



The Split 3

Episode Two

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1

INT. HANNAH'S HOUSE. HANNAH'S BEDROOM - DAY 3, 16:20.

1

CLOSE on HANNAH, looking out of the window, eyes on NATHAN, helping RONNIE and GAEL carrying chairs or trestle tables or the like back into the garden shed. The aftermath of JAMES's funeral being cleared all around; RUTH and LIV pick up drained tea cups and cake plates scattered on window ledges and lawn. TILLY and VINNIE idly bounce, too big on the too small trampoline, close by. HANNAH, watching as NATHAN stops, looking at his phone, clearly reading a newly arrived text.

2

EXT. HANNAH'S HOUSE. GARDEN - DAY 3, 16:20.

2

CLOSE on NATHAN's eyes tracking over a text from KATE - *We're missing you*. He considers, suddenly looking up, aware of HANNAH's gaze. He stops, throwing her a half wave, a little caught out.

A funeral programme, JAMES's face on the front just visible resting in the grass.

DISTANT SOUND OF THE DOORBELL.

VINNIE at once up and out-

VINNIE
(heading inside)
Laters-

VINNIE heading back into the house, passing NATHAN.

NATHAN
(calling after)
Ok - Buddy. I said to Tilly...
Friday...We could get take away?

SILENCE, NATHAN, disheartened, yet resigned, LIV seeing this.

LIV
(in passing/to NATHAN)
Desperate.

The BUZZ of another text message from KATE, NATHAN looks back at it - *Will I see you tonight?* NATHAN, FINGERS hovering, hesitating on texting back.

TILLY
(calling over)
Dad-

On NATHAN sliding his phone into his pocket, crossing over to watch TILLY mid TikTok or the like on the trampoline.

3

INT. HANNAH'S HOUSE. HANNAH'S BEDROOM - DAY 3, 16:30.

3

On ROSE, still in her funeral gear, the half light of early evening, faint sound of the LAUGHTER and VOICES in the garden below.

ROSE

Have they gone yet?

HANNAH

Almost. Last guest just leaving now.

ROSE nods, eyes opening, catching on a tangle of a necklace chain, an entwined R&J or the like resting on the beside table. A condolence card resting close by.

ROSE

And his parents?

HANNAH

Left about an hour ago. They wanted to miss the rush hour traffic.

ROSE

Did you tell them sorry-?

HANNAH

(nods)

Annie says she'll call you, check in tomorrow. And to say it was a beautiful funeral and Glen spoke very well.

ROSE heartbroken and sunken in her grief, closes her eyes again.

HANNAH (CONT'D)

You should eat something.

ROSE

Why do people always say that?

NINA sinks down on the bed, next to her, sliding down some folded clothes and post.

NINA

Rose-?

ROSE

Please...just go away.

HANNAH and NINA look to one another, and discreetly back out of the room-

NINA

There's some clean clothes and your post. And the cat's fed. The flap nearly took my finger off.

They close the door. ROSE reaches out her hand touching the pile of folded clothes, clean T-shirts, including an A-Ha T-shirt belonging to JAMES and a pair of his jeans, frayed a little. And a pile of post resting on the top. ROSE, considering, tears welling, silently falling down her cheeks.

4

INT. HANNAH'S HOUSE. HALLWAY/KITCHEN - DAY 3, 16:31.

4

HANNAH coming down the stairs, NINA a little behind, hesitating on seeing NATHAN pulling his coat on, clearly readying himself to leave.

HANNAH

You going already?

NATHAN wavers, NINA already passing him-

NATHAN

I've got a position statement to finalise for court tomorrow.

...heading off to collect CORA and her things.

NINA

Mind if Cora and I cadge a lift?

The front door open, RUTH showing the last GUEST out-

NATHAN

Sure.

A BLACK CAB waiting beyond.

NATHAN awkwardly smiles, as HANNAH picks up the last of the glasses and crushed napkins amidst the condolence cards resting on the hall table, as RUTH returns-

NATHAN (CONT'D)

Bible Brenda gone?

...still watching as the GUEST heads away, waiting until she is fully out of sight.

RUTH

Don't...

(looking back)

OK...Now you can..

ALL GASP. WHOOP with relief.

NINA looks to HANNAH, wrestling CORA into her buggy on the floor close by.

NINA
Who invited her?

RUTH
Ronnie?

RONNIE passing carrying bin bags, heading out to the bins at the front.

RONNIE
She accosted me by the bins. I thought she was a family friend. If you're off can I share a ride?

RUTH
(to RONNIE)
Really?

HANNAH throws NATHAN a look, clocks a little tension.

RONNIE
Yes - I thought I'd go home tonight.

RUTH wavers, dismisses with a smile, patting NATHAN's cheek in passing.

RUTH
It was nice having you back for a while, favourite son-in-law.

NATHAN
Only son-in-law. Too early?

HANNAH
Too early.

LIV and GAEL pass-

NATHAN
(to LIV)
See you tomorrow.

...both with bowls of leftover trifle in their hands.

HANNAH
Ronnie and Nathan are showing Liv around our old alma mater.

NINA
(with a smile)
Knew we'd get her there eventually.

LIV
(in passing)
Whatever.

GAEL
(smiles/in passing)
See you, Nate.

...following LIV upstairs, both spooning leftover trifle into their mouths or the like.

NATHAN
(to HANNAH)
'Nate'. Manchild's tagging along?
(making to go)
Oh happy day.

5

EXT. HANNAH'S HOUSE. DRIVE - DAY 3, 16:33.

5

HANNAH following NATHAN out, NINA passing with RONNIE, a little way behind, loading CORA in buggy into the BLACK CAB.

HANNAH
Are you going straight to Kate's book launch? Tomorrow? Melanie's hosting. I presume that's why we got the invite.

HANNAH, stands barefoot on the drive, NATHAN hanging back a little, a black cab waiting in the distance.

NATHAN
Right - NHD in force.

HANNAH
Wouldn't want to miss kid shrink's big night?

NATHAN
Like what you did there...

HANNAH
Why are we doing this? No, really? I mean it...I...we couldn't have got through this last week without you.

NATHAN
Han - we've been over this.

HANNAH
Have we-? Have we actually talked just you and me without a child or my mother or a phone buzzing? James is dead. Doesn't that tell you something? Doesn't it show you we only have this one life? I'm sure Kate's a perfectly nice person but honestly how long has it been...a few weeks...months...at best?
(MORE)

HANNAH (CONT'D)

We have twenty years of chaos and
brilliant mess-

NATHAN

Don't-

HANNAH

I just want you to see-

HANNAH touches his face with her hand, close, really looking
at him now.

NATHAN

Kate's pregnant.

ON HANNAH - visibly shocked.

HANNAH

What-?

He holds her gaze-

HANNAH (CONT'D)

How many weeks?

...with utter pain and mutual despair-

NATHAN

Ten...nearly eleven weeks. Maybe.
It's early. I'm still trying to
wrap my head around it.

The PEEP of the black cab horn-

HANNAH

You didn't use contraception?

NATHAN

It's not something I've had to
think about with you. Sorry...Since
you...Now that you can't.

HANNAH

Just stop please...

NATHAN

Yep...Sorry...

HANNAH

Idiot...Idiot...

NATHAN

Thanks.

HANNAH

And is she going to keep it?

NATHAN's look, saying it all, HANNAH stunned.

HANNAH (CONT'D)

Wow.

6 INT. HANNAH'S HOUSE. LIV'S BEDROOM - DAY 3, 16:35. 6

CLOSE on LIV watching NATHAN finishing off his conversation with HANNAH before pulling away and climbing into the cab. HANNAH turns, hesitating on seeing LIV, holding her gaze, before heading inside. GAEL, by LIV's side, spooning the last of a bowl of trifle into his mouth, following her wistful gaze. He looks at her quizzically. She smiles, dismissive as he kisses her neck, pulling her towards the bed, laughing.

7 INT/EXT. BLACK CAB. OUTSIDE HANNAH'S HOUSE - DAY 3, 16:35. 7

CLOSE on NATHAN, lost in his own thoughts, the white noise of RONNIE's and NINA's chat beyond.

NINA

Nathan-?

On NATHAN, lost in reading a text from KATE - *Are you staying here tonight?*

NATHAN

Sorry...sorry.

...a look of abject misery on his face, trying to conceal his distraction with an apologetic smile.

NINA

Gael - he's such a nice guy?

NATHAN

(shrugs)

If you like those good looking types.

8 INT. HANNAH'S HOUSE. HANNAH'S BEDROOM - NIGHT 3, 23:12. 8

On HANNAH, restless, heart thumping, head scrabbled, punching the pillow, trying to find the cool side.

The STILL of the house.

STRAY LAUGHTER from LIV and GAEL.

DISTANT SNORING.

Foxes SCREECHING FAR OFF.

HANNAH's FINGERS on her pulse, heart rate racing until she sits up, gasps, clutching her chest, overcome with fury and pain.

She exhales, waits, lets it pass, her heart rate slowing down. HANNAH, a look of pain, face blotted with tears.

9

INT. HANNAH'S HOUSE. GUEST BEDROOM - NIGHT 3, 23:12.

9

On ROSE waking-

The MUFFLED sound of HANNAH's crying just audible through the wall.

ROSE presses her ear a little closer, listening, sinking a little.

The BUZZ of ROSE's cellphone by the bed, her eyes grazing over a new VOICEMAIL message in the dark, listening-

LIZA (ON VOICEMAIL)

Hi Rose, this is Liza, your Family Liaison Officer, we have James's belongings if you wish to come and pick them up...

She rolls back against her pillow, looking up, miserable-

10

INT. HANNAH'S HOUSE. HANNAH'S BATHROOM - DAY 4, 07:35.

10

Early morning-

HANNAH, considering her reflection as ROSE pads past in an aged A-Ha T-shirt, crossing over to the loo and squatting down for a pee, her phone gripped in one hand.

ROSE

(catching HANNAH's look)

There's a queue for the other one.

RUTH passing, heading towards a towel cupboard, HANNAH stares at her incredulous, reaching for face cream or the like.

HANNAH

And again. There is another bathroom.

RUTH

Someone's eating the towels. I blame Ronnie.

HANNAH

Why don't you just move in together? You're always either at his or here most nights.

RUTH

Too many Airfix models. Everywhere. The whole flat is given over to them.

(MORE)

RUTH (CONT'D)

Though the camper van on his drive seems to have gone, which is no bad thing. It was rotting there for years. No, I can feel a shift in him, quite honestly...I'd say we're on the wane.

HANNAH

(almost to self)

Bonkers.

RUTH

Is it? I wouldn't be so sure. It's just a look. I saw it in Oscar...and age teaches you not to ignore...first flush is over, he just seems restless and is trying to find the right moment to say. I caught him clearly scrolling through something on the internet the other night.

(seeing look)

What-? He's never off the thing. He puts Vinnie in the shade.

RUTH smiles victorious, finding a stack of towels.

RUTH (CONT'D)

...It's fine...It's been perfectly nice and we're grown ups. It's not some giddy affair. I've got my life. He's got his. So yes...I think we're on the way out rather than on the way in. No sympathy please. Incidentally, tonight-?

(on ROSE's look)

Nathan's new-

HANNAH

Don't-

RUTH

...lady friend's book launch. Are we still going?

HANNAH

Umm-

ROSE

She invited you. Wow. I bow to her boss bitch.

HANNAH

No - in fact I don't think I'm going to make it now.

RUTH

Why ever not?

ROSE flushes the toilet, crossing over to the sink to wash her hands, reaching for a toothbrush.

ROSE

Yes. Really, Hannah. How can you resist downing cheap Riesling whilst tearing out every third page of Ms Pencastle's soon to be *Sunday Times* best seller, as the great and the good chat shit and quaff said piss poor wine?

HANNAH

(with half smile)
That's your master plan?
(to RUTH)
I just can't face it.

RUTH now joining them, tidying her hair a little-

RUTH

Nonsense. Chin up and buck up. Show her the competition.

HANNAH

Ma-

RUTH

I'm not taking no for an answer.
(to ROSE)
You included.

ROSE

Surely I have an excuse?

HANNAH

Yes - but the question is how long can you milk it.

ROSE

And thanking you kindly.

ROSE finishing up brushing her teeth.

RUTH

This is not how I brought you up girls. Where's that fighting spirit?

RUTH's eyes grazing over ROSE's faded band T-shirt.

RUTH (CONT'D)

And more importantly what are you wearing?

HANNAH

Ah yes the Ending on a High Note tour of 2010.

ROSE

Not mine. Nina's fault. Plus she also brought a pair of his jeans, but I could barely get them over my thighs.

RUTH darts a look to HANNAH, inwardly kicking herself.

HANNAH

We could go back to the house later and pick something else up-

ROSE replaces the brush and turns to leave.

ROSE

Can't-
(heading away)
...busy-

ON HANNAH and RUTH looking at one another in mutual abject defeated misery-

RUTH

Doing what-?

The PING of a message on ROSE's phone, ROSE idly scrolling as she walks-

ROSE

(calling back)
Dead husband stuff.

11

INT. NINA'S FLAT. BEDROOM/LIVING ROOM - DAY 4, 07:45.

11

CLOSE on NINA, jiggling CORA in the kick-bollock scramble that is NINA's morning routine. Pulling on jacket, packing a nappy bag, warming milk as she moves through the chaos that is her flat. Reaching for her coat, she hesitates on TYLER's jacket and pair of shoes or the like resting just below. She smiles a little, FINGERS GRAZING OVER THEM. Then clocks a property flyer on her doormat, picking it up she browses over it. Then seeing she is late, pockets it, hurrying on, backing out through the door, with buggy and bags in tow. Then coming back for CORA - forgotten - and then returning, plonking her in the buggy and heading out.

12

EXT/INT. NHD. LOBBY/LIFTS - DAY 4, 08:20.

12

The PING of the lift-

HANNAH and RUTH walking, falling into step with TYLER and ZANDER.

ZANDER

Morning.

...all crossing over to the lifts, joining NINA, post dropping CORA off at the creche.

ZANDER (CONT'D)

How did it go?

They all step into the lift.

13

INT. NHD. LIFT - DAY 4, 08:20.

13

CLOSE on HANNAH, lost in her own thoughts, just wanting to be on her own. NINA, RUTH, TYLER and ZANDER close by.

RUTH

Beautiful. Sad. His father talked about the boy scout years. His mother was very quiet.

TYLER

And Rose?

The PING of the lift-

NINA

Also very quiet.

14

INT. NHD. RECEPTION - DAY 4, 08:20.

14

All crossing over to the reception where they gather post and pick up bundles, before heading to their offices-

ZANDER

Does it help he saved a life?

(seeing TYLER's look)

What - ? To donate his heart-

TYLER

(to NINA/ HANNAH)

I can only apologise.

ZANDER

...I'm simply saying it's an act of generosity that I don't think I've got in me.

They all walk on, swinging a left-

RUTH

No I think Zander's right. It's marvellous. And I for one am very proud.

ZANDER

(pointedly/to TYLER)

Thank you-

DORIS [80s] seated, drinking coffee and reading magazines, TYLER's eyes grazing over her.

TYLER
(nods/smiles)
Doris

Walking on, catching ZANDER's eye-

TYLER (CONT'D)
What-?

ZANDER
(to RUTH)
Tyler wants us to cut Doris.

TYLER
She's invoicing all the time.

RUTH
That's because Doris is a national treasure.

TYLER
It doesn't take a degree to serve someone with divorce papers.

A RECEPTIONIST hands over a pile of sealed divorce papers to DORIS who puts them in her bag, readying to go out.

RUTH
That's why we have Doris. To provide the element of surprise.

15

INT. NHD. COFFEE AND SEATING AREA - DAY 4, 08:21.

15

...into the coffee machine area. On HANNAH already reaching for a mug, just wanting to get away, TYLER, NINA, RUTH and ZANDER close behind.

RUTH
Will we see you tonight? The book launch invite?

ZANDER
Damn - is that tonight? I can't-

NINA
There's no way I'll get a sitter this late.

RUTH
You are falling like flies.

ZANDER

It'd be good to show your faces, do
the rounds. There'll be quite a
crowd.

*

HANNAH

Honestly - I can't face it.

RUTH

No can't. You shall. And you will.
We show Melanie that we are
unafrican, unbowed, and unfazed,
because that is exactly what this
whole Kate/ Nathan relationship is.
A phase.

*

ON HANNAH, irritation and unhappiness prickling her skin as
she walks.

HANNAH

I'd argue a little more than a
phase-

RUTH

Then someone has to bring him to
his wits-

HANNAH

And now that we have shared my
personal life with the entire
office will you please excuse me-

HANNAH makes to go, coffee in hand-

TYLER

I can do it. I can pick up Cora,
feed her, put her down tonight.

TYLER clocking ZANDER's look-

ZANDER

Don't look at me. Two prenups and
the Devereux relocation statement
to do.

*

...quickly dismissing the flicker of tension with a smile.

TYLER

Believe me it's for the best.

(seeing ZANDER's look)

What? Your idea of parenting is built on long Sundays with Leonora in complete silence, while your father drilled you on global economics amongst other things. My house - four sisters, two brothers, TV never off, totally mad.

RUTH

So not planning on children then?

NINA

But you'd make such a good dad.

TYLER catches on to this, seeing NINA's genuine surprise.

ZANDER

Don't encourage him please. It's never going to happen.

TYLER

Good to know. Right.

RUTH

Fascinating. So you haven't actually discussed it? I'd love to get you two talking on my podcast. Wonderful for NHD's profile.

ZANDER spying CLIENTS in the distance.

ZANDER

And that's my out.

They peel off, NINA, RUTH and TYLER to the left, ZANDER to the right.

*

16

INT. NHD. CORRIDOR OUTSIDE MEETING ROOM - DAY 4, 08:24.

16

TYLER eyes the property brochure NINA picked up at home and is looking at, as they resume walking, RUTH by their sides.

TYLER

So finally, you're taking my advice.

RUTH

Are you moving? But your flat is so bijou-

NINA

Thanks. But we can't swing a cat let alone accommodate the truckload of plastic crap Cora's accumulating.

RUTH

We? I suppose you are a we now.

NINA hesitates, catching TYLER's smile.

TYLER

I've a buddy in real estate. Working on a new project close to the Crossrail. I can check it out. You'd be buying off-plan but-

NINA

Off-plan's fine.

RUTH wavers, eyes narrowing a little on TYLER, still not entirely sure about him.

RUTH

Real estate? That's so American, Tyler.

In the distance, two ELDERLY NUNS have arrived.

RUTH (CONT'D)

Ah - the sisters have arrived.

NINA watching RUTH in the distance, greeting the two ELDERLY NUNS, with quiet unsettled suspicion.

NINA

(eyeing RUTH)

She knows.

TYLER

(close to)

Paranoid.

VOICES. PASSING COLLEAGUES.

NINA

(moving on)

She knows.

HANNAH emptying stuff out of her bag, and preparing for her next meeting.

HANNAH dumping some papers down, hesitating on a familiar keyring caught in a pot on her desk. Picking it up, the pair of tiny Dutch novelty clogs, swinging a little as she holds them up to the light. Resigned, HANNAH drops them back in with the paperclips and staples.

17A **EXT. LOCAL POLICE STATION - DAY 4, 10:29.**

17A

ROSE bracing herself, the police station ahead.

18 **INT. LOCAL POLICE STATION - DAY 4, 10:30.**

18

CLOSE on ROSE entering, the station is depressing. No one comes here for a good reason. ROSE making to join a long queue, her eyes catching on the bank of posters on the wall including one of a young BOY crashed out on a street with the words *KILL YOUR SPEED OR YOU MIGHT KILL HIM*. ROSE, determinedly pushing herself on, crossing over to the reception.

LIZA

Rose-?

ROSE turns, smiles, **LIZA** [30s] her appointed Family Liaison Officer on the approach-

LIZA (CONT'D)

I could have dropped these around.

ROSE

I wanted to pick them up myself.

LIZA smiles, gesturing her to follow as they head towards a side door.

19 **INT. HOSPITAL. WARD - DAY 4, 10:31.**

19

CLOSE on LEONORA, eyes on **RAV**, the TRANSPLANT PATIENT, just visible surrounded by monitors and drips. RAV's WIFE, PRISHA, kitted up in mask and apron, seated close by, just out of view. A noticeboard, collaged with photos, clearly he is a family man. On LEONORA's eyes silently traveling over the noticeboard, watching through the glass. She looks back at PRISHA throwing her a reassuring wave and smile.

The BUZZ of LEONORA's phone, clocking HANNAH's caller ID.

LEONORA

(to PRISHA)

Excuse me a minute.

20

INT. NHD. HANNAH'S OFFICE - DAY 4, 10:31.

20

HANNAH standing in front of her desk, cellphone pressed to her ear-

LEONORA (ON PHONE)
I know...I know...I said I'd call
you back.

FINGERS GRAZING over the book launch invite resting close by '*Divorce and its Legacy - Does it have to mean war?*' visible on the front.

HANNAH
I'm seeing JJ Johnson, Felix's
lawyer, this morning-

LEONORA (ON PHONE)
Any response?

HANNAH
They're looking to defend the
petition and will not accept your
grounds of unreasonable behaviour-

LEONORA (ON PHONE)
You said keep my reasons simple.
Something that wouldn't raise the
guard-

HANNAH
Felix is saying your reasons are
not sufficient enough to constitute
an irretrievable breakdown of your
marriage. At least not on his part.
He refutes your claim that he has
lost interest in you.

LEONORA (ON PHONE)
That's a matter of opinion.

HANNAH
His concern lies in your withdrawal
from him. He cites you often stay-

LEONORA (ON PHONE)
At the London flat. For work. He
knows I have to be in town for
work.

21

INT. HOSPITAL. WARD - DAY 4, 10:32.

21

ON LEONORA, standing amidst the ebb and flow of the hospital-

HANNAH (ON PHONE)
We knew they wouldn't make it easy
for us, Lennie.

LEONORA

Yes.

HANNAH (ON PHONE)

Stay calm. JJ's a sniper but he's a reasonable man. How's the patient?

LEONORA's gaze falls back on RAV and PRISHA in the distance.

LEONORA
He's not rejected the heart yet.

HANNAH (ON PHONE)
He-? He's a he?

LEONORA
(deflects)
How's Rose?

HANNAH (ON PHONE)
As well as can be expected.

LEONORA
Allison, the Transplant Co-
Ordinator, would be happy to talk
to her, if she wished to speak to
the donor family. There is an
opportunity to connect if both
parties are willing.

HANNAH (ON PHONE)
It's little early for-

LEONORA
When she's ready it can help
sometimes.

HANNAH (ON PHONE)
I'll be in touch.

Hanging up, LEONORA clocking the muscle twitching in her hand, gripping it a little as she slides her cell phone in her pocket, before momentarily gripping the wall. A COLLEAGUE passes and she quickly rights herself with a brief word and a smile.

22

INT. NHD. HANNAH'S OFFICE - DAY 4, 10:50.

22

HANNAH picks up the last of her papers, sliding them into her bag.

ZANDER
(poking his head around
the door)
JJ Johnson's in the diary.

HANNAH
I am meeting him after my next
client.

ZANDER
Hannah-

HANNAH

You advised your brother-in-law to get good representation. He clearly listened.

HANNAH reaches for her coat, heading out.

HANNAH (CONT'D)

It's going to be fine.

23

INT. NHD. CORRIDOR - DAY 4, 10:50.

23

HANNAH and ZANDER walking back towards reception.

ZANDER

They told the boys yesterday.

HANNAH

How did they take it?

ZANDER

Well judging from the amount of whisky Felix and I drank after, not well. Tommy's refusing to speak to his mother. Ollie's a little better but he's always been closer to her. It just doesn't make sense. Felix is worried about Lennie's state of mind. So am I-

HANNAH

Her state of mind is fine.

ZANDER

Her reasons are not. We spend our days steeped in divorce. I've always counted their marriage as the one that would survive. But clearly there's been something missing. At least for Lennie. Something Felix did not provide. Is there someone else? What - nine times out of ten there's someone else involved?

HANNAH

She's your sister.

ZANDER

And we've never been the kind who talk. So please. Probe a little further. Get Felix off my back because I don't think my liver can take another night. Incidentally the Aickman meeting, it's in the diary.

(MORE)

ZANDER (CONT'D)

I know you've been very distracted over the last couple of weeks and as you took back the agreement I'm not sure of the game plan here.

HANNAH

Me neither.

ZANDER

Great. Well. It's all a little hypothetical because I suspect they want to make some adjustments to the agreement anyway-

HANNAH

I bet they do.

ZANDER

Just remember Melanie is a master at racking up the hours.

On HANNAH, with bristling concern.

24

EXT. CAFE NEAR CHAMBERS - DAY 4, 11:10.

24

NATHAN, hurrying across a square towards KATE waiting-

NATHAN

Sorry...sorry...sorry.

He kisses her, briefly, lips grazing her cheek as he searches for a BARISTA.

KATE

Cortado. Already ordered.

The BARISTA slides down their coffees.

NATHAN

Cortado from the Basque meaning cut, referring to the milk cutting through.

KATE

This and other little known facts...?

NATHAN

Just read it on the board on my way in.

KATE laughs, NATHAN enjoying this smiles.

KATE

What-?

NATHAN

I like it. Your laugh. That I make
you laugh.

She smiles, her hands touching his.

KATE

I missed you last night.

NATHAN

It went on much longer than I
expected. And then I had to help
out, clearing up and...what?

(seeing look)

James has only just died.

KATE

Yes, but don't let grief be a means
to avoid this.

NATHAN

This? I'm still trying to wrap my
head around this.

KATE

At some point you need to integrate
this, us, into the rest of your
life.

(with a smile)

Our life. And now I sound like one
of my reports...Sorry...Sorry. I
was working late last night.

KATE smiles, NATHAN smiles, shakes his head, a little taken
aback at times by how much he likes this woman.

NATHAN

I told Hannah.

KATE

I thought we weren't telling people
yet-

NATHAN

She has a radar. Always has. I've
never been able to keep the big
stuff back.

KATE

OK. And how did she take it?

NATHAN

She didn't shout.

KATE

It's scary. But you told her,
doesn't that tell you something?

NATHAN

That I'm a blabbermouth.

KATE

Perhaps that you want her to be part of your...our reality now. And the sooner the children know-

KATE catches herself, smiling, a little embarrassed.

KATE (CONT'D)

...I mean obviously I need to meet them first. But this is great. Can you see this is great?

NATHAN

Getting there-

KATE

I know this wasn't planned and not to force your hand, but are we doing this? Because I'd love to know what's going on in your mind-

KATE, seeing him inwardly recoiling.

KATE (CONT'D)

...And now you're terrified.

NATHAN

No...yes...I was just thinking...I'm not used to someone so-

KATE

Direct?

NATHAN

...No...yeah...in touch with what she wants but more than that. I suppose someone who's interested about the madness ticking away inside this screwed up mothballed mind. I'd almost go as far as to say...no...I would say...I've forgotten what that feels like-

KATE

And?

NATHAN

I like it.

KATE laughs. NATHAN laughs.

KATE

Good. Because half your family are invited tonight, Nathan and-

They grip hands, laughing and smiling, NATHAN nods, trying to want this, trying to hide behind the smile.

KATE (CONT'D)
...I need you by my side.

The BUZZ of NATHAN's cellphone, reminder of LIV COLLEGE TOUR.

NATHAN
Shit...Sorry...I've got to-

KATE nods, smiles, they kiss.

KATE
See you tonight.

25

INT. NHD. BOARDROOM - DAY 4, 11:15.

25

CLOSE on **BELLA** [30s], pregnant, and **SIAN** [30s] her wife, both in fashion, seated, hands intertwined watching **GUS** [30s], a stylist and their best friend, marvel over a twenty week scan photo-

GUS
I don't see it...I don't see it.

BELLA, leaning over SIAN, her hand draped over SIAN's knee, pointing at the scan.

BELLA
There...

BELLA reaches out a hand, grazing GUS's, HANNAH discreetly clocking this, finding it acutely painful, watching them look at the scan.

GUS
Oh my god you're right...my big hands.

LAUGHTER-

NINA and HANNAH looking, filling out the last piece of paperwork.

HANNAH
Obviously this is an informal agreement confirming that this conception was via artificial insemination and as such there are no legal rights or parental responsibility for you, Gus. As a known donor to a married couple, Bella and Sian are the legal parents rather than yourself-

SIAN
(eyeing paperwork)
Man - that's crazy seeing it in
print.

NINA
If this had been a natural
conception rather than artificial
insemination your legal position
would be different and you could be
the legal father.

GUS wavers, HANNAH clocking this-

BELLA
But this way-

HANNAH
You're a free man.

NINA looks at HANNAH, with pointed gaze, a certain edge to
HANNAH, GUS saving the situation.

GUS
But he still gets my big hands.

LAUGHTER-

SIAN
Hey don't do yourself down, man,
takes a lot of practice to get it
in that cup.

GUS wavers, catching BELLA's eye-

GUS
For the record I was several
margaritas down.

...HANNAH clocking this.

BELLA
...Gus and I were on a shoot in
Bali and -

SIAN
Ping - she's ovulating slap bang
mid weekend.
(shrugs/ seeing BELLA's
look)
Fashion week in Paris and there was
no way I could be there. So I left
it to these guys.

BELLA
We got lucky.

SIAN

So lucky.

They lock hands-

HANNAH

And I guess Tequila is no name for
a child.

LAUGHTER - NINA glaring at HANNAH.

NINA

This document is more of a
statement of intent. We appreciate
that Sian you, like Gus have chosen
to represent yourself. As Bella is
our client we wanted to reiterate
how keen she is for you to be
involved, Gus, and have outlined a
simple arrangement to formalise as
such.

SIAN

Still going to get roped in for
babysitting on high days and
holidays.

GUS, wavers, pushing himself on with a smile, HANNAH clocking
this-

GUS

Hooray.

...watching as BELLA slides a scan photo across to GUS,
putting the others back in her bag.

BELLA

That's yours.

GUS's FINGERS GRAZING hers, eyes briefly meeting-

SIAN

Can we please pop the champagne
now?

26

EXT. LOCAL POLICE STATION - DAY 4, 11:17.

26

On ROSE walking behind LIZA, she is holding a clear plastic
bag. Inside, JAMES's possessions, including his backpack,
cellphone and wallet. They pass the odd smashed up bike with
a bashed up child's seat, and lockers of lost property.
Leaning against a wall with a buckled wheel is JAMES's bike.
They stop, LIZA gently standing close by ROSE. ROSE,
tentative at first, then letting her fingers graze the
handlebars. LIZA hanging back a little, ROSE lost in the pain
of this moment.

LIZA

You want a few minutes.

ROSE nods, LIZA nods, heading back inside for a bit. ROSE, FINGERS absently brushing the battered bell, barely able to make a TRING.

27

INT. NHD. RECEPTION/BOARDROOM - DAY 4, 11:18.

27

GUS, a glass of champagne in hand, standing a little way from the boardroom, looking at the scan photo, HANNAH approaches him with a smile.

GUS

(smiles)

They're going to make great parents.

SIAN celebrating with champagne, BELLA and NINA with water, just visible through the glass.

HANNAH

You've known each other a long time?

GUS

Bella? Since we were five. She always said she got me into fashion but it was the other way around. The first catwalk she walked was in my garden and I've been following her ever since, two steps behind.

On HANNAH, something concerning her, the moment punctured by NINA passing with SIAN-

SIAN

You're good to go, man?

(to HANNAH)

Bella's just gathering her things. Everything takes her time right now.

NINA and SIAN head towards reception, leaving GUS and HANNAH behind-

GUS

Yeah give me a minute.

HANNAH makes to follow SIAN and NINA then remembering she's left her notebook, turning back. HANNAH hesitates on seeing BELLA and GUS, close and intimate, turning on HANNAH seeing this, hurriedly breaking apart and making to leave.

BELLA

Thanks Hannah.

HANNAH deflects with a smile, following them out.

HANNAH

I want photos as soon as he arrives

28

EXT. STREET - DAY 4, 11:22.

28

ROSE pushing JAMES's bike down the street. The package of his things under one arm. The buckled wheel makes the bike move up and down, like a clown's bicycle. She stops, rests the bicycle up against the wall, eyes searching for a taxi. Nothing. She looks back at the package, FINGERS GRAZING OVER JAMES's smashed phone and wallet. On ROSE, wheeling the bike on up the road.

29

INT. NHD. RECEPTION - DAY 4, 11:22.

29

On HANNAH, NINA returning from seeing them out, falling into step with HANNAH.

NINA

What's your problem?

HANNAH

No problem.

NINA

Then what was all that about?

HANNAH

Bali? Margaritas? That child was naturally conceived.

NINA

And-?

HANNAH

It's a grenade waiting to go off. Gus could be left with no parental rights if he changes his mind and wants to be recognised as the legal parent.

NINA

You are assuming that they slept together.

HANNAH

No - but if they did don't we have a duty of care?

NINA

Bella's our client. And if you really want to pick at straws, a duty to the child to know who his legal parent is if he was naturally conceived-?

HANNAH and NINA watching SIAN and BELLA in the distance, saying goodbye to GUS.

NINA (CONT'D)

As long as the child is loved, does
it matter who the actual parent is
or how or why they did the deed?

(MORE)

NINA (CONT'D)

Rex hasn't seen Cora since she was born-

HANNAH

Yeah - and how's that working out?

NINA

Who's rattled your cage?

HANNAH

(moving on)

There's a child involved now, but screw what happens to everyone else.

(muttering/ almost to self)

Does no one care about the truth anymore?

HANNAH takes a left, stopping on noticing the boardroom door open-

30

INT. NHD. BOARDROOM - DAY 4, 11:23.

30

...crossing over to pick up her notebook and papers, left behind, clocking GUS's forgotten scan dropped on the floor. She looks at it considering, eyes welling a little with tears. She slides the scan into her notebook, pushing herself on.

31

INT. LAW COLLEGE. CORRIDOR - DAY 4, 12:10.

31

RONNIE, with NATHAN, leading LIV and GAEL along a corridor, peering into an open lecture hall or the like.

NATHAN

All I am saying is how do you plan to support yourself-

LIV scowls at him, GAEL calms her, gripping her hand as they walk.

NATHAN (CONT'D)

(seeing LIV's look)

I'm just trying to get the lie of the land. This is going to fit with your studies - how?

GAEL

I am looking at possible work placements.

LIV

While I'm at uni Gael will find work-

RONNIE
Which brings me onto that-

The ebb and flow of STUDENTS, nodding to RONNIE in passing-

RONNIE (CONT'D)
...Those post graduates who really want to test their mettle draw on the one year law conversion course. You'd come here post Durham and that's when you'd really find out if being a solicitor is what you want to do.

LIV
(with a smile)
That obvious?

RONNIE
In the end I preferred teaching to the actual practice. I didn't quite have the killer instinct.

LIV
(pointed/ to NATHAN)
What like the rest of my family?

RONNIE
On that I'll abstain if I may.

LIV peers in closer, clocking a photo of HANNAH, NATHAN and CHRISTIE, taken in their final year.

LIV
Is that-?

NATHAN follows her gaze-

NATHAN
Ah yes, the class of '96.

...a younger NATHAN and HANNAH, standing close to CHRISTIE.

LIV
You look so-

GAEL
...hairy.

LIV
...young. You look so young.

RONNIE gesturing for them to move on, NATHAN a little distracted, looking at the photo, HANNAH and CHRISTIE, standing close, irritating him.

NATHAN
(moving on)
Everyone has to grow up eventually
I guess.

32

INT. PRIVATE MEMBERS CLUB - DAY 4, 12:40.

32

CLOSE on HANNAH crossing over to **JJ JOHNSON** [50s] known as the sniper in family law, highly respected and seated at the bar.

HANNAH
(shaking hand)
JJ-

JJ JOHNSON
Hannah - I've not seen you since-

HANNAH
...Balfour and Balfour. Brutal.

JJ JOHNSON
You came back once or twice for a couple more rounds.

HANNAH smiles. JJ JOHNSON smiles, a flicker of respect, or something more.

JJ JOHNSON (CONT'D)
So Samuelson and Hale-

A WAITER discreetly pours HANNAH a coffee.

JJ JOHNSON (CONT'D)
(reading from paperwork)
We are, as you know, going to defend the divorce petition. And you don't need me to tell you the reasons stated for unreasonable behaviour are weak. 'The respondent belittles the petitioner's role as an equal contributor to the household and with childcare responsibilities. This has caused the petitioner to feel unsupported.' My client insists he has been strongly supportive of his wife, but has been concerned of late, that she seems tired and might have been overdoing it.

HANNAH
My client has been clear that she feels he has been disengaged from family life for quite some time.

JJ JOHNSON

They hosted an anniversary party three months ago. 80 guests, where Felix serenaded his wife.

HANNAH

Her concern is that they have been drifting. Over the years there has been a loss of shared interests. She has always been the more social of the two, putting more dedication into his love of sport than time spent with friends.

JJ JOHNSON

A lack of dinner party conversation and a dislike of his fondness for Chelsea football club does not a divorce make if both parties do not agree.

HANNAH

And you know clients have divorced for less and those far more obscure. These are her reasons.

JJ JOHNSON

And based on these my client is refusing to accept his wife's petition for divorce. We will defend our position-

HANNAH

You won't succeed.

JJ JOHNSON

...I would be doing a disservice to my client if I didn't affirm just how saddened and surprised he is by his wife's actions-

HANNAH

My client is quite determined.

JJ JOHNSON

If this is genuinely her position, then Mr Samuelson would appreciate both his wife and children being supported and advised by a mutually appointed psychologist to best manage the impact on their sons.

(MORE)

JJ JOHNSON (CONT'D)

My advice, there is a risk here that things are going to completely blow up, and Ms Hale might be best served complying, at least as an acknowledgement of my client's concern and despair. We both know the value of family therapists and psychologists in these situations.

JJ JOHNSON holds her gaze.

HANNAH

Right.

HANNAH drains her coffee cup, and reaches for her bag.

HANNAH (CONT'D)

I'll get back to you on that.

33

EXT. LAW COLLEGE. CAFE - DAY 4, 13:20.

33

LIV with NATHAN and GAEL, eating a swift sandwich.

LIV

So - why else did you want to come today?

NATHAN wavers, mid mouthful of sandwich.

GAEL

Liv-

LIV

You're seeing someone aren't you?

NATHAN hesitates, bracing himself, aware of STUDENTS and LECTURERS seated close by.

NATHAN

Actually. I am.

LIV

Has this someone got a name?

NATHAN

Kate.

LIV

Kate.

GAEL

(catching look)

Liv-

LIV

Do you regret screwing it up with Mum?

NATHAN
And there it is.

GAEL
(close to LIV)
You really want to do this now?

NATHAN
It's natural to want to take sides.
But it's complicated, Livvy.

LIV
Doesn't seem that complicated to
me. You walked out.

NATHAN
You might want to talk to your mum
about that.

LIV
So this...Kate?

GAEL shifts a little uncomfortable, NATHAN clocking this.

NATHAN
My apologies, Gael-

LIV
What - you can say whatever you
want in front of Gael. Unlike you,
he doesn't feel the need to hide.

NATHAN
Hide. Right.

LIV
So it's serious then, with this
Kate?

GAEL
Liv-

NATHAN
Yes. In a way.

LIV
In a way. And how old is *Kate*?
Younger...younger than Mum?

GAEL
Liv-

NATHAN
Please - I am quite capable of
handling a grilling from my
daughter thank you. Years of
practice. 39...40ish.

LIV

39...40ish...Very specific. A real
grown up.

NATHAN

Alright, here it comes-

LIV

It's just typical. And quite
frankly pathetic. The way men can
do that. Meet a younger woman and
yet if Mum was to do that? Start
pulling a bloke a decade younger
than her then-

NATHAN

I'm sure we'd all be very
impressed. That was a joke. Your
mum's a very attractive woman. I am
sure...in fact, I know she's
perfectly able to pull, younger or
otherwise, certainly men who by
most people's standards would be
considered attractive-

LIV snatches up her phone-

LIV

You're such an arse.

...NATHAN tries to stop her, reaching a hand out.

NATHAN

Livvy-

She turns, angry and defiant.

LIV

It's Liv. Not Livvy. Or Liveroo, or
Livvyboo...Or Liverpool or Liver
cakes. None of which you've called
me since I was like six. It's just
Liv. I'm nearly nineteen and I'm
getting married and if you really
want to start lecturing me then
look at yourself, Dad, because
we're doing fine. It's you that's
fucking up this family.

ON NATHAN looking on as LIV heads away furiously texting as
she walks, GAEL throws an apologetic smile.

GAEL

Sorry, Nate.

NATHAN nods, irritated and despairing-

NATHAN

Nathan...It's Nathan. Not Nate.

34

EXT. SQUARE. NEAR HOSPITAL - DAY 4, 13:45.

34

CLOSE on HANNAH, now walking with LEONORA.

HANNAH

We always knew their response was
going to be challenging-

The BUZZ of HANNAH's cellphone, an angry text from LIV
popping up on HANNAH's phone - *Kate!!!! Dad's such an arse.*

HANNAH (CONT'D)

(as she reads the text)
...it's not uncommon where the
petition was a shock to the spouse
for them to react like this.

HANNAH inwardly reeling, trying not to give anything away.

HANNAH (CONT'D)

(turning her phone onto
silent)

Sorry.

Beyond a playground, CHILDREN and YOUNG MUMS jigging BABIES
by the swings and climbing frame.

LEONORA

He thinks I've gone mad.

HANNAH

No. No. They are simply raising
concerns and struggling to
understand your decision. Your boys
are naturally upset. They may use
this as further evidence that both
you and the boys need to be
psychologically assessed. Anyone
coming in and probing into your
personal life may uncover things
you don't wish raised, and that
could be used if there were
subsequent court proceedings.

LEONORA sits on a bench, HANNAH by her side, idly watching
the CHILDREN playing beyond.

HANNAH (CONT'D)

I know you feel you can't share this with Felix but have you considered he might just be the right person to support you? You love your husband, Lennie. I know you do and-

LEONORA

Hannah-

HANNAH

...your diagnosis is going to be increasingly difficult to hide.

LEONORA and HANNAH sit, letting this hang a little.

LEONORA

There is no cure for motor neurone disease. Over the next two years, this disease is going to quietly and brutally attack every motor neurone in my brain and spine. Eventually... rapidly... I will lose all strength and movement. I will not put Felix and the boys through that.

HANNAH reaches out her hand-

HANNAH

Lennie.

...her eyes falling on HANNAH's bare fingers.

LEONORA

You've taken your wedding ring off.

HANNAH wavers, instinctively rubs her fingers, sliding her hands down onto her lap.

HANNAH

I have.

LEONORA nods, with a kind of understanding.

HANNAH (CONT'D)

And you're still wearing yours.

LEONORA hesitates, concedes, taking in the MOTHERS with their BABIES in a distant sandpit or the like.

LEONORA

Can you remember them that small?

HANNAH

Barely.

LEONORA

Felix and I always said keep your eyes on the prize. We were looking forward to this bit. The bit when it would just be us.

HANNAH

Lennie-

LEONORA

I'm going to die, Hannah. And I won't let Felix see that.

HANNAH

Keeping a secret like this is-

LEONORA

The only way. For the last year, I've self prescribed Hannah, diagnosed through experience and my genetic history. For the most part it's keeping my symptoms at bay. So that's fine. Let a psychologist assess me, the boys. And they will see what I already know. That this is the best thing for them. For Felix. For my boys. You promised Hannah.

On HANNAH with obvious concern.

The BUZZ of LEONORA's phone-

LEONORA (CONT'D)

I'm sorry. I've got to go.

HANNAH nods, LEONORA heading away.

On HANNAH, watching a young MUM with her BABY, scooping her up from the sand, quietly breaking HANNAH.

HANNAH gets up, determinedly moving on.

On ROSE trying to fix James's bike, the wheel busted, the bike upside down.

GAEEL and LIV newly returned, standing in the kitchen. GAEEL crosses the garden examining the buckled wheel, ROSE close by.

GAEEL

It might be best to buy a new
wheel.

LIV

Or a new bike?

ROSE

I don't want to replace it, I want
it back like it was.

LIV

Rose-

GAEEL looks at LIV, LIV heads back into the kitchen.

GAEEL

Do you have a-
(miming)
morsa.

LIV

Vice?

GAEEL

Vice, I can try and fix it.

He takes hold of the wheel.

ROSE

Be careful. Please can you just
be...

GAEEL

I think...Can I-?

ROSE steps away.

GAEEL (CONT'D)

It's better than everything...

GAEEL gently places the wheel between his legs gripping the handle bars, and using his weight to straighten it-

ROSE

Nothing...It's better than nothing.

ROSE grateful, and a little teary, taking the bike, the wheel a little straighter.

ROSE (CONT'D)

Doesn't matter. Thanks.

GAEL

I'm sorry, I didn't meet him.
James. He sounds like a cool guy.

ROSE

(nods)

He was.

GAEL

My mother had a brother who died
very young. That's how I got my
name - Gael.

ROSE nods, quietly moved by this.

GAEL (CONT'D)

It gave her some kind of comfort I
guess. A reminder of him.

ROSE

Gael - it's a nice name.

GAEL heads back inside. ROSE's eyes fall on the clear plastic bag, still unopened, filled with JAMES's things. Tentatively, she opens it FINGERS LIGHTLY TOUCHING the zip of his folded fleece. Then pushing herself on she takes out his wallet, then his mobile phone. She goes to turn it on. But then she notices that there's a fingerprint on the screen. She's transfixed by the oil from his finger.

The last bit of him.

ROSE's eyes fill with tears. She hesitates, turning it on, two bars left. The wallpaper is a photograph of them together. It's so familiar, but now belongs to a different life. At once, the phone vibrates with voicemails. She presses play. She hears messages of irritated Brain on a Bike customers. *Where are you? This is a joke! You claim to solve any problem but then you don't turn up? etc.*

ROSE scrolling back through seeing a last couple of unplayed messages, from NATHAN and then from her. ROSE's finger hovers over her name, swallowing on the hard lump in her throat. Then quickly she flicks onto NATHAN's message and presses play-

NATHAN (ON ANSWERPHONE)

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 you've screwed up - I mean a
baby? I barely survived my last
three. I'm not ready to be a father
again.

On ROSE, FLICKING the message off, with abject surprise and despair, looking back at LIV and GAEL larking around in the kitchen.

36

INT. NHD. HANNAH'S OFFICE - DAY 4, 16:50.

36

CLOSE on HANNAH working-

Late afternoon sunlight cutting across her face, her eyes fall on the scan resting on her desk, and then reaching over she picks up the keyring, eyeing the tiny clogs.

A KNOCK on the door-

HANNAH looks up, NINA already in-

NINA

Gus is in reception. To pick up something.

...her coat on.

HANNAH

Oh right yes.

HANNAH reaches for the scan, sliding it into an envelope.

HANNAH (CONT'D)

Hypothetically, if you had a client withholding medical information that was intrinsic to a divorce what would you advise?

NINA

Professionally we keep quiet.
Personally, if it intrinsically changes the landscape of two people's divorce - then fuck it...Or to coin a little known phrase someone recently said to me.
(with a smile)
Does no one care about the truth anymore?

HANNAH smiles, hoisted by her own petard.

NINA (CONT'D)

Atticus Finch eat your heart out.
Come on fishface, we're going out-

HANNAH

Nina-

NINA

No buts. Ma's right. Coat on. Walk in. Head held high.

HANNAH reluctantly pulls on her coat, and reaching for her bag, following her out.

NINA (CONT'D)

Honestly who is she anyway-?

37

INT. NHD. CORRIDOR/RECEPTION - DAY 4, 16:51.

37

HANNAH, NINA by her side, walking towards the reception-

HANNAH

Actually. Star sign Libra. Grew up
in Colchester. Mother was a midwife-

NINA

Way too much wikipedia-

HANNAH

Haven't even got to her Instagram.

NINA

And this is why you need to get out
more.

Passing TYLER, holding CORA in her sling-

TYLER

Nina...Bag.

NINA

Shit...sorry...sorry...

TYLER following NINA towards her office passing GUS waiting
in reception.

HANNAH

Gus-

GUS

(nods/smiles at CORA)

How old?

TYLER/NINA

Five...

Both looking at one another, smiling, HANNAH joining them
close behind.

NINA

(laughing)

...Nearly six months.

GUS touches CORA's hands then a little embarrassed he
dismisses with a smile, HANNAH clocking this-

GUS

(to TYLER)

Congratulations.

They walk on.

HANNAH

(to NINA)

I'll catch you up.

HANNAH holds out the envelope with the scan to GUS.

GUS
(taking it)
Don't tell the feminazis. They'll
never let me babysit again.

HANNAH
Time for a quick word?

38

INT. NHD. ZANDER'S OFFICE - DAY 4, 17:00.

38

CLOSE on ZANDER, looking up from working-

RUTH
(head around the door)
I'm heading out.

ZANDER nods, barely looking up-

RUTH (CONT'D)
Don't work all night.

ZANDER wavers, nods, smiles, RUTH making to leave-

ZANDER
I noticed you had a call booked in
with De Whites?

RUTH hesitates, covering a little-

RUTH
Yes. I've been helping Christie
with a US client. He asked if I
could check a few things out. Don't
worry. It's on my dime.

ZANDER
He's well?

RUTH
Midtown corner office and some of
the best ski runs in under 3 hours.
He seems quite fine.

ZANDER
He went to you rather than me?

RUTH
Zander, he resigned before you
pressed him to leave. Plus I have
extensive experience in financial
irregularities with high income
clients-

ZANDER

You're working on financial irregularities?

RUTH

A paper trail that leads from New York to London.

ZANDER

Interesting.

RUTH

Possibly enough to warrant sending someone over from De Whites here-

ZANDER

Well...if you speak to him again tell him we miss him around here. And remind him who gave him his first job.

RUTH

(with a smile)

I will.

ZANDER nods, smiles, eyes catching on NINA, TYLER and CORA en route to her office.

ZANDER

How did you know Ruth? That you wanted children?

RUTH

I didn't. It was the 70's. You didn't think about the ifs and buts and whys.

(as she exits)

Don't work too late-

The BUZZ of RUTH's phone-

ZANDER

Night.

On RUTH walking, towards reception-

RUTH

(into phone)

I was just talking about you and how much you were enjoying New York life.

40

EXT. NEW YORK OFFICE - DAY 4, 12:03 EST.

40

CLOSE on CHRISTIE walking, briefcase in hand, on his phone.

CHRISTIE

Would you hate me if I told you I ran a 10k along Brooklyn Bridge and it's not yet midday here?

RUTH (ON PHONE)

I'll take the coffee and Broadway but you can keep the running.

CHRISTIE

So what did you find out and is it worth a trip?

41

INT. NHD. CORRIDOR - DAY 4, 17:03.

41

On RUTH, heading along the corridor.

RUTH

(into phone)

If I was you I'd book my flight right now.

42

INT. NHD. NINA'S OFFICE/CORRIDOR - DAY 4, 17:04.

42

CLOSE on NINA, crossing the room, and picking up a heavy nappy bag. She turns, handing it all to TYLER, sliding it on his shoulder, with a smile, kissing CORA.

NINA

Milk. Nappies. Keys. Bag. You sure this will be alright?

TYLER

We'll be fine.

They smile at one another, close now.

TYLER (CONT'D)

Did you mean that? About me making a good dad.

NINA

Yeah-

TYLER going to kiss her-

From beyond-

RUTH (O.S.)

Nina-

NINA and TYLER pull apart, NINA ushering him with CORA, out of her office, towards RUTH further down the corridor.

NINA

...Yes...coming now.

43

INT. NHD. COFFEE AND SEATING AREA - DAY 4, 17:04.

43

HANNAH seated now with GUS in reception.

HANNAH

OK. So I'm going to be straight with you. I have done this kind of agreement before. And this one, something about this one, something is not right. And lies are always found out. I do not represent you, but I have a duty of care to Bella as my client.

GUS wavers, sees he's been caught out.

HANNAH (CONT'D)

So I find myself in a difficult situation-

GUS

It was one night. I promised Bella. She loves Sian.

HANNAH

Then that deserves some kind of honesty doesn't it. And I can't advise my client, to sign something I know not to be true.

GUS caught under HANNAH's quietly steely gaze.

HANNAH (CONT'D)

If that child was naturally conceived you are not simply a sperm donor but the legal parent. There are practical and financial implications-

GUS

They're going to be his parents.
They're going to make good parents.
I'd be-

HANNAH

You don't know what kind of parent you are going to make yet. You don't know how you'll be until it happens. But you jeopardise not only Bella and Sian's relationship, but Sian's rights as a parent. If you change your mind when that child is born, and want to be its father, you have legal rights, and if you choose to assert them then you will create a whole host of problems for my clients. So be honest now.

GUS hesitating, turning the scan envelope, absently in his hand.

44

INT. CHAMBERS. NATHAN'S OFFICE - DAY 4, 18:20.

44

On NATHAN, working, yet distracted, pausing with a look of absolute misery, hesitating on a peeling *Brain on a Bike* sticker on his lapel, with sadness, FINGERS instinctively touching the peeling paper. Big fat tears, threatening to well, he touches the sticker again. Then stands, readying himself to leave as ROSE puts her head around the door.

NATHAN

Rose-

ROSE

How many kinds of idiot are you?

NATHAN

Well put like that-

ROSE takes out JAMES's phone, FLICKS on the answerphone - playing his message. He reaches out a hand, stops her, too painful to hear.

ROSE

A baby?

NATHAN looks at her, mortified and a little lost for words.

NATHAN

If I told you it wasn't planned
would it sound a little better?

ROSE

Let me think about that - NO. I'm
right to presume it's not with my
sister?

NATHAN

It's not-

ROSE

And she knows.

NATHAN

She does - zero empathy?

ROSE

Rock bottom. Although calling it a
mistake softens the blow a bit.

NATHAN

Rose-

ROSE

Seriously - you're having a baby
and James knew? The guy who had no
chance of conceiving a child of his
own? And you told him? Now that
Nathan....That is someone with zero
empathy.

NATHAN

Nothing I am going to say is going
to help, is it?

ROSE

I really hate you right now,
Nathan.

NATHAN

Well if it's any consolation you're
in a pretty if not entirely
exclusive club. Vinnie hates me.
Liv and Tilly close behind. Hannah
is so angry and disappointed in me
as we both try and extricate
ourselves from the only
relationship we've ever known, I
don't know how much more I can take
of being told how I've royally
cocked up in the process.

NATHAN on the edge of tears.

ROSE

Are you going to cry?

NATHAN
Absolutely not.

ROSE reaches a hand out, FINGERS GRAZING over the peeling
Brain on a Bike sticker.

ROSE
Want to go and get pissed then?

NATHAN
Yeah.

ROSE
Good.
(as they leave)
Because I'm not going for the book.
And this does not mean you are
forgiven yet.

45

INT/EXT. BOOK LAUNCH EVENT. ENTRANCE - DAY 4, 19:03.

45

CLOSE on NINA, RUTH and HANNAH, hanging coats at coat check or the like, hesitating on the packed roof terrace beyond, displays of KATE's new book bright and goading-

RUTH
Ready-?

Gripping HANNAH's arm either side, HANNAH braces herself.

ROSE
(calling out)
Wait...

SUDDENLY ROSE, with NATHAN on the approach.

ROSE (CONT'D)
(pulling off helmet)
OK...

ROSE, pulling off her bicycle clips, and then bracing herself to stand side by side with them, as they prepare to walk onto the roof terrace, looking to HANNAH with a smile.

ROSE (CONT'D)
OK...Let's do this then. Let's
drink wine.

HANNAH, a little surprised to see NATHAN as he gestures for them to go ahead-

NATHAN
Madames.

...eyes catching on HANNAH's dismissive look.

NATHAN (CONT'D)
(to self)
Here's to a great night.

46

EXT. BOOK LAUNCH EVENT. ROOF TERRACE - DAY 4, 19:04.

46

CLOSE on KATE signing books, amidst the great and good, GLAMOROUS FIGURES from the legal and medical world, mix with FRIENDS and FAMILY including RONNIE in conversation with MELANIE across the terrace as HANNAH, ROSE, RUTH and NINA enter, NATHAN a little way behind, already picking up glass from a passing tray of wine.

RUTH
(waving at MELANIE)
Wave and smile.

NATHAN throws KATE an awkward wave and a smile from across the terrace-

ROSE
(heading off)
I need a drink.

RONNIE
(on the approach)
Hannah, can I have a quick word?

HANNAH
Sorry, Ronnie. Can we do it later?

RUTH
What's so important?

RONNIE
(resigned)
Nothing that can't wait.

RONNIE falls in to step with a suspicious RUTH.

HANNAH
(catching NATHAN's gaze)
Brilliant - Ronnie's prepping to dump my mother.

NATHAN
(with surprise)
Really?

HANNAH
Yep. But I'm getting good with surprises. Learning to set my face.

NATHAN and HANNAH left momentarily alone as HANNAH picks up KATE's book, reading it with quiet disdain, grabbing another glass of fizz in passing.

HANNAH (CONT'D)
How was the grand tour?

NATHAN
Marvellous. Livvy...sorry Liv...was on cracking form. Did you know she's questioning her decision on law? Dropping out with the drop out.

HANNAH
You're going to have to get over that.

NATHAN
What - get over my 18 year old...sorry nearly 19 year old brilliant was-to-be top legal student daughter saddling herself with an over caffeinated, underpaid, oversexed "entrepreneur" aka drug dealer? He wants to get a work placement at a coffee roasters, aka import coffee. Aka cocaine.

HANNAH
Xenophobic and wrong. He has nice hair.

NATHAN
Doesn't he? Nice hair. Coffee.

HANNAH
You told her about Kate.

HANNAH shoots him a look, angry and biting.

HANNAH (CONT'D)
Was that all you told her about?

RUTH returns with NINA - holding a signed copy.

RUTH
Well this is very nice.

NINA
I even got mine signed.

RUTH
How was law college-?

HANNAH
Don't ask. Nathan's suspicious because Gael has nice hair.

NINA

Just ensure she signs a water tight
prenup and hope it'll be fine.

NINA now by HANNAH's side, quietly scrutinizing KATE in the distance.

NINA (CONT'D)

No one ends up with their teen
romance.

HANNAH and NATHAN waver looking at one another-

NINA (CONT'D)

Bar you two.

RUTH

You need to talk to Liv alone.
Divide and conquer.

NINA

Failing that, have him taken out.

RONNIE

(on the approach)

What are you all talking about?

NATHAN looks at RUTH, NINA and HANNAH all staring at KATE in the distance.

NATHAN

They're working out how to take
people out.

ROSE

(in passing)

Easy - cycle left across a T-
junction without looking because
you're trying to check your
messages-

All turn, appalled, ROSE smiling back, brittle and angry-

ROSE (CONT'D)

Ta...da...

From beyond, MELANIE, microphone in hand, thankfully
distracting-

MELANIE

Now not to overstate it, but our
author will be reading an extract
in five minutes...So please grab a
glass and get your copies while you
can-

MELANIE's eyes catching on HANNAH, raising a water glass to
her with a smile-

MELANIE (CONT'D)
I'm giving it out with every decree
nisi-

47

EXT. BOOK LAUNCH EVENT. ROOF TERRACE - DAY 4, 19:25.

47

CLOSE on faces, HANNAH, NATHAN and OTHERS included, all listening to KATE now seated at one end of the terrace, mid reading-

KATE
Divorce is a grief all of its own.

ROSE, glass in hand, slides in next to HANNAH and NINA, catching HANNAH's wry look.

HANNAH
(hushed)
No....no....Suck it in-

NINA stifling a smile and cynical laugh.

KATE
...the unravelling of a marriage,
like a death-

ROSE catching on this, eyes grazing over NATHAN who offers her a look of genuine sorrow. She looks away, slurping on her glass, increasingly irritated and reckless.

KATE (CONT'D)
But one without a corpse and yet
still with all the grief, all the
sadness which sadly the law and its
industry so often capitalise on-

...ROSE quietly glares at NINA and HANNAH, both grabbing canapés in passing and eating hungrily-

ROSE
(hushed)
Seriously-

KATE
But what I am certain of is that
out of this, if we can reconfigure
how we do divorce, that out of this
mournful reckoning, comes the
possibility of the new...

KATE's eyes graze NATHAN's quietly noted by HANNAH, her heartbeat internally rising-

KATE (CONT'D)
...perhaps even of the blended-

The THUMP in HANNAH's head, overwhelming now, catching MELANIE's quietly pointed smile-

KATE (CONT'D)
...of light on the horizon.

APPLAUSE-

HANNAH

Wow.

ROSE knocking back another drink and quietly heading off inside, towards the bar.

ROSE
Double wow.

...unable to stomach much more, HANNAH following her inside.

48

INT. BOOK LAUNCH EVENT. BAR - DAY 4, 19:26.

48

CLOSE on ROSE, glass in hand, wandering through the children's book section, bright bean bags and tiny tables and chairs, head tilted a little, absently grazing over the spines of books. Takes one out, reads, HANNAH close behind.

HANNAH

We used to spend hours in libraries
like this when the kids were
little.

HANNAH sinks down into a bean bag, glass in hand.

HANNAH (CONT'D)
Vinnie was always nicking stuff.

ROSE slides back a book into a shelf.

ROSE
Good to start them young.

HANNAH smiles, looking at one another, angry tears pricking.

ROSE (CONT'D)
Weird to think I'm not going to do
any of that.

HANNAH
Rose-

ROSE
Don't say it. Don't say there will
be someone else. Another life. I
don't want you to tell me there is
going to be another life. I told
him. The last thing I said to him.
That I didn't want to adopt.

(MORE)

ROSE (CONT'D)

The last thing he heard. He never heard me say anything different.

HANNAH

I spoke to Lennie today. She said-

ROSE

(cutting her off)

I don't want to know.

(seeing look)

It hurts too much, Hannah-

HANNAH

I get it. I do. I really do. James was just the best. I know how hard that is. I do.

ROSE wavers, already emotionally withdrawing.

HANNAH (CONT'D)

There are days when I look at Nathan and I can't believe it's happening-

Beyond, NATHAN just visible lost in conversation, KATE by his side.

ROSE

You're seriously equating your divorce with my grief?
You didn't lose Nathan. You discarded him. You walked all over him. You cheated on him. And then when he does the same to you, you act as if you're the one who's been wronged.

ON HANNAH, making to stop ROSE, turning to leave-

HANNAH

Rose-

...aware of OTHERS beyond, NATHAN included, catching on the raised voices. ROSE hesitates, FLICKS JAMES's phone close to HANNAH's ear, plays NATHAN's ANSWERPHONE message, looking at HANNAH as she listens to NATHAN's message-

NATHAN (ON ANSWERPHONE)

How do you tell the person you love most in the world you've screwed up-

ROSE FLICKS the phone off, looking hard at HANNAH.

ROSE

(close to)

He screwed up. You screwed up.
That's the only thing the same. You have a choice, Hannah. James is gone. Nathan is still here. And you can choose how it's going to be.
Whatever happens now, you have a choice.

ROSE, unable to control herself now, drunk and angry and tearful.

ROSE (CONT'D)

So stop blaming everyone else and do something about it.

ROSE heading away leaving HANNAH, angry and devastated, knocking back her drink, and heading back to the party.

On HANNAH, still reeling, crossing over to RUTH, NINA and RONNIE, with MELANIE, KATE and NATHAN, mid conversation.

MELANIE

Hannah, you've met Kate haven't you?

HANNAH

Twice now.

MELANIE

I was just telling Ruth about what a nightmare it's been pulling together my new show. Huge pressure on it, 9pm slot. Not quite as intimate as a podcast obviously. Loved it by the way. But I do hope you'll tune in.

NATHAN

Do people 'tune in' anymore?

RUTH

Can't wait. Can we Hannah?

HANNAH

Yep. Great.

MELANIE

(pointing at
HANNAH/NATHAN)

You two. Tomorrow? It would be so good if we can wrap this up-

NATHAN

Yep.

MELANIE

Then everyone's lives can move on.

KATE

Have you had an nice evening?

HANNAH

Not particularly. Love the book though. What I've read of it...

HANNAH slides her glass down on a pile of books, leaving a red wine stain-

HANNAH (CONT'D)

My apologies.

...a little drunk and upset, RUTH and NINA scrabbling to save the moment.

RUTH

I'm always impressed with those who write-

KATE

Thank you.

HANNAH

Particularly with so little direct
experience of the *blended* family.

NATHAN

Kate's meticulous with her
research.

HANNAH

Yes of course. You've fully thrown
yourself into the practical now.
What with a baby on the way?

KATE freezes, shooting a look to NATHAN, all now reeling--

NINA

Crap... Nice going, bro.

RUTH

(still reeling)
Sorry?

HANNAH

Yes - they are with child.

RUTH

Congratulations-

MELANIE

Isn't life amazing? Out of the
ashes a phoenix may rise.

HANNAH takes a passing beer bottle.

NINA

Hannah, I am ordering us a car.

All now aware of the looks, JJ JOHNSON included, raising a
glass to HANNAH.

NATHAN

(aside)
Agreed.

HANNAH swigs the beer bottle.

NATHAN (CONT'D)

Ah, grape *and* grain.

RUTH

(close to HANNAH)
Darling, let's move shall we?

KATE

That might be an idea-

HANNAH

Piss off.

On KATE - startled, desperately covering.

KATE
Nathan, I'm just going to...

MELANIE gesturing, wanting to introduce KATE to OTHERS.

KATE (CONT'D)
(to NATHAN)
See you in-

NATHAN
Ten minutes.

KATE moves on, absorbed once more in conversation with OTHERS.

RUTH
She seems very nice.

HANNAH
Isn't she?
(seeing NATHAN's look)
Sorry did we intimidate her?

NATHAN
You know exactly what you did.
She's very pleasant. It's actually
quite a relief-

RUTH
It's just going to take a little
time to get used to it.

NATHAN
Absolutely. Understood. I'm still
coming to terms with *it*. And I
don't expect you to be supportive-

NATHAN aware of KATE with MELANIE and OTHERS, looking back
with obvious sympathy and concern.

NATHAN (CONT'D)
...How can you be...any of you,
we...be supportive right now...Or
even happy. How can any of us be
happy right now-

They stand, all quiet and a little crushed amidst the fray-

RONNIE
(on the approach)
Taxi's here.

They nod, gently ushering a tearful HANNAH out-

RUTH
Fine...we'll be fine, Nathan.

...passing-

JJ JOHNSON
Hannah, Ruth, good to see you here.

JJ JOHNSON in conversation with KATE.

RUTH
Jeremy.

JJ JOHNSON
I was just talking to Kate and
saying it might be a thought to get
her on Samuelson and Hale-

On HANNAH, holding KATE's gaze, with stinging, humiliated,
fury and despair-

JJ JOHNSON (CONT'D)
...Obviously it's a joint decision.

HANNAH breaking down, trying to hide-

HANNAH
(walking on)
Brilliant...brilliant idea.

50

INT. BOOK LAUNCH EVENT. CLOAKROOM AREA - DAY 4, 19:35.

50

HANNAH standing, waiting to pick up her coat-

NATHAN
(making to follow)
Hannah.

NATHAN reaching out for HANNAH, pulling her aside, standing
away from the others, hidden by the cloakroom.

HANNAH
What's most embarrassing is that I
thought...I actually thought you
wanted to get back together.

This punctures NATHAN, with genuine surprise and sorrow.

HANNAH (CONT'D)
Do you really want this?

HANNAH looks at him with utter pain and mutual despair-

HANNAH (CONT'D)
I heard the message, Nathan. You've
screwed up. Does she know that?
Because you need to tell her that.
Do you really want to go through
with this?

SUDDENLY HANNAH reaches out, kisses him, he reciprocates, then breaking apart, the moment painful, confusing and disorientating for them both. NATHAN at once pulling away, forcing himself to make the decision.

NATHAN

Yes.

HANNAH

Liar.

Resigned, HANNAH wiping away her tears, turning to leave.

NATHAN

At least she gave me a choice-

On HANNAH, NATHAN's words, scalding, spilt before he could help himself-

NINA

(calling over)

Hannah-?

On HANNAH heading out after NINA and RUTH and RONNIE waiting by the door.

HANNAH

(in passing)

I don't want to talk about it.

On NATHAN, alone, he leans against the cloakroom, inwardly kicking himself, then looking up sees KATE. He forces a smile, drawn back once more into the party, his gaze discreetly looking over at the door-

HANNAH, NINA, RUTH and RONNIE now gone.

51

EXT. LONDON STREET - DAY 4, 19:45.

51

ROSE cycles furiously through the streets. She builds up speed, until she's riding as fast as she can. Concentrating, determined. Trying to leave her grief behind her, she rides on, eyes grazing over a beautiful door with a bright red heart painted on its front. She slows at a junction, her attention focussed on a strip of police tape still tied to a traffic light in the middle of a railing. She drops the bike and sits at the foot of the traffic light, takes the tape between her fingers. Sits down and weeps. Then taking out JAMES's phone, she scrolls through to the last message she left him, unplayed.

ROSE (ON VOICEMAIL)

Hey gitface, it's me. Where are you? I'm sorry. I do want them. Great big chubby beautiful funny kids. Millions of them. With you.

(MORE)

ROSE (ON VOICEMAIL) (CONT'D)
Because you're going to make just
the best father, Jimbo. So if
you're in I'm in too...Now hurry up
and come save me from my
family...Love you...

On ROSE, the streak of cars, passing as she weeps.

52

INT. HANNAH'S HOUSE. KITCHEN - DAY 4, 20:55.

52

RUTH on the approach, HANNAH now alone drinking a glass of water-

RUTH

Well?

...shivering a little in the cold.

HANNAH

Oh yeah.

RUTH seeing her despair, makes to comfort her-

RUTH

Oh Hannah-

From beyond-

LIV

Mum, did Dad tell you?

HANNAH, hurriedly blotting her tears with her hand as LIV comes down in her pyjamas, clearly en route to bed, getting a glass of water first.

LIV (CONT'D)

Law school is so bloody dry.

HANNAH

Right...yes...he did mention
something about-

RUTH

(patting HANNAH)

I'm going to bed.

RUTH heads upstairs, leaving them alone.

LIV

(shrugs)

Saw a hilarious photo of you and
Dad.

HANNAH

Yeah?

LIV
With Christie...

HANNAH looks at her-

LIV (CONT'D)
Why the hell didn't you marry him?

...sees that LIV is oblivious.

LIV (CONT'D)
He was so fit back then.
(heading away)
Dad was definitely punching above
his weight-
(passing RONNIE)
Night.

RONNIE crosses over, touches the hot kettle, makes tea.

RONNIE
You want a cuppa? Your mother
always likes one before she can go
to sleep.

HANNAH shakes her head, crosses over to the kitchen, dumps
her water glass in the sink-

RONNIE (CONT'D)
Raw egg in the morning, used to
work with you as teenagers.

HANNAH laughs, a moment relief that is also painful, watching
RONNIE carrying two cups, HANNAH quietly noting this.

HANNAH
If you're going to dump her can you
just do it, Ronnie? Can you just
please get it over and done with
and make it quick? Don't lead her
on, give her hope, please?

RONNIE
Is that what you think? Gosh...
Right...That's the opposite from
what I was thinking actually,
Hannah. I've been mulling on a more
permanent fixture. I wanted to
speak to you first of course but-

HANNAH hesitates, quizzical, then with growing realisation.

HANNAH
Are you asking permission to marry
my mother?

RONNIE

I appreciate it might seem a little
ridiculous at our age but-

HANNAH softening, smiles a little-

HANNAH

No...But you do pick your moments.
Perhaps...right now...Maybe hold
fire until things have calmed down
a bit..

On RONNIE, resigned, HANNAH heading upstairs-

RONNIE

Oh yes...Of course..
(shrugs/nods)
I've been waiting most of my life-

...eyes falling on the photo of OSCAR, RUTH and RONNIE with
HANNAH, NINA and ROSE as kids, lounging around a camper van.

RONNIE (CONT'D)

A little longer won't make much
difference.

53

INT. HANNAH'S HOUSE. HALLWAY - DAY 4, 20:57.

53

On HANNAH, catching on these words, eyes falling on her
wedding photo on the wall - NATHAN and HANNAH, smiling and
happy.

On HANNAH, hating herself.

54

INT. NINA'S FLAT. HALLWAY/LIVING ROOM - DAY 4, 20:58.

54

The STILL of the flat, bar the distant murmur of the TV, a
sense of CORA's stuff everywhere, the flat too small to house
it all. NINA creeping in, smiling on seeing-

TYLER

Hey.

...going to kiss him.

TYLER (CONT'D)

You OK?

TYLER pulling back a little, NINA seeing beyond, ZANDER
asleep on the sofa.

TYLER (CONT'D)

He brought take out.

NINA nods, at once caught out-

TYLER (CONT'D)
There's some left if you-

NINA shakes her head, deflects, heading towards the bedroom, putting her head around the door, relieved to see CORA is asleep in a cot by NINA's bed.

NINA
The child whisperer.

TYLER smiles, close to her now, they look at one another, then kiss once more, losing themselves in the embrace until-

TYLER
(hushed/close to)
You know she's going to need her own room. Particularly if I'm going to move my stuff in.

On NINA - a little quizzical, TYLER kissing her more.

The MURMUR of the TV goes off.

They at once pull apart, turn to ZANDER, oblivious, stirring on the sofa beyond, remote in hand.

ZANDER
Where is everyone?

At once, TYLER deflects with a smile, crossing the hall -

TYLER
Amateur...Complete amateur...

...already reaching for their coats.

ZANDER
How do you do this and function the following day?

ZANDER standing, letting TYLER help him on with his coat, slinging an arm around him.

ZANDER (CONT'D)
And on your own?

NINA wavers, eyes on TYLER moving to clear the last of the take out in the kitchen beyond.

ZANDER (CONT'D)
Tell me that I'm wrong. That kids are a constant headache, a weight around the neck, that you count the days until you're free again. Lazy weekends in bed, no one to worry about but yourself, freedom.

NINA

I faintly remember those things.

NINA watching TYLER put away CORA's cup or hang a spare baby-grow on a radiator in passing-

ZANDER

(following NINA's gaze)

And that's what they do to you.
They make you forget why you didn't
want them. So if I love him, I need
to give them to him, right?

On NINA, with surprise-

ZANDER (CONT'D)

Kids? I've watched him with Cora.
How can I deny him children?

NINA hesitates, nods, reeling inside.

ZANDER (CONT'D)

(nods to himself)
That was my thinking.

NINA makes to open the door, ZANDER and TYLER heading out.

TYLER

(in passing/to NINA)

What were you two talking about?

NINA shrugs, smiles, shakes her head, trying to hide her growing ill ease.

NINA

Nothing.

54A

EXT. KATE'S HOUSE - NIGHT 4, 22:10.

54A

A pretty row of mews houses, KATE's house amongst them, lights going on.

55

INT. KATE'S HOUSE. HALLWAY/KITCHEN - NIGHT 4, 22:10.

55

The CLICK of the front door-

NATHAN stands, hanging back a little, as KATE drops keys in the bowl, and slides a bottle of champagne on to the table.

KATE

Well I'm relieved-

NATHAN stares at KATE in despair.

KATE (CONT'D)

In a way...it's out there now. A little earlier than maybe we wanted-

Slowly she takes his bag, pile of books, coat, jacket, gently hanging them up.

KATE (CONT'D)

But now you can both start talking about it. Working it into your divorce decisions.

KATE puts his arms around her.

KATE (CONT'D)

I know you are scared. But we are going to get through this. We are going to work this out. We are going to make this right.

On NATHAN, he nods, wanting to believe it.

NATHAN

Yep.

KATE

Everyone is frightened of turning the page on a new life, but you can do this, you will do this. Hannah's opened the door in a way, for you to start looking at how you can integrate your family now. And now the kids can get to know me.

ON NATHAN, he nods, wanting to believe her, sick to the pit of his stomach, but hiding it behind a smile.

KATE (CONT'D)

No more secrets.

56

INT. HANNAH'S HOUSE. OUTSIDE GUEST ROOM - DAY 5, 07:15. 56

CLOSE on HANNAH, clearly a little hungover, popping a couple of paracetamol or the like before tapping on ROSE's door-

HANNAH

Rose-?

HANNAH pushes the door open, the bed slept in but empty.

On HANNAH quietly concerned. She crosses over and sits down on the bed, a little teary, reaching out and touching the tangle of initials and chain resting on the side table. She looks back at the glass in hand, a Prairie oyster [hangover drink], bracing herself to drink, paracetamol now popped.

57

EXT. CHURCH - DAY 5, 07:15.

57

CLOSE on ROSE, seated outside the church. Not just a church. The church. The one she and James married in. The bike resting close by. Beyond a grave, no more than earth, covered in flowers, JAMES's grave. ROSE looks away, can't bear to see it.

The CHINK of the gate-

GLEN coming up the path, hesitating on seeing ROSE.

GLEN

Hello.

ROSE

Hi.

58

EXT. BRIDGE. LONDON - DAY 5, 08:10.

58

CLOSE on HANNAH, better now, walking across the bridge, London visible beyond.

59

INT. AICKMAN AND THURSWELL OFFICE. RECEPTION - DAY 5, 08:20

CLOSE on HANNAH, seated next to ZANDER, eyes grazing over NATHAN arriving, barely holding his gaze.

This is a glossy, vibrant and 'younger' vibe - Eames furniture and expensive splashy art on the walls.

NATHAN goes over to reception.

60

INT. CHURCH - DAY 5, 08:20.

60

ROSE leaning her bike against the wall, the brakes squeak a little. She walks down the aisle of the church, eyes clocking a pile of JAMES's funeral programmes resting on the side. She crosses over, picks them up.

GLEN

We give out breakfast Mondays and Thursdays.

ROSE looks beyond, an open doorway into a kitchen and hall beyond.

ROSE

Right.

GLEN

It was a beautiful funeral.

ROSE

His mother told me to say you spoke
very well-

ROSE a little out of puff, lets the words trail away.

ROSE (CONT'D)

His parents insisted on the burial.
I would have had him cremated. I
think that's what he would have
preferred. We didn't talk about it.
We never talked about it. We
thought we had more time.

(almost to self)

First mistake.

She sinks down in a pew.

ROSE (CONT'D)

I'm not going to stay long. I don't
know what I'm doing here. I have
his bike...It feels wrong to just
leave it...Unclaimed...I wanted
to...Just to be sure...It's still
and it's still...I mean the wheels
are still going round...Which is
useful...in a bike...But what do I
do with it?...Do I keep it or give
it away...? It's a good bike...all
part of how he was going to hock
his wares around.

ROSE flicks the Brain on a Bike logo.

GLEN

Of course. Yes.
(reading logo)
Brain on a Bike.

ROSE

Nicely ironic in retrospect.

This hangs a little-

ROSE (CONT'D)

They couldn't do much with his
brain. His heart however...it saved
a life...I'm meant to get some
solace from that. Liver, lungs,
cornea...Do you know you can donate
your corneas now?

GLEN

Yes.

ROSE

I saw you have jumble sales.

GLEN

Third Friday of the month.

ROSE

Because there's so much stuff...So
much of his shit he...I...guess...
he won't need anymore. At the
house...Not that I've gone back
since...

This punctures, ROSE, too overwhelming, too painful.

ROSE (CONT'D)

(making to stand)

I think I'm going to go now...

GLEN

Rose-

ROSE stops at the last pew, her back to GLEN.

ROSE

The wedding was even more
beautiful. We had an amazing
wedding here.

GLEN

You did.

ROSE

Best day of our lives. There's a
reason we have those. The best
days? The tent pegs to hold onto
when the rest has blown away.

GLEN

Yes....Rose-

ROSE

Don't...don't tell me this is all
part of God's grand plan. Because
it sucks...It bloody sucks as any
kind of a plan.

GLEN

Yep. I'd have to second you on
that.

ROSE

Because he's gone. He's gone.

On ROSE weeping, GLEN sits with her letting the tears subside
until-

GLEN

I'm sorry. I was going to say your front brake pad sounds like it needs adjusting. However if you were looking for a quote...

They look at one another.

GLEN (CONT'D)

Giving up the ghost - That's what hurts the most...

On ROSE, holding his look, a moment of such unique understanding.

ROSE

Psalm-?

GLEN points to A-Ha T-shirt belonging to JAMES, that ROSE is still wearing.

GLEN

A-Ha. Eleventh track. Cast in Steel. The Album?
(seeing look)
Also a fan.

From beyond, GIGGLING, ROSE turns, spying GLEN's three little GIRLS, hiding at the back, watching her, pints of milk and packets of bread in hand.

GLEN (CONT'D)

(hushed)
We're being watched. Breakfast helpers.

ROSE smiles. GLEN makes to move.

GLEN (CONT'D)

I might have an allen key out the back.

61

INT. AICKMAN AND THURSWELL OFFICE. BOARDROOM - DAY 5, 08:35.1

HANNAH and NATHAN sitting opposite each other, MELANIE and ZANDER by their sides.

MELANIE

Wonderful to see you, last night.

HANNAH catches NATHAN's eye-

MELANIE (CONT'D)

Now as we seem never to have received the signed papers and as Nathan's circumstances have obviously changed, we now also feel the agreements are not entirely fair so we'd like to make some amends. Starting with the Financial Agreement-

...a little quizzical, looking down at the first adjusted divorce agreement, the *Stern and Stern Financial Agreement*, two copies slid across the desk for them both by MELANIE. ZANDER takes the papers, throwing HANNAH a look to calm down.

HANNAH

(reeling/on reading)

You want me to sell the house?

ZANDER

We had reached an agreement that any sale would occur after the children had left home.

MELANIE

And we've changed our minds. The circumstances have now changed, and I consider that our negotiations were still on a 'without prejudice' basis.

ZANDER

We can always ask the court to rule on that.

MELANIE

I am sure we can reach a compromise. But we can agree the Parenting Plan, which we both know is not binding in the same way as Mr and Mrs Stern's Financial Agreement, has some flex.

MELANIE smiles, sliding two new amended Parenting Agreements to HANNAH and ZANDER to read.

MELANIE (CONT'D)

Namely my client wishes to stay one night a week at the family home-

HANNAH

(looking up from reading)

Nesting?

MELANIE

Bravo. I am sure I don't need to explain the concept that is proving quite popular now where a parent can alternate time in the family home with their estranged spouse, so as to secure regular quality time with their children.

On HANNAH, incredulous, MELANIE's words just white noise now.

MELANIE (CONT'D)

Day to be decided, but preferably to coincide with when your client is working late. Which I understand is frequently. So as not to disturb the children's routines anymore than they have been-

HANNAH

The kids are just getting used to us being apart-

NATHAN pushing himself on.

NATHAN

The kids are going to be fine.

HANNAH

Right - that the title of Kate's next book?

ZANDER

A split of the asset to provide two equally-sized properties-

MELANIE

...is not an unreasonable request.

MELANIE (CONT'D)

A proper family home is the basic
requisite for any father-

HANNAH

What - so the bachelor loft
apartment is cramping your style?

NATHAN

No - but I'd like more than a
couple of hours a week with Tilly
and Vin in somewhere other than
whatever Chicken Shop we can find.

HANNAH

You think that's why your son is
hostile? Because the chicken place
isn't to his taste or style?
Nothing to do with the fact that
their father has just absented
himself from family life without
any real attempt to try and work
things out?

NATHAN

Look, you can play with the
narrative-

HANNAH

Narrative?

HANNAH SMACKED with shock, then incredulous laughter,
PUNCTURING THE ROOM-

NATHAN

(to MELANIE)

I can't do this.

MELANIE closes her notebook, smiles-

MELANIE

I think we've said enough for now.

62

INT. AICKMAN AND THURSWELL OFFICE. RECEPTION - DAY 5, 08:40

HANNAH walking, NATHAN a little ahead, with ZANDER and
MELANIE a little way in front, all walking towards reception.
The lawyers here are young, more informally dressed by legal
terms, ie open neck shirts, light jackets, hush puppies etc.

ZANDER

(hushed/as walked)

We are going to need some time to
discuss these new requirements-
But clearly the amicable divorce is
out of the window-

MELANIE

The finer points we don't need to
defend or underline-

ZANDER

Neither can it be an excuse to take
the gloves off and turn this into
the street fight we all know,
Melanie, you are capable of.

MELANIE

From you, Zander, I am going to
take that as a compliment.

MELANIE heading for the lifts, turning back now waiting for
NATHAN and HANNAH. NATHAN hanging back as HANNAH goes to
follow ZANDER towards the lift.

SUDDENLY she stops, turning to look back at NATHAN-

HANNAH

You know what I find most
extraordinary, Nathan? Is that
you've even read any book-

...eyes drilling down on NATHAN, standing a little behind
MELANIE.

HANNAH (CONT'D)

...other than Charlie and The
Chocolate Factory and the entire
cannon of John Grisham?

SEVERAL OTHER COLLEAGUES/LAWYERS around them, painfully
looking on.

HANNAH (CONT'D)

(seeing OTHERS looks)

True. True fact.

MELANIE goes to lead NATHAN out, HANNAH stopping him.

HANNAH (CONT'D)

You want to see me play with the narrative you selfish self-involved heartless prick-

NATHAN

What - to want to spend time with my kids in a place they can call home?

HANNAH

They have a home.

NATHAN FLIPS, the straw that breaks the camel's back.

NATHAN

That I don't get to live in anymore. So I will be visiting our house. The house that I also own and pay for. I will have one night a week without you in the company of my children. With my new girlfriend who is keen to be in their lives. Because it is my life now, Hannah. And you no longer have a say on what I do. Including who I sleep with, or who I build a life with and have a child with-

MELANIE gently trying to stop NATHAN, at the point of no return, clocking HANNAH's devastated gaze-

MELANIE

Nathan-

NATHAN looking beyond, to the other COLLEAGUES, at once mortified.

NATHAN

I'm sorry. I....

HANNAH, stunned and in pain.

HANNAH

I don't know who you are anymore.

MELANIE leading NATHAN on, leaving HANNAH and ZANDER alone. HANNAH leans back against the wall, instinctively her hand flying to her pumping chest, emotional pain punctured with physical discomfort.

The THUMP of her racing heart in her chest, slowly coming down.

HANNAH (CONT'D)
(shaking head/to ZANDER)
I'm OK...I'm OK.

63 OMITTED

63

64 INT. NHD. RECEPTION - DAY 5, 09:12.

64

CLOSE on HANNAH with ZANDER, just stepping out of the lift into-

NINA
If we can just calm down here.

SIAN and BELLA mid fight, GUS caught in between, NINA trying to mediate.

BELLA
It was one night.

SIAN
I don't believe this.

SIAN storming past, glaring at HANNAH, as she heads towards the lift.

SIAN (CONT'D)
(to HANNAH)
Do you feel better now? Do you
think I didn't know? Did you really
think I needed to hear that?

BELLA
Sian.

SIAN
(as heads away)
Thanks. Thanks a lot.

On BELLA, weeping, GUS trying to console her as SIAN enters the lift.

BELLA
Sian...Please...
(to HANNAH)
Why the hell did you have to say
anything?

On HANNAH - staring at GUS, devastated.

GUS
And you said the truth is better
than a lie?

ON HANNAH - inwardly kicking herself.

HANNAH

Gus, I'm so sorry-

On GUS heading away, devastated.

65

INT. NHD. HANNAH'S OFFICE - DAY 5, 10:18.

65

CLOSE on HANNAH, seated in her office, alone and silent until-
SUDDENLY she tears at her desk, ripping the room apart, in
furious despair until-

66

INT. NHD. CORRIDOR - DAY 5, 10:18.

66

On NINA, turning, looking across at ZANDER and RUTH coming
out of their offices, with concern, hearing the sounds from
HANNAH's office.

67

INT. NHD. HANNAH'S OFFICE - DAY 5, 10:18.

67

ON HANNAH, gripping the desk, slowly coming down, heartbroken
and yet gripped with vengeance, eyes falling on the tiny
keyring with red clogs. She picks it up, hurling it across
the room.

68

EXT. BLACK CAB / STREET BY CHRISTIE'S HOTEL - DAY 5, 10:19 68

CLOSE on a figure of a MAN stepping out of a black cab, his
face just out of shot. Tiny details picked up, a cufflink,
the cut of his suit, a neat business suitcase, wheeling
towards an elegant hotel beyond.

A DOORMAN waiting by an ornate metal door, smiles on seeing-

DOORMAN

Mr Carmichael?

CHRISTIE, his suitcase now beside him, nods and smiles.

CHRISTIE

Yes. Thank you.

DOORMAN

Welcome back to the UK.

END OF EPISODE TWO.