie either, noting she has taken off her rings.

HANNAH
(moving on)
Coward.

Hannah walks on, trying to hold in the pain and anger, waiting until she is out of view. Then HANNAH stops, leans against the cool of the wall or the like, trying to calm herself, take a breath.

41A INT. LEONORA'S APARTMENT. KITCHEN - DAY 2, 08:25.

41A

LEONORA, seated at the kitchen counter of her elegant Harley Street apartment, very much a single woman pad. She drinks coffee, sunlight cutting across her face, lost in her thoughts, her gaze falls on a chipped coffee cup that reads *Best Mum in the World* or the like. She looks at it, a little emotional, then pushing herself on, heads out to work.

42 INT. NHD. RECEPTION/COFFEE & SEATING AREA - DAY 2, 08:25. 42

HANNAH, stepping out of the lift into the path of-

HANNAH
(with a start)
Don't do that.

RUTH clearly waiting for her as they head through to the coffee area.

HANNAH (CONT'D)
I left Ronnie making you breakfast.

RUTH
The early bird catches the egg.

HANNAH
It's worm. Catches the worm-

RUTH
Now don't say no before I've even asked. But do you think the second Countess of Brode might be up for being a guest on my podcast?

Beyond **INDIA ROSSITER** [early/mid 30s] posh boho, taking a seat, slamming a cardboard box by her side, RUTH pointedly smiling at her. HANNAH glaring at RUTH, picking up a pile of post and the day's bundles from the reception desk.

HANNAH
(hushed aside)
Was to be the second Countess of Brode.

RUTH

I think in some ways it might be even more relevant. Unpicking the machinations of a complicated prenup is a wonderful episode.

HANNAH

(hushed to RUTH)

Her fiancé has just died. Before the prenup should have been signed. Have a little respect.

(throwing INDIA a wave/mouthed)

I'll be with you in a moment.

ON HANNAH incredulous, resuming her journey towards her office.

RUTH

It is all about getting the guests right. How do I make a podcast without guests? Melanie Aickman apparently has an in with Mr Gates - you have seen she's landed a deeply inappropriate TV show? Incidentally I'd love to get you and Nathan on this first series.

HANNAH

Series?

RUTH

So invaluable now you have first-hand experience of divorce-

HANNAH

Mother - how long are you planning to stay at mine exactly?

RUTH

Ronnie's got a very interesting theory about you.

On HANNAH clocking ZANDER crossing over to the reception, to greet a distraught looking FELIX.

HANNAH

Yes - I heard. Perhaps close your door next time.

RUTH

(as door closes on her)
We're running low on toilet roll.

HANNAH

Buy some then.

43

INT. NHD. HANNAH'S OFFICE - DAY 2, 08:27.

43

CLOSE on HANNAH crossing to her desk, putting her bag and post down. Pulling out a bundle from her bag, she hesitates on the **STERN and STERN** divorce agreements, bright post-it notes marking the final pages, still waiting to be signed. She slams them down on her desk.

A TAP at the door-

HANNAH

(calling out)
Go away.

NINA

Hannah-?

HANNAH sees she knows.

HANNAH

(pushing herself on)
I'm fine.

NINA

The first Countess of Brode is on her way up. I told reception to take her straight through.

HANNAH

(hurrying out)
Shit - I was going to be the buffer. It's notoriously unpleasant when they meet.

44

INT. NHD. CORRIDOR - DAY 2, 08:28.

44

HANNAH hurrying back towards reception, NINA by her side, eyes on **DOWAGER, COUNTESS CAROLINE MURRAY** [70s] taking a seat opposite INDIA with obvious icy defiance, INDIA staring back at her, the box on the chair by her side.

HANNAH

Too late.

INDIA offering CAROLINE an acid smile, clearly no love lost as the RECEPTIONIST leads them towards a distant room.

NINA

Isn't that?

HANNAH

Yes.

NINA

With the second Mrs-? I thought we'd signed that prenup off months ago?

HANNAH

Drawn up, was to be signed. And then he died, two weeks before the wedding and now the first Countess is making a claim on the estate.

NINA

No opposing counsel?

NINA's gaze on CAROLINE-

HANNAH

No - the Countess prefers to represent herself.

...INDIA just visible storming past holding a large box.

NINA

(aside)

What's in the box?

HANNAH

(aside/wry)

A disgusting number of billable hours. Want to sit in?

NINA

Hell yes.

45

EXT. NEAR HIGH COURT. CAFE - DAY 2, 10:10.

45

NATHAN, post court, with ROSE and JAMES perched at an outside table, ROSE waiting expectantly as NATHAN looks over the thick form - the "Initial Registration of Interest" adoption forms - filling in his details with a pen. JAMES's bicycle parked close by.

NATHAN

(as he writes)

All pretty basic stuff, name
address, if you like I can confirm
you have no criminal record.
All in all - A+ - I'd give you my
kid....

NATHAN finishes up and slides the paperwork across the table.

JAMES

Amazing...Amazing...

ROSE

(coldly)

Yeah...thanks.

NATHAN

That's a little cold.

JAMES

(aside)

You knock one sister, you knock
them all.

JAMES carefully puts the form back into an envelope and into his bike bag.

NATHAN

Hannah told you?

ROSE holds his look, NATHAN withers a little, deflects.

NATHAN (CONT'D)

Like the fleece by the way.

JAMES slaps a Brain on a Bike sticker on NATHAN's lapel-

JAMES

(smiles/flicking logo)

Brain on a Bike. Get it?

NATHAN

Genius. What is it you actually do
again?

JAMES

Everything...IT based...everything
in that area.

BARISTA

(calling out)

James-

JAMES gets up to get their coffees from the BARISTA close by.

ROSE

You should know, I don't approve.
Fine...mindless sex OK...but Hannah
says it's a thing? The kid shrink's
a thing?

NATHAN

Kid shrink - nice turn of phrase.

ROSE

Well?

NATHAN

If this is a chance to get me to-

JAMES putting down coffees holds up his hands, 'not guilty'.

NATHAN (CONT'D)

... "Talk about my feelings" it's
going to take more than a cinnamon
bun and a latte.

ROSE

You still love Hannah. I know you
still love her.

NATHAN

(checking watch)

And that's your hour.

(to JAMES)

Who do I bill - you or her?

ROSE

(hushed/ to NATHAN)

It's a terrible mistake.

NATHAN

I'm not talking to you anymore.

NATHAN crosses over to JAMES, unlocking his bike, ROSE a little way behind, pulling on her coat and gathering her stuff.

JAMES

(aside to NATHAN)

You think she hates you now just
wait until you tell Hannah-

ROSE

(overhearing)

Tell Hannah what-?

NATHAN

(deflects)

That it is crazy, Liv getting
married at eighteen-

ROSE walking on.

JAMES

(close to NATHAN)

Tell her. Do it tonight. Or I'm
going to tell Rose and then my
friend... stand back. They'll all
know.

INDIA now seated, HANNAH and NINA by her side, the box between them, facing CAROLINE.

INDIA

This is deliberate provocation.

CAROLINE

You asked for some of his things.
The fact you find it so upsetting,
reveals to me exactly why the Earl
kept you in the dark-

INDIA

Andrew. His name is...was Andrew.

HANNAH

Can we just take a moment here?

INDIA

The fact that you choose to keep
the title and name even after
Andrew divorced you...that...that's
perverse.

CAROLINE

(with a smile)

Or some might say it represents a
person who has a decent
understanding of history. As befits
a countess-

INDIA

Former countess-

CAROLINE

...the title still remains, even if
the marriage did not.

HANNAH

Calm down. Our client is naturally
upset that this has just been
landed on her. She is grieving-

CAROLINE

Well she's not alone in that.
Officially I remain a dowager.
But then we were at least married.
It's hard to find the appropriate
term for what - a child bride? Oh
no, not a bride, she never got to
walk down the aisle. Let's agree on
the Earl's bit on the side.

*
*
*
*

INDIA

Fiancee, I was Andrew's fiancee-

HANNAH

Countess, I am going to have to ask
you to refrain from such language
please?

CAROLINE
Of course. My apologies.

HANNAH

In the near decade our client and the Earl have lived together in Brode Hall, they have allowed you to stay on the estate, Caroline. Now we have asked you nicely to move out of the cottage. In turn you agreed to kindly ensure the return of his books, paintings, clothes.

INDIA

Things I know you have kept of his. Things I know you will try and take. But now you are refusing to move out and this is what you send me. These are not-
(shoving box across table)
...they do not belong to him.

CAROLINE

I'm afraid they do-

Handcuffs and a thin leather whip and several other sex toys now briefly glimpsed inside.

CAROLINE (CONT'D)

Some of them he had made personally.

INDIA

Do you see? Do you see what I am dealing with here?

NINA

Our client is within her rights, as you are a tenant, to have you evicted.

CAROLINE

I'd hardly call myself a tenant.
You however-?

NINA

And again, Countess, may we ask you to be respectful?

INDIA

Andrew has been dead less than a month-

HANNAH

Quite, so shall we move on to the case in point?

NINA

Agreed.

CAROLINE and INDIA still not listening.

CAROLINE

...And it is my understanding that
legally it is you who needs to
vacate the property.

INDIA

Read my lips, Caroline, your
relationship with Andrew was over-

CAROLINE

Yet still he liked to visit-/

INDIA

She's lying-/

CAROLINE

...regularly.

HANNAH

(calming with her look)
India.

INDIA reluctantly concedes, sitting back in her chair as
HANNAH turns her charm on CAROLINE seated opposite.

HANNAH (CONT'D)

(to CAROLINE)

As we said in our last letter, the
terms of your divorce arrangement
were that your former husband would
maintain you in the estate's
cottage but upon death that you
would need to vacate the property
as is agreed in his will.

CAROLINE

Composed before I knew he was
screwing Miss Rossiter. And of
course before he started to visit
me. Since then there have been
certain adjustments. May I advise
you to check Andrew's most recent
will.

INDIA leans forward, lunging for CAROLINE. HANNAH at once
gripping her arm-

HANNAH

(close to)

Don't.

....INDIA concedes, sitting back into her chair.

CAROLINE

If only you could have shown the
same spirit in the bedroom-

CAROLINE's FINGERS grazing the whip on the table.

CAROLINE (CONT'D)
...then perhaps, my sweet India, he
might not have come scurrying back
to me.

47

INT. NHD. CORRIDOR/ZANDER'S OFFICE - DAY 2, 10:20.

47

HANNAH, passing by, glimpses ZANDER with FELIX in his office. FELIX paces as he talks. HANNAH moves on.

FELIX
It makes no sense.

ZANDER
I have no answer for you, Felix-

FELIX
Are you representing her?

ZANDER
No-

FELIX
Really?

ZANDER
This is the first I have heard of
this-

FELIX
It's come from nowhere.

ZANDER
Let me talk to her and try and
understand what's happening here.
Let me get up to speed.

FELIX
She wants to end our marriage,
Zander. With no explanation. She
has shown no previous signs of
distress. It makes no sense.

ZANDER
I agree.

FELIX
So tell me what I do, Zander?
Please - this is your sister. Tell
me. You know her best.

ZANDER
And this is a mystery. She's always
been more like our father.
(MORE)

ZANDER (CONT'D)

What I do know is whatever decision she came to it has not been done lightly. And there will be a reason. Really - you've had no sense of this before?

FELIX a little broken - shakes his head.

ZANDER (CONT'D)

(close to)

My advice. Get yourself the best lawyer. I can put in some calls. Find you representation. And I'll talk to my sister.

A TAP at the door, TYLER, enters lost in reading paperwork-

TYLER

Zander, can I just go over the bill we've just had in from Doris on the Leyton divorce? I know how highly we regard our process servers but she's taking the piss-

...looks up clocking FELIX with apology.

TYLER (CONT'D)

Sorry. Felix, sorry I didn't know you were in-?

FELIX nods, bitterly wounded.

FELIX

Yeah - no one knows anything.

48

INT. NHD. RECEPTION/COFFEE & SEATING AREA - DAY 2, 10:22. 48

HANNAH and NINA walk into reception-

HANNAH

Go back through the first settlement, speak to contentious probate, see what claim the countess has. A divorce-

INDIA and CAROLINE being shown out beyond-

NINA

...should have rendered any provision in a will void.

RUTH stopping to talk to CAROLINE-

HANNAH

(eyes on RUTH)

Unbelievable.

...INDIA already stomping out as RUTH finishes up her conversation with CAROLINE, air kissing one another goodbye. NINA moving on with a smile-

FELIX crossing the reception and into a waiting lift beyond. ZANDER helpless as the doors slide closed on the lift. He turns, looks back at HANNAH. HANNAH hurrying on, ZANDER on her tail.

49

INT. NHD. HANNAH'S OFFICE - DAY 2, 10:25.

49

HANNAH crossing over to her desk, resuming working, aware of ZANDER now standing in her doorway.

ZANDER

Why has my brother in law just been
in my office - a jabbering wreck?

HANNAH bracing herself, FINGERS smoothing over the **STERN and STERN** divorce agreements on top of the bundle of papers on her desk.

ZANDER (CONT'D)

Did Lennie come in to see you
yesterday?

HANNAH wavers-

HANNAH

You need to talk to her.

ZANDER

I will but right now I want to hear
it from you.

HANNAH

You know I can't betray a client's
confidence.

ZANDER

This is family, Hannah.

HANNAH

And as family, I can only advise
you-

ZANDER

Yes I know the spiel. Did she come to you about a divorce? Hannah?

HANNAH sits. ZANDER sits.

ZANDER (CONT'D)

He's distraught- they're the best marriage I know. It's crazy, this is crazy.

HANNAH

(seeing look)
I'm sorry.

ZANDER

I've known that man more than twenty years. What the hell do I tell him? What the hell does he tell his boys?

HANNAH

I don't know. That people have reasons? Reasons we don't always see. We don't always know. She wants out from the marriage-

On ZANDER, nonplussed and despairing-

HANNAH (CONT'D)

I'm sorry.

ZANDER's nods, eyes fall on the **STERN and STERN** agreements.

ZANDER

Have you signed those yet-?
Melanie left a message chasing this morning. I'll tell her she can wait a few days.

...pushing herself on-

HANNAH

No....No....It's....

...takes a pen, signs.

HANNAH (CONT'D)

Done.

Then holds them out to him, a determined smile.

HANNAH (CONT'D)

Talk to Lennie.

ZANDER nods, makes to exit. On HANNAH - a little unsettled, resuming work.

50

INT. NHD. CORRIDOR - DAY 2, 10:28.

50

NINA passing TYLER, filing paperwork or the like.

NINA

(on the approach)

What was that earlier-? I saw you
and Zander sparring-

TYLER falls into step by NINA's side-

TYLER

(shrugs)

Pissed off I was late for dinner
last night.

NINA

You should have called him.

TYLER

I got a little distracted. You free
again tonight?

NINA crossing over to pull a file out, TYLER now standing
dangerously close to her.

NINA

Tonight I will be welcoming my niece, back from South America and newly engaged. I know - right? Now I really feel like the only spinster in the village.

TYLER

Never even got close? Marriage? I don't believe that.

NINA

Possibly. Drunkenly. Only when not sober. Undoubtedly alcohol induced. Alcohol being the essential accompaniment to most of my relationships-

TYLER

Bar this one.

NINA wavers, deflecting, sliding down paperwork in a pigeon hole in passing-

NINA

(making to move on)
I don't know if you could say this constitutes a relationship. You-?

TYLER

Burger. Bit of telly. Just hanging out.

NINA

Hanging out?

TYLER

Might even take my shoes off, flip my feet up onto the 7 grand leather sofa.

NINA

Zander will love that.

TYLER

Well if it doesn't involve a business dinner or a billable hour he's not sure quite where to sign.

VOICES. COLLEAGUES PASSING IN THE DISTANCE.

TYLER (CONT'D)

(close to)

Sure you won't be free later?

(seeing look)

Pity. I'll have to just check out another meeting instead.

NINA

Two in the same number of days?

TYLER

Well when you feel yourself
starting to buckle-

TYLER, close now to NINA, FINGERS ENTWINED discreetly in hers, drawing her into a passionate embrace.

TYLER (CONT'D)

...You've got to do whatever you
can.

The door ajar - the EBB and FLOW of OTHERS dangerously close beyond.

TYLER (CONT'D)

(close to her)

It does. This does constitute a
relationship.

SUDDENLY the sound of an ELDERLY COUPLE arguing beyond, RUTH leading them into a boardroom.

NINA

(pulling away/moving on)

Good...great...Well get back to me
on that.

On TYLER, deflecting with a smile to a colleague-

TYLER

(nods to himself)

Sure...Fine.

51

EXT. HIPSTER FOOD SHOP - DAY 2, 11:25.

51

ROSE, eyeing delicious food stands and JAMES close behind, passing a TODDLER in a buggy with his MUM. JAMES throws a wave and a smile-

ROSE

Will you stop doing that?

JAMES

Doing what-?

ROSE

Stalking children. Smiling at every
baby. It's weird. Not to mention
like weird.

JAMES

I'm just being nice.

ROSE

No - you are being a daddy in the making. It's creeping me out.

JAMES

Now who's being weird? Just find a cake or whatever it is we are looking for to give Liv tonight and can we please go. I'm starving and-

JAMES scrolling through appointments on his Brain on a Bike website.

JAMES (CONT'D)

I've got to fix some kid's laptop in N16 in twenty five minutes so-

ROSE SUDDENLY stops, shoving the basket at JAMES-

ROSE

I can't...I can't...do this. I can't do it...I'm sorry. I just...I can't...

ROSE walking on, JAMES a little way behind. They stand.

ROSE (CONT'D)

When I think of it...Adopting someone else's kid...I just don't think I can do it...-

JAMES sags a little, crossing over to his bike, and unlocking it. Pulling on his helmet, he stops, barely able to look at her.

JAMES

Rose...I can't do this anymore...I can't drag you along on a dream you don't want...So please....Just please....Keep up here OK? Look at us. We've got it all... We can do this Rose....But you've got to have a bit of courage. You've got to grab it... Or you'll miss life.

Then he looks at her, really looks at her.

JAMES (CONT'D)

I don't want to miss life.

Climbing on his bike, he rides away-

ROSE

(sudden/calling after)

James-

On ROSE - internally beating herself up, JAMES lost to the ebb and flow of traffic.

ROSE (CONT'D)
Shit...Shitty...Shit...shit.

52

INT. NHD. HANNAH'S OFFICE - DAY 2, 11:27.

52

CLOSE on HANNAH, lost in working, dials LEONORA-

The SOUND of LEONORA's cellphone kicking in-

HANNAH

Lennie - it's Hannah. I hope you're OK. I hear you've told Felix. He was in today. Your brother is pretty shaken so you might want to call him. There's nothing worse than being blindsided.

HANNAH catching on this, pushing herself on.

HANNAH (CONT'D)

So I've got the ball rolling. We've got the initial documentation for the petition. I can get it sent over to you and signed tonight if that's what you want. But talking as a friend. Not as your lawyer now, but as someone who knows what it's like not to have all the facts. There is a danger when one is economical with truth Lennie, that you leave people behind. Felix deserves the truth. He deserves a reason. Because however bad it is, better to be honest than for him to be left blindly sifting through the past, wanting, hoping for things to be different.

(wiping away a tear)

So he knows. He knows it's not something that can be salvaged. Better to know that.

On HANNAH - looking out at people passing below-

HANNAH (CONT'D)

OK...Call me back...

53

EXT. HOSPITAL. COURTYARD - DAY 2, 15:35.

53

CLOSE on ZANDER moving through the ebb and flow of human traffic, doctors and nurses in scrubs milling about.

ZANDER
(calling out)
Lennie-

LEONORA a little ahead, crossing the courtyard to go to work, turning with surprise on seeing ZANDER. A PORTER passes with a PATIENT, LEONORA nodding to a SURGEON COLLEAGUE-

ZANDER (CONT'D)
What the hell is going on?

LEONORA
(hushed)
I can't talk to you here.

ZANDER
This doesn't make any sense. Why?

LEONORA
Because it's over. Because it's the best thing to do. The only thing to do.

ZANDER
You sound like Dad. Cold and straight to the point.

LEONORA
I have a man who may die tonight if I don't find him a heart-

ZANDER
(grabbing her arm)
What do I tell him?

LEONORA
(sudden/sharp)
I don't love him anymore.

ZANDER taken a little aback, releases the grip on her arm.

On ZANDER, looking on as LEONORA heads away towards the surgical wing-

LEONORA (CONT'D)
(fighting back tears)
Tell him that.

- LEONORA gone.

54

INT. NHD. HANNAH'S OFFICE - DAY 2, 17:20.

54

HANNAH working, late afternoon sunlight cutting across her face.

A TAP at the door, NINA, coat on, at the end of the day, puts her head around the door, paperwork in hand-

NINA
(crossing over to HANNAH)
Bottom corner. A new provision for the First Countess of Brode, signed and dated by the Earl two months back. All the assets reverted back to Caroline-

HANNAH
(reading over it)
And India-?

NINA
Nothing.

HANNAH
Damn.

NINA
The prenup is a statement of intent - even though it was not signed, we can show a court-

HANNAH
Possibly. India will get some sort of provision of course but the house is a crumbling pile that's mortgaged up to the hilt.

NINA
Once inheritance tax has taken its whack, there's not much left.

HANNAH
(nods)
This is not about money, it's about a woman scorned.

NINA
Shall I call India?

HANNAH

No I'll do it.

HANNAH nods towards the box, now resting on a chair close by.

HANNAH (CONT'D)

But you can get that couriered back
to the Dowager if you like.

NINA

No need to. She's in with Ma for
her podcast.

On HANNAH a little incredulous, reaching for her coat and bag, following NINA out.

HANNAH

Wow....Wow.

55

INT. NHD. MEETING ROOM - DAY 2, 17:21.

55

CLOSE on RUTH seated facing CAROLINE-

RUTH

Many people will be asking
themselves what was the attraction,
the hold you still had over your ex-
husband?

...speaking into a microphone, mid interview.

CAROLINE

I suppose because I was able to
show him what he'd been missing.

RUTH

With her?

CAROLINE

No - with me.

56

INT. NHD. RECEPTION - DAY 2, 17:21.

56

HANNAH her coat on, bag in hand, having paused leaving, listening to the podcast on the speakers. Some JUNIOR ASSOCIATES leave, chatting loudly. HANNAH reaches across the reception counter, turning the volume of the speaker up.

57

INT. NHD. MEETING ROOM/CORRIDOR - DAY 2, 17:22.

57

CAROLINE's voice just audible through the speaker.

CAROLINE (ON SPEAKER)

He'd beg me to let him go home. You
could see.

(MORE)

CAROLINE (ON SPEAKER) (CONT'D)

At the end of our 'sessions'. He'd arrive all uptight. And then a couple of hours with me and he was fine. To go back. To the humdrum of life. To her. To the safety. Isn't that why we all stray? To remind ourselves that we can, but in the knowledge that life, real life, is at home waiting? I'd done 27 years of that. I know better than anyone the comfort of normal. Boring. Silly fool didn't really understand it until he left me. And then I reminded myself, once a countess, always a countess-

CLOSE on HANNAH, considering-

CAROLINE (ON SPEAKER) (CONT'D)

The mistake I made, letting him go in the first place.

...gripped with a sudden concern, hurrying towards ZANDER's office.

58

INT. NHD. ZANDER'S OFFICE - DAY 2, 17:23.

58

ON ZANDER, standing, the door ajar, listening to the podcast, RUTH's voice drifting along the corridor, TYLER appearing in the doorway-

TYLER

You OK?

ZANDER barely looks up from working, nods-

ZANDER

Yep. Just finishing up. I'll meet you in five-?

TYLER

Sure-

ZANDER wavers, TYLER close to him-

ZANDER

Don't ever leave me. Or if you do just be honest about it, OK-?

TYLER wavers, unsettled, covering with a smile.

TYLER

Of course.

ZANDER's LIPS GRAZE his cheek-

TYLER wavers-

TYLER (CONT'D)
Come on, dinner's on me.

ZANDER reaches for his coat, making to follow TYLER out-

A photo of LEONORA and ZANDER with their father resting on a shelf, eyes grazing briefly over it, before moving on.

59

INT. NHD. CORRIDOR/RECEPTION - DAY 2, 17:23.

59

ZANDER and TYLER heading out, passing HANNAH, coats on-

HANNAH

My agreements, can I just check on
something?

ZANDER quizzical-

ZANDER

On my desk.

HANNAH nods, hurrying on-

HANNAH

Enjoy your night.

60

INT. NHD. ZANDER'S OFFICE - DAY 2, 17:23.

60

The two divorce agreements, **STERN and STERN**, still on ZANDER's desk, snatched up by HANNAH, who hurriedly rips them up into tiny pieces. On HANNAH, a quiet decision made.

61

INT. NHD. LOBBY - DAY 2, 17:25.

61

CLOSE on HANNAH, stepping out of the lift, seeing RUTH in the distance.

RUTH

Ready?

HANNAH nods, following her to the door.

62

EXT. STREET. OUTSIDE HANNAH'S HOUSE - DAY 2, 17:55.

62

NATHAN just visible stepping out of a BLACK CAB, picking up his cellphone-

NATHAN
(into phone)
Hi-

63

INT. KATE'S HOUSE. LIVING ROOM - DAY 2, 17:55.

63

CLOSE on KATE-

KATE
Hey. Just checking in. Have fun
tonight.

NATHAN (ON PHONE)
Thanks.

KATE
Nathan-

She feels uncertain suddenly. One hand goes to her belly,
phone pressed to her ear.

KATE (CONT'D)
I want to do this. I want to have
this baby.

64

EXT. OUTSIDE HANNAH'S HOUSE - DAY 2, 17:55.

64

On NATHAN, forcing himself on.

KATE (ON PHONE)
I love you.

A look of abject misery, as he juggles bag, coat and
champagne and phone, crossing the drive-

KATE (ON PHONE) (CONT'D)
Nathan?

The house illuminated with life beyond.

65

INT. HOSPITAL. OFFICE - DAY 2, 17:55.

65

CLOSE ON LEONORA, illuminated in the dark, scrolling through
a list of patients awaiting a transplant organ. Behind her,
echocardiograms displayed on a PC screen.

SUDDENLY her phone rings, she clocks it's FELIX, biting back
tears, not answering it.

A COLLEAGUE passes-

COLLEAGUE
Night.

Flicking off the light, she turns, heading out.

LEONORA

Night.

66

INT. HANNAH'S HOUSE. LIVING ROOM - DAY 2, 17:56.

66

The sound of NATHAN arriving-

LIV

Dad

NATHAN embracing LIV-

NATHAN

Livvie... Wow...

LIV

And this is-

GAEL close by-

GAEL

...Gael.

GAEL goes in for a hug, NATHAN forced into an awkward embrace.

NATHAN

Right, we're doing this...OK...

On ROSE, catching NATHAN and GAEL's awkward embrace in the hallway-

ROSE

(passing aside/ to NATHAN)

Drink.

LIV and GAEL drawn back into the other room, NATHAN making to follow.

NATHAN

Oh yes...Keep it coming...

67

EXT. STREET - DAY 2, 17:56.

67

CLOSE on JAMES, walking down a path, swinging a bag onto his bicycle, snapping his clips on, and pushing out onto the road.

68

INT. HANNAH'S HOUSE. LIVING ROOM - DAY 2, 17:57.

68

NATHAN

James not here yet?

ROSE

On his way-

NATHAN nods, trying to throw himself into the fun, smiling as NINA hands him CORA.

NINA
(to NATHAN)
Want a squeeze?

NATHAN a little disarmed, it's been a while since he held a baby.

NATHAN
Wow - they're still so tiny at this age.

69

EXT. STREET. NEAR HANNAH'S HOUSE - DAY 2, 18:10.

69

CLOSE ON JAMES, cycling fast, face pressed into the wind, the lights of houses illuminated in the distance-

70

INT. CAR. STREET - DAY 2, 18:45.

70

CLOSE on HANNAH, seated in a BLACK CAB, staring out.

OOV RONNIE and RUTH chattering...

71

INT. HANNAH'S HOUSE. LIVING ROOM - DAY 2, 19:20.

71

ROSE moves into a quiet corner, dials JAMES, we hear his voicemail kick in until-

ROSE
(into phone)
Hey Gitface it's me. Where are you?...

72

EXT. STREET. NEAR HANNAH'S HOUSE - DAY 2, 19:20.

72

JAMES cycling faster now, knowing he's late, caught in fleeting heavy duty traffic. He SWINGS a left-

BAM - A LORRY SLAMS into JAMES - fleeting and fatal.

73

EXT. HARLEY STREET. LEONORA'S APARTMENT - DAY 2, 19:30.

73

LEONORA walks up to the door of her apartment.

74

INT. LEONORA'S APARTMENT. HALLWAY/KITCHEN - DAY 2, 19:31. 74

CLOSE on LEONORA, letting herself into her empty flat. She takes in the STILL, crossing over to the kitchen, fishes out a bowl of leftovers from the back of the fridge, eats, idly looking out of the window, the ebb and flow of Harley Street below.

She takes a vial of pills from her bag, and takes one with water.

On LEONORA, eyes fill with tears, grazing over a photo of FELIX and the boys-

SUDDENLY the buzz of her phone, LEONORA looks down, reads a concerning message.

CLOSE on LEONORA sliding down her bowl of food, her hand twitches a little, as it SLIDES SPLAT onto the floor.

LEONORA

Damn.

On LEONORA, hurrying to tidy up-

The BUZZ of her phone more insistent now, as she hurries off, to more pressing business, leaving the mess on the floor.

75

EXT. STREET. OUTSIDE HANNAH'S HOUSE - DAY 2, 19:40.

75

CLOSE on HANNAH, getting out of the car, RONNIE and RUTH a little ahead, already entering the house. HANNAH, quietly bracing herself, slamming the car door closed. RUTH and RONNIE go inside, leaving the front door open for HANNAH. Cheers and greetings as LIV introduces GAEL to everyone.

76

INT. HANNAH'S HOUSE. HALLWAY/STAIRS - DAY 2, 19:40.

76

On NATHAN in the hallway, needing to be alone, taking a seat on the stairs as he brings his phone up to his ear, calling JAMES. It rings out. On NATHAN's disappointment as the voicemail kicks in-

NATHAN

(into phone)

Mate where are you. I need you.
Hurry up - OK? I can't tell her...I
just can't do it. How do you tell
the person you love most in the
world-

He falters, troubled-

NATHAN (CONT'D)

(into phone)

...you've screwed up.

(MORE)

NATHAN (CONT'D)

I mean a baby? I barely survived my last three. I'm not ready to be a father again.

NATHAN wavers, hanging up on seeing HANNAH coming through the front door.

77

EXT. DRIVE. / INT. HALLWAY HANNAH'S HOUSE - DAY 2, 19:40. 77

ON HANNAH, looking at NATHAN, the front door open, and life illuminated behind. SUDDENLY the RING of HANNAH's cellphone deep in her handbag, HANNAH stops, bag in hand, riffling for her phone, HANNAH takes out her cell, clocking LEONORA's name on the caller ID-

HANNAH
(mouthing/to NATHAN)
Five minutes-

...watching NATHAN, just glimpsed heading back into the kitchen, smiling and laughing, as he once more embraces LIV, the rest of the family just visible celebrating beyond.

HANNAH (CONT'D)
Lennie, I can't really talk to you
now-

78

INT. HOSPITAL. OFFICE - DAY 2, 19:41.

78

CLOSE on LEONORA, standing, her coat on, keys in hand, behind her wall a collage of photos of smiling faces, successful transplant patients amidst the cards of gratitude.

LEONORA
Hannah, I'm calling from the
hospital, my colleagues are trying
to get hold of Rose-

The DISTANT SOUND of SIRENS-

79

INT. HANNAH'S HOUSE. HALLWAY - DAY 2, 19:41.

79

On HANNAH, freezing-

LEONORA (ON PHONE)
It's James-

...eyes on ROSE now standing in the kitchen, clearly looking out for JAMES, smiling on seeing HANNAH.

The RISE of HANNAH's HEARTBEAT BUILDING THROUGH-

80

INT. HANNAH'S HOUSE. HALLWAY - DAY 2, 19:48.

80

HANNAH closes the front door behind her. She SLIDES down her keys, pulls off her coat, and heads through, eyes grazing over VINNIE in passing, seeing at once something is wrong.

VINNIE
Mum?

HANNAH's FINGERS grazing over his hair, eyes blindly searching beyond, walking on-

81

INT. HANNAH'S HOUSE. LIVING ROOM - DAY 2, 19:48.

81

CLOSE ON HANNAH entering into the noise and laughter, NATHAN turning, raising a glass on seeing her-

NATHAN

There she is-

HANNAH's gaze, traveling over the smiling faces, GAEL with LIV, taking a glass of champagne from RONNIE with a smile. HANNAH blindly drawn into the bosom of her family, as she passes NATHAN, his lips close to her ears-

NATHAN (CONT'D)

(close to HANNAH/eyeing
GAEL and LIV)

Never going to happen.

(quizzical/on look)

Hannah-?

HANNAH turns, eyes on ROSE, picking up her cellphone, clocking a number of missed calls. She turns, seeing all now staring at her, a look of concern rippling across their faces.

HANNAH

I'm so sorry, Rose. It's
James...It's James...

The THUMP of HANNAH's HEARTBEAT BUILDING THROUGH-

ROSE

What?

On ROSE, seeing, just knowing.

ROSE (CONT'D)

No...

A HEARTBEAT UNDERSCORES BEATING THROUGH-

82

INT. HOSPITAL. CORRIDOR - NIGHT 2, 22:10.

82

CLOSE on ROSE, HANNAH standing. NINA, RUTH and RONNIE seated close by-

CLOSE on HANNAH, her eyes travelling up over a noticeboard, resting on a poster explaining the organ donor opt-out system, tears pricking.

A HEARTBEAT UNDERSCORES SLOWLY FADING-

SUDDENLY from beyond, the SWING of the door-

The DOCTOR appears, HANNAH and ROSE look over, seeing at once the DOCTOR's face confirming the worst-

HANNAH
(reaching for her)
Rose-

On ROSE, at once arms thrashing and fighting, pushing everyone away as she crumbles, screaming and crying to the floor.

83

INT. HOSPITAL. SIDE ROOM/ANTECHAMBER - NIGHT 2, 22:11.

83

CLOSE on LEONORA looking through the glass of a surgery room just out of view, the sound of heart monitors beeping. Standing beside her is **ALLISON** [40s] - Transplant Co-Ordinator.

ALLISON
(nods)
Are the family here?

84

INT. HOSPITAL. SUITE - NIGHT 2, 22:25.

84

Tastefully decorated, low lighting. ALLISON sits opposite ROSE, explaining how it works. HANNAH holding ROSE's hand.

ALLISON
Rose I want to talk you through what happens next. James opted for organ donation-

ROSE not listening, shut down, overwhelmed, the words just white noise around her.

85

INT. HANNAH'S HOUSE. LIVING ROOM - NIGHT 2, 22:28.

85

NATHAN sits holding a sleeping CORA, TILLY and VINNIE cuddled up either side of him. LIV and GAEL sitting sombrely nearby. NATHAN gets up to answer his phone, it's HANNAH-

HANNAH (ON PHONE)
He's gone. Nathan. He's gone.

We see his face drop, pain flashing across it, HANNAH quietly weeping-

NATHAN
(into phone)
It's OK. I'm here. It's all
OK...Han... I'm not going anywhere.

86

INT. HOSPITAL. CORRIDOR - NIGHT 2, 22:28.

86

HANNAH slides her phone back into her pocket, wiping back tears, then walks back towards ROSE, still deep in shock, staring ahead.

HANNAH

Rose-?

ROSE nods, letting HANNAH lead her out towards double doors ahead.

SUDDENLY the double doors swing open in front of them. **PRISHA** [30s] hurries through, moving at speed, anxious. She catches ROSE's attention, their eyes briefly meeting before PRISHA moves on. ROSE turns back to HANNAH, resumes walking through the double doors.

The SWING DOOR SWINGING CLOSED behind them.

The HEARTBEAT SLOWLY COMING BACK TO LIFE, BEATING STEADILY UNTIL-

END OF EPISODE ONE.