



The Split 3

Episode Three

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1

EXT. HANNAH'S HOUSE. DRIVE - DAY 6, 07:25.

1

Early morning.

Birdsong.

The STILL of HANNAH's house and street but for the gentle CLINKING and HUM of a GROCERY DELIVERY VAN parked up-

A **DELIVERY MAN** carries bags across HANNAH's drive.

A fox watches, perched on one of the bins.

2

INT. HANNAH'S HOUSE. HANNAH'S BEDROOM - DAY 6, 07:25.

2

HANNAH finishing changing the sheets on her bed, lying flat on the mattress, trying to smooth out the fitted sheet. There is a moment where she wonders why she is doing this. Then resumes, smoothing down the duvet. She adjusts a water glass, tidies old chocolate wrappers away, hesitating on the trashy chick lit novel on the bedside table. Swaps it for an Orange Prize winner from a stack of books. She gives the room the once over. It'll do.

The INCESSANT RING of the doorbell-

3

INT. HANNAH'S HOUSE. HALLWAY - DAY 6, 07:26.

3

CLOSE on HANNAH, coming down the stairs, adjusting photographs as she passes the hall table, FINGERS GRAZING over a framed one of her with the kids, laughing and smiling, pushing back another of her pregnant with NATHAN to the back.

HANNAH

(calling out)

Can no one answer the door this morning?

The INCESSANT RING of the doorbell goes on.

HANNAH (CONT'D)

(calling out)

Just me then.

The SHADY FIGURE of someone at the door.

On HANNAH, tidying as she goes, as if setting the scene, finally yanking the door open.

DELIVERY MAN

(brightly)

Good morning. There are two replacements-

HANNAH wavers, looking back at a DELIVERY MAN, laden with shopping bags.

HANNAH

I didn't order-

...the DELIVERY MAN already placing the bags onto her front doorstep-

DELIVERY MAN

Oat milk for soya and there was no Kohlrabi.

The DELIVERY MAN puts the printed out receipt into her hand.

HANNAH

Kohlrabi?

DELIVERY MAN

Are you happy to accept?

HANNAH

Urgh...Yes...

But he's gone, heading back to his van.

DELIVERY MAN

Have a good day, Mrs Stern.

On HANNAH, catching on this, looking down, nonplussed at the bags, the contents clearly alien and way too healthy for them.

HANNAH

(calling out)

Vinnie...Tilly...Anyone? A hand please.

4

INT. HANNAH'S HOUSE. KITCHEN - DAY 6, 07:27.

4

The HUM of breakfast TV-

HANNAH

(carrying bags/calling out)

Rose-

LIV and GAEL entwined on the sofa, eating breakfast as GAEL tunes up his guitar or the like.

LIV

Already gone.

On HANNAH a little surprised, sidestepping GAEL's skateboard.

HANNAH

(to self)

Damn. Did she say where-?

HANNAH dumps the shopping bags on the counter, VINNIE and TILLY carrying them close behind.

LIV
Home. Had to pick something up.

On the television: MELANIE on the sofa, of some *Good Morning Britain* breakfast TV or the like-

BREAKFAST PRESENTER (ON TV)
You're just so forceful and naughty-

HANNAH grimaces, a little aghast, MELANIE laughing, taking it all in her stride-

BREAKFAST PRESENTER (ON TV) (CONT'D)
...tearing apart people's
marriages.

...idly pulling out another strange vegetable or fruit from the bag, TILLY and VINNIE close behind, lugging bags onto the countertop, GAELE hurrying to help.

MELANIE (ON TV)
I like to think I encourage couples to see that they can do better and that in slamming one marital door another on a far more exciting world may open.

HANNAH's gaze, distracted, back to the printed out receipt of replacements, letting the white noise of the TV underscore, clocking *KATE* and *NATHAN STERN* as the account holders on the receipt. RUTH, coffee mug in hand, caught en route out to work, also watching the TV.

RUTH
(catching HANNAH's gaze)
I know-

RUTH slides down her mug, already moving on, eyeing the bags, a little curious in passing.

RUTH (CONT'D)
...Positively repellent.

HANNAH already reaching for her cellphone, dialling NATHAN's number-

BREAKFAST PRESENTER (ON TV)
Well we'll certainly be watching.
Starting next week, 9pm - *Make it or Break it*, the divorce show you miss at your peril.

...as TILLY pulls out an obscure vegetable, VINNIE doing much the same, both in school uniform.

HANNAH
Don't touch anything. Not until I've talked to your dad-

5

EXT. STREET. NEAR CHAMBERS - DAY 6, 07:28.

5

NATHAN, en route to court, cellphone pressed to his ear.

NATHAN

(into phone)

Yes-

HANNAH (ON PHONE)

Kohlrabi?

NATHAN

Never watched it. But Cobra Kai is
ace.

The high court beyond.

HANNAH (ON PHONE)

Why are there bags of groceries now
littered across my kitchen-

6

INT. HANNAH'S HOUSE. KITCHEN - DAY 6, 07:28.

6

HANNAH catches RUTH's look, gesturing she is heading out,
HANNAH waves her on.

HANNAH

(into phone)

...most of which the contents you
can't name let alone I imagine
cook? Sorry scratch that, ordered
in 'Mrs Stern's' name, so I can see
the confusion or did I miss
something?

On the other end of the line, NATHAN is inwardly grimacing at
this.

HANNAH (CONT'D)

Have we got married again already?
Oh no - still not divorced yet.
Unless bigamy's your thing-?

HANNAH clocking TILLY listening, she turns and heads towards
the hallway-

HANNAH (CONT'D)

(hushed/as walks)

Because you have grown rapidly more
adventurous in your culinary skills-

...trying to find a more discreet place, GAEL looking to her,
gesturing towards the fridge. HANNAH throws him the thumbs
up, moving on.

NATHAN (ON PHONE)

It's for tonight. Which is my night
at home, as outlined in our last
agreement.

7

EXT. STREET. NEAR COURT - DAY 6, 07:29.

7

NATHAN, braces himself-

HANNAH (ON PHONE)

Any other night you'd order pizza.

The mill of COLLEAGUES passing, NATHAN throwing the odd nod
of greeting, in hushed exchange.

NATHAN

Kate has offered to cook.

8

INT. HANNAH'S HOUSE. HALLWAY - DAY 6, 07:29.

8

CLOSE on HANNAH, hunched on the stairs, the phone shaking a
little in her hand, a punch to the guts.

NATHAN

If that's OK.

HANNAH opens her mouth in a silent scream-

HANNAH

So not only do I have the
inconvenience of moving out for an
evening but now you're bringing
your new bird too?

NATHAN

I'm sorry, I know this wasn't in
our agreement, I should have-

HANNAH

Yes...Yes you should. Or was that
another amendment to the agreement?
Anything else you haven't told me?
(hushed)

Because they are not ready to hear
she is pregnant yet. You can't tell
them yet.

Her gaze falling on the photo of HANNAH and NATHAN, in
younger days, NATHAN's hands around her pregnant belly, the
photo that she has pushed back a little.

HANNAH (CONT'D)

It's enough that they are meeting
her.

NATHAN

OK.

On HANNAH, looking back at the photo of NATHAN and HANNAH, pregnant and happy.

HANNAH

Will Mrs Stern mark 2 be staying the night as well?

9 **EXT. STREET. NEAR COURT - DAY 6, 07:29.**

9

On NATHAN, inwardly kicking himself.

HANNAH (ON PHONE)

Right. Right. Thanks for the heads up. I can presume you'll take the guest room?

On NATHAN, a little irritated and defeated-

NATHAN

Of course. Yes.

(checking watch)

You're late incidentally.

HANNAH (ON PHONE)

Yeah sorry about that, but I've got groceries to unpack.

-as HANNAH hangs up, NATHAN slides his phone into his pocket, hurrying on.

10 **INT. HANNAH'S HOUSE. HALLWAY - DAY 6, 07:30.**

10

ON HANNAH, slams her phone down on the hall table, looking at the photo of her pregnant, then firmly placing it front and centre as she turns, on the edge of a panic attack, heart pumping fast until-

HANNAH

(hushed/moving on)

Selfish...selfish prick.

...clocking LIV standing, VINNIE and TILLY a little way beyond, all staring at her.

LIV

Dad?

HANNAH

Bringing his new girlfriend tonight.

GROANS.

HANNAH (CONT'D)

(moving on)

I'm just the messenger.

LIV

Yeah, Dad told me.

HANNAH

And you didn't think of mentioning it?

LIV

(shrugs)

Gael and I are going to a gig anyway.

VINNIE

I'm going out too.

HANNAH

No. You have to be there. Tough. No arguments. No excuses.

VINNIE grabbing his bag, slopes past HANNAH-

HANNAH (CONT'D)

All of you, or your father will blame me.

The SLAM of the door-

TILLY

(reading receipt)

What's Kohlrabi?

HANNAH smiles, hand grazing over TILLY's face in passing as she looks at the receipt-

HANNAH

No idea.

...taking it out of her hand, and ushering TILLY out, to follow VINNIE.

LIV

(heading upstairs)

Too right. Selfish...selfish prick.

HANNAH hesitates, catching on GAEL holding up several pomelos.

GAEL

Did you mean to order nine pomelos?

...reaching for her coat, and preparing herself to leave.

HANNAH

Like I said. Just the messenger.

The SLAM of the door, HANNAH gone.

GAEL
(to self)
Fucking weird.

10A **EXT. STREET BY CHRISTIE'S HOTEL. LONDON - DAY 6, 07:35.** 10A

CLOSE on CHRISTIE exiting his hotel, ready for his day, throwing a nod to the DOORMAN in passing, taking in the noise and sound of London, before he heads on up the street.

11 **INT. ROSE AND JAMES'S HOUSE. HALLWAY/KITCHEN - DAY 6, 07:40.1**

On ROSE, shadowy through the glass, unlocking the front door, bracing herself, wheeling JAMES's bike through the front door. The door jamming against the pile of mail and take out flyers on the mat. She hesitates, clocking the scuff of paint, clearly part of JAMES's usual routine, letting her FINGERS GRAZE over it, bending down to pick up the post.

An official hospital letter addressed to ROSE, she opens it, and pulls out a white envelope with her name handwritten on the front. ROSE, not daring to open it, slides down the rest of the post and keys before taking in the still of the house. She hesitates, JAMES's coat hanging by the door, trainers, backs pressed down where he's left them. A book half read on the side. A cactus plant wilting, ROSE hurrying to take the pot and put it under a running tap. Watering it, clocking two mugs, two plates washed on the side. She crosses to the cupboard, pours dried cat food into a bowl. Then turns, heads upstairs.

12 **INT. ROSE AND JAMES'S HOUSE. BEDROOM - DAY 6, 07:41.** 12

The bed has been made and yet there are still tiny clues of JAMES and their former life. ROSE clocks a cup of tea half drunk still resting on his side, a nasal snoring strip curled a little next to it. On top of a book, a lads comic talking about parenting. ROSE crosses over, flicks the pages, sees a corner turned, making her eyes well. She looks at the bed, reaches out a hand, about to touch it. Then hesitates, clocking a slight imprint on the pillow. This is too unbearable and hurriedly she crosses over to the wardrobe, opening up the doors. She stares at all the clothes and jumble of shoes, a collision of his favourite shirts and suits, work, wedding and otherwise. ROSE lets her FINGERS GRAZE over them, leaning into them, smelling them until-

She pulls herself away, with a sense of mission.

The CLANG of hangers-

ROSE pulling jackets, shirts and jumpers off hangers, moving without mercy, determined. She takes out a shirt. Chucks it on the bed. Then another. Then another. Shirt after shirt.

13

EXT. SHOWROOM, NEW DEVELOPMENT - DAY 6, 08:20.

13

NINA and TYLER, CORA wheeled in a buggy, looking at a model of a new development of mews houses.

NINA

Wow.

NINA looks back at the brochure, then back at the model.

TYLER

I know it's two hundred thousand above your limit. But I think I could get it down. Yours would be-

TYLER looks at the model, locating the spot and pointing at it.

TYLER (CONT'D)

(pointing)

...about there. Patch of south facing garden at the back. It's small but enough for this one to-

CORA gurgles, NINA peers at her.

NINA

(smiling/to CORA)

Is that a yes?

TYLER

Mac said they've had a lot of interest from Singapore clients, they buy in cash - an investment.

NINA

We want a home.

TYLER

We do.

TYLER catching himself, NINA tailing him with a smile.

NINA

We...You said we...

TYLER

I want you both to be OK. I want to know you have a home. That you like. That's safe. Where you are is nice but it's a dodgy ass end of town after nine and-

(seeing look)

What-?

NINA

I do love it-

NINA bristling with excitement, yet something is holding her back, looking down at the brochure and then at the model beyond.

TYLER

Look it's not even built yet. I just wanted to gauge your interest, but really there's no rush.

NINA

(looking at model)

But they're going, look that's marked sold...sold...sold.

TYLER

Close your eyes and then open them and if it feels like it could be home then-

NINA closes her eyes, then opens them, looking back over the model, her smile saying everything.

TYLER (CONT'D)

(nods/smiles)

Let me call Mac, see if he's back yet.

TYLER, smiles, reaching for his cellphone.

NINA

Do it with me. With Cora and me.

TYLER

What - that's crazy?

NINA

I know. I know it's crazy. You're with Zander...You're talking about starting a family-

TYLER

(sudden)

Yes-

They look at one another, TYLER pulling her into an embrace.

NINA

Yes?

LAUGHING - delighted and giddy like kids.

TYLER

Yes.

TYLER moving off with his phone.

TYLER (CONT'D)

I'll make the call now.

14

EXT. COURT - DAY 6, 08:35.

14

HANNAH hurrying towards court, cellphone pressed to her ear, in conversation with LEONORA-

HANNAH

Hi. It's me. Is she there yet?

Across the street, a few PAPARAZZI PHOTOGRAPHERS hovering by the gates, HANNAH bracing herself, walking in.

15

INT. LEONORA'S APARTMENT. KITCHEN - DAY 6, 08:35.

15

CLOSE on LEONORA, on the phone to HANNAH, tidying up the kitchen, filing away brochures and paperwork on her kitchen table as if setting the stage.

LEONORA

Not yet.

HANNAH (ON PHONE)

If she makes you feel uncomfortable in any way, asks questions you do not want to answer, then don't answer them.

LEONORA pins up a stray piece of paper, amongst a collage of photos including a photo of FELIX and her sons, now a little anxious.

LEONORA

Do you think she will-?

16

INT. HIGH COURT. STAIRCASE - DAY 6, 08:35.

16

CLOSE on HANNAH, heading up a staircase, cellphone in hand-

HANNAH

Possibly. Probably. She's a psychologist. It's her job to probe. It's not yours to answer.

...clocking NATHAN waiting at the top of the staircase with **NICOLA GIUSTIZIA** [40s] one of London's leading chefs. HANNAH throws NATHAN a half wave, indicating she'll be a couple of minutes.

HANNAH (CONT'D)

I'm going to be in court for the next couple of hours so good luck.

HANNAH shutting off her phone, slides it into her bag, crossing over to NICOLA with a smile-

HANNAH (CONT'D)

Sorry.

...who embraces her with open arms.

HANNAH nods at NATHAN, concealing her fury with a smile.

Across the corridor his soon to be ex-wife **MARIANNA GIUSTIZIA** [40s], a leading restauranteur in her own right, stands in consultation with JJ JOHNSON, her lawyer, and a BARRISTER.

CLERK
The case of Giustizia.

They gather their things-

NATHAN
Shall we-?

...heading towards the distant courtroom, MARIANNA's eyes catch on NICOLA, with barely hidden contempt as she passes.

MARIANNA	MARIANNA
Stronzo.	(translation)
NICOLA	Arsehole.
Buongiorno anche a te tesoro	NICOLA
mio.	(translation)
	And good morning to you my
	sweetheart.

NATHAN falling into step by NICOLA's side.

NICOLA (CONT'D)	NICOLA (CONT'D)
Porca Vacca!	(translation)
	Holy Cow!

NATHAN
Less of the expletives, please
Nicky, OK?

They walk into the corridor, JJ JOHNSON falling into step by HANNAH's side.

HANNAH
(in passing)
JJ.

JJ JOHNSON
Hannah.

JJ JOHNSON (CONT'D)
Leonora's meeting with our
psychologist this morning, I wanted
to apologise. I had no idea of the
personal connection. Flagged by
Melanie suggesting her was-

HANNAH
Very much Melanie's style.

They look at one another, smiling, a flicker of real
understanding and connection.

JJ JOHNSON
See you on the other side.

17

INT. PRIVATE MEMBERS CLUB/HOTEL/RESTAURANT - DAY 6, 08:45. 17

CLOSE on RUTH, looking over paperwork, reaching for her
coffee-

CHRISTIE
Careful-

CHRISTIE reaching a hand out, steadying the coffee pot, with
a smile-

RUTH
And just like that you are here.

They greet one another warmly, as CHRISTIE takes a seat, a
WAITER already sliding down another pot of coffee.

CHRISTIE
Hello Ruth.

RUTH
(touching beard)
I like the chin hair. New York
suits you.

CHRISTIE
It does. And I woke up listening to
your podcast-? The interview with
the nuns-

RUTH
Thank you-

CHRISTIE
Inspired. I'm a fan.

RUTH
Though I am not quite in Melanie Aickman's league yet. Did you see her shamelessly plugging her new show? Our vanity is the constant enemy of our dignity.

RUTH smiles. CHRISTIE smiles.

RUTH (CONT'D)
Welcome home.

CHRISTIE
Thank you. How's everyone?

RUTH
By everyone, I presume you mean Hannah.
(on look)
What -? Don't tell me work is the only thing that brought you back? She's as well as can be expected. You heard they're divorcing-?

CHRISTIE
I may have put a few feelers out.
I'm sorry.

RUTH
So am I.

CHRISTIE
So, what have you got for me?

RUTH opening up paperwork, and sliding it over to him.

RUTH
Too little to know for certain yet, too much that one can't quite put it to bed.

RUTH watches him as he reads.

RUTH (CONT'D)
Am I right to be concerned?

CHRISTIE
(as reads/nods)
It correlates with what we already suspect.

On RUTH, resigned and clearly unsettled.

RUTH

So - what now? Are we ready to talk
to Zander yet?

CHRISTIE

Not yet. We may need a little more
evidence.

18

INT. NHD. RECEPTION - DAY 6, 10:55.

18

CLOSE on NINA and TYLER stepping out of the lift, bumping
into ZANDER just seeing a CLIENT out.

ZANDER

Caught you-

They smile, pulling apart, ZANDER oblivious.

*

ZANDER (CONT'D)

And you've been where-?

TYLER

What was that-? Did you feel that?
Zander breathing down my neck.

NINA, covering her nerves with a smile-

TYLER (CONT'D)

Macavity Hudson. You remember the
development I was telling you about
that he's heading up in Belsize
Square-

ZANDER, a little nonplussed, TYLER playfully putting an arm
around ZANDER-

TYLER (CONT'D)

Introduced twice.

*

NINA

Tyler's helping me find somewhere.

ZANDER

We're in the mood for moving?

ZANDER's HAND BRUSHING TYLER's back, affectionately, as he
heads away.

NINA
Here's hoping.

The PING of a text message on TYLER's cellphone-

ZANDER
(calling back)
I look forward to the house
warming.

TYLER smiles, discreetly holds it up for NINA, wrapping her fingers around his, to read a text that says - *CALLER ID MACAVITY HUDSON - OFFER ACCEPTED.*

TYLER
(hushed/to NINA)
Offer accepted.

ON NINA a little giddy and terrified-

NINA
We're really doing this?

TYLER
(close to)
Yes.

19

INT. COURTRoom - DAY 6, 10:56.

19

CLOSE on HANNAH seated a little behind NATHAN, about to cross-examine NICOLA. A JUDGE looking on. JJ JOHNSON and MARIANNA seated to the right. Their FEMALE BARRISTER seated just in front.

HANNAH
(hushed to NATHAN)
Establish the long family history,
the sense of ownership and brand.

NATHAN bristles a little - he's got this despite HANNAH's notes fed quietly in his ear.

HANNAH (CONT'D)
Integrity meets experience, a
restaurant that has-

The JUDGE nods to NATHAN, NATHAN up on his feet, leaving HANNAH mid-sentence.

NATHAN

Mr Giustizia, how many years have you owned and run Giustizia?

NICOLA

Twenty five.

HANNAH slides a piece of paper across to NATHAN, his eyes briefly grazing over one word - **JUSTICE**.

NATHAN

Giustizia. Meaning Justice.

HANNAH sinks back in her chair, letting him at last take the reins.

NICOLA

Four generations. On my father's side. We've been running restaurants since 1912.

NATHAN

So not only does the family name have deep personal attachment, but also as the name of your restaurant, one of the finest dining experiences in London, and clearly a brand of its own?

NICOLA

And for this it is priceless.

NATHAN looks across to MARIANNA and her counsel-

NATHAN

Yet happily we have agreed a price... A price intended to buy your ex-partner out as set out in the binding Consent Order reached between the parties. And yet here we are today because your wife, a culinary talent in her own right-

NICOLA

This is not in doubt.

NATHAN

....believes she is entitled to the name, the brand, in spite of my client already making a more than reasonable financial offer within the financial agreement which Mrs Giustizia accepted.

On HANNAH, one HAND absently touching the indent in her skin left by her wedding ring, now removed.

NICOLA

Which is very funny to me because I had to beg her when we got married to take my name and now she won't give it back.

MARIANNA TUTS, loudly-

JUDGE

Silence please-

JJ JOHNSON quietly admonishes MARIANNA.

NATHAN

There is a phrase in Italian.
"Al Cuore Non Si Comanda". The heart wants what the heart wants.

MARIANNA laughs, HANNAH catching NATHAN's eye.

MARIANNA

Bravo. Molto vero. Is that why you slept with Yana when my back was turned?

CLOSE on HANNAH, eyes grazing over MARIANNA, recognising this is a woman in pain.

JUDGE

Mr Johnson, please calm your client.

JJ JOHNSON gently calming MARIANNA, quietly weeping now.

NATHAN

My client has been more than honourable and wished to give his wife the adjacent property to his family restaurant to do with what she wishes. And as was to be expected she is about to open a new restaurant, one which Mr Giustizia has been supportive of.

On HANNAH, looking across at NICOLA, unsettled by MARIANNA's tears.

NATHAN (CONT'D)

Until he learnt that she has blatantly taken the same name, without consultation, and that it is this name, his name, that hangs above the door.

On HANNAH, quietly punctured by this.

NATHAN (CONT'D)

No one underestimates that the disentangling of lives, both personally and professionally, is painful -

NATHAN's gaze on HANNAH's, the resonance catching them both-

NATHAN (CONT'D)

...but the fact is the wife has breached the terms of the parties' consent order-

The SWING of the door, MARIANNA unable to bear it any longer.

NATHAN (CONT'D)

...and we ask that the Court do no more than give effect to their agreement.

20

EXT. COURT. LONDON - DAY 6, 11:15.

20

CLOSE on HANNAH, NATHAN and NICOLA coming out of the courtroom, clearly victorious-

NICOLA

Grazie...Grazie...Grazie.

*

NICOLA hugging and embracing NATHAN-

*

NATHAN

It was the right decision.

NICOLA's tall leggy girlfriend **YANA** [late 20s], embraces him with delight.

*

HANNAH's gaze distracted by the sight of MARIANNA with JJ JOHNSON, gently shielding her as they come out of court, walking on, past PAPARAZZI waiting outside, SNAPPING all the way.

NATHAN (CONT'D)

Hannah-

...NATHAN gesturing for HANNAH to join them, drawn a little closer by NATHAN to NICOLA's side, one arm around YANA as he readies himself to greet the press.

NICOLA

Today is not only a day of Justice
but for *Giustizia* and everything it
stands for: a family both
professionally and personally proud
of its name.

*
*

CLOSE on HANNAH, something about MARIANNA in the distance
helped into a cab by JJ JOHNSON unsettling her.

NATHAN

(hushed aside)

Smile.

NATHAN's hands, gripping HANNAH's elbow a little tighter as
the PAPARAZZI snap away, forcing her to smile.

HANNAH

(hushed aside/to NATHAN)

There's a woman over there who's
been evicted from more than her
name. There's winning and there's
showing a little respect.

Then pulling away, HANNAH walks on, towards JJ JOHNSON-

JJ JOHNSON

Nicely played.

HANNAH watching MARIANNA covering her face as JJ JOHNSON
escorts her to a waiting black cab.

NATHAN

(on approach)

Nicola is asking if NHD would like
to join him tonight at *Giustizia*.
He wants to cook for you all.
Obviously I'm otherwise engaged-

*

HANNAH makes to go, NATHAN gently taking her arm.

NATHAN (CONT'D)

We've won a man his name back.

The FLASH of the PAPARAZZI, NATHAN posing with HANNAH a
little-

NATHAN (CONT'D)

(smiling/ for the cameras)

And his Osso Buco is out of this
world.

HANNAH
(pulling away/hushed aside)
Too bad you're going to miss it
then.

On HANNAH, looking back at NATHAN, standing with NICOLA as he is interviewed by the press. Something about it slightly disgusting her, as JJ JOHNSON approaches.

HANNAH (CONT'D)
Will she be OK?

HANNAH's gaze back on MARIANNA just visible in the back of the black cab, covering her face as the cab passes a stray tenacious PAPARAZZI, camera flash pressed against the glass.

JJ JOHNSON
(shrugs)
Like I said, nicely played.

JJ JOHNSON makes to leave then stops.

JJ JOHNSON (CONT'D)
Incidentally, I spoke to an extremely distressed Felix Samuelson last night. He's convinced that there's a third party. A series of trips to Zurich found on a credit card. Perhaps you'd like to discuss this with your client before our meeting next week? *

HANNAH nods, heading away, NATHAN looking over, seeing she's gone.

21

EXT. CHURCH - DAY 6, 11:30.

21

CLOSE on ROSE, wheeling JAMES's bike, laden with bags of clothes, towards the church porch.

DISTANT GIGGLING-

ROSE's gaze catching on GLEN's three GIRLS, playing in the graveyard, watching them a moment, before leaning the bike up against the porch.

22

EXT. CHURCH HALL - DAY 6, 11:32.

22

Trestle tables of jumble laid out on the church green. ROSE carrying two big bags of clothes, passing VOLUNTEERS sorting through donated clothes. JEANETTE, clearly the more senior volunteer, moving amongst them, organising them.

ROSE

I was looking for Glen.

JEANETTE

The vicar was here a moment ago. If that's jumble, it's my domain. Womenswear?

ROSE

No. It's my husband's actually-

JEANETTE already gone, ROSE looks on a little bereft, the bags now firmly clutched in JEANETTE's hands.

GLEN

Rose-

GLEN smiling, a little surprised, pulling off an apron, and rolling down his sleeves.

GLEN (CONT'D)

I was just finishing the breakfast run.

ROSE nods, watching JEANETTE, already rifling through JAMES's stuff with a few OTHER VOLUNTEERS.

GLEN (CONT'D)

Second visit in as many weeks.

ROSE

I was clearing out some of James's things.

GLEN

Great. Thank you.

ROSE

They're very efficient.

GLEN

(following gaze/ with a smile)

Ah yes, they do that.

ROSE smiles, clocking GLEN's GIRLS waiting, in school uniform.

GLEN (CONT'D)

How's it going?

ROSE

Grief? Great. Marvellous.

GLEN, watching ROSE a little distracted, JAMES's things being filed and sorted.

GLEN

It must have been hard.

ROSE

You kidding. I've been longing to get rid of some of that stuff. That 70's Afghan coat was never coming back in.

GLEN

If you're looking for a bargain, get in early. Blonde to the left is the one to watch, she can sniff out the Royal Doulton from chipped supermarket shit.

(seeing look)

What?

ROSE

Are vicars allowed to say shit?

GLEN

This and other things.

JEANETTE looks over, clocking GLEN, with a smile-

JEANETTE

(calling over)

Glen-

ROSE dismisses with a smile-

ROSE

Your fans are calling.

...GLEN gesturing to the THREE LITTLE GIRLS five minutes.

ROSE (CONT'D)

It's fine. I can keep them occupied for a few minutes.

(turning to LITTLE GIRLS)

Marni. No you're Marni. You're Tali...

The THREE LITTLE GIRLS giggle, enjoying the game as ROSE playfully gets them mixed up-

LITTLE GIRL

She's Tali...I'm Marni...

ROSE

So who ate Betty?

SECOND LITTLE GIRL

(with a smile)

I'm Betty...

ROSE, clocking JAMES's favourite shirt, lost to a rack of others, she looks away, trying to force the emotions back.

ROSE

No - you can't be Betty. Betty was this tall with bristles on her chin.

23

INT. LEONORA'S APARTMENT. LIVING ROOM - DAY 6, 11:35.

23

CLOSE on LEONORA, nervously waiting in her apartment, adjusting the odd vase, or photo frame.

The SHRILL BUZZ of the intercom-

LEONORA crosses the room, her hands shaking a little as she goes to speak, LIPS pressed close to the intercom.

KATE (ON INTERCOM)

Hi, it's Kate Pencastle.

LEONORA

Come in.

LEONORA waits for KATE, quietly preparing herself, straightening a collar.

24

EXT. STREET. OUTSIDE NHD - DAY 6, 11:45.

24

CLOSE on HANNAH hurrying to work, passing COLLEAGUES, reflections caught in the glass or the like, HANNAH hesitating on seeing CHRISTIE's reflection amongst them-

RUTH

Hannah-

CHRISTIE and RUTH mid conversation, HANNAH turns-

HANNAH

Hi-

...HANNAH freezing on seeing CHRISTIE, they look at one another, HANNAH incredulous, a little delighted but-

HANNAH (CONT'D)

You're back.

The ebb and flow of human traffic close by-

CHRISTIE

I'm back.

RUTH

Isn't it marvellous? I'm trying to persuade him to stay-

HANNAH

How long are you-?

CHRISTIE

A few days-

HANNAH

How? Why?

They smile at one another.

CHRISTIE

Ruth's helping me unpick a
complicated financial situation
with a client.

HANNAH

Right-

RUTH

(to HANNAH)

I'll see you inside.

(to CHRISTIE)

And we'll speak later.

CHRISTIE nods, smiles, RUTH heading away, leaving them alone.

HANNAH

Mysterious.

They look at one another neither quite believing it-

CHRISTIE

You're- ?

HANNAH

Good. Great.

CHRISTIE

And the family?

HANNAH

You heard?

CHRISTIE

(nods)

I heard.

Both a little thrown by how pleased they are to see one another.

HANNAH

How? Why? What are you doing here?

CHRISTIE

I had some business in town and
needed to draw on your mother's
experience-

HANNAH
(cutting in)
Why didn't you tell me?

CHRISTIE
Technically you and I haven't
spoken for-

HANNAH
Ten months and-

CHRISTIE
Nine days.

HANNAH catching on this.

HANNAH
You look-

CHRISTIE
I've let myself go a bit.

HANNAH
No - you look great.

CHRISTIE
You too.

HANNAH laughs, weirdly giddy and bashful.

HANNAH
Does Zander know you're in town?

CHRISTIE
Not yet. It might be better not to
mention it...yet.

HANNAH nods, concedes, smiling, if a little quizzical.

HANNAH
How's-?

CHRISTIE
New York? Great. I've met great
people.

HANNAH
People or person?

CHRISTIE
Not that it's your business...
both. But it's not the same as
here.

They hold one another's gaze.

HANNAH
I should-

CHRISTIE steps to the side, lets her pass-

CHRISTIE
I'm staying at the Garcon-

HANNAH stops, her back to CHRISTIE-

CHRISTIE (CONT'D)
(smiles)
Just in case you're interested.

On HANNAH, walking on, giving little away.

HANNAH
Noted.

On CHRISTIE taking a right as HANNAH takes a left or the like, waiting until they are both out of one another's view.

24A EXT. STREET. OUTSIDE NHD - DAY 6, 11:47.

24A

HANNAH stops, out of view of CHRISTIE, shaken and delighted by meeting him again, taking a moment to calm down.

24B EXT. STREET. OUTSIDE NHD - DAY 6, 11:47.

24B

CHRISTIE stops, also taking a moment, just out of sight of HANNAH.

25 INT. NHD. RECEPTION - DAY 6, 11:49.

25

The PING of the lift-

HANNAH crossing from the lift, still lost in the glow of seeing CHRISTIE again, passing DORIS seated in the reception. *

The WHITE NOISE of conversation all around, HANNAH a little oblivious, picking up her post and bundles from reception-

ZANDER
(on the approach)
How did it go?

HANNAH heads towards the office, ZANDER falling into step with her.

HANNAH
We won. Respondent can't use
Giustizia.

ZANDER
There's only one of those. God,
have you tried their Melanzane
Parmigiana-?

HANNAH

No but you can. Tonight. Courtesy
of Nicola. Do with it what you
will.

ZANDER

Are you kidding? Chef's table-?
You're definitely coming.

NINA on the approach-

ZANDER (CONT'D)

Giustizia tonight?

NINA

You won't get a table there for
weeks.

ZANDER

We will and we have. You, Hannah,
Tyler, me-

Beyond, RUTH passing-

ZANDER (CONT'D)

(calling over)

Ruth, you and Ronnie free tonight?
Hannah has got us a table at
Giustizia.

RUTH

How?

HANNAH

Perk of the win.

RUTH

What fun! I haven't been out
properly in weeks.

HANNAH

(in passing/to RUTH)

I want a word with you.

RUTH smiles, looking to ZANDER, gesturing towards her podcast studio.

RUTH

Sorry. Can't now. Interview.

HANNAH

Really-?

(close to RUTH)

You didn't think of telling me
Christie is back?

On HANNAH - looking on as RUTH, leads ZANDER away.

RUTH

(shrugs/with a smile)

I thought you'd rather it was a
pleasant surprise.

On HANNAH, catching RUTH's playful smile as she walks away.

26

INT. LEONORA'S APARTMENT. LIVING ROOM - DAY 6, 11:55.

26

CLOSE on LEONORA, eyes quietly tracking over KATE, making notes, perched on a chair opposite, a cup of coffee close by. Photos of LEONORA with her family, distracting KATE a little.

KATE

So, how would you describe yourself
as a parent?

LEONORA's leg bounces a little, she steadies it discreetly, pushing her palm flat against her lap.

KATE (CONT'D)

Relaxed?

LEONORA

Not always. Yes and no. Certainly
when they were younger we were
perhaps a little too vigilant, like
many new parents?

KATE

(smiles)

I was asking about just you.

LEONORA

Yes. Yes I like to think I got the
measure right. Felix has always
been perhaps the more relaxed
parent. Perhaps it's the surgeon in
me. I plan ahead, assess where the
push points might be-

KATE

Your works seems to be an important
part of who you are. I understand
you returned to work when they were
three months old.

LEONORA

If you are asking was I there-

KATE

I imagine you worked a lot when
they were younger.

LEONORA

Yes. I don't see how this is
relevant.

KATE

I'm interested in hearing your story, to help me get a better sense of your early bonding with your children.

LEONORA

We bonded well. Bond well. Twins
are...never easy.

KATE

(agreeing)

Never easy.

LEONORA

You're a mother?

KATE wavers-

KATE

I wonder if by asking me that
you're worried I'm judging you.

SILENCE-

KATE (CONT'D)

This isn't a test. I have no doubt
you are a good mother, Ms Hale.
That's really not in question. But
I've been asked to help you through
this as a family-

LEONORA

My mental health is fine.

KATE

No one is questioning your mental
health. I am simply here to support
the family-

SILENCE-

KATE (CONT'D)

Could I use your bathroom?

LEONORA stands, gesturing towards a door.

LEONORA

Of course. Yes.

27

INT. NHD. RUTH'S OFFICE - DAY 6, 11:57.

27

RUTH, headphones on, interviewing ZANDER and TYLER around a table, both now perched in front of microphones.

RUTH

(lips close to microphone)

My guests today are Zander Hale of
Noble Hale Defoe and his husband,
Tyler.

ZANDER hesitates, hears it echoing on speakers outside,
throwing a look to TYLER.

ZANDER

Is this going out live to the
entire office?

RUTH smiles, nods, not letting it break her flow-

RUTH

I have to confess that I've wanted
to get these two onto my podcast
for some time now.

(MORE)

RUTH (CONT'D)

Zander is one of the most experienced family lawyers I know, but also, despite all that experience, he and his husband Tyler threw caution to the wind and married spontaneously in a private ceremony with no family or friends...and with no pre-nup.

28

INT. LEONORA'S APARTMENT. BATHROOM - DAY 6, 11:58.

28

KATE in the bathroom, washing her hands. She looks at her reflection in the bathroom mirror, exhales slowly. She turns in search of a bathroom towel. She opens the bathroom cupboard nothing. Tries a bathroom drawer. Sees a pile of small hand towels, takes them then hesitates, clocking several packets and bottles of medicine close by. Curiosity or a hunch, she hesitates, eyes grazing over the labels, picking up an unfamiliar medication - Riluzole. On KATE, considering.

29

INT. NHD. FILING ROOM - DAY 6, 11:58.

29

CLOSE on NINA, reading over paperwork, hesitating on the sound of RUTH's podcast now audible on a speaker, the office clearly now allowed to listen in.

ZANDER (OOV)

Even lawyers are allowed a moment of rash spontaneity? Call it instinct but just this once, I met someone worth taking a risk for.

NINA stops, eyes on ZANDER and TYLER mid interview in the podcast room.

RUTH (OOV)

Tyler - was getting married on the spur of the moment out of character? One might argue foolish as two men working in family law?

30

INT. NHD. RUTH'S OFFICE - DAY 6, 11:59.

30

TYLER glances over ZANDER's shoulder, clocks NINA watching from the corridor.

TYLER

Giving up my life in Chicago and following Zander back home within six weeks of meeting? That was pretty radical-

RUTH

Home?

TYLER
I guess I'd consider home-

TYLER eyes catching on NINA's-

TYLER (CONT'D)
...wherever the person I love is.

RUTH

Where we love is our home, home
that our feet may leave but not our
heart - so romantic?

LAUGHTER, yet RUTH is quietly steely.

RUTH (CONT'D)
But I do think there is something
interesting here for us to explore.
We know the value of a pre-nup, a
way of securing some autonomy if
the whole thing goes to the wall.
Such abandon, someone must have
been the driving force?

TYLER

You can put it down on paper, have
it signed, but we decided not to do
that, and instead we've kept it
very simple. What's mine is mine,
what's his is his. When we break up-

ZANDER

If?

RUTH

Yes - exactly if?

ZANDER wavers, seeing TYLER caught out by RUTH's steely gaze
for a moment.

TYLER

If we break up - I want nothing.

ZANDER

(deflects)

Here's hoping I backed the right
horse.

On HANNAH, hands gripping the sink, looking back at her
reflection, as NINA comes in, resting her notebook and the
housing brochure on the sink as she enters a cubicle.

NINA

OK-?

HANNAH washes her hands, tidying herself up, her notebook and
phone resting on the side, clocking the brochure and flicking
through it.

HANNAH

Yep. Yep.

NINA coming out, crossing over to the sink to wash her hands, watching HANNAH look over the brochure.

NINA

Ma - is interrogating Tyler and Zander.

HANNAH

And guess who wants to marry her? *

NINA

(with realisation)
Ronnie wouldn't? *

HANNAH

Watch this space.

HANNAH looks back at the brochure-

HANNAH (CONT'D)

You sure you can afford it? *

NINA

Why do you always do this? Why do you always question my choices? *

HANNAH

Because you can be...a little too spontaneous. I'm looking out for you. *

NINA

Back off. Please.

HANNAH concedes, NINA considering.

NINA (CONT'D)

Nesting tonight, of course- *

HANNAH

And bringing his new girlfriend.

NINA

That's fast.

*

NINA (CONT'D)

But I guess if they're having a
baby-

HANNAH

Good to have you in my court.

*

HANNAH handing back the property brochure to her and then turns to go, scrolling through her messages, clocking a missed call and message from LEONORA.

NINA

You're being weird.

HANNAH

Christie's back.

NINA

That's it. You're being Christie
weird.

HANNAH

That's a thing?

NINA

Jangly but a bit excited.

HANNAH

Yep - that sounds like the average
affair.

NINA catching on this.

HANNAH (CONT'D)

Only this time-

NINA

This time it's almost legal, you're
Mrs Stern no more.

HANNAH

(sharp)

I'm not divorced yet.

NINA

OK...OK... And someone got out of
the wrong side of bed.

*

*

*

HANNAH

And some of us aren't giggly and
acting...

*

*

*

ON HANNAH - a flicker of curiosity-

*

HANNAH (CONT'D)

Jangly too.

*

*

*

NINA

Don't do that. Don't go all Nancy
Drew on me-

HANNAH

You're either drinking again or-?

NINA caught out -

NINA

(heading out)

Sorry. Late for my 12 o'clock.

On HANNAH considering, a little unsettled, as she listens to
her answerphone message from LEONORA with growing concern-

LEONORA (ON ANSWERPHONE)

Hannah, this is a nightmare. Please
can you just come over, now.

32

OMITTED

32 *

33

EXT. HARLEY STREET. LEONORA'S APARTMENT - DAY 6, 12:35.

33

CLOSE on HANNAH, hurrying along Harley street, stopping outside an elegant building. She presses the buzzer-

HANNAH
(into intercom)
Hi - it's me.

34

INT. LEONORA'S APARTMENT. HALLWAY/LIVING ROOM - DAY 6, 12:36.

CLOSE on HANNAH, as she passes LEONORA standing by the door-

HANNAH
Leave this to me.

KATE, finishing up her notes-

KATE
Hannah-

...HANNAH already entering the room, LEONORA close behind.

KATE (CONT'D)
-it's highly unusual for the lawyer
to be here-

HANNAH
My client called me, clearly
distressed.

KATE smiles, sliding her notebook back in her bag-

KATE

I'm actually finished. I've got most of what I need.

...aware of HANNAH's penetrating gaze.

KATE (CONT'D)

But could we have a brief word, privately? Perhaps walk out with me.

HANNAH concedes with a nod, making to follow.

KATE (CONT'D)

You have a beautiful apartment, Ms Hale. Really lovely.

LEONORA

Thank you.

KATE smiles, making to leave, HANNAH close behind.

HANNAH

(mouthing/to LEONORA)

Five minutes.

35

EXT/INT. LEONORA'S APARTMENT. ENTRANCE/DOORWAY - DAY 6,

35

12:36.

KATE already pulling on her coat, heading outside.

KATE

I don't think I asked anything particularly provocative.

HANNAH

Clearly you did.

KATE

I did note that she seemed a little anxious-

HANNAH

It's an anxious time-

KATE swallows an uncomfortable smile, HANNAH close behind-

HANNAH (CONT'D)

But maybe that's just the family lawyer in me, because, as you say, 'divorce is a nightmare that turns dreamers into accountants'.

KATE a little punched, yet remaining calm-

KATE
I'm just an onlooker-

HANNAH
I think you're a little more than
an onlooker, *Kate*.

KATE, half laughs to herself-

KATE
My job is to calmly come into an
often toxic and hostile environment
and quickly understand what is
going on here. What *is* going on
here, *Hannah*?

...yet remains calm, holding HANNAH's gaze-

HANNAH
You're meeting my children tonight.

KATE
I am. I'm looking forward to it.

HANNAH
They're *my* children. Tread
carefully-

KATE
Is that a threat?

HANNAH
They don't need to know every
detail yet. Please don't break your
news to them yet. They are still-

KATE
Processing their father's new
relationship, of course.

KATE makes to leave, then stops-

KATE (CONT'D)
Although I'd argue the healthier
option might be full transparency.

...looking back at HANNAH.

KATE (CONT'D)
Your client has Riluzole prescribed
in her name in her bathroom. That's
strong medication-

HANNAH
You are seriously crossing a
boundary now.

KATE

Simply voicing my concern that your client seems to be taking medication used to treat amyotrophic lateral sclerosis.

On HANNAH, giving little away-

HANNAH

Enjoy your evening.

KATE concedes, heading away.

KATE

I'm sure we will.

36

INT. LEONORA'S APARTMENT. KITCHEN - DAY 6, 12:38.

36

On HANNAH, picking up her bag and jacket as LEONORA clears up KATE's coffee cup, HANNAH following her into the kitchen.

HANNAH

Lennie, your medication -

On LEONORA, with surprise.

HANNAH (CONT'D)

She saw it in the bathroom.

LEONORA

And?

HANNAH

It's raised a flag. Does the General Medical Council know you have an illness that could potentially affect your performance as a surgeon?

LEONORA

I would never put a patient at risk.

HANNAH

This is me. This is not sustainable. Felix's solicitor is asking questions I don't have answers for.

LEONORA

Like what?

HANNAH

Trips to Zurich?

LEONORA

(shrugs)

A work trip. The second time a conference.

HANNAH

They are looking for things to try and understand why you are doing this. Any unusual bank transactions, they want answers for. They're querying the possibility you've had an affair.

LEONORA laughs - then sees she's serious.

LEONORA

That - is funny.

HANNAH

Talk to Felix. You might find him more supportive than you know.

LEONORA

Not in everything.

HANNAH

What do you mean?

On LEONORA - she reaches for her bag.

LEONORA

I have to go, I've got one heck of an operating list.

HANNAH stopping her, gently looking at her.

LEONORA (CONT'D)

Hannah, if you feel in some way you can't support me in this then I will find another lawyer.

HANNAH

No - no need.

LEONORA nods, smiles. HANNAH a little unsettled - covering with a smile.

CLOSE on KATE crossing the drive, holding a bottle of wine or the like-

GAEL

Try and keep your body like in the middle and your weight forward-

She hesitates on seeing GAEL on a skateboard, demonstrating a skill for VINNIE, sat on the front step or the like.

GAEL (CONT'D)
(on seeing KATE)
Hello-?

KATE smiles, a little nervous-

KATE
Hi, I'm Kate.

GAEL
Hi-

KATE
(looking to VINNIE)
I was wondering if your dad was
about.

On KATE - a little embarrassed and blank, VINNIE staring back at her unamused, then standing up, he heads inside.

VINNIE
(calling out)
Dad - she's here.

38

INT. HANNAH'S HOUSE. KITCHEN - DAY 6, 18:40.

38

The SOUND of music, conversation-

KATE and NATHAN now in the kitchen, clearly trying to fathom the oven or the like.

NATHAN
I think that's the grill.

Vegetables now prepped, the sense of dinner underway.

KATE
You've never actually done this
before have you?

NATHAN smiles, a little embarrassed, something quite sweet about them playing house. GAEL washing some lettuce or the like under the sink.

GAEL
Is this OK?

TILLY sits at the table, doing her homework, a little suspicious. VINNIE, GAEL's skateboard under his arm, equally unimpressed, sloping out into the garden, to practice on his own.

38A **INT. HANNAH'S HOUSE. HALLWAY - DAY 6, 18:45.**

38A

CLOSE on ROSE, wheeling her bike into the corridor leaning up against the wall, she pulls her helmet off, hesitating on-

DISTANT LAUGHTER-

ROSE, keen not to be seen, slides down her helmet, creeping upstairs, bumping into LIV coming downstairs.

LIV

If you're doing a runner can you take me with you?

ROSE

I'm just in to pick up the last of my things-

...GAEL already clearly helping in the kitchen.

LIV

(in passing)

Don't ask. She's cooking. Another reason you might want to get out.

ROSE heads on up the stairs, fishing her BUZZING phone out of her pocket, clocking HANNAH on the caller ID.

ROSE

(as walks)

If you're calling to ask if Lady shrink is here. She is and she's massacring something plant based in the kitchen.

39

INT. NHD. HANNAH'S OFFICE - DAY 6, 18:45.

39

Day on the edge of dusk-

HANNAH

No - perhaps I was checking if you were OK.

HANNAH stands, finishing off the last of her work, reading over paperworks and initialing documents.

ROSE (ON PHONE)

In what way?

HANNAH

You went back to the house.

ROSE (ON PHONE)

Yes - which is where I live, hence I am moving my stuff out as we speak from your guest room.

HANNAH

How long are you going to be like
this with me?

ROSE (ON PHONE)

Like what-?

40

INT. HANNAH'S HOUSE. GUEST ROOM - DAY 6, 18:46.

40

ROSE packing up the last of her things, cellphone pressed under her chin.

HANNAH (ON PHONE)

You know what I mean. I'm sorry.
I'm sorry I compared my grief to
yours. It is of course entirely
different. Barely on the scale.

ROSE

Better.

The last of ROSE's things now packed up, and good to go.

HANNAH (ON PHONE)

Are the guest bed sheets clean?

ROSE

(sniffs)

Ish.

(then with realisation)

She's not staying the night?

41

INT. NHD. HANNAH'S OFFICE - DAY 6, 18:46.

41

CLOSE on HANNAH, standing, finishing up the last of her work, clocking RUTH, ZANDER, and NINA walking along the corridor to reception.

ROSE (ON PHONE)

Brutal. Want to grab dinner later?

HANNAH

I would but I have to go to dinner
with the entire office...

ROSE (ON PHONE)

Some of us are weighing up the
merits of marmite on toast over pot
noodles.

HANNAH

Well perhaps if lady shrink is
cooking-

ROSE (ON PHONE)
Please - I do have certain
loyalties to maintain.

HANNAH
Thank you.

ZANDER puts his head around the door-

ZANDER
(mouthing)
Ready?

HANNAH nods, packing her bag, and reaching for her jacket.

HANNAH
Piss off then out of my house. But
can you change the sheets first?

ROSE (ON PHONE)
Yes Queen.

On HANNAH with a smile-

HANNAH
Remember you're my spy.

42

INT. NHD. CORRIDOR/RECEPTION - DAY 6, 18:50.

42

HANNAH walking towards reception, ZANDER, NINA and RUTH
waiting, falling into step as they head towards the lifts. *

ZANDER
At last.

HANNAH
(on approach)
Sorry-

RUTH
Ronnie's meeting us there. He's
behaving very strangely. I keep
finding him creeping up behind me,
and when I ask him what he's doing
he just looks at me blankly.

HANNAH
Maybe he's trying to top you.

NINA
Watch those open windows, mother.

HANNAH

(hushed/to RUTH)

As for you, you still haven't told
me exactly what you're doing with
Christie?

RUTH

He's asked me to unpick some
financial trails.

(seeing look)

What-? It's business.

From beyond-

ZANDER

(calling over)

Guys-

The PING of the lift-

RUTH

Don't ask, because I can't talk
about it.

On HANNAH she concedes, following her into the lift.

The GLIDE of the lift doors closing.

43

INT. HANNAH'S HOUSE. KITCHEN - DAY 6, 19:00.

43

GAEAL is opening a bottle of wine as KATE peers in the oven.

KATE

So are you enjoying it here?

GAEAL's gaze catches on LIV reluctantly putting out mats on
the table as TILLY puts out water glasses.

NATHAN

Vinnie-

VINNIE barely looks up, slumped on the sofa as NATHAN stands,
knives and forks in hand.

NATHAN (CONT'D)

Want to lend a hand buddy?

TILLY

I'll do it.

TILLY quietly taking the knives and forks.

NATHAN

Thanks munchkin.

LIV takes the bottle of wine-

LIV

Anyone want another drink?

...tops up GAEL's glass, kissing him, with a smile, making to pour wine into KATE's glass.

KATE

Not for me. But I'll have some water if it's going.

LIV looks at KATE, then concedes, filling her glass with fizzy water.

KATE (CONT'D)

Thank you, Liv.

LIV

It's Olivia.

TILLY and VINNIE giggle, KATE catching on this. LIV smiles, clearly there is no love lost, topping up her own glass again.

NATHAN

Pre-loading?

LIV ignores him, slamming the fridge door closed.

LIV

So Kate how did you meet my dad?

NATHAN goes to speak, KATE quietly silences him with her look.

KATE

Actually I met him through Melanie - she's quite a sweetheart really. We were both invited to dinner.

LIV

Set up by your divorce lawyer.
Rank.

NATHAN

Nice turn of phrase.

LIV leans against the counter, provocatively, quietly goading her dad with her look.

KATE

I suppose it was in a way. Although I was a little oblivious.

LIV

Really - a woman of your age-?
(seeing NATHAN's look)
(MORE)

LIV (CONT'D)

...what statistically over 40, the chance of meeting a life partner drops dramatically?

GAEL

Liv-

KATE

It's OK. You're right. Maybe not oblivious but surprised, to find someone so open and interesting.

KATE smiles at NATHAN, the moment only irritating LIV even more.

KATE (CONT'D)

How did you two meet?

GAEL

Brazil. At a club in San Paulo. Actually, outside. She was being sick in the street, so I walked her home.

NATHAN

How is it possible that mere words can induce an anxiety attack?

LIV

That's not actually what happened.

GAEL

Isn't it?

GAEL looks at LIV, she smiles, but there is a little sting between them.

LIV

He likes to exaggerate.

GAEL

No - you're just always so calm when you tell a story. No passion. No excitement.

LIV

Yeah well I guess it depends who I'm with.

GAEL reaches for a beer, irritated-

KATE

The salad looks amazing, Gael.

VINNIE goes for GAEL's beer, GAEL wavers, lets him have a sip.

NATHAN
Vinnie.

VINNIE
Mum lets me drink.

ROSE entering, coat still on-

NATHAN
I didn't know you were here. On
your way out or in?

ROSE
Out. Just to say the guest room is
free, sheets changed and clean.

ROSE sniffs at a dish now bubbling close by.

ROSE (CONT'D)
That smells interesting.
(holding out hand)
Hi, we met at-

KATE hurriedly wipes her hands on a tea towel, taking ROSE's
in greeting.

KATE
My book launch. Yes...Sorry. The
night was all a bit of a blur-

NATHAN
Rose. Kate...Formerly introduced.

LIV
Is dinner going to take long
because we're meant to be going to
a gig?

NATHAN
And that's polite, Liv.

KATE gently pushes a salad bowl into NATHAN, a signal to take
it.

KATE
(hushed)
Do you want to take that to the
table and calm down while you're at
it?
(to ROSE)
Are you sure you won't join us?

ROSE
No - got to go home eventually.

KATE
God, yes of course. I'm so sorry.
I meant to say. My condolences.
(MORE)

KATE (CONT'D)

We brush over death, but if we
don't talk how will we ever find a
language for it.

ROSE raises an eyebrow to NATHAN, a little incredulous.

KATE (CONT'D)

(seeing NATHAN's look)

And now I've said the wrong thing.
I just don't want you to feel alone
in your grief. Too often we forget-

On ROSE, moving on-

ROSE

I don't forget.

44

INT/EXT. HANNAH'S HOUSE. HALLWAY - DAY 6, 19:04.

44

ROSE almost out of the door, NATHAN on her tail.

NATHAN

Rose...I'm sorry.

ROSE

She's nothing if not...

NATHAN

Open?

ROSE

That's a word.

ROSE relents, smiles at NATHAN.

ROSE (CONT'D)

I'm glad you're happy.

NATHAN

I had a call from the adoption
agency with dates for the referee
interview.

ROSE

Yeah - They left a message saying
as much-

NATHAN

And that's-?

ROSE

Don't know. We all know kids were
always more of James's thing.

NATHAN

So you don't want to-

ROSE

Don't know. I don't know about anything right now.

ROSE, wanting to get out of the door, wheeling her bike out.

ROSE (CONT'D)

Go back. Enjoy. Really. It's all good.

ON NATHAN a little sunk, turning, clocking the photograph of him and HANNAH, his hands around HANNAH's pregnant belly.

KATE

Nathan-

KATE standing in the doorway, catching this-

NATHAN

Sorry. Coming.

45

INT. HOSPITAL. SIDE ROOM/ANTECHAMBER - DAY 6, 19:10.

45

CLOSE on LEONORA, coming out of surgery, pulling her gloves off, affecting calm. Then she leans up against a wall, just out of view, exhales, looking down at her hand, trying to soothe her hand. A COLLEAGUE passes, clearly en route to another surgery.

COLLEAGUE

Surgery went well?

LEONORA nods, smiles, heading off to change.

LEONORA

Perfectly.

46

INT. HOSPITAL. CORRIDOR - DAY 6, 19:10.

46

SUDDENLY LEONORA walking, stops on seeing FELIX waiting for her further down the corridor-

LEONORA

(on the approach)

What are you doing here?

He looks exhausted, like he hasn't slept in days.

FELIX

I figured it's Thursday, you'd be on call.

LEONORA

I can't-

FELIX

Lennie, I've been going through our bank statements.

LEONORA

Right.

FELIX

It's well hidden. You wouldn't find it at first. But your credit card-

LEONORA walking on, FELIX tailing her, clutching a bank statement, several sums highlighted in vivid pen.

LEONORA

I don't know what you're talking about.

FELIX

(shoving statement at her)
March last year. Then August. Then October. Then February of this year. Bardain Hotel, Zurich.

FELIX breaking down, LEONORA hurriedly picking up the papers, pulling him aside, gripping his elbows.

LEONORA

Felix, this has to stop. You have to listen to me. There is no one else. Stop this, my love, please.

(hurrying on)

Please go home. Please just-

47

EXT. OUTSIDE GIUSTIZIA RESTAURANT - DAY 6, 19:20.

47

On HANNAH, walking along the road, hesitating on the illuminated restaurant in the distance.

The BUZZ of her phone - message from CHRISTIE - *Good to see you today. Perhaps you might be free later tonight? Nightcap later?*

On HANNAH considering, pushing herself on.

48

INT. GIUSTIZIA RESTAURANT - DAY 6, 19:38.

48

CLOSE on HANNAH, seated at the chef's table overlooking a frenzied open kitchen, ZANDER, TYLER, RUTH, RONNIE and NINA mid meal, marvelling at every course.

NICOLA

All OK-?

The BUZZ of a lively restaurant, the clientele a mixture of the great and the good.

HANNAH

Yes. Thank you Nicola.

MARIANNA, clearly the mastermind behind the kitchen, shoots a look to NICOLA.

MARIANNA

(calling out)

Table 4, table 12, table 6 covers to go.

NICOLA

Sorry...sorry...sorry.

(aside to HANNAH)

She's more pissed than ever. Last shift tonight.

RONNIE peers at his ornate plate of food.

RUTH

Just eat it Ronnie.

RONNIE

It makes me nervous when food wobbles like that.

MARIANNA crosses over to the table.

MariANNA

It's Anguilla. Eel. It's very sweet. Flown in from Bari.

HANNAH

It's delicious.

RUTH

Rather marvellous to see you still working together-

MARIANNA throws a look to YANA, now with NICOLA, checking the cork for her on a bottle of wine. NICOLA passes MARIANNA.

MARIANNA
Il tavolo nove sta ancora
aspettando. Hai finito di
parlare con la tua puttana?

NICOLA
Ti sei scordata dove hai
messo quella bocca.

MARIANNA
(translation)
Table nine is still waiting.
Stop talking to your whore.

NICOLA
(translation)
You forget where you've put
that mouth.

Both heading back to the kitchen, bickering.

RUTH
(eyes on YANA)
Here's hoping it's better the
second time round. Second marriage
is the triumph of hope over
experience. Who was it that said
that?

NINA
Oprah Winfrey.

RONNIE
I believe it's Oscar Wilde.

ZANDER
I don't think I could survive it a
second time.

NINA catching TYLER's eye.

HANNAH
(raising glass)
I'll drink to that.

The CHINK of GLASSES-

RUTH
Photo please.
(seeing HANNAH's look)
For my podcast page.

RUTH grappling with her phone.

RUTH (CONT'D)
Ronnie - can you?

RONNIE
(taking the phone)
Really Ruth, we show our age when
we don't get with the 21st century.

They huddle together, posing for a table selfie.

RUTH
Smile-

All do, bar TYLER who sits back a little.

TYLER
(catching NINA's look)
What - I'm shy?

ZANDER
Happens every time. I haven't got a
single photo of him where he's not
just out of eye.

RUTH ushering everyone into the photograph.

RUTH
Again...Again...Come on, everyone
in. You too Tyler.

LAUGHTER -

TYLER
Fine...fine.

They all smile, looking up at ZANDER's iPhone, NICOLA now
squeezing in for the photo.

NICOLA/ALL
(shouted)
Giustizia!!!

The aftermath of supper-

KATE
Do you want some more?

GAELE raises a hand, gently stopping KATE, with a smile.

Gael

No - it was very-

Liv

Rich.

Kate catching Nathan's look, clearing a few plates she heads to the kitchen. Nathan takes an empty bottle, and crosses over to the fridge.

Liv (CONT'D)

You don't drink?

Kate

(catching Nathan's look)

No - not right now.

Tilly

Mum likes wine.

Vinnie

A lot.

Liv catching Kate's smile, irritating her even more.

Liv

But you do drink normally?

Gael

Liv-

Liv

I'm just curious.

Kate looks to Nathan-

Kate

Nathan, can you get out the ice cream?

Nathan

(mouthing to Liv)

Be nice.

Nathan crosses over to Kate, under the guise of getting out ice cream from the freezer.

Nathan (CONT'D)

(hushed aside)

If it's any consolation, they hate me far more than they'll ever hate you.

Kate

It's OK. It comes with territory.

I'm threatening. It's important they find ways to express that.

VINNIE shoves his plate of half eaten food down on top of a pile mounting up by the sink.

VINNIE
(heading away)
I don't want dessert.

NATHAN
Vinnie...Vinnie come back.

LIV
Dad, leave him.

GAELE picks up VINNIE's plate and starts to tidy up.

GAELE
I can do that.

NATHAN
Thank you. Consider yourself adopted.

NATHAN crossing over to VINNIE, already pulling on his coat, preparing to head out.

NATHAN (CONT'D)
Vinnie, come back. Going out on a school night?

VINNIE
Mum lets me.

NATHAN
Does she-? And when did that start?

LIV
Actually we've got to head.
(looking to GAELE)
Sasha's gig starts in half an hour.

NATHAN
Sasha. As in Sasha who dumped you in brutal misspelt text.

LIV
Thanks for that, Dad. We're friends now.

NATHAN
Right. Right.

KATE
Nathan, let Olivia go out if she wants. She's 18.

LIV
Yes I am.

NATHAN

Don't be rude.

KATE

Nathan-

(slipping her arm around
him)

I can imagine how disorientating
this must be for you all, but it's
important we find a way to
communicate and come together
because I'm not going anywhere.

The SLAM of the door-

NATHAN

(calling out)

Vinnie.

NATHAN moving off, KATE smiles at LIV and TILLY a little
resigned, reaching for her wine glass of water.

LIV

Are you pregnant?

NATHAN

Liv, don't be rude.

KATE

Actually. We are.

(taking NATHAN's hand)

I am.

LIV, incredulity colliding with disgust.

LIV

Well congratulations, daddy.

(heading away)

Gael, let's go.

GAEAL reaching for his coat.

GAEAL

Sorry. Nice to meet you.

Congratulations.

KATE

Thanks.

The SLAM of the door-

SILENCE-

TILLY looks at NATHAN, getting up to go.

NATHAN

We've not done ice cream yet.

TILLY

I'm full thanks, Dad.

On NATHAN, looking back at KATE, a little defeated.

NATHAN

Brilliant. You told her.

KATE

She asked.

NATHAN

That doesn't mean you have to
answer her. Not yet, Kate...
Seriously?

50

INT. ROSE AND JAMES'S HOUSE. BEDROOM - DAY 6, 21:15.

50

On ROSE, trying to sleep, lying in the dark, illuminated by some Netflix Romcom or the like on her laptop screen, her gaze catching up on the empty hangers, restless, emotions churning. Unable to contain herself any longer, she rips the duvet off, hurrying to pull on her clothes.

51

INT. BAR - NIGHT 6, 22:15.

51

A loud, busy bar. GAEIL standing at the bar, sipping a beer, whilst he waits for his card to be approved. LIV is chatting with a group of FRIENDS. She's laughing, talking loudly. Bit too intense. He takes the tray of drinks back to the GROUP. Distributes drinks. LIV takes one from him, doesn't stop shouting in the ear of a FRIEND, barely acknowledging GAEIL.

GAEIL

Livvy, you OK?

LIV

I'm fine. The band's on now-

CLAPPING CHEERING.

SASHA, LIV's former boyfriend, coming on stage, guitar in hand, the strum of the intro-

SASHA

So this first track is for anyone
who has loved and lost-

The band plays, the crowd go wild. SASHA playing, eyes on LIV.

52

INT. GIUSTIZIA RESTAURANT - NIGHT 6, 22:15.

52

Late, the aftermath of dinner -

ZANDER

No seriously, what would you take
if the house was burning down?

They all sit, finishing up coffee and port.

TYLER

My entire Marc Bolan back
catalogue.

ZANDER catching on this, a little punctured.

NINA

Marc Bolan? I didn't know that.

HANNAH clocking a flickering intimacy between the two.

ZANDER

(with edge)

That's because you don't know this
man. Four shirts, four pairs of
trousers and a Marc Bolan
collection. One suitcase. I'm
serious. That is the entire man.

TYLER

It's the only thing of value I have
to my name, Zander. Apologies we
don't all have a penthouse
apartment and a bolthole in-

RUTH trying to calm the sudden tension-

RUTH

Now boys please-

...NINA throwing TYLER a look.

RONNIE

Though I would argue that it's
people one should really treasure.

HANNAH watching MARIANNA finishing up at the end of the
night, in the kitchen beyond. Hugging passing STAFF MEMBERS
and WAITERS, clearly on their way out.

RONNIE (CONT'D)

Everything else is pretty
replaceable.

ZANDER

And there's a romantic speaking?
(looking to the table)
Hannah?

HANNAH

Bar my children? And my
mother...there's a clue there
someone needs to move out...I don't
know. I suppose the rest is just
stuff. It's memories. That's what
is bound in my house. Fire won't
touch that.

RONNIE

I'd have to say Ruth. I'll save
Ruth. Preferably for the rest of my
life.

The room falls silent, NINA, HANNAH and RUTH looking at one another.

NINA

(under breath)

Shit.

HANNAH

(under breath)

Here it comes.

RONNIE looks at RUTH, holding her with a smile.

RUTH

Oh Ronnie-

RONNIE

Would you do me the honour, Ruth?
Would you be my wife?

On RUTH - caught out, clocking NICOLA on the approach with a lighted candle, on a cake, the plate etched with Be Mine or the like-

RUTH

And a cake as well...

The room suspended-

RUTH (CONT'D)

Yes...Of course...yes...

CHEERS...LAUGHTER...DELIGHT...

HANNAH
(close to RUTH)
Congratulations, Mum.
(close to RONNIE)
So much for waiting.

RONNIE
Not getting any younger, Hannah.

HANNAH
(concedes/embracing)
Welcome to the family, Ronnie.

NINA smiles, wiping away a tear, looking across the table at TYLER, HANNAH briefly clocking TYLER's hand grazing NINA's thigh, with a discreet look. She stands, hurrying to the bathroom, HANNAH looks across at RUTH, feigns a nonplussed look, distracted a little by MARIANNA heading home. HANNAH watches her leave.

53 **INT. BAR - NIGHT 6, 22:18.**

53

Gael returning from the Gents, eyes searching the bar for LIV. LIV is no longer with her FRIENDS. He looks about for her, he can't see her anywhere. He heads through the bar. No sign. He goes back through to the corridor to the toilets. LIV is pressed up against the wall clumsily locked in a kiss with SASHA.

54 **EXT. OUTSIDE GIUSTIZIA RESTAURANT - NIGHT 6, 22:18.**

54

MARIANNA stands outside the half finished restaurant, fumbling for her keys-

HANNAH
(looking up)
So this is it?

HANNAH smiles, MARIANNA turning, surprised to see her.

MARIANNA
This is it. A third of the covers
and a kitchen where everything
leaks but-

HANNAH
He's going to miss you.

MARIANNA
That's little justice.

The sign above the half finished restaurant, opposite marked out with the same name **GIUSTIZIA**, ready to be painted.

HANNAH
Good name for a restaurant though.

MARIANNA catches on this, making to head inside-

HANNAH (CONT'D)
I'm sorry about today.

MARIANNA
What - you and your barrister
whipped my ass.

HANNAH
Husband. Soon to be ex-husband.
(holding her look)
I know how shitty it can be. If
it's any consolation, the meal
tonight, it was...the Anguilla was-

MARIANNA
(shrugs/concedes)
My supplier.

HANNAH
You are an amazing chef.

HANNAH shrugs, MARIANNA smiles, resigned, making to close the door.

MARIANNA
I think your table is about to
leave.

Across the street the spill of NINA, ZANDER, TYLER, RUTH and RONNIE, out of the restaurant-

RUTH
Hannah, will you be alright?

HANNAH
(nods)
Yes, I'm staying at Nina's tonight.

RUTH
Yes - I thought it best to be out,
I'll be at Ronnie's-

NINA/HANNAH
For the rest of your life.

RUTH
(hushed/embracing them)
What have I done?

The BUZZ of HANNAH's phone-

HANNAH
(answering phone)
Liv-

55

INT. BAR - NIGHT 6, 22:19.

55

CLOSE on LIV, crying and disorientated, blinded by the darkness and swirling shards of stage lights.

LIV

Mum...I've done something really
really bad...

The pub, filled with pogoing drunk PEOPLE, dancing to the next band.

HANNAH (ON PHONE)

Liv...where are you? Tell me where
you are now.

56

EXT. STREET. NEAR GIUSTIZIA RESTAURANT - NIGHT 6, 22:19.

56

HANNAH already flagging down a taxi, looking back to NINA.

HANNAH

I've got to go-

On NINA, a little nonplussed-

NINA

Hannah, keys.

NINA rifles in her bag, handing her a spare set of keys.

TYLER

(to NINA)
We can drop you off.

HANNAH catches NINA's gaze.

HANNAH

(close to)
Be careful.

NINA

I don't know-

HANNAH

(close to)
Yes you do.

On HANNAH hurrying on, leaving NINA behind-

TYLER

(calling over)
Nina-

TYLER with a smile, door open to a waiting BLACK CAB.

57

INT. LEONORA'S APARTMENT. BEDROOM - NIGHT 6, 22:40.

57

The BUZZ of a phone-

LEONORA blearily answering-

COLLEAGUE (ON PHONE)
Lennie, your patient is bleeding,
we think there's a leak from the
bypass. She needs to go to theatre.

On LEONORA fumbling for her clothes-

LEONORA
Coming...coming now.

58

INT. BAR - NIGHT 6, 22:50.

58

HANNAH pushing her way through the crowd, LIV lolling and drunk, GAEL trying to sober her up with water.

LIV
...I'm fine.

She dry retches. HANNAH grimaces, holding LIV, pushing damp hair out of her eyes.

GAEL
I'm sorry. She just kept drinking.
I tried.

HANNAH
Liv.

LIV
He's having a baby...

On HANNAH - with pained surprise.

59

INT. HOSPITAL. SIDE ROOM/ANTECHAMBER - NIGHT 6, 23:00.

59

LEONORA dressed for surgery, looking through a window into a theatre, where a FEMALE PATIENT, is ready for surgery. She feels a weight of responsibility for a moment. She turns to fellow SURGEON, both scrubbing up.

SURGEON
It could have happened for any
number of reasons - we won't know
until we get in there. You operated
on her three days ago-

LEONORA turns to the SURGEON, stiffens.

LEONORA
What are you saying?

Sudden tension.

SURGEON
I wasn't suggesting--

But LEONORA has already turned away, starting to scrub up, discreetly extending her fingers, checking to see if they're showing any signs of twitching. They seem fine. For now.

60

EXT. CHURCH HALL - NIGHT 6, 23:05.

60

The shadowy figure of ROSE, bike parked close by, trying to get into the church hall. She tries the hall door, tightly locked. She considers, then looks across at the rectory in the distance. Crossing over to the front path, she looks up at the still house. SUDDENLY the sound of one of GLEN's GIRLS calling out, just audible-

GLEN'S GIRL
Daddy-

On ROSE, watching GLEN locking up, his THREE GIRLS skipping after him.

The SOUND of their chatter dissolving away.

On ROSE, listening, hesitating for a moment, before turning and heading away, crossing the church yard. Reaching for her bike, she turns and wheels it away, passing the poster for the Jumble Sale, early the next day.

60A

EXT/INT. BLACK CAB. STREET NEAR NINA'S FLAT - NIGHT 6,

60A

23:10.

ZANDER dozing in the back of the black cab.

NINA
Just here.

NINA stepping out of the car, TYLER making to follow.

TYLER
I'll walk you to your door.

They walk to NINA's apartment door, ZANDER asleep in the cab, oblivious-

NINA
We can't do this. You're married,
Tyler.

Turning the corner, TYLER pushes NINA gently up against the door-

TYLER
I'm going to tell him.

NINA

Tyler-

TYLER

I'm going to tell him.

NINA wavers-

NINA

Don't let me down. Please don't-

He silences her with his kiss-

60B INT. BLACK CAB. STREET NEAR NINA'S FLAT - NIGHT 6, 23:11. 60B

CLOSE on ZANDER, dozing in the backseat, his eyes calmly opening, forcing himself to watch-

NINA and TYLER kissing, caught in shadowy profile in the distance.

61 INT. HANNAH'S HOUSE. HALLWAY - NIGHT 6, 23:30.

61

CLOSE on HANNAH, aided by GAEL, pushing the door open, propping LIV up between them as they carry her into the house.

HANNAH
Downstairs loo-

GAEL nods, leading LIV to the downstairs loo, HANNAH heading to the kitchen-

HANNAH (CONT'D)
I'll get water and paracetamol.

NATHAN and KATE clearly locked in tense exchange in the kitchen-

NATHAN
(on seeing)
What's happened?

62 INT. HANNAH'S HOUSE. KITCHEN - NIGHT 6, 23:30.

62

CLOSE on HANNAH, filling a glass with cold water, and rifling in the cupboard for paracetamol, NATHAN and KATE looking on a little helpless.

HANNAH
Sorry - did I disturb you?
(to KATE)
Good night?

HANNAH pushing past him-

NATHAN
What the hell has happened?

...NATHAN following her confused.

HANNAH
Your daughter has got drunk. Quite possibly because she just learnt her father is having a baby.

KATE
I'm sorry, it just came out-

HANNAH

Do Tilly and Vinnie know too?

KATE

Possibly.

GAELE

(on the approach)

She's thrown up.

KATE

If you've got a bucket-

HANNAH

I thought we agreed to tell them when the time is right.

KATE

Liv preempted that, so we felt we needed to honour what I think she already knew.

HANNAH

Honour?...Kids aren't mind readers, they are often selfish mainly self absorbed entities and what she needed you to say was let's wait for your mother to get home and then we'll discuss it.

KATE

I understand you're upset, but Liv is a grown up now-

HANNAH

I am still their mother.

KATE

I'm sorry but-

HANNAH

You want to tell me what my kids need? You're not a mother yet. These are still my kids. In fact, if you really want to nitpick, he's still my husband-

KATE turns, goes in search of a bucket in the cupboard-

NATHAN

That is enough Hannah.

...struggling to find it.

HANNAH

Why have you not shared how much you are freaking out? He's terrified.

(MORE)

HANNAH (CONT'D)

Because unlike you he has done this bit. Fifty percent or more you will find is a pain in the arse, vomit and shit-

HANNAH pushes past KATE, yanking the bucket and mop out of a cupboard or the like.

HANNAH (CONT'D)

I'll do it.

(seeing NATHAN's look)

What-? She's taken my husband. She doesn't get to clear up my daughter's vomit too.

62A INT. HANNAH'S HOUSE. HALLWAY - NIGHT 6, 23:32.

62A

On HANNAH gripping the wall momentarily, heartbeat pounding.

LIV (O.S.)

Mum.

HANNAH

(hurrying on)

I'm coming.

63 INT. HANNAH'S HOUSE. DOWNSTAIRS BATHROOM - NIGHT 6, 23:33. 63

GAEL, trying to pull LIV's sodden T-shirt off-

LIV

I'm sorry...

...gently pulling it up over her head.

GAEL

I don't get it...I don't get why you did it...

HANNAH stands in the doorway, bucket and mop in hand.

HANNAH

It's alright, Gael. I can take it from here. You go to bed in Liv's room - I'll put her in the spare room.

GAEL, resigned, shoves the T-shirt in a rolled up towel and dumps them in a laundry basket in passing. LIV looks on miserably.

LIV

Oh MUM-

Retching once more, LIV heaves into the toilet, HANNAH now by her side, holding back her hair.

HANNAH

Alright...alright darling, I'm here.

64

INT. HANNAH'S HOUSE. LANDING - NIGHT 6, 23:40.

64

Later-

CLOSE on HANNAH closing the door, LIV now asleep in the guest room, turning clocking NATHAN, on the landing-

HANNAH

I've cleaned up what I could. I'll do the rest in the morning.

NATHAN

Is she-?

HANNAH

(nods)

Sleeping.

NATHAN

Right.

HANNAH

(making to go)

Looks like you get our bed after all.

NATHAN

(stopping her)

I'm sorry.

HANNAH

I just wish you'd told me. I just wanted to be there.

NATHAN

I know.

He releases his touch on her arm.

NATHAN (CONT'D)

How was dinner?

HANNAH

Scallops and triple chocolate mousse...

NATHAN

Not too shoddy.

HANNAH smiles, a moment of relenting.

NATHAN (CONT'D)
We should have waited. We're new at
this.

They look at one another, this painful for them both.

HANNAH
(moving on)
I better go.

The BUZZ of HANNAH's phone - HANNAH reads another text from CHRISTIE, NATHAN clocking this.

NATHAN
Got somewhere to be.

HANNAH
(nods)
Christie's in town.

NATHAN
For what - business?

HANNAH
Something like that. It's all very
secret.

On NATHAN, visibly thrown-

NATHAN
You're going to his-?

HANNAH ignores, him, making to leave, NATHAN reaching a hand out to stop her.

HANNAH
(hushed/close to)
I've let you and your pregnant
girlfriend sleep in our bed.
(heading away)
You don't get to ask questions like
that.

65

EXT. HANNAH'S HOUSE. DRIVE - NIGHT 6, 23:41.

65

On HANNAH crossing her drive, hesitating on seeing KATE looking down from her bedroom window, before closing the curtain. ON HANNAH, stung to her core, sinking her hands in her pocket. Then pulling out NINA's keys, she looks at them, considering.

66

OMITTED. MOVED TO SCENE 60A.

66

67

OMITTED. MOVED TO SCENE 60B.

67

68

INT/EXT. BLACK CAB. STREET NEAR CHRISTIE'S HOTEL - NIGHT 6, 00:05. 68

CLOSE on HANNAH in the back of a BLACK CAB as it slows down next to an elegant hotel beyond.

On HANNAH, a little nervous, quietly bracing herself.

The SLIDE of the taxi door opening. On HANNAH stepping out.

69

INT. CHRISTIE'S HOTEL. CORRIDOR - NIGHT 6, 00:06. 69

On HANNAH, walking along an elegant hallway, eyes tracking over door numbers until-

She stops outside a door.

Gently, hesitantly, she knocks until-

On CHRISTIE, answering it, with a quizzical smile.

CHRISTIE
Mrs Stern.

HANNAH
Defoe. I'm Defoe now.

CHRISTIE goes to speak.

HANNAH (CONT'D)
Don't talk. Please.
Please....Just...Hold me.

On CHRISTIE drawing HANNAH into an embrace, leading her back into his room.

70

INT. HANNAH'S HOUSE. HANNAH'S BEDROOM - NIGHT 6, 00:07. 70

On KATE, getting ready for bed-

The SOUNDS of NATHAN in the bathroom.

Her hands, grazing over HANNAH's things, a drawer ajar, KATE letting her FINGERS GRAZE over silk camisole and bra.

SUDDENLY the door opens, KATE crosses over to HANNAH's bed, goes to climb in-

NATHAN
I always sleep on the right.

KATE hesitates, nods, crossing the room passing him as he climbs into bed on the right. KATE sits, lets her hand graze over the Orange Prize winning book HANNAH has left poised on the side.

KATE

Nathan-

Reaching up a hand, NATHAN flicks off the light.

NATHAN

I just want to sleep.

On KATE, resigned, lying back in the bed, staring up at the ceiling, unsettled, hand instinctively touching her belly.

71

INT. CHRISTIE'S HOTEL. BEDROOM - NIGHT 6, 00:07.

71

CLOSE on HANNAH and CHRISTIE lost in passionate embrace-

The lights of London glittering beyond-

HANNAH's a little distracted, CHRISTIE seeing this, holding her gaze.

CHRISTIE

Hey this is me. This is me.

HANNAH nods, letting the tears fall, kissing him.

72

EXT. CHRISTIE'S HOTEL. TERRACE - NIGHT 6, 00:15.

72

On HANNAH and CHRISTIE seated on a terrace, over a nightcap. Glittering views of London beyond, both unwinding, falling into a familiar easy place with one another. They chink glasses.

CHRISTIE

This is nice.

HANNAH

Yeah.

They drink-

HANNAH (CONT'D)

Oh God, I lost it tonight.

...both a little incredulous and giddy.

HANNAH (CONT'D)

Totally lost it. Sometimes, I just can't control the feeling. It's like my heart is going to burst through my chest-

HANNAH turns, looking at him, caught between laughing and crying.

HANNAH (CONT'D)

I mean a baby. He's having a baby.

CHRISTIE

They're going through with it?

HANNAH nods, this puncturing CHRISTIE a little.

HANNAH

You'd think they'd know better at
their age.

CHRISTIE

Yeah - I guess they're ready. I
guess-

HANNAH

(catching his look)

It's not the same.

CHRISTIE

(shrugs/nods)

They're not kids? Fresh out of law
school-

HANNAH

Christie-

CHRISTIE a little thoughtful-

HANNAH (CONT'D)

I'm sorry.

CHRISTIE nods, but it hangs there for them both a little.

HANNAH (CONT'D)

How do I do this?

CHRISTIE

Do what-?

HANNAH

Separate my life, my entire
existence from another human being.

Begin again. How do you do it?

You've been divorced.

CHRISTIE

I don't know. I guess it just
happens. You just put got to keep
putting one foot in front of the
other and keep yourself open.

HANNAH

To what-?

CHRISTIE

The possibility of a future? The
next chapter? Call it what you want
- it's coming whether you like it
or not.

(MORE)

CHRISTIE (CONT'D)

So you have to decide what you let
go of, and what you want to keep?

HANNAH

What are you really doing here?

ON CHRISTIE - holding her gaze, he smiles, silencing her with
a kiss.

CHRISTIE

Does it matter? I'm here. I'm here.

73

INT. LEONORA'S APARTMENT. KITCHEN - NIGHT 6, 00:35.

73

CLOSE on LEONORA, a glass of whisky resting on the table, as
her hands go back to a brochure for "**Dignitas** - To live with
dignity - To die with dignity" - organisation for the human
right and choice in end-of-life-matters - eyes tracking over
the contact details and address **DIGNITAS, P.O. Box 17, 8127
Forch, Switzerland.**

74

EXT. CHURCH/CHURCH HALL - DAY 7, 07:35.

74

CLOSE on ROSE, shivering a little, perched on the front step,
making to stand on seeing JEANETTE and her gang of VOLUNTEERS
coming up the path.

JEANETTE

Sale doesn't start until nine.

JEANETTE taking out keys and unlocking the door, as the
VOLUNTEERS head in, ROSE clocking the rails of jumble beyond.

ROSE

Yeah - no I know that but I
realised there's some stuff in
there that I want back.

JEANETTE politely but firmly barring her way.

JEANETTE

Sorry. Donations really can't be
returned.

75

INT. CHRISTIE'S HOTEL. BEDROOM - DAY 7, 07:35.

75

HANNAH sleeping with CHRISTIE's arm around her. For once,
she's slept through the night. Her phone vibrates on the
bedside table. It takes a moment to wake her. By the time
she's reached for it the call has gone to voicemail. She
stares at the missed call, focussing, sees ROSE has called.
She redials.

HANNAH

Rose-?

On CHRISTIE, clocking this, resigned, crossing over to the bathroom. HANNAH seeing this, catching his look, he offers her a weary half smile.

HANNAH (CONT'D)
(mouthing)
Sorry.

76

EXT. CHURCH HALL - DAY 7, 08:55.

76

VOLUNTEERS stand by their tables, holding mounds of clothes. There's an air of anticipation. JEANETTE checking tables, a sense of anticipation-

JEANETTE
Stand by your beds, ladies! Are we ready for the rush?

HANNAH coming up the path, on the approach.

HANNAH
Might I have a word?

NINA, RUTH and ROSE close behind-

JEANETTE
We haven't opened the doors yet!

HANNAH
I'm Hannah Defoe. This is-

RUTH smiling but determined-

RUTH
(shaking hand)
Ruth Defoe and-

NINA close behind.

NINA
(shaking hand)
Nina Defoe.

HANNAH
From Noble Hale Defoe. There are some items here that were incorrectly donated whilst the deceased's estate had yet to be discharged.

JEANETTE
What?

RUTH
I'm afraid everyone in this room could possibly be charged with receiving stolen goods.

JEANETTE

We don't know anything about stolen goods. This is a jumble sale!

RUTH

Unfortunately ignorance is no defence against the law.

NINA

You might all be looking at a custodial sentence, at the very least a significant fine.

The VOLUNTEERS exchange glances.

HANNAH

However if we can extract these contentious items, we can be on our way with the minimum of disturbance.

RUTH

And in recognition of the inconvenience this may cause, Noble Hale Defoe is willing to make a charitable donation which matches the entire profit of the jumble sale today.

On JEANETTE, a little dumbfounded, looking back at ROSE, HANNAH, NINA and RUTH.

JEANETTE

What?...I don't understand what's happening here.

77

EXT. STREET. OUTSIDE GIUSTIZIA RESTAURANT - DAY 7, 09:15. 77

CLOSE on NICOLA, making to unlock his restaurant, hesitating on something reflected in the windows, he turns-

"Little Justice" now painted over the old faint outline of **Giustizia**, the paint clearly not yet dry.

A SIGN WRITER throws a nod and a smile at NICOLA as he finishes up.

On NICOLA, he laughs a little, looking across at MARIANNA, drinking her first coffee of the day, on the front step of her new restaurant, with quiet resigned conciliatory respect.

78

EXT. CHURCH YARD. STREET - DAY 7, 09:20.

78

ROSE, NINA, RUTH and HANNAH walking, now laden down with various jumble sale treasures, clothes, books, a strange standard lamp, gripped in NINA's hands, as they step out of the church yard, a little frazzled yet exhilarated.

NINA

(seeing HANNAH's look)

It's for the new place.

NINA catching HANNAH's quietly challenging look.

NINA (CONT'D)

What-?

From beyond-

RUTH

Girls-

NINA looks away, seeing she has been rumbled, hurrying over to RUTH, now holding a door open on a flagged down black cab. HANNAH looks back at ROSE, stuffing a *Brain on a Bike* T-shirt back in the bag of jumble, tearfully trying to hold everything.

ROSE

I know it's crazy but how do I let him go.

HANNAH

(helping her)

I don't know. Come on...Come on, Rose-

79

INT. NHD. RECEPTION - DAY 7, 09:50.

79

The PING of the lift-

RUTH, NINA and HANNAH stepping out into the path of TYLER.

TYLER

Morning-

They pass, carrying their jumble sale wares, with great aplomb.

ALL

Morning.

TYLER

Great night last night.

HANNAH nods, eyes grazing over TYLER.

HANNAH

Wasn't it?

TYLER makes to move on-

HANNAH (CONT'D)

(close to TYLER)

Back off from my sister.

TYLER

Or what-?

(holding her look)

You're going to lecture me-?

ON HANNAH, a little unsettled, moving on, passing ZANDER-

HANNAH

(in passing)

Morning-

ZANDER

(in passing)

Morning.

On TYLER, catching DORIS' gaze. *

TYLER

(nod to DORIS)

Morning. *

TYLER moving on, clearly no love lost. *

TYLER (CONT'D)

(aside to ZANDER)

And again - she needs to go. *

ZANDER

What - Doris? And again- there'd be
a mutiny. *

79A

INT. NHD. RUTH'S OFFICE - DAY 7, 09:50.

79A

On RUTH in her office, looking at the photo of them all at the restaurant, taken on her phone, her gaze on TYLER's face, considering, until-

She presses send.

79B

EXT. STREET. NEAR CHRISTIE'S HOTEL - DAY 7, 09:51.

79B

On CHRISTIE, walking-

The BUZZ of his phone, picking up the photo from RUTH. He looks at it.

A second BUZZ from HANNAH - *Thanks for last night.*

On CHRISTIE, with a smile, he starts to text--

80

INT. NHD. HANNAH'S OFFICE - DAY 7, 09:51.

80

On HANNAH, sliding her phone down, looking over at NINA, working at her desk, a little concerned.

ON HANNAH, looking back at the bundles on her desk.

The BUZZ of HANNAH's cellphone - a reply message from CHRISTIE reads - *Come to New York with me.*

END OF EPISODE THREE.