



# **The Split 3**

## **Episode Four**

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1           **INT. CHRISTIE'S HOTEL. BEDROOM - FB 1, DAY 8, 06:00.**           1

CLOSE on HANDS INTERTWINED, CHRISTIE and HANNAH caught between wake and sleep-

HANNAH (V.O.)  
So New York... New York. Tell me where we'd live.

They stir a little.

CHRISTIE (V.O.)  
OK...OK...

2           **OMITTED. MOVED TO SCENE 5A.**           2

3           **EXT. CHRISTIE'S HOTEL. TERRACE - FB 2, DAY 8, 06:30.**           3

HANNAH perched on a chair, in CHRISTIE's shirt, drinking coffee. One leg up, enjoying the few minutes before they have to leave for work, seated on a terrace overlooking London. She looks back, face breaking into a smile-

CHRISTIE (V.O.)  
Tribeca. It's a little hip  
but...the views over the Hudson are-

CHRISTIE coming out of the shower, drying his hair, crossing over to pour coffee, catching her smile.

CHRISTIE (V.O.)  
What?

The sense of dawn breaking-

HANNAH (V.O.)  
You're smiling-

The world not quite awake.

4           **OMITTED. MOVED TO SCENE 5B.**           4

5           **INT. CHRISTIE'S HOTEL. BEDROOM - FB 3, DAY 8, 07:10.**           5

CLOSE on HANNAH, now dressed, pulling on a shoe, standing reaching, crossing the room, to put on an earring.

CHRISTIE (V.O.)  
I'm smiling because you're there with me.

CHRISTIE's LIPS GRAZING her neck, eking out the last few minutes together.

HANNAH (V.O.)  
And how would we live?

HANNAH, holding his gaze, both caught in the reflection of the mirror, a little more thoughtful now.

5A **EXT. BRIDGE. LONDON - FB 4, DAY 8, 08:05.**

5A

CLOSE on HANNAH now walking across the Thames, a spring in her step, FINGERS GRAZING CHRISTIE's as they walk together, then playfully part, then together again, their walk broken by passing MORNING COMMUTERS and RUNNERS-

CHRISTIE (V.O.)  
Lazy mornings, pick up coffee, then walk along the High Line, go to galleries. There's one painting...I really want to show you...

HANNAH smiles, enjoying his enthusiasm.

CHRISTIE (V.O.)  
We'd meet for dinner after work.

They walk on, catching hands again.

5AB **OMITTED.**

5AB

5AC **INT. HANNAH'S HOUSE. LIVING ROOM/KITCHEN - FB 5, NIGHT**

5AC

7A, 23:25  
HANNAH and CHRISTIE half a bottle of wine down, CHRISTIE leant up against the counter top, HANNAH finishing a bowl of olives from her fridge, midway through laughter and conversation.

CHRISTIE  
Yep, yep you did. You were sitting two rows in front of me. Always keen to get your question in first, and it was-

HANNAH  
(nods)  
Introduction to Tort Law.

CHRISTIE  
And I kept looking at you and thinking I'm doing whatever that girl is doing-

HANNAH laughing and smiling-

HANNAH  
That is not why you did family law?

...popping in another olive, as she drinks her wine.

CHRISTIE

In my defence, I pretty much knew first week in, I wasn't going to do corporate law. And after-

HANNAH

Oh my God that was you...

CHRISTIE

I tried to talk to you and you just looked through me-

HANNAH

That's not true-

CHRISTIE

Nathan was waiting for you at the top door of the lecture hall - and I'm working so hard to get your attention, got caught - bam - between both doors. And you just walked on-

HANNAH

Oh hell - I did.

CHRISTIE

And left me to the mercies of-

HANNAH

Auburn haired girl. Lived with-

CHRISTIE

...The twins.

HANNAH

The twins.

CHRISTIE

Lost my summer and-

HANNAH

Your heart to her?

HANNAH smiles, playful-

CHRISTIE

Nope. My heart was always yours.

...a little touched, they kiss, HANNAH pulling away a little-

CHRISTIE (CONT'D)

You see in New York...

HANNAH gently places her fingers on his lips, listening out for the sounds of children, sleeping upstairs. Then concedes, smiling at him, a little caught out-

CHRISTIE (CONT'D)

....I got a deaf lady above and a New York Symphony pianist below. We can talk all night and no one would care or hear us...

Playful, and kissing him again.

HANNAH

In New York...In New York..In New York.

5B

EXT/INT. NHD. LOBBY - DAY 8, 08:20.

5B

CHRISTIE and HANNAH crossing the street holding hands, NHD in the distance, CHRISTIE letting HANNAH walk on, dropping back, FINGERS GRAZING hers as they part, then he thinks again, pulling her back into a passionate embrace. She smiles, a little shy, but giddy, enjoying this new feeling. COLLEAGUES passing, HANNAH catches CHRISTIE's smile.

CHRISTIE

I'll see you later?

HANNAH

(nods)

You'll see me later.

HANNAH smiles, heading on into NHD-

....catching on his reflection in the glass of the NHD building throwing her a half wave and a smile. On HANNAH, disappearing into the building, caught in the ebb and flow of OTHERS all heading to the lifts.

5C

OMITTED.

5C

6

INT. NHD. RECEPTION - DAY 8, 08:22.

6

The PING of the lift-

CHRISTIE (V.O.)

I'm thinking corner office at Brett Deney. They're close to the park-

HANNAH (V.O.)

So we'd be rivals?

HANNAH stepping of the lift now alone.

CHRISTIE (V.O.)  
Professionally not personally.

HANNAH passing the RECEPTIONIST, picking up her post, a certain joie de vivre in HANNAH.

HANNAH  
Morning Maya.

6A OMITTED.

6A

6B INT. HANNAH'S HOUSE. HALLWAY/KITCHEN - FB 6, NIGHT 7A,  
00:45.

6B

HANNAH showing CHRISTIE out, kissing him as she pushes him out of the door with a smile.

HANNAH  
(hushed)  
Go...Ssh...Quietly..Go...

On HANNAH, watching him heading away, until-

She closes the door, looking up, listening out for the kids. She heads back towards the kitchen, clearing up the glasses, hesitating a little, smiling to herself.

7 INT. HOSPITAL. ULTRASOUND ROOM - DAY 8, 08:25.

7

CLOSE on NATHAN, watching a monitor, a scan of a baby moving on the screen-

CHRISTIE (V.O.)  
Personally...these will be the best days of our lives.

KATE smiles, teary, as the SONOGRAPHER runs the probe over her stomach-

HANNAH (V.O.)  
And we'd be happy?

The baby's HEARTBEAT, loud and audible now.

On NATHAN, he smiles, feigning delight, but the world is a kind of white noise around him, his mind clearly scrambling for cover elsewhere, eyes on the slow print out of the scan.

CHRISTIE (V.O.)  
So happy.

On NATHAN, looking down at the scan image, eyes catching on KATE, both looking at one another, KATE moved, NATHAN wanting to be there, but just can't get in the game.

HANNAH (V.O.)  
Life just falls into place?

7A OMITTED.

7A

7B INT. CHRISTIE'S HOTEL. CORRIDOR - FB 7, NIGHT 7B, 22:40. 7B

HANNAH and CHRISTIE, arms intertwined, walking along the corridor, hotel keycard in hand.

They kiss as CHRISTIE opens the door, pulling one another inside.

8 OMITTED.

8

9 INT. CHRISTIE'S HOTEL. BEDROOM - FB 8, DAY 8, 06:05. 9

CLOSE on their HANDS thrown up, intertwined, lying in bed together-

HANNAH turning, holding his gaze.

CHRISTIE (V.O.)  
If you want it to? Do you want it  
to?

CHRISTIE smiles, HANNAH smiles, drawing him into an embrace.

9AA EXT. HANNAH'S HOUSE. GARDEN - DAY 8, 08:26.

9AA

The THROW and FALL of a large canvas tent caught in RONNIE's hands as he lays it out to dry on the lawn, with a sense of mission. A box of camping equipment, clearly dragged from the shed, close by.

9A OMITTED

9A

9B EXT. HANNAH'S HOUSE. GARDEN - DAY 8, 08:28.

9B

RONNIE flattening out the canvas, giving it one last check before heading inside, coffee in hand, mentally ticking this off his list. Sleeping bags, rolled up, resting on a wall close by.

10 INT. NHD. CORRIDOR - DAY 8, 08:30.

10

ZANDER walking along the corridor, catching on RUTH's podcast over the speaker-

RUTH (ON PODCAST)  
*I have to confess that I've wanted  
to get these two onto my podcast  
for some time now.*

....catching HANNAH's look, with wry irritation, the podcast underscores-

HANNAH  
Morning-

ZANDER shrugs, with a half quizzical smile-

ZANDER  
You're very bright this morning.

...makes to walk away then stops-

RUTH (ON PODCAST)  
*.....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.*

ZANDER looks up, at the speaker.

ZANDER  
Can someone turn this down?

An ASSISTANT nods in passing-

ZANDER (CONT'D)  
Don't forget we've got Melanie and  
Nathan in at-

HANNAH  
Yep-

ZANDER  
They're going to come back hard  
after your nesting-

HANNAH  
Say it-

ZANDER  
Fiasco. And Kate's advice- isn't  
that in today?

HANNAH  
(nods)  
Lennie's in later. Felix and JJ  
too.

ZANDER  
Good, I'm going to sit in.

On HANNAH moving on, passing TYLER-

TYLER  
Morning-

A growing sense of no love lost between the two, HANNAH  
walking on-

ZANDER (ON PODCAST)  
*Even lawyers are allowed a moment  
of rash spontaneity? Call it  
instinct -*

ZANDER clearly irritated.

ZANDER (CONT'D)  
Please. Can we get this off?

TYLER look at him a little bewildered.

ZANDER (ON PODCAST) (CONT'D)  
*...but just this once, I met  
someone worth taking a risk-*

It at last cuts out.

ZANDER (CONT'D)  
(calling out)  
Thank you. At last.

ZANDER moving on-

TYLER  
We still good for dinner tonight?

ZANDER waves him away, heading into a boardroom.

ZANDER  
Not now.

11

**INT. NHD. COFFEE AREA - DAY 8, 08:31.**

11

CLOSE on HANNAH, passing NINA, both filling up on coffee--

HANNAH  
(on seeing)  
Sleeping bag. We're one down. I  
think you borrowed it at Easter.

NINA  
Do we really have to go through  
with this?

HANNAH  
What the trip that our dead brother-  
in-law spent months organising  
before his untimely death to  
recreate the holidays of our past  
for the woman he loves?

TYLER passes refilling his coffee cup.

TYLER  
(in passing)  
Morning.

NINA smiles, eyes holding on his-

NINA  
(in passing)  
Morning-

...as he moves on. NINA turns, catching HANNAH's look.

NINA (CONT'D)  
OK - spit it out. You've been  
sitting on it since the dinner. Say  
it.

HANNAH  
How long has it been going on?

Nina forced to concede, caught under HANNAH's steely gaze.

NINA  
A while.

HANNAH  
Nina-?

NINA  
(seeing look/hushed)  
Tonight. He's telling him tonight.

HANNAH  
Right. Brilliant. What - that gives  
you the weekend to work out what  
you're going to do with your life  
come Monday?

NINA  
It's not like in the past.

HANNAH  
It's different..Right

NINA  
It's everything. It's everything  
I've ever wanted, Han-

HANNAH  
Congratulations-

They drink coffee and seemingly read their post locked in  
hushed exchange.

NINA  
(hushed aside)  
Can you not just fake it? Be happy  
for me?

HANNAH  
Watching my sister screw up her  
career and another marriage? No-

NINA  
Rex went back to his wife.

HANNAH  
And the moral of that story is-?

NINA

Can you possibly consider a world  
in which not all infidelities are a  
disaster? That they can actually  
have longevity. Ronnie and our  
mother - that affair has been on  
and off since time began and  
they're now getting married-

HANNAH

(cutting in)

Bad example - she's got raging cold  
feet already.

HANNAH grabs her coffee, seeing NINA's look.

HANNAH (CONT'D)

(moving on)

Ask her - and you'll see the whites  
of her eyes.

12

INT. NHD. CORRIDOR - DAY 8, 08:33.

12

On HANNAH heading to her office, NINA by her side.

NINA

Funny because you've been staying  
at Christie's hotel every night  
since he arrived-

HANNAH

And-?

NINA

A shoddy, menopausal rekindling of  
an affair-

HANNAH

Not an affair. Right now we are  
both unattached...almost  
unattached. But I have been there  
and I'm asking you to think about  
what you're doing. Don't you care-

NINA

(cutting her off)

That I am about to break Zander's  
heart? Screw up his life? Yes, of  
course I care. But I've found a man  
who has a genuine desire to build a  
life with me. For me. And Cora.

HANNAH

(with realisation)

Oh God, Nina...you're buying the  
new place with him.

NINA

So what if I am?

NINA seeing she has lost her support, turns to leave, HANNAH  
gently stopping her, clocking RUTH on the approach.

RUTH

(in passing)

Tent pegs. Ronnie can only find  
five and he says we'll need two  
dozen at least if we don't want the  
whole thing blowing away.

A SOLICITOR COLLEAGUE passes, smiling at RUTH.

SOLICITOR  
Congratulations.

RUTH  
(with barely a smile)  
I wish people would stop saying  
that.

HANNAH looks to NINA-

HANNAH  
(pointedly)  
Thank you.

RUTH  
Not that I'm ungrateful but we've  
only got engaged. On Sunday, he  
told his whole family. On FaceTime.  
Awful. What was I meant to do? He  
put me on the spot. Say "Ronnie,  
the jury is still out, and we're  
too old."

HANNAH  
Possibly. Alternatively - "Ronnie,  
you're very nice, but I don't love  
you."

RUTH  
Oh I couldn't say that. Because it  
wouldn't be true. But gone 70 and  
we're too old for all of this.

NINA hurrying on-

NINA  
I haven't got time for this now.

RUTH looking at her quizzical following RUTH into HANNAH's  
office-

HANNAH  
(shrugs/catching)  
Aversion to camping.

13

INT. NHD. HANNAH'S OFFICE - DAY 8, 08:34.

13

HANNAH crossing to her desk, RUTH stands in the doorway.

RUTH  
What is wrong with you all?

HANNAH slides down her bag and coat, readying herself for the  
day.

RUTH (CONT'D)  
When you were children you used to  
beg Ronnie to let you sit in the  
front of his old camper van.  
(MORE)

RUTH (CONT'D)

Oscar and I would be relegated to  
the back with poor June.

RUTH looks over at ZANDER, now in his office-

RUTH (CONT'D)

Ah good, Zander's in.

HANNAH

OK - full disclosure. Christie's  
been here five days and according  
to your diary you've seen him at  
least twice-

RUTH

And-?

HANNAH

Who is this American client-?

RUTH

Hannah-

HANNAH

And what does it have to do with  
NHD? You pulled up the entire  
company's accounts yesterday. I'm  
not an idiot.

(shoots a look to ZANDER)

And neither is he. You're sneaking  
around-

RUTH

I'd say it's you and Christie who  
are sneaking around-

HANNAH

And now you give me gags.

RUTH

I've covered for four nights now,  
and even Liv is growing suspicious.

HANNAH

Don't sidetrack.

RUTH

The American client is a gentleman  
of high net worth and Christie felt  
he would benefit from my experience  
and advice-

RUTH heading out, HANNAH, picking up her notepad and bundle  
for the day, making to follow.

14

INT. NHD. CORRIDOR - DAY 8, 08:35.

14

HANNAH now on RUTH's tail, crossing over to ZANDER's office.

HANNAH

(hushed)

As good as you are, there are any number of lawyers he could have gone to if he was looking for a forensic investigation. Many of them, believe it or not, more experienced than you-

RUTH

Thanking you kindly for that Hannah.

(tapping on ZANDER's door)  
Go away.

On HANNAH, suspicious, as RUTH closes the door.

RUTH (CONT'D)

(as closes the door)

Incidentally the blow up mattress has got a puncture.

15

INT. NHD. ZANDER'S OFFICE - DAY 8, 08:36.

15

RUTH crosses over, takes a seat, ZANDER standing by the window.

RUTH

Zander, have you a minute- ?

ZANDER

Of course.

RUTH

Christie's in town-

ZANDER

Yes - I am aware. Big city, small town.

RUTH

Then you are also aware-

ZANDER

That you've been running financial checks on the partnership's accounts?

RUTH

Yes.

ZANDER

Specifically mine?

RUTH wavers-

ZANDER (CONT'D)

(nods)

Right. I'm going to ask you a series of questions and I want you to answer them as honestly as you are able to do legally.

RUTH

I'll do my best.

ZANDER

You're investigating me?

RUTH

Yes.

ZANDER

And those closely associated to me?

RUTH

Yes.

ZANDER

Why?

RUTH

We have concerns for you.

ZANDER

And would those concerns be related in any way to your American client?

RUTH

They would.

ZANDER

Who is -?

RUTH

A victim of fraud by the man he married.

ZANDER

And he's trying to track his former-

RUTH

Not former.

ZANDER inwardly reeling from this.

RUTH (CONT'D)

...under New York law, he is still very much married to this man.

ZANDER

And you've traced this man to  
London?

RUTH

We have. It's taken time. He's very clever. Very mercurial. He travels light. He leaves no paper trail or digital footprint. Until last week, there was barely a photograph of him to help us identify and confirm this was the same man.

ZANDER

But you have now?

RUTH

(nods)

He's charming. Personable. Yet highly skilled. Double phones, double accounts, double life. He defrauded Christie's client, who believed he was loved, of hundred of thousands of pounds. Whilst this is secondary to the client, his primary concern is to divorce this man. Now believed to have-

ZANDER

Married a second time.

RUTH nods, watching as this lands, quietly crushing ZANDER.

RUTH

Before we serve him papers we need to be sure that history does not repeat itself, and that this second husband is protected-

Watching TYLER in the distance, sliding down paperwork for NINA in her office.

ZANDER

Not second husband. Bigamy rendering-

RUTH

(nods)

...any other marriage void. Yes.

ZANDER grips his desk a little, steadyng himself.

RUTH (CONT'D)

Would you like a moment?

...pushing himself on.

ZANDER

No - I want to know everything.  
Please Ruth. Better I know.

16

**INT. NHD. NINA'S OFFICE - DAY 8, 08:38.**

16

CLOSE on NINA, looking over the sales agreement TYLER has just slid on her desk. He hovers close, eyes darting over to ZANDER's office, FINGERS GRAZING her as he comes around to her side of the desk as if looking over the same paperwork.

NINA

(half smile)

Don't.

TYLER smiles, looking down over the sales agreement for NINA's new place which he has just placed down.

TYLER

I like watching you work.

TYLER reaches across signs, and dates the agreement.

NINA

I'll have my lawyers look over it.

TYLER smiles, holding the pen out to her.

TYLER

That's OK. I had mine go over everything. He's very thorough. Even put in a clause if you bail. Paragraph five.

NINA's eyes dart over to ZANDER, just out of view, but still clearly locked in his meeting.

NINA

I'm not going to bail.

NINA reaches across, signs, sliding the papers over to TYLER, their FINGERS LOCKING ACROSS THE AGREEMENT.

TYLER

We're doing this?

NINA

We're doing this.

NINA nods, picking up her bundle for the day, crossing the room, TYLER following her out. She makes to open the door, his hand gently stopping her.

NINA (CONT'D)

Will you still-?

TYLER

Tell him over dinner tonight. I'll call you as soon as I have. If I can I'll come to yours tonight. If not, if I'm worried about him-?

NINA

You'll think he'll-

TYLER

No. But I need to know he's going to be alright. I'm just going to be honest. I'm going to say-

NINA

Say what-?

TYLER

I want to start the rest of my life.

DISTANT VOICES, COLLEAGUES PASSING AGAIN.

TYLER (CONT'D)

Don't be scared-

NINA

You're not?

TYLER

I'm not entirely not-

NINA

Terrified.

They smile, laugh a little, at the craziness of it all.

TYLER

(gripping agreement)

Better get this back.

NINA nods, TYLER goes to move, NINA pulls him back, kisses him.

TYLER (CONT'D)

The transfer. I can transfer the full amount-

NINA

No. Fifty fifty. I'll transfer my half tonight.

16A

INT. NHD. CORRIDOR - DAY 8, 08:39.

16A

They step out into the corridor, RUTH just coming out of ZANDER's office and heading away, her eyes grazing over them in passing.

RUTH  
(in passing)  
We've got that 9 o'clock.

NINA  
Coming now.

NINA makes to follow, TYLER stopping her-

TYLER  
Nina-

NINA aware of ZANDER now alone in his office, working-

NINA  
(hushed)  
I'll leave my letter of resignation  
on his desk tonight.

TYLER nods, watching NINA heading away. He looks back at ZANDER now alone in his office, staring out of the window once more. He looks down at the signed agreement, moving on.

17

EXT. CHURCH HALL - DAY 8, 10:25.

17

CLOSE on ROSE, apron on, looking down at the unopened letter from the Hospital's Transplant Co-ordinator, containing a handwritten note from PRISHA, the TRANSPLANT PATIENT's WIFE. ROSE's phone buzzes, she pockets the letter then reads another message from RONNIE - *Torch?* ROSE types back - *Shed.*

GLEN  
Want the last bit of bacon?

GLEN stands, apron on, sleeves rolled up, drying racks leaning up against the wall. Beyond the last of the breakfast shift over, VOLUNTEERS wiping down tables and stacking chairs.

ROSE  
(shakes head/typing text)  
Sorry...kicking myself for putting  
Ronnie in charge of all things  
camping. And it looks like rain.

GLEN smiles, ROSE smiles, easy in one another's company-

GLEN  
What are you doing tonight?

Perhaps too easy-

ROSE  
Oh God...

GLEN

Rose-

ROSE

It's me. I'm giving out these  
really confusing vibes...I mean I'd  
be reading it in the way you're  
reading it-

GLEN

I was going to ask if you could  
babysit tonight...I've got a date.

ROSE

Because you're a normal human being  
whereas I-  
(catching smile)  
Right...great...amazing...as it  
should be.  
(seeing look)  
Because you're hot...hot vicar...

GLEN

You can-

ROSE

Stop now...Yes please...If I  
could...thank you....Of course. I  
can babysit. Sit on babies...or  
not...just give them tea, watch  
crap TV...I can do that...

Beyond, JEANETTE, the eager VOLUNTEER, turns and smiles-

ROSE (CONT'D)

Jeanette got lucky then?

GLEN

No...no...A normal person...nice  
person...I think...I hope...not  
that Jeanette is not normal or  
nice.

ROSE

She wheels her cat in a baby buggy.

GLEN

I just mean tonight...She seems  
very nice.

ROSE

And if not-

GLEN

Dinner with a serial killer...

ROSE

One for the memoir.

GLEN

It's been a while. Four years next Friday. My wife. Breast cancer. Betty was only two.

ROSE, nods, moved-

ROSE

I didn't like to ask.

...only adding to their connection.

GLEN

Six OK?

ROSE nods, GLEN heading back into the kitchen, ROSE slapping her forehead against the wall as she answers her BUZZING phone-

ROSE

(answering phone/to self)

Dumb... Dumb ass...

18

INT. NHD. HANNAH'S OFFICE - DAY 8, 10:27.

18

HANNAH wavers, phone pressed to her ear, staring out of the window.

HANNAH

And to you too.

ROSE (ON PHONE)

Sorry...nothing...yes.

HANNAH

Have you talked to Nina, about this place she's buying?

ROSE (ON PHONE)

Not really but technically I'd say it qualifies as commitment so that can't be a bad thing can it? Let's be frank, she's either house sat for some truly overprivileged assholes, or gone reckless way beyond her means, so some might call this growing up?

(reading the silence)

You're not telling me something.

HANNAH

I'm always not telling you something. That is the power move of any older sister. I just want to be sure it's the right investment. And if she is of right mind.

ROSE (ON PHONE)

Well currently I'm sleeping on the floor because I can't be in our...my old bed, so maybe I'm not the best person to comment.

HANNAH

Least you'll be prepped for a night under the stars.

ROSE (ON PHONE)

What is with you people? It's one night, where we will gather around the campfire and share our memories of... I'm hanging up on you now. Dawn start. Be there.

The LINE goes dead-

ZANDER

(head round the door)

Ready - they're on their way up.

19

OMITTED.

19

20

INT. NHD. RECEPTION - DAY 8, 10:29.

20

CLOSE on MELANIE, seated in reception, smiling on seeing NATHAN clearly a little late, coming in to reception.

NATHAN

Sorry...Sorry...Scan.

MELANIE

Two arms, two legs, one head?

NATHAN

(nods)

All present and correct.

MELANIE clocking RUTH on the approach-

MELANIE

No backing out now-

...making to stand-

RUTH

Melanie-

They embrace- air kiss or the like.

MELANIE

Ruth. Now first things first. Did you see the show last night?

(MORE)

MELANIE (CONT'D)

Complete disclosure - dud or delight?

RUTH

I thought the opening episode was...inspired.

HANNAH, bracing herself on the approach, ZANDER close behind.

MELANIE

6 million. They say it'll be more like 9 with catch up. Not that I care about these things but... Now, is it true, Christie is back in town?

RUTH

A whistle-stop trip. We're closing on some business for one of his New York clients. I think he flies home Sunday.

HANNAH catching on this, NATHAN clocking this.

MELANIE

So wonderful you're all on such good terms. Most of my ex-employees are persona non grata and those are the ones that sign the NDAs. How's the podcast?

RUTH

Marvellous-

RUTH twiddles the volume knob up in passing, the speaker with the drone of RUTH's podcast underscores.

RUTH (CONT'D)

Someone keeps turning it down.

ZANDER wavers, smiles-

ZANDER

Shall we-?

...gesturing towards the boardroom, HANNAH and MELANIE walking on, NATHAN left a little behind.

RUTH

Nathan - would you have five minutes later, I'd love to run something past you?

NATHAN

Sure. Happy to help.

ON HANNAH, looking on, curious-

RUTH  
Enjoy your meeting.

...NATHAN entering the boardroom, passing HANNAH.

HANNAH  
What did my mother want?

...short and a little sharp.

NATHAN  
Your guess is as good as mine.

21

INT. NHD. BOARDROOM - DAY 8, 10:35.

21

CLOSE on HANNAH, seated, ZANDER by her side, facing NATHAN as MELANIE stands drinking a cup of coffee, looking out at the view-

MELANIE  
So nesting? Let's be honest, last week was a bit of a balls up-

HANNAH looking to NATHAN, pushing her rage down-

MELANIE (CONT'D)  
My client was made to feel very unwelcome in his own home-

...but not for long, HANNAH going in for the kill.

HANNAH  
Perhaps dropping the bombshell that the girlfriend is with child didn't help-

NATHAN  
You kicked that ball game off by announcing it to your entire family at 'the girlfriend's' book launch, so for my money I'd call that quits.

MELANIE  
And further evidence of the importance that we all define and align our boundaries now. Clearly it is not going to work my client visiting the family home so even more important that we once more consider the sale of the house, jointly owned with my client-

ZANDER  
And again we have been quite clear. You are forcing our hand and that was not the agreement we reached.

(MORE)

ZANDER (CONT'D)

It's our belief that in the  
interest of the children-

MELANIE

...A stable family home is vital  
for Vincent and Matilda and indeed  
Olivia, until they are at least  
through school-

ZANDER

...or when they choose to move out.

NATHAN

This is London. They'll be living  
at home until they're 35-

HANNAH

Good to see you have such  
confidence in our children -

MELANIE

A stable family home, we'd both  
advocate for. But just to remind  
you, for all my client's children -  
present and future included.

(to NATHAN)

Congratulations by the way.

(seeing HANNAH's look)

First scan.

HANNAH inwardly reeling-

MELANIE (CONT'D)

To that end, my client is willing  
for your client to buy him out.

...NATHAN seeing this, determinedly trying to hold it  
together.

MELANIE (CONT'D)

He needs to walk away with  
something from this marriage.

HANNAH

We bought that house-

NATHAN

With money that was left to us  
both, Hannah-

HANNAH

By my great Aunt-

MELANIE

A point of little interest to the  
courts.

(MORE)

MELANIE (CONT'D)

It should also be noted that financially your client is considerably better off than my client, with a family trust left by your client's grandfather and considerable shares, which we are confident you can draw upon, Hannah, if needed.

HANNAH

First pushing for me to sell now robbing the family silver to do it? Classy, Nathan, classy.

NATHAN, laughing and a little defeated-

MELANIE

And we'd like to get a lick on it-

...Yet this is a fight, both are weary of, the heartbreak most searing between them-

MELANIE (CONT'D)

Nothing like a new baby to remind one time only moves in one direction. I know Nathan and Kate are keen to put down roots.

22

INT. NHD. CORRIDOR - DAY 8, 10:45.

22

CLOSE on HANNAH, NATHAN by her side, as they head towards reception-

NATHAN

Hannah-

HANNAH

Don't talk to me-

NATHAN

We have to rub along together at least for the next 48 hours-

HANNAH

You're still coming on the camping trip?

NATHAN

He was my brother-in-law too.

HANNAH

Touching. Really touching-

NATHAN

Can we just stop this, please? None of this is our finest hour.

HANNAH

Then why hire Melanie if you didn't want a dogfight? This is really the way you want to play it?

HANNAH looking at NATHAN, seeing how exhausted he is.

NATHAN

My lawyer has advised me-

HANNAH

Your lawyer gives bad advice.

NATHAN

Can we just not talk about this? At least til after this camping trip. I want to be there, I'd like to be there. Unless you'd prefer I get the train down.

HANNAH

Is there even a train? Do you even know where we're going?

NATHAN

Do you?

HANNAH

The countryside.

NATHAN wavers, smiles, HANNAH concedes, despite her fury-

NATHAN

Geography never being either of our strong points.

HANNAH

The good news is, Liv and Gael are hitching a ride with Ronnie and Mum so-

NATHAN

Gael still hanging in there?

(on look)

What - I thought he might have hopped on a plane back to....Argentina?

HANNAH

Geography not so bad after all.

NATHAN smiles, HANNAH smiles - anger diffused with weary pain and disappointed pride.

HANNAH (CONT'D)

First scan?

NATHAN

(nods)

Blurry but it looked in keeping  
with the last three so-

HANNAH

(nods)

Must have been a relief...for you  
both.

Every word, punching NATHAN, even when HANNAH doesn't mean  
to, both aware of ZANDER and MELANIE a little way behind.

NATHAN

I have to live. I have to build a  
home, a house somehow.

HANNAH

You can't move in to hers?

NATHAN

No... Too many plants.

They look at one another, really look at one another, both  
hurting and hating this, NATHAN turning to leave-

HANNAH

I can pick you up if-

NATHAN

It's fine. I'll get to you. Rose  
said around-

HANNAH

(moving on)

Oh yeah, 7am.

RUTH, coat on the approach-

RUTH

Nathan, do you have that five  
minutes now-?

NATHAN

Yes - sure.

RUTH

It's not actually with me.  
I'll walk you down.

On HANNAH crossing over to reception and picking up a bundle,  
clocking MELANIE now alone, loitering a little.

HANNAH

...if you have anything else to add  
I'd prefer it if you went through  
my lawyer.

NATHAN exiting, a little way beyond, RUTH escorting him to the lift, catching HANNAH's curiosity once more.

MELANIE

Hannah - a private word.

HANNAH wavers, a little surprised, gesturing towards the boardroom.

MELANIE (CONT'D)

Your office if that's alright?

24 **OMITTED. MOVED TO SCENE 25A.**

24

25 **INT. NHD. HANNAH'S OFFICE - DAY 8, 10:50.**

25

CLOSE on HANNAH, watching MELANIE peering at the various ornaments and family photos on the wall.

MELANIE

Well this is very novel-

HANNAH wavers, MELANIE taking a seat, FINGERS SLIDING OVER a broken pot marked with LIV or something on the bottom.

MELANIE (CONT'D)

Sweet. I've always been fascinated by the way people bring their home life to work. We have a strict policy at Aickmans. I once fired a junior partner for having a furry gonk stuck to his phone.

MELANIE smiles, both a little unsure what comes next.

HANNAH

OK - Melanie, shall I go first?  
Yes, I regret all my past indiscretions. No we are not back together. Yes, the last few months have given me time to reflect. No I do not regret not having a child with Christie.

MELANIE

Well that is something we are both in agreement on. Though the gene mix would have been interesting. Which brings me to why I'm here. I'd like some legal advice.

HANNAH laughs then sees at once she is serious.

MELANIE (CONT'D)

Because unlike you, Hannah, I did go through with the unplanned.

MELANIE slides across a photo clipped to a series of printed out emails. HANNAH takes them, quietly looking over them.

MELANIE (CONT'D)

Who's now 35 and does something in finance.

HANNAH

What does he want?

MELANIE

A mother's love? I don't know, but I suspect he's made contact because of my growing media profile. So I need you to pay him off. And if you could also stop it tipping into six figures I would appreciate it.

HANNAH

Why are you not talking to your dispute resolution team? Any one of your people could draw up an NDA, cut a financial deal.

MELANIE

You're an independent professional. And this is an exceedingly private matter.

HANNAH

And I'd hardly call us friends. I'd go as far as to say-

MELANIE

(cutting in)

I never trust anyone who doesn't have enemies. It's the mark of an unlivid life. And to be frank, I know every little gory detail of your private affairs. Which I am quite certain you wouldn't want getting out. But if it makes you feel any better, sometimes you need a lawyer to advocate for you, when you don't have the strength to fight.

HANNAH

Is that how you hook your clients then? Nathan-

MELANIE

...Has his doubts, so it is up to me to ensure that he gets what he deserves.

HANNAH

What he deserves?

MELANIE

A chance to start a new life? We all know those clients for which divorce is sometimes subterfuge, in fact an often very expensive reset on a marriage that discovers it still has life. But if you are honest with yourself, truly honest, that's not you and Nathan, Hannah. You just don't know how to live the single life.

HANNAH a little choked, looks back at the photograph of a young man, early 30's, next to the emails.

MELANIE (CONT'D)

(nods)

I'd like you to meet him on my behalf. Call it a favour.

HANNAH

But this is your son.

MELANIE

And - does that mean I pay for one ill judged night for the rest of my life?

25A

**EXT. NEAR NHD. WALKWAY - DAY 8, 11:00.**

25A

CLOSE on NATHAN, walking, CHRISTIE waiting, falling into step-

CHRISTIE

(shaking hand)

Thank you for this.

NATHAN

(shakes his head)

I can give you fifteen minutes.

CHRISTIE hands him paperwork, NATHAN reading as he walks-

CHRISTIE

Ruth will have brought you up to speed. I've been trying to track this man down for several weeks and now we've found him, we need to issue nullity and financial proceeding. We'd like to serve papers asap but in order to protect the interests of any others inadvertently involved-

NATHAN

(nods)

You need a freezing injunction-

CHRISTIE

(nods)

By the end of the day.

NATHAN stops for a moment.

NATHAN

(realisation/on reading)

These are Zander's accounts. And the ex is Tyler?

CHRISTIE

It's important that this never gets out. Ruth and I approached you as someone we could trust-

NATHAN

I can have the position statement with you by 4pm if you send me the brief by noon.

CHRISTIE

Thank you.

NATHAN bags the paperwork, an awkward silence hangs.

NATHAN  
You're well?

CHRISTIE  
I'm well.

NATHAN  
New York suits you.

CHRISTIE  
It does.

NATHAN  
(making to stand)  
I can't do this.

CHRISTIE  
Nathan-

NATHAN  
You broke up my marriage-

CHRISTIE  
Not entirely. Congratulations by  
the way.

NATHAN wearily shaking his head with a smile.

NATHAN  
For me or you-? You won, Christie.  
You and Hannah - I'm right? You're  
back together?

NATHAN on CHRISTIE's look, nods to himself, both know this is  
acutely painful for him.

NATHAN (CONT'D)  
You don't need me to tell you she  
is the best of women-

CHRISTIE  
The jury's still out if we're -

NATHAN  
What? Serious? Really? Have you  
learnt nothing from the last twenty  
years? You won. You always won.

NATHAN makes to go-

CHRISTIE  
Then how come you're the one who  
got to have kids?

...he stops, his back to CHRISTIE-

CHRISTIE (CONT'D)  
You got a life with her, Nathan.  
Don't I get to have one with her  
now?

...aware of passing COLLEAGUES or the like.

NATHAN  
You really think you'd have stuck  
around if you'd had a kid together?

CHRISTIE catching on this-

NATHAN (CONT'D)  
(exiting)  
I'll get this done by the end of  
play.

26

EXT. HANNAH'S HOUSE. GARDEN - DAY 8, 15:45.

26

CLOSE on LIV, eating an ice lolly, watching GAEL pack up the last of the camping stuff.

LIV  
How long are you going to be like  
this?

GAEL slides a few last things, tin mugs, gas stove and the like on top of the box, picking it up and making to pass her.

LIV (CONT'D)  
Gael-

GAEL stops, a little punched-

GAEL  
I came here. I got on a plane and I just came here. I left my family. I left my friends. I left my flat. And I came here. For you. With you. And I stay here with you. With your weird crazy family. And I am thinking why am I staying with these people who are all breaking into bits? Why am I carrying a fucking box of shit to go to some stupid place for some dead guy I don't even know? Because of you. I do all of this for you. And you get drunk and you piss me off.

LIV  
It was just-

GAEL

I don't care about the stupid  
douche with the guitar who can't  
even play. I care you make me feel  
crap.

LIV

(reaching a hand out)

Gael-

GAEL pulls away, heading off with the box-

GAEL

Break into pieces if you have to,  
be your like your family, but one  
day Liv you have to make life  
without them. Love someone even as  
much as them, maybe more. And I  
don't know if that is me. But the  
idiot here - me? Because I thought  
that was you.

On LIV, a little broken, GAEL passing ROSE, just coming out  
of the kitchen-

ROSE

Hey-

GAEL walking on, ROSE sensing she has walked into something.

ROSE (CONT'D)

Roller skates? Circa 1995.

LIV shrugs, ROSE passing her-

LIV

Shed.

...reaching up a hand, wiping away LIV's fat tears that are  
starting to fall.

LIV (CONT'D)

It's all going wrong, Rose.

ROSE

(embracing her)

What's going wrong?

On ROSE, clocking TILLY and VINNIE back from school, stalling  
on seeing LIV crying.

LIV

(breaking down)

All of it. Everything is going  
wrong.

26A **INT. NHD. NINA'S OFFICE - DAY 8, 15:46**

26A

CLOSE on NINA typing her letter of resignation, eyes tracking over what she is writing. She erases, retypes, nothing quite satisfying her. SUDDENLY she gets up and exits.

26B **INT. NHD. RECEPTION - DAY 8, 15:50**

26B

\*

On NINA tears prickling a little as she greets CORA in the arms of a CRECHE WORKER, happy and smiling.

\*  
\*  
\*

NINA

Thank you for bringing her up...I  
just wanted to see her for a few  
minutes...

\*  
\*  
\*

The CRECHE WORKER nods with complete understanding, handing over CORA, letting NINA take her rocking her in her arms.

NINA (CONT'D)

There she is...There she is...Hello  
baby girl...Mamma missed you.

On NINA, clearly conflicted, needing just to hold her, rocking her close, COLLEAGUES pass by.

\*

27 **EXT. SQUARE. NEAR CHAMBERS - DAY 8, 15:51.**

27

On NATHAN, lost in thought, gripping a coffee or the like. Across the square, he watches a young group of MUMS and a lone DAD, baby in sling, possibly a hipster, certainly not NATHAN's tribe. He sinks a little.

KATE

(following his gaze)  
You're freaking out.

KATE sits down next to him, with a smile.

NATHAN

Moderately freaking out.

NATHAN gently pulls his hand away, this discreetly, clocked by KATE.

NATHAN (CONT'D)

The meeting went brilliantly with  
Hannah. Took it like a trooper.

KATE

You're only asking for-

NATHAN

What-? For them all to completely upend their lives? It's just all moving too fast.

KATE

What's-?

NATHAN

You, me, this.

KATE gut punched, emotionally withdrawing.

KATE

This? This is something to be celebrated. Something to be marvelled over, Nathan.

NATHAN

Maybe it's different when it's the fourth time round.

The words flying out, faster than NATHAN can drag them back.

NATHAN (CONT'D)

Shit. I didn't-

KATE

You meant exactly that...You're right, it is fourth time round for you. Maybe even fifth time-

NATHAN

Low blow.

KATE

You're asking me to be sensitive around a woman who cheated on you the night before your wedding? And then again-

NATHAN

You don't get to say -

KATE

The truth? Because that doesn't fit the narrative, whatever narrative you are playing out now? OK - you go and enjoy your camping trip.

(MORE)

KATE (CONT'D)  
Go put your family back together -

NATHAN  
I've left Hannah-

KATE  
No you haven't. Mentally you're  
still with her.

KATE makes to leave, NATHAN goes to stop her.

KATE (CONT'D)  
Work out what you want, Nathan.  
Because I'm not going to wait  
around anymore.

On NATHAN, KATE walking away, he sits, stands, sits again.

Beyond, the HIPSTER DAD, jigs his BABY in the sling.

28

INT. NHD. RECEPTION - DAY 8, 15:55.

28

CLOSE on FELIX, seated, hands gripping a file of papers, clearly exhausted from too many sleepless nights as ZANDER greets him.

ZANDER  
(close to)  
Alright- ?

The PING of the lift-

ZANDER (CONT'D)  
Get a grip, buddy. It's going to be  
OK.

JJ JOHNSON steps out of the lift, LEONORA, separate but a little way behind. ZANDER nods to a passing LEGAL ASSISTANT-

ZANDER (CONT'D)  
Aki, can you show JJ and Mr  
Samuelson through to boardroom  
nine.

...who gestures for them to follow her towards a distant boardroom. JJ JOHNSON now in step with FELIX, trying to calm him as they head into another meeting.

LEONORA  
There's no need-

ZANDER

Lennie, I'm your brother-

LEONORA concedes, following HANNAH towards the boardroom-

29

INT. NHD. BOARDROOM - DAY 8, 16:00.

29

HANNAH, ZANDER and LEONORA sit facing FELIX and JJ JOHNSON-

HANNAH

I think we can all agree that  
Kate's advice was nothing if not  
fair and clearly shows-

JJ JOHNSON

Certain concerns.

HANNAH

Namely?

JJ JOHNSON

That Ms Hale is not being as honest  
as she could be. Reference to Ms  
Hale's distraction, noted by her  
son, Thomas, in particular.

HANNAH

Ms Hale is a very busy woman and  
every mother-

JJ JOHNSON

Can't always be there. But we  
believe that her advice, though  
clearly highlighting Ms Hale's  
devotion to her sons and commitment  
to her family, demonstrates that of  
late she has been, as said,  
distracted. Which has led my client  
to question if there is someone  
else.

LEONORA stiffens a little, HANNAH calming her with her look.

HANNAH

We can reassure you, Mr Samuelson,  
that your wife-

JJ JOHNSON

Three trips, taken to Switzerland  
between March of last year-

FELIX

At least lie. At least say it was  
for work.

LEONORA bracing herself, determinedly holds his gaze.

LEONORA

It was for work.

FELIX SLAMS down the papers-

FELIX

I had a call late last night from  
Martin, concerned.

LEONORA

He should never have-

FELIX

He's your colleague and friend.  
You've resigned, Lennie-?

On HANNAH - visibly surprised, looking to LEONORA then  
ZANDER.

FELIX (CONT'D)

You love surgery. It doesn't make  
sense.

JJ JOHNSON

Not least because we now question  
how Ms Hale plans to support  
herself.

FELIX leans across the table, reaching out his hands, close  
to hers.

FELIX

I want the truth. This is me. I  
love you. You can tell me anything.  
Even if there has been an  
infidelity.

LEONORA

Never.

FELIX

Then it is just because you don't  
love me anymore.

LEONORA makes herself hold his gaze, breaking FELIX, HANNAH  
and ZANDER even JJ JOHNSON not immune to the pain of this  
moment.

FELIX (CONT'D)

Give her what she wants. Take what  
you want, Lennie.

FELIX shoves the papers across the desk, in exasperated  
torment.

FELIX (CONT'D)

We celebrated thirty years together  
only a few months ago. What was it?  
(MORE)

FELIX (CONT'D)

A last hurrah? Because you've been preparing to exit this marriage for the last year. Moving money around. Transferring assets, setting up a trust for the boys and hiding it from me? Why? I believed in our marriage, our much cared for marriage. I believed we both believed in it. But you have executed your exit over the last twelve months with such a level of care, Lennie, organised your finances so that you are asking for nothing-

LEONORA catching on this, holding JJ JOHNSON's gaze.

LEONORA

Bar the apartment which as you will see was -

FELIX

Also transferred into our boy's names.

JJ JOHNSON's gaze shifts to HANNAH.

JJ JOHNSON

So I would ask how you intend to live, Ms Hale? With so little actual finance beyond your pension?

HANNAH

That question isn't relevant.

JJ JOHNSON

A judge still needs to approve this.

FELIX looking to LEONORA, at once defeated.

FELIX

So he's rich?

(nods to himself)

You don't even need me for that.

We're done then.

(exiting)

Just tell me what I need to sign.

LEONORA, exhales, gripping her stomach in such pain, devastated. HANNAH and ZANDER hurry to help her, pouring her water, trying to calm her down, her sobs echoing down the corridor. JJ JOHNSON looks back at HANNAH, confused and a little mystified.

30

INT. NHD. BOARDROOM - DAY 8, 16:03.

30

LEONORA stands, looking out at St Paul's in the distance, HANNAH entering, closing the door, crossing over and standing looking out over London.

LEONORA

You know that's the fifth incarceration of St Paul's. The first known church was thought to be built on that site in 604 AD. It's been burnt down twice, survived two world wars.

HANNAH stands follows her gaze-

LEONORA (CONT'D)

I'm not particularly religious but it does say something about the need for faith, a belief in something bigger than us all. It'll be there long after we're gone.

HANNAH

Lennie-

LEONORA

It's magical, to be able to give people back the chance of life when all hope is gone. But sometimes you have to accept when you can't do something anymore. I almost lost a patient. The transplant patient. You were right. So I resigned. It's getting too hard to hide.

HANNAH close to LEONORA, taking her hands-

HANNAH

The trips to Zurich?...Are you doing what I think you are doing, Lennie? The pre-emptive strikes to ensure your children's future, Felix's future?

LEONORA

I have hidden it as long as I can, I can't hide this rapid decline, it's time-

LEONORA looks up, sees ZANDER standing in the doorway, hearing it all-

LEONORA (CONT'D)

...I won't be like our father, gasping for breath, as we watched him die. I can't put you or Felix or the boys through that.

ZANDER crossing the room to her.

ZANDER

Oh my God Lennie, why didn't you  
tell me-

...taking her hands, LEONORA remains calm but stoic.

HANNAH

The trips to Zurich are-

LEONORA

(nods)  
To a clinic-

ZANDER

(with realisation)

No - assisted dying is not the only  
way.

HANNAH

Listen to him, Leonora, you have a  
life still to live, there is  
another way-

LEONORA

Not for me. Not for me.

LEONORA smiles, gripping ZANDER's hands.

ZANDER

You can't-

ON HANNAH, looking on, wretched and sad.

LEONORA

I can. I will. It's what I want.

31

INT. GLEN'S VICARAGE. HALLWAY/KITCHEN - DAY 8, 17:50.

31

Late afternoon-

The CLICK of the front door, ROSE stepping into the chaos  
that is GLEN's life-

The SPILL of laundry and washing up still in the sink, ROSE  
slides down a cardboard box, filled with roller skates,  
hesitating on seeing GLEN, washed and brushed up, doing up  
his shirt, trying to ready himself for going out.

GLEN

Tali won't finish her homework. And  
Betty and Marni have gone maverick  
and are eating cold pasta and  
refusing to get down from the back  
wall.

DISTANT SHOUT of the GIRLS playing in the back garden-

ROSE

You've got something on that-

GLEN cursing, picking at pasta sauce stain on his shirt, crossing over to the sink reaching for a cloth and desperately dabbing at the shirt-

GLEN  
This was a mistake-

ROSE  
Maybe the shirt was a bit of a duff move-

GLEN  
I was talking about the date.

ROSE gently takes the cloth, taking over, slipping her hand under his shirt, and dabbing it a little-

ROSE  
And what was a slight stain is now like a small map of the former USSR-

GLEN reaches for a jacket, untangling it from a skipping rope or the like as he yanks it from a hook.

GLEN  
I've nothing to talk about.

ROSE  
Just be yourself.

GLEN  
What, a more than slightly disheveled overworked fading father of three whose main focus has been how to stop the winos pissing up the church wall and Pet Paws on repeat?

ROSE  
I'm in-  
(on look)  
Movie?

GLEN  
Her choice. Possibly French.

ROSE  
You're a pushover. She's going to be loving you already.

SUDDENLY GLEN's GIRLS come running in, hurling themselves at ROSE, already dragging her out to the garden.

ROSE (CONT'D)  
(calling back)  
Go...eat crap...read subtitles.  
It's going to be great.

32

INT. NHD. ZANDER'S OFFICE - DAY 8, 17:52.

32

CLOSE on ZANDER, lost in thought, late afternoon sun cutting across the room-

ZANDER

How long have you known?

HANNAH stands in the doorway-

HANNAH

Since she first came to see me. But I didn't realise that meant she had thoughts of ending her life.

HANNAH clocking NINA heading home in the distance, turning catching HANNAH's gaze, she throws her a half wave, heading towards reception, ZANDER following her gaze.

ZANDER

When we were children, my father used to say "The man who can keep a secret may be wise, but he is not half as wise as the man with no secrets to keep." And we would say "Yes pops - we'll never lie." But everyone has secrets don't they? If only the ones we keep from ourselves.

TYLER passes, putting his head around the door.

TYLER

You going to be much longer?

(seeing HANNAH)

Sorry-

ZANDER

Maybe another hour.

TYLER

I hear you're going camping?

HANNAH

Yep, a rekindling of holidays of old.

TYLER

(heading away)

Nina said. Have a good time. Ok - so maybe we could get take out?

ZANDER

(sharp)

For God's sake, Tyler - I don't care. I don't care what we eat tonight.

TYLER  
(exiting)  
Fine.

On HANNAH and ZANDER alone-

HANNAH  
Zander-?

...ZANDER busying himself.

HANNAH (CONT'D)  
You alright?

ZANDER looks up at HANNAH, holds her look. He nods. She nods, but both know this is not true. She exits.

On ZANDER looking down at his work, then back out at the view beyond, lost in thoughts once more.

33

**EXT. HANNAH'S HOUSE. DRIVE - DAY 8, 18:20.**

33

The CRUNCH of gravel-

RUTH closes the gate, briefcase in hand, carrying a huge bouquet of flowers, tired and exhausted at the end of the day hesitating on-

RONNIE  
Oh damn, you weren't meant to be back yet.

RONNIE, sliding the last box into a MAGNIFICENT VW VAN, hurrying to turn on all the VW lights so RUTH can see it in all its glory-

RONNIE (CONT'D)  
I found the seats at auction-

RUTH lead by RONNIE into the van, proudly showing off every detail-

RONNIE (CONT'D)  
....and the reworked fender and original leather steering wheel on eBay.  
(making to demonstrate)  
The roof still goes up, you have to shove it a bit but-

RUTH  
Ronnie, I can't do this-

RONNIE  
You're tired, yes. Of course - well it can wait.

RUTH

No this. I can't.

RONNIE

You don't like it.

RUTH

It's beautiful. Magnificent. But it doesn't work like this. Life isn't there to be renovated-

RONNIE

But-

RUTH

...I'm too old. And it's too late, to change.

RONNIE sinks a little, facing RUTH now, both standing in the drive RUTH letting her bag and flowers drop.

RUTH (CONT'D)

(heading into the house)

Why do you do this Ronnie? Why do you believe you can? I'm sorry. I'm sorry, I don't think I can do this-

ON RONNIE, looking at the dropped flowers and then back at the VW van, letting his hand graze the bumper or the like, deeply disappointed.

34

INT. NHD. HANNAH'S OFFICE - DAY 8, 18:21.

34

On HANNAH, crossing to her desk clocking the time, reaching for her bag, and readying herself -

NINA

(in passing)

You heading out?

HANNAH

In a minute. I've drinks with a client-

NINA

See you first thing. Weather looks like-

HANNAH

Shite.

NINA smiles-

NINA

I know I have not always impressed you with my choices, Hannah. I know I walk in your shadow. I do. I do.

(MORE)

NINA (CONT'D)

But you have to let me do this. My  
life, Hannah. My life.

NINA heading away, on HANNAH watching her, going back to her  
work, then looks up again-

HANNAH

Nina-?

NINA gone-

34A INT. NHD. CORRIDOR - DAY 8, 18:21.

34A

On NINA heading away, passing ZANDER-

NINA

Night-

ZANDER wavers, nods-

ZANDER

Night.

ZANDER walking on, heading back to his office.

34B INT. NHD. ZANDER'S OFFICE - DAY 8, 18:22.

34B

ZANDER looks down, clocking a letter on his desk, his name on the front, written in NINA's handwriting, considering-

He looks back at HANNAH in her office, just picking up her cellphone.

35 INT. CHRISTIE'S HOTEL. BEDROOM - DAY 8, 18:22.

35

CLOSE on CHRISTIE looking out over London, tie loose, paperwork littered across his bed, clearly working.

CHRISTIE

(into phone)

Good - I caught you. Will I see you tonight?

(holding look)

I'm leaving on Sunday.

36 INT. NHD. HANNAH'S OFFICE - DAY 8, 18:22.

36

On HANNAH, reaching for her coat and bag-

HANNAH

Christie-

CHRISTIE (ON PHONE)

Humour me for one more night.

I saw Nathan today. I needed some advice.

HANNAH

First my mother, now my soon to be ex-husband-

CHRISTIE (ON PHONE)

He's starting a new life-

HANNAH catching on this, a little punched, and teary-

CHRISTIE (ON PHONE) (CONT'D)  
Maybe you can too. Maybe this can  
be your time.

HANNAH  
By upending my children and selling  
my house?

CHRISTIE (ON PHONE)  
Get a new house. A new life.

On HANNAH, eyes falling on the photo of NATHAN and the kids  
on her desk.

CHRISTIE (ON PHONE) (CONT'D)  
Change is never easy, Hannah. But  
he's having a child with someone-

HANNAH  
I have to go-

CHRISTIE (ON PHONE)  
Hannah-

HANNAH  
Alright. Alright. I'll see you  
tonight.

37

INT. NHD. ZANDER'S OFFICE - DAY 8, 18:23.

37

On ZANDER, eyes silently watching NINA just visible in the  
street below, carrying CORA, heading home.

HANNAH (OOV)  
(in passing)  
Night.

On ZANDER-

ZANDER  
Night.

38

EXT. BRIDGE. LONDON - DAY 8, 18:40.

38

On HANNAH, walking across the bridge. SUDDENLY she stops,  
takes a breath, gripping the rails, letting her heart rate  
slowly come down.

39

INT. PRIVATE MEMBERS CLUB. BAR - DAY 8, 19:15.

39

CLOSE on HANNAH, seated at the bar, waiting, a glass of wine  
resting close by-

RORY  
Ms Stern.

HANNAH  
It's actually...Defoe. Hannah  
Defoe.

RORY  
Rory.

RORY, rather sweet if a little square, smiles hopefully at her, she gestures for him to sit.

RORY (CONT'D)  
(to BARMAN)  
I'll have the same.

HANNAH  
You came far?

RORY  
No - I work across town.

RORY smiles his thanks to the WAITER, taking a sip of his drink, HANNAH clocking he is nervous.

RORY (CONT'D)  
Judging from the fact that it's  
you, and not my mother, here, I  
don't think we need to make small  
talk.

HANNAH  
I'm sorry.

RORY  
Me too.

HANNAH reaches inside her bag, sliding across an envelope to him.

HANNAH  
Ms Aickman would like to give you  
this-

RORY stares at the envelope, and takes another sip of wine.

HANNAH (CONT'D)  
She hopes that it will go someway  
to compensate for-

RORY  
Her absence?

HANNAH  
For any harm you may have  
experienced at all.

RORY

No harm. Just a genuine desire to know her.

RORY takes the envelope, pockets it.

RORY (CONT'D)

It's a large sum.

HANNAH

I can't comment.

RORY

Right. So she doesn't want to know anything about me then?

HANNAH looks at him - her looks saying all.

RORY (CONT'D)

Pity - because she's actually a grandmother. Of two amazing boys.

RORY slides a photograph of two little boys to HANNAH, letting it rest on the bar.

RORY (CONT'D)

I wanted to thank her actually.

HANNAH

You did?

RORY

For giving me away. Because my parents were amazing. Truly amazing. And I have had, am having, a good life. Just call it the last piece of the puzzle that I needed to try and put in place. Because like it or not, it's been missing. A scrap of the past that you keep looking for everywhere else.

RORY goes to pay, reaching in his pocket for his wallet.

HANNAH

(making to stop him)

It's on us-

RORY

Us-?

RORY hesitates, his eyes traveling across the room, over faces hesitating on MELANIE, seated far across the bar, holding her gaze for a beat until-

RORY (CONT'D)

Thank you.

(making to leave)

Tell her I won't bother her again.

ON HANNAH, she looks across at MELANIE, crossing over and taking a seat next to her, sliding down the photo across the bar to her. MELANIE wipes away a tear, HANNAH reaches out a hand.

MELANIE

Don't.

HANNAH withdraws her hand-

MELANIE (CONT'D)

By the door. Second to the left.

HANNAH hesitates, clocks a PAPARAZZI PHOTOGRAPHER discreetly taking a photograph of them both with his phone.

HANNAH

(with realisation)

Rory-

RORY just visible beyond, looking back, seeing it all-

MELANIE

(nods/almost to self)

After my father. He was a vindictive little shit too.

40

INT. NHD. ZANDER'S OFFICE - NIGHT 8, 22:05.

40

CLOSE on ZANDER working, TYLER approaches, watching him at his desk-

TYLER

Ready now? I just need to grab my jacket.

ZANDER finishing up his work, looking up at TYLER, staring at him. TYLER looks a little quizzical.

ZANDER

I sat in on a meeting with Lennie and Felix today. He thinks there's someone else. Some illicit affair. Maybe met at work. No one planned it but as much as you try, as hard as you try it's not what you want-

TYLER stands, caught out.

ZANDER (CONT'D)  
Because when you look at that  
person and imagine spending the  
rest of your life with them, you  
just can't-

TYLER caught under ZANDER's gaze, sees he knows-

TYLER  
(crossing over to him)  
Zander-

TYLER goes to touch him, ZANDER raises his hands, avoiding  
his embrace.

TYLER (CONT'D)  
It's no one's fault.

TYLER seeing at once, he's rumbled, scrabbling now, trying to  
maintain calm.

TYLER (CONT'D)  
...You and I, it was crazy, and  
fast. And I do this. I overcommit.  
I overpromise. But I thought...I  
hoped...with you it would be  
different.

ZANDER  
You have one hour to go to the  
apartment, pack-

TYLER, scattered and reeling, making to take some files.

ZANDER (CONT'D)  
You take nothing from this office,  
or I'll call security now.

TYLER, resigned, reaches for his bag-

ZANDER (CONT'D)  
Have you been to a meeting lately,  
Tyler?

TYLER  
This is nothing to do with-

ZANDER  
And Nina-? Are you screwing with  
her sobriety too?

TYLER  
How long have you known?

ZANDER

Maybe from the start. Maybe from  
the moment I met you, I knew this  
is what you would do. And this is  
where you say-

TYLER

I love her.

ZANDER punched a little-

ZANDER

I genuinely think you believe that.

...making to leave.

ZANDER (CONT'D)

One hour or I call the police and tell Nina, and anyone else who is interested, everything. You'll find all joint accounts have been frozen, and you can't access my credit cards.

TYLER

Zander-

ZANDER

Get out. Get out of my life.

41

INT/EXT. NHD. LOBBY - NIGHT 8, 22:08.

41

The PING of the lift-

CLOSE on TYLER, leaving, hurrying across the lobby and heading out, as he steps out onto the street, TYLER freezes on seeing-

**DORIS** waiting, shoving papers into his hands-

DORIS

You've been served.

On TYLER, looking down at the paperwork, then up at the window illuminated above.

42

INT. NHD. ZANDER'S OFFICE - NIGHT 8, 22:08.

42

On ZANDER, looking down at TYLER, papers in hand, watching as he turns, walking away.

43

INT. GLEN'S VICARAGE. LIVING ROOM - NIGHT 8, 22:50.

43

CLOSE on ROSE, sleeping on the sofa as GLEN enters, sliding down his keys, trying not to wake her. He crosses over, stubbing his toe on a roller skate-

ROSE

You'd make a terrible spy.

ROSE awake now, GLEN scoops up the roller skate, clocks the carpet rolled back.

ROSE (CONT'D)  
You don't want to know.

He sinks down on the sofa, next to her.

GLEN  
Well the good news is I quite like  
French films.

ROSE  
Mais bien sûr.

GLEN  
My date - very nice. Talks. A lot.  
There just wasn't that-

ROSE  
Je ne sais quoi.

GLEN goes to put down the roller skate on top of ROSE's file of paperwork, including the letter from the transplant patient's family. She goes to grab it.

ROSE (CONT'D)  
Sorry....Deadmin.

GLEN  
It's none of my business.

ROSE nods, tears welling a little.

ROSE  
Is it terrible that I hate that there is a person walking around with his heart? I should be glad right? Grateful that out of his death someone got the chance at life? But I'm not. I can't get over it. I don't know how to get over this. Him. I don't know how to accept he's gone. How to live this new life.

They sit in silence for a moment-

GLEN  
Stop trying. Accept it all. Just take it as it comes. There are days I still crawl back to bed, after I've got the kids off. Days when I am raging at her because she's not there. For the Sports days or the lost tooth. Or just to have that argument about which box set to watch. I don't try to stop missing her anymore. I accept that missing her is part of how I get on with my life. Loss is a part of life Rose.

GLEN (CONT'D)

Have you ever been to Postman's Park? There's a memorial wall in memory of those who saved other lives. Goes right back to the nineteenth century. You should go see it one day. It's beautiful.

ROSE nods, smiles, face blotted with tears.

GLEN (CONT'D)

Not terrible. But he saved a life, Rose.

They look at one another, ROSE smiles, gratitude and connection, for a moment a little dangerous. GLEN reaches to touch her-

GLEN (CONT'D)

Rose-?

SUDDENLY, one of GLEN's GIRLS call out.

TALI (O.S.)

Daddy-

They spring apart, in the moment, GLEN's hand clumsily and accidentally brushing her breast-

GLEN

Shit...God...Sorry...I better-

ROSE, nods, GLEN exits, both awkward, ROSE, a little thrown, packing away her things, she quietly slips out of the house.

44

**INT. SERVICED APARTMENT. BEDROOM - NIGHT 8, 22:55.**

44

On NATHAN seated, in his shirt and pants, setting his alarm for early the next day. He beds down on the sofa in his office, staring up at the ceiling, trying to get comfortable.

45

**EXT. STREET. NEAR CHRISTIE'S HOTEL - NIGHT 8, 22:55.** 45

On HANNAH, heading along a street, as if towards CHRISTIE's hotel.

46

**INT. HANNAH'S HOUSE. RUTH'S BEDROOM - NIGHT 8, 22:55.**

46

On RUTH, in her nightgown, looking out of the guest bedroom window, at the VW van illuminated below, RONNIE clearly sleeping in the van. She sinks a little, then pulls the blinds closed.

47

**INT. NINA'S HOUSE. HALLWAY - NIGHT 8, 22:56.**

47

On NINA, half awake, pulling on her dressing gown, hurrying to answer, someone KNOCKING on her door. Opening it, she sees TYLER, clocks his bag, and box of belongings, sees at once he's done it.

NINA

And-?

TYLER

He took it pretty well.

NINA

Tyler-

TYLER

It's OK.

They fall into passionate embrace.

TYLER (CONT'D)

It's going to be OK.

48

**INT. LEONORA'S APARTMENT. HALLWAY - NIGHT 8, 22:56.**

48

The RING of the doorbell-

LEONORA, in nightdress, blearily crossing over to the front door. She opens it, surprised to see ZANDER, standing, a little disheveled and worse for wear.

LEONORA

Zander-?

Walking into her arms, LEONORA tentatively holding him, letting him break down.

49

**EXT. STREET - NIGHT 8, 22:57.**

49

On ROSE, riding her bicycle, passing the painted door, with the pink heart, her eyes grazing over it, considering.

50

**INT. CHRISTIE'S HOTEL. BEDROOM - NIGHT 8, 23:15.**

50

On HANNAH and CHRISTIE, post coital, lying in the half light, HANNAH raises her hand, catching her shadow on the wall. CHRISTIE reaches up, FINGERS now intertwined.

HANNAH

I met a man today. A young man. It doesn't matter why. But something about him-? It made me wonder what our kid would have looked like. How he'd be now...looking at him.

CHRISTIE

Yeah.

HANNAH

I should have told you. I should have given you a chance. But maybe you...we weren't ready then to be parents?

CHRISTIE

I don't think I was meant to have kids.

HANNAH

(deflects)

What time's your flight Sunday?

CHRISTIE

Early.

HANNAH

Can't you stay a little longer?

CHRISTIE

I've got to get back.

Reaching for her clothes-

HANNAH

I don't want them to wake and I'm not there.

...CHRISTIE pulls her back into his arms.

CHRISTIE

Imagine there is just you and me, imagine if we could start again. Get up late, coffee, walk the High Line. Just the two of us.

HANNAH

(nods/ to herself)

Just the two of us.

On CHRISTIE-

HANNAH (CONT'D)

(making to go)

I've got to go.

...pulling HANNAH back into a passionate embrace.

CHRISTIE

Not yet. Not yet.

51

**EXT. HANNAH'S HOUSE. DRIVE - DAY 9, 06:55.**

51

Dawn-

NATHAN coming up the drive, passing ROSE eating a piece of toast, loading up his family car with sleeping bags.

NATHAN

Morning. Everyone present and correct.

ROSE

Almost-

NINA suddenly appearing, CORA in tow, hurrying up the drive, loaded down with buggy and bag.

NINA

Sorry...sorry Uber driver took me on a crazy route.

NATHAN takes CORA as NINA dumps her bags in the boot of NATHAN's car.

ROSE

Brace yourself, we're in the camper van.

On NINA quizzical, clocking RONNIE and a clearly strained RUTH, who dumps a box unceremoniously in the back of the van.

ROSE (CONT'D)

(close to)

And boy oh boy did someone wake up on the wrong side of bed.

From beyond-

VINNIE

Mum, Tilly's got my trainers on.

HANNAH passes, eyes grazing over NATHAN, carrying a thermos and a sleeping bag.

HANNAH

Find another pair.

NATHAN

Morning.

LIV and GAEL glumly pass, LIV heads for the car, GAEL for the camper van, handing NATHAN his coffee.

NATHAN (CONT'D)

(sipping coffee)

Good to see the spirit of adventure in us all.

The SLAM of van and car door on cue, NATHAN climbing into the front of the family car-

NATHAN (CONT'D)  
(catching HANNAH's eye/aka  
the coffee)  
It grows on you.

52

INT. LEONORA'S APARTMENT. LIVING ROOM - DAY 9, 09:00.

52

ZANDER seated on the sofa, as LEONORA slides a cup of coffee down for him-

ZANDER  
Thanks.

...steadyng the cup, clocking the twitch in her hand.

LEONORA  
Damn.

She goes to mop it. He gently stops her.

ZANDER  
It's fine.

LEONORA smiles, taking a seat opposite.

ZANDER (CONT'D)  
Say it. You never liked him.

LEONORA  
It doesn't matter what-

ZANDER  
Lennie.

LEONORA  
I never liked him.

ZANDER  
Thank you.

LEONORA  
Zander-

ZANDER  
I'm fine. Better I know now.

LEONORA  
There's someone else?

ZANDER  
Isn't there always someone else?

LEONORA  
Not always.

ZANDER's gaze clocking the bottles of pills resting on a table close by.

ZANDER

Change your mind. Please. And if you won't-

(gripping her hand)

Talk to Felix. Talk to him, please.

Maybe he can talk some sense into you. He needs to know too.

53

EXT. COUNTRYSIDE. COUNTRY LANE - DAY 9, 09:00.

53

The CAMPER VAN snaking along a winding country lane.

54

EXT. COUNTRYSIDE. SERVICE STATION - DAY 9, 09:15.

54

HANNAH, parked in a service station car park, peering at Google maps on her phone, LIV and TILLY shoved up against one another in the back seat of the car, either sleeping, or lost in listening to music on their phone. NINA stands close by, holding her phone up, trying to get a signal

NINA

It's official-

NINA looks out, at endless fields beyond.

NINA (CONT'D)

...it's the countryside.

NINA hands up, trying to get a signal on her phone, smiling with delight as she texts-

HANNAH

No turning back now.

ON NINA typing - *Money transferred*, HANNAH clocking it with disapproval. NINA catching her look, NATHAN coming back from the bathroom, looking a little green.

NATHAN

Sorry...Sorry...

NATHAN climbs into the back seat, NINA takes the passenger seat, looking at HANNAH a little concerned.

HANNAH

Food poisoning.

(seeing look)

Don't ask. That's what comes of eating a dodgy burger last night.

55

EXT. CAMPSITE. CAMPER VAN - DAY 9, 09:30.

55

CLOSE on ROSE helping lug stuff out of the camper van, GAEL taking in the view, humouring ROSE in her latest game, where she points to things and he has to name them in Spanish.

**Vacas.** **GAEL** (tr.  
**Cows.**

ROSE points at a distant field.

ROSE points at a distant village.

On RUTH, dumping stuff on top of a pile of things he is carrying, clocking RONNIE a little irritated, as he starts to drag stuff out of the van.

CHEERS. CLAPPING.

HANNAH at last pulling up in the car.

56

EXT/INT. BLACK CAB. STREET - DAY 9, 09:40.

56

On TYLER, stopping to text NINA - *On my way to the agents now or the like.* TYLER raises a hand, suitcase by his side, flagging down a BLACK CAB. It pulls up. He pulls a cellphone out of his bag, one of three in the pocket, clearly multiple phones on the go.

TYLER  
(to DRIVER)  
Heathrow, please.

TYLER, cellphone pressed to his ear, climbing in, as NINA's answerphone kicks in until-

TYLER (CONT'D)  
(into phone)  
Hey it's me. How's camping? Just wanted to let you know it's all looking good. Transfer's come through so thanks for that...

57

EXT. CAMPSITE - DAY 9, 09:50.

57

The family car now parked up by the camper van as the family unpack, the sense of the kids already lost to the woods beyond.

HANNAH  
Guys - help with the tent please.  
(calling after)  
Grab some wood at least.

Beyond, GAEL and LIV unloading sleeping bags and camping gear, ROSE close behind carrying cooking stuff, passing NINA on her phone-

ROSE  
Cora?

NINA  
(heading towards car)  
Car. I'm getting her. I am.

RUTH passes, as if she has just seen NATHAN-

RUTH

What's wrong with Nathan? He looks  
a little green.

HANNAH looking beyond, to RONNIE a little exasperated as if NATHAN has just clambered into a tent, sleeping bag in hand, as RONNIE hammers in the last tent peg.

HANNAH

That's what happens when you  
microwave Mcdisgusting at weird  
times of night, and then insist its  
nothing even though we've stopped  
at every service station from  
London to here.

RUTH

Does he need a bowl?  
(shouting to RONNIE)  
Shall I get him a bowl?

HANNAH

It's the woods mother, he'll be  
fine.

NINA

I bags the van.

RUTH goes to speak-

ROSE  
(aside/to NINA)  
Gooseberry.

RONNIE  
Fine by me.

RUTH catching on this as RONNIE shoves a box from the back of the van into her hands.

RONNIE (CONT'D)  
If Gael and Liv take the smaller tent, Hannah you alright bunking up with Nathan and the kids in the larger one?

HANNAH looking a little pissed off-

HANNAH  
Actually Ronnie-

RONNIE unrolling tarpaulin and tents oblivious. HANNAH resigned with a shrug.

HANNAH (CONT'D)  
Fine.

The SOUND of vomiting, ROSE hearing as she passes the tent.

HANNAH (CONT'D)  
And again - his own fault.

ROSE  
(looking up/to heavens)  
Do you think it's a sign? Another man down.

NINA  
(in passing)  
Gloomy.

HANNAH moving on, unloading stuff from the boot of the car.

HANNAH  
Sign, he's an idiot.

RONNIE scowls, RUTH SLAMMING the box down, pulling out mugs and tin teapot-

RUTH  
Teapot. Wonderful. The question is did we remember tea?

RONNIE  
Of course.

RUTH  
I'm only asking.

Gael grappling with a second tent, LIV loitering close by.

RONNIE  
Liv, take the right corner, Gael.  
Follow me.

58

**EXT. CAMPSITE. BRIDGE - DAY 9, 13:30.**

58

On HANNAH walking onto a bridge, ROSE looking out over a winding river beyond. The only sound the odd squawk of a moorhen.

ROSE  
So quiet.

HANNAH  
Not a Starbucks for miles.

ROSE

That's the point. That's what we  
love about this.

HANNAH

(nodding/to ROSE)  
But do we really though?

Beyond, GAEL and RONNIE, second tent up, now concentrating on  
building a fire-

ROSE

(moving on)  
Just take it in.

NINA a little way beyond, holding up her cell phone trying to  
get a signal.

NINA

Have you got any bars? I've got one  
bar...

(peering at phone)

Damn. Gone again.

(seeing ROSE's look)

I was just....I just wanted to check  
in....On the house that everything  
was going through OK.

RUTH on the approach, carrying an open bottle of wine and tin  
cups.

RUTH

I've resorted to wine.

HANNAH

(taking a mug)  
Good idea.

On ROSE - looking out over the river.

ROSE

Does nobody appreciate this-? Look,  
the swing. Nina, Hannah, the swing-

A rope swing hanging from an overhanging tree.

ROSE (CONT'D)

It's still there.

HANNAH

It won't be the same swing.

ROSE

That's not the point.

ROSE takes the mug of wine-

ROSE (CONT'D)

The point is, this is the place,  
it's the place-

HANNAH

Yes.

They all look.

RUTH

Oh yes.

It's beautiful-

ROSE

The place we used to come - the  
magic days.

...and for a moment they all see it.

ROSE (CONT'D)

(almost to self)

And he never got to see it.

59

EXT. CAMPSITE. CAMPER VAN - DAY 9, 16:10.

59

RONNIE sits down on the edge of the camper van.

RUTH

Ronnie, you're sitting on this  
evening's supper.

RONNIE shifts a little as RUTH yanks out a cold bag, a little disgruntled, carrying it over to a half-lit fire tending by GAELE. VINNIE, TILLY and LIV seated close by.

59A

INT. CAMPSITE. TENT - DAY 9. 16:10

59A

HANNAH pokes her head through the tent, NATHAN curled in a ball.

HANNAH

Still alive then?

NATHAN

No time for funnies.

HANNAH slides down a bowl.

HANNAH

Ma's idea.

NATHAN

I hate camping.

NATHAN groans a little-

HANNAH

One way out of it.

NATHAN

I'm dying here.

HANNAH

What don't we do again? Say it-

NATHAN

I can't.

HANNAH

(close to his ear)

Microwave a dodgy burger-

NATHAN

Go away. Go away. Go away.

HANNAH smiles-

HANNAH

They'll be campfire songs later.

59B

**EXT. CAMPSITE - DAY 9. 16:10**

59B

HANNAH comes out of the tent, taking in the view, VINNIE, seated a little away from the others, TILLY playing with CORA, gurgling on a rug or the like. ROSE tops up HANNAH's mug in passing, with wine. RONNIE trying to light the fire. RUTH seated watching him, fanning it a bit.

RONNIE

(aside to RUTH)

That really doesn't help.

ROSE throws HANNAH a look.

ROSE

(raising mug)

Well cheers again.

They lamely raise their mugs, drink. GAEL smiles-

GAEL

Cheers.

...He chinks his cup with ROSE.

ROSE

You. He would have liked you.

Gael smiles, ROSE smiles.

ROSE (CONT'D)  
(looking up at the sky)  
James, thank you for the genius  
idea of bringing us all so  
harmoniously together on what  
forever will be called 'the family  
trip.'

NINA  
Snarky.

ROSE  
Nothing more irritating than the  
woman who has not got off her phone  
since we got here from using words  
like that.

CORA grizzles, NINA texting again-

NINA  
I've got a bar. I've got a bar. Ma  
can you-

ROSE  
What - look after your baby?

NINA  
At least I've got one Rose.

On ROSE, reeling a little, turning and heading away.

HANNAH  
(to NINA)  
What is wrong with you?

On NINA hating herself, then looking back at her phone.

NINA  
He was going to call. To confirm  
it's all gone through.

RUTH on the approach, handing out a bowl of crisps or the  
like-

RUTH  
Who -?

NINA looks to HANNAH, then moves away-

HANNAH  
(shrugs)  
Estate agent. Waiting to hear on  
her new place.

On HANNAH looking on, hot and a little harassed, slapping at  
a mosquito biting at her legs. She looks back at the rag bag  
group, TILLY now playing with CORA, RONNIE and RUTH seated  
miles apart.

LIV now in the camper van listening to her music, GAEL collecting more wood for a campfire. Then back at NINA, still in search of her bar. HANNAH, clocking VINNIE heading into the tent.

60

**OMITTED - ACTION MOVED TO SCENE 60A**

60

60A

INT. CAMPSITE. TENT - DAY 9, 18:15.

60A

VINNIE reaching for his rucksack, in search of his ipad, or the like.

NATHAN

Here's hoping you charged up that thing.

VINNIE looks at him unimpressed, makes to leave.

VINNIE

It smells of sick in here.

NATHAN wrapped in a sleeping bag, looks a him a little pathetic and ill.

NATHAN

Vinnie...Please...just please. \*

VINNIE concedes, sits back down, perched on his rucksack, fiddles with his ipad, scrolling. NATHAN watches him. \*

NATHAN (CONT'D)

I'm trying here buddy. In between throwing the entire contents of my stomach in what can only be described as-

(eyeing bowl)

What is this? \*

NATHAN and Vinnie look at the strange beaten up camping bowl, retro 80's part fruit bowl, part kettle, they look at it in mutual bemusement. But it breaks the ice a bit.

NATHAN (CONT'D)

My father, your grandpa, do you remember my dad? He was a brilliant man. He always knew exactly what to say - broken heart, flunked exam? Said exactly what you needed to hear. \*

(MORE)

NATHAN (CONT'D)

I used to flatter myself I was like him. But I'm not. Your mother's done her best, but I'm still that maths flunking, big eared, big mouthed geek who never had any chat.

\*  
\*

Beyond the SOUND of laughter - the sound of ROSE or the like singing to CORA, TILLY joining in somewhere beyond. The sounds of supper being made. The CRACK of a fire beyond.

NATHAN (CONT'D)

I don't know what to say to you anymore Vinnie. Because you're way more brilliant than me, way more like my dad and I'm the one floundering here buddy.

\*  
\*

VINNIE

That why you keep on deciding to be a dad?

NATHAN reeling, hit by this, VINNIE angry and upset, looks away.

NATHAN

Yeah - I messed up there. I'm sorry buddy. The only comfort I take is that the last three have been pretty incredible, pretty amazing together-

\*

NATHAN hesitates, trying not to vomit, then pushes himself on, gripping the bowl tight.

NATHAN (CONT'D)

...I'm hoping that somehow he-

NATHAN hesitates-

\*

VINNIE

Or she-?

NATHAN

Also a possibility but we both know what we're gunning for here. Somehow he'll be welcomed in the gang. Because what my dad never told me was that one day I would fit. With you. With you guys.

VINNIE exhales a little, all the puff out of him, NATHAN following suit, both a little broken and defeated. VINNIE smiles. NATHAN smiles.

VINNIE

I hate the countryside.

NATHAN, clutching the bowl.

\*

NATHAN  
Ditto.

61

EXT. CAMPSITE. BY RIVER - DAY 9, 18:17.

61

On HANNAH approaching ROSE, sunk in the grass, watching the OTHERS either slumped drying on the bank or larking around -

HANNAH  
(as sits)  
Alright. Ignore her, she's just-

NINA just visible beyond, jiggling CORA to sleep, the other hand holding up her phone.

ROSE  
(shrugs)  
It's the truth. It is. Doesn't mean  
I won't ever have one. I'm not  
doing it. I'm not going to adopt.  
Not now at least. Not yet. It just  
doesn't feel right. And I'm  
surrounded by kids-

LAUGHTER/ WHOOPS - ROSE smiles, watching TILLY, VINNIE and LIV larking around beyond.

ROSE (CONT'D)  
...Beautiful brilliant kids. So  
they'll always be in my life.

HANNAH  
Rose-

ROSE pulls out the letter, handing it to HANNAH, she looks down at the writing - *To Rose.*

ROSE

It's from the wife of the guy who got James's heart? Will you read it to me?

On HANNAH bracing herself, opening it-

ROSE (CONT'D)

Please-

HANNAH

Dear Rose, We haven't met but I wanted to write and tell you what the gift your husband James gave us means-

62

EXT. CAMPSITE - DAY 9, 18:18.

62

CLOSE on RUTH, frying sausages, unaware RONNIE is watching her, fixing a lantern which he takes over to her so she can serve up the food on plates.

HANNAH (V.O.)

...They say family is the bridge to your past and your future. He has given my husband back his future and us all hope. And the man back that we love.

RUTH hesitates, the warm glow of the lantern illuminating as RONNIE turns it up a little.

RUTH

Thank you.

RONNIE nods, a little bit of peace brokered as he steals a sausage with a smile. Then moves on, RUTH watching him.

63

EXT. CAMPSITE - DAY 9, 18:18.

63

LIV seated, looking into the fire. GAEL on the approach, a plate of food for him and LIV.

HANNAH (V.O.)

Today was the first day he got to see his children.

GAEL sits down on a log or the like next to LIV, slides the plate over, with a conciliatory smile.

LIV

Thank you.

64

**EXT. CAMPSITE. BY RIVER - DAY 9, 18:19.**

64

CLOSE on ROSE, wiping back a tear, legs folded, chin resting on her knees.

ROSE

He's got kids-

HANNAH nods, resumes reading-

HANNAH

(reading letter)

...The first day I think we all believed he might live. I know this can't take away from the pain of your loss, but I hope there is some comfort in knowing what it is to us that Raveen has a second chance at life.

ROSE

(to self)

Raveen.

NINA on the approach, trying to pacify a sleeping CORA.

HANNAH (V.O.)

There won't be a day that goes by when we won't thank James and you for this. For the gift you gave us. Yours, forever grateful Prisha-

ROSE reaches out a hand, grips HANNAH's, her head dropping a little as she weeps until-

ROSE

Thank you.

HANNAH slides the letter back in the envelope, and hands it back to ROSE, pocketing it. ROSE smiles, stands, wiping away tears, with a smile, NINA and HANNAH seeing this.

ROSE (CONT'D)

I'm fine...Really...Really.

CORA grizzles a little, NINA rocking her-

NINA

Rose, I'm sorry. I'm a cow. A proper, proper-

ROSE shakes her head, smiles, gently taking CORA.

ROSE  
I'll put her down.  
(with a smile)  
Go do your phone thing.

NINA kisses her cheek, gratefully as ROSE heads away rocking CORA, singing her to sleep.

RUTH  
There are sausages, but you've got to be quick-

NINA takes her phone, walking off in search of signal.

RUTH (CONT'D)  
(eyeing NINA)  
What's wrong with her?

HANNAH  
Really - ?

On RUTH - non plussed.

HANNAH (CONT'D)  
It's called an affair-

RUTH  
Really? With-?

HANNAH  
Tyler.

RUTH  
Tyler-?

HANNAH  
They're buying a house. She's waiting to hear if it's gone through-

RUTH  
You've got to stop her.  
Oh hell. Stop her now. He's a charlatan, Hannah. A freezing injunction was taken out against him to protect Zander's assets only yesterday.

HANNAH  
Ma-

RUTH  
(on HANNAH's look)  
What-? We....I didn't know.

HANNAH

But you know everything.

On HANNAH - looking back at NINA, hand raised, searching for a signal in the distance.

RUTH

Not everything.

She sinks a little, berating herself.

RUTH (CONT'D)

Clearly not everything.

65

**EXT. CAMPSITE - DAY 9, 18:21.**

65

CLOSE on HANNAH, crossing over to NINA, the OTHERS now seated around the fire, GAEL with his guitar out, strumming a little.

NINA

(to self)

Damn-

NINA looks at HANNAH, ROSE just coming out of the camper van, CORA now sleeping-

NINA (CONT'D)

Have you got a charger in your car?

HANNAH

Not spoken to him yet?

ROSE

Not spoken to who?

NINA

A friend -

HANNAH reaches a hand out, FINGERS over NINA's phone-

HANNAH

He's not going to call you back.

ROSE

Who's not?

RUTH on the approach, RONNIE close behind, all now aware and concerned.

HANNAH

What did you sign?

NINA

I signed an agreement-

HANNAH

And you've transferred the funds-?

NINA

To the developer's account. Tyler-

HANNAH

...liaised on everything?

NINA

I transferred it last night. It cleared this morning.

HANNAH

And this developer - you've met him?

NINA

He's a friend of Tyler's-

NINA, battling a growing panic-

ROSE

Tyler-

...seeing all their concern, HANNAH's concern.

NINA

Hannah - you're scaring me now.

RUTH

Have you actually spoken to anyone other than Tyler, Nina?

On NINA - increasingly unsettled, seeing their looks of concern.

NINA

What are you saying? What? Tell me...What?

HANNAH

He's lying to you. He's lying to you, Nina.

RUTH

He's a fraudster, darling. He's dextrous at running multiple accounts, multiple cellphones. How did you learn that the sale had been agreed? A text?

On NINA, with horrible, hurtling realisation, not wanting it to be true.

NINA

I want to go home. I want to go home, now.

On NINA, hurriedly crossing over to the camper van, packing up CORA's things in her bag-

HANNAH

Nina-

RUTH, ROSE and HANNAH trying to help her gather her things.

NINA

I need to go back.

RONNIE, GAEL and LIV beyond.

RUTH

Nina - stay calm.

NINA

It's not true. It's not true.

RUTH

Yes it is, sweetheart.

ROSE now holding a grizzling CORA.

NINA

Give me Cora.

HANNAH

Nina.

NINA

I want my daughter.

NINA (CONT'D)

Ronnie, can you drive me to a train station?

RONNIE

Are you in any fit state, Nina love?

HANNAH

If you go we're all going back.

NINA

No...Really...Stay...Rose...I'm  
sorry...I know how important this  
was to you...

ROSE

No...it's OK...

NINA breaking down now.

NINA

He's going to call me back. He  
will. He will.

RUTH

No darling.

...RUTH gently holding her, rocking her in her arms.

NINA

I gave him my money, Ma.

RUTH

I know darling...  
(looking to RONNIE)  
Ronnie and I-

RONNIE, nods, already readying himself, packing up.

RONNIE

We'll drive you back. You and  
Nathan stay here with the children  
and-

HANNAH

You take the car we can drive the  
van back.

NINA

(breaking down)  
He's going to call.

RUTH

Ssh darling.

LIV looks at GAEL a little tearful, wiping away a tear, GAEL  
puts his arm around her, the sense of all that has gone  
before forgiven.

ROSE

I'll come too-

HANNAH's hand grazing her back as RUTH and ROSE steer NINA  
towards the car-

NINA

I'm sorry.

HANNAH draws a concerned LIV into an embrace.

HANNAH

It's alright. It's going to be  
alright.

66

OMITTED. MOVED TO SCENE 65.

66

67

**EXT. CAMPSITE - DAY 9, 21:05.**

67

The CRACK of the fire-

CLOSE on HANNAH, feeding the fire. TILLY, GAEL, VINNIE and LIV toast marshmallows, and drink hot chocolate, and listen to GAEL playing on his guitar. LIV approaches with the jug of hot chocolate, HANNAH shakes her head.

LIV

You OK?

HANNAH nods, LIV comes and sits down next to her.

LIV (CONT'D)

How do you know?

HANNAH

Huh?

LIV

How did you know? That dad, dad was the one?

HANNAH

I don't think there are ones. I think there are several ones. But I knew your dad was a good guy. A good man. And he used to make me laugh.

LIV

Used to?

HANNAH

Did...He did make me laugh a lot.  
Used to make me laugh a lot.

LIV looks across at GAEL, playing his guitar.

LIV

Now you know all his jokes.

HANNAH

(following his gaze)

Every one. And that's so great, in so many ways. The discovery, the discovery of this stuff about someone. Your dad has surprised me and delighted me and irritated me and loved me and shown me so much. He gave me so much.

HANNAH smiles, touching LIV's cheek.

HANNAH (CONT'D)

And I am so grateful for the time I have spent with him.

LIV

But you want more.

HANNAH

It's a long life, Livvy. I will never do the things I have done with your dad with anyone else. It's all an adventure, and I am so glad I did it with him. Don't be scared of the adventure. Don't be scared of loving someone, Liv, 'til you can't imagine a world without them. Even if it doesn't work out. Even if it doesn't play out the way you want it. Do it. Say yes to life, my sweet, sweet girl.

LIV nods, smiles, GAEL looks over at her, smiles.

The CRACK of the fire. The STRAY sounds of the night.

And beyond the DISTANT RUMBLE Of THUNDER-

They look at one another-

The first drops of heavy rain start to fall - hard and heavy.

HANNAH (CONT'D)

That's more rain isn't it?

The RUMBLE of THUNDER-

HANNAH (CONT'D)

Crap-

68

**EXT. CAMPSITE - DAY 9, 21:08.**

68

The SMASH and GRAB as HANNAH, LIV, VINNIE and TILLY desperately pack up in the middle of torrential rain and thunder. VINNIE and GAEL grabbing at collapsed tents as the others sling everything into the back of the camper van. NATHAN slamming the last of the stuff in the van.

68A

**EXT. CAMPSITE - DAY 9, 21:17.**

68A

NATHAN a sleeping bag wrapped around himself, the last to clamber into the camper van. Sliding the door closed, in the pouring rain before clambering into the front seat. He sinks down in the passenger seat, staring out through the window as the rain, pours on.

69

**INT. CAMPER VAN. CAMPSITE - DAY 9, 21:18.**

69

NATHAN turns, all now in the camper van, catching HANNAH's look.

NATHAN

Home?

HANNAH

(nods)

Home. You sure you're alright  
sitting in the front?

NATHAN stares out of the camper van, considering.

NATHAN

Actually I could be feeling a  
little better.

(on look)

What-? I said I was allergic to the  
countryside.

70 OMITTED.

70

71 OMITTED.

71

72 EXT. HANNAH'S HOUSE. DRIVE - NIGHT 9, 23:45.

72

NATHAN and HANNAH unpacking the last of the things, soaking and freezing. HANNAH crosses over to the front door, clocks it's locked and closed.

HANNAH  
(shouting through  
letterbox)  
Liv...Vinnie...Tils...

On NATHAN - resigned and exhausted, looking at HANNAH.

73 OMITTED MOVED TO SCENE 73A

73

73A

**INT. HANNAH'S HOUSE DRIVE. CAMPERVAN - NIGHT 9, 23:50**

73A

On NATHAN finishing laying out the duvet, looking to HANNAH as he climbs underneath it. HANNAH hesitant, pulls off her wet jeans and climbs in next to him.

They roll away, then roll into one another, looking at one another, cold and shivering.

HANNAH

How are you feeling?

NATHAN looks a little better.

NATHAN

Moderately better. Sorry I missed-

HANNAH smiles, both a little weary and resigned.

HANNAH

Oh yeah.

NATHAN

I'd say it almost tops-

HANNAH

The Wickerman night.

NATHAN

When Rose went feral and your mother had a fist fight with that landlady-

HANNAH

Was that before or after her graduation?

NATHAN

After. Liv was-

HANNAH

Tiny.

NATHAN

We didn't even have a -

HANNAH

Moses basket...

NATHAN

That's right.

HANNAH nods, smiles, both moved by the memory-

HANNAH

Sorry-

...crying a little now.

NATHAN

(reaching out)

Han.

HANNAH

I wish you weren't having a baby  
with someone else....

She looks at him, really looks at him, letting this land with  
a smile.

HANNAH (CONT'D)

But you are.

NATHAN nods, choked a little.

NATHAN

I am.

They look at one another, nose to nose now.

NATHAN (CONT'D)

I'm sorry. For all of it.

HANNAH

I could have done without the vomit  
fest.

NATHAN

Not ideal.

HANNAH

I forgive you...

NATHAN looks at her with surprise.

HANNAH (CONT'D)

Now you say it.

NATHAN

I forgive you for... I forgive you  
for every slight, even the ones you  
didn't know, for every time you  
didn't take my side, for every  
missed moment, poor indiscretion,  
emotional infidelity or otherwise.

HANNAH looks at him, really looks at him...

NATHAN (CONT'D)

I forgive you for that night.

...grateful and broken by this.

NATHAN (CONT'D)  
I forgive you.

HANNAH  
(nods/with understanding)  
...for wanting a different life.

NATHAN  
You're my best friend, Hannah  
Defoe.

HANNAH  
Always. The best of men. The best  
of dads.

...NATHAN crying now.

NATHAN  
How do we do this?

HANNAH wipes away his tears.

HANNAH  
I don't know.

They look at one another.

NATHAN  
(pulling her closer)  
Come here.

They lie, hugged up together, trying to warm up.

74 INT/EXT. CAMPER VAN/HANNAH'S HOUSE. DRIVE - DAY 10, 06:00. 74

CLOSE on HANNAH, dozily waking up, next to NATHAN, both sharing the same bed, she turns her head a little and clocks CHRISTIE on the CALLER ID.

75 INT. CHRISTIE'S HOTEL. BEDROOM/CORRIDOR - DAY 10, 06:00. 75

On CHRISTIE, leaving his room and walking along a corridor, pulling a suitcase, a little resigned, as HANNAH's voicemail kicks in.

CHRISTIE  
(into phone)  
Hi, I'm leaving now.

76 INT/EXT. CAMPER VAN/HANNAH'S HOUSE. DRIVE - DAY 10, 06:00. 76

On HANNAH, she turns her head a little, looking at NATHAN dozing by her side.

CHRISTIE (V.O.)  
Think about it. About New York.  
About walking the High Line. I'm  
serious Hannah. Come live with me.

The FLASH of a voicemail message coming up on the CALLER ID,  
HANNAH looks at it, considering-

NATHAN  
(waking up)  
Your feet are freezing.

HANNAH smiles-

77

**EXT/INT. HANNAH'S HOUSE. DRIVE/CAMPER VAN - DAY 10, 06:10.** 77

CLOSE on KATE walking, carrying a tray of three coffees and a bag of bagels or the like. She looks up at HANNAH's house, bracing herself, and makes to cross the drive.

SUDDENLY the sound of NATHAN's laughter, coming from the camper van parked on the road. Quizzical, she crosses to the van, hesitantly taps on the door-

KATE (OOV)

Nathan-?

At once, the door SWINGS open, HANNAH peers out, dressed in little but NATHAN's old T-shirt-

KATE (CONT'D)

Hi.

KATE stands, a little confused, coffees in hand-

HANNAH

Hi-

KATE

Nathan left a message. I thought with the rain-

HANNAH

Yeah, it was torrential so...the kids are inside.

KATE

I brought coffee and-

NATHAN peers out of the door, dressed in T-shirt and boxers-

KATE (CONT'D)

...dry clothes but I see you're fine.

KATE looks back at HANNAH, then nods to herself, heartbroken, dumping the coffee and the bagels and turning and heading away.

NATHAN

(calling after)

Kate...

On HANNAH, inwardly kicking herself, clocking the bag of bagels and three coffees as NATHAN hurries after her-

NATHAN (CONT'D)

(calling after)

Kate, wait.

NATHAN, coming back, taking a coffee and bagel, and sinking down next to HANNAH.

NATHAN (CONT'D)

Shit.

**END OF EPISODE FOUR.**