

THE SPLIT 3

EPISODE 5

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FINAL SHOOTING SCRIPT

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1 **INT. HANNAH'S HOUSE. BEDROOM - MORNING** 1

CLOSE on HANNAH, waking a little, eyes falling on the spine of KATE's book resting on the side table, considering the title - *Divorce and Its Legacy - Does it have to mean war?*

HANNAH rolls over, still lying in one half of the bed, considers, lost in her thoughts. She turns her head, looks over at NATHAN's side of the bed, now cleared bar a water glass. She stands, pulls on her robe, crosses over, picks up an eye mask or the like, belonging to NATHAN.

On HANNAH, eyes fill with tears.

2 **INT. KITCHEN/ HALLWAY. NINA'S FLAT - MORNING** 2

The still of NINA's flat

NINA standing watching TYLER asleep in her bed. She thinks of waiting then crosses over to the kitchen, writes a note that reads *Eat what you want. Wish me luck camping. Here's to starting the rest of our lives together.....* She sticks it on the counter then goes to get her coat, hesitating on his jacket in the hallway, his scarf, tiny details of TYLER's existence all around. She smiles to herself, makes to leave, wheeling CORA's buggy out, heading off camping.

The CLICK of the door closed.

3 **EXT. HANNAH'S HOUSE. DRIVE - MORNING** 3

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.

4 **INT. LEONORA'S APARTMENT. LIVING ROOM - DAY**

4

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.

5 **EXT. COUNTRYSIDE. COUNTRY LANE - DAY** 5

The CAMPER VAN snaking along a winding country lane.

6 **EXT. COUNTRYSIDE. SERVICE STATION - DAY** 6

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.

7 **EXT. CAMPSITE. CAMPER VAN - DAY** 7

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.

GAEL GAEL
Vacas. (translation)
Cows.

ROSE points at a distant field.

GAEL (CONT'D) GAEL (CONT'D)
Campo. (translation)
Field.

ROSE points at a distant village.
GAEL (CONT'D) GAEL (CONT'D)
Pueblo chiquito y aburrido. (translation)
Boring little town.

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.

8 **EXT. CAMPSITE - DAY**

8

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.

9 **EXT. CAMPSITE. BRIDGE - DAY**

9

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.

10 **INT. KITCHEN. NINA'S FLAT. DAY**

10

TYLER drinking a cup of coffee, he goes to put it down, clocking CORA's baby bowl and NINA's cup now washed up by the side. He looks at them, clocking NINA's note, reading it with a pang of guilt. Then finishes his cup of coffee and turns, the note forgotten, reaching for the remote control as if about to watch TV.

11 **EXT. CAMPSITE. CAMPER VAN - DAY**

11

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 GAEL. VINNIE, TILLY and LIV seated close by.

12 **INT. CAMPSITE. TENT - DAY**

12

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.

13

EXT. CAMPSITE - DAY

13

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.

14 **INT. CAMPSITE. TENT - DAY**

14

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 at him a little pathetic and ill.

NATHAN

Vinnie...Please.

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

NATHAN (CONT'D)

You need to-

VINNIE

I know how to turn it on.

NATHAN

Sorry...Sorry.

VINNIE turns on his ipad, scrolls through, reaching for his head phones.

NATHAN (CONT'D)
No...Vinnie...just...just please.
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?
Always on the money. Said exactly
what you needed to hear. I used to
flatter myself I was like him.
Weird that, because I know the last
thing you want is to be like your
dad. But I'm not. Your mother's
done her best, but I'm still that
broken hearted, 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. I mean you're way
more brilliant 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. I let you down. I let you
all down...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-

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 resumes vomiting, clutching the bowl.

NATHAN
Ditto.

15 **EXT. CAMPSITE. BY RIVER - DAY**

15

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-

16 **EXT. CAMPSITE - DAY**

16

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.

17 **EXT. CAMPSITE - DAY**

17

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.

18 **EXT. CAMPSITE. BY RIVER - DAY**

18

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.
(MORE)

RUTH (CONT'D)

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.

19

EXT. CAMPSITE - DAY

19

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.

20 **OMITTED. MOVED TO SCENE 19.** 20

21 **INT. BEDROOM/KITCHEN. NINA'S FLAT. DAY** 21

TYLER taking shirts from hangers, laying them down on an opened suitcase. He exits, heading into the kitchen, oblivious to his phone ringing on silent on the counter top close by - NINA visible on the caller ID. He picks up a novel and his sweater left on the back of a sofa, then reaches for a banana from the fruit bowl on the counter, clocking NINA's wallet, forgotten in the bowl. He picks it up, opens it, clocks a couple of credit cards and a driver's license. He considers, then pockets a couple of credit cards, heading back towards the bedroom, eating the banana.

22 **INT. FAMILY CAR. DAY** 22

CLOSE on NINA, seated in the back of the car, face close to the window, staring out at outskirts of London. ROSE seated close by. The FLICKER of different emotions, jump cutting through the car journey.

The MURMUR of the car radio underscores.

23 **INT. BEDROOM/KITCHEN. NINA'S FLAT. DAY.** 23

TYLER coming back out, now with his suitcase and the last of this things.

He takes in the room, reaching a hand out for his phone, seeing several missed calls from NINA and an a message from her on his phone. He considers, then ignores them, sliding his phone into his pocket. He takes in the room and makes to exit.

24 **EXT/INT. BLACK CAB. STREET - DAY**

24

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...

25 **INT. FAMILY CAR. DAY**

25

CLOSE on NINA, looking back down clocking a missed message from TYLER. She listens to TYLER's message, ROSE seated to her right, RUTH in the front.

TYLER (ON ANSWERPHONE)
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...

NINA's eyes well, angry and hurt, as ROSE sees this, placing a hand on NINA's knee, as NINA forces herself to listen.

TYLER (ON ANSWERPHONE) (CONT'D)
But you'll know that by the time
you get this...I'm sorry. I really
tried... but life is made up of
choices. The fork in the road where
you hold fate in your hands. And it
takes courage to know what
direction to go in...
(MORE)

TYLER (ON ANSWERPHONE) (CONT'D)

I wanted to be brave, I wanted to stay this time but I couldn't. I'm sorry I let you down... but I want you to know Nina, it meant something, it means something... however long it lasts... You and I... I'm just sorry...

ROSE looks anxiously to RUTH as a tear rolls down NINA's cheek.

26 **INT. LIVING ROOM/ KITCHEN. NINA'S FLAT. DAY** 26

NINA entering her flat, taking in the still and then moving with a growing frenzy to the bedroom. RUTH and ROSE close behind, looking on with growing concern.

ROSE hating this, as RUTH closes the door, both bracing themselves for what comes next.

27 **INT. BEDROOM. NINA'S FLAT. DAY** 27

NINA frantically moving crossing to the wardrobe, opening it and seeing it now stripped of TYLER's clothes - only hangers. NINA takes in the room, hand brushing the bed, the side table, clocking a book or the like has gone.

NINA
No...No...No...

NINA turns and heads back into the kitchen/living room.

28 **INT. KITCHEN NINA'S FLAT. DAY** 28

NINA moves through to the kitchen, desperately searching for any detail that TYLER hasn't gone, seeing his absence everywhere, clocks her post it note still stuck to the counter, and a drained coffee cup left, unwashed on the side. Next to a banana skin, dumped close by. She looks up, clocks her wallet in the fruit bowl, opening it, already knowing what's to come, clocking a couple of credit cards missing.

NINA
Bastard.

NINA rages, pulling coats off the hooks, breaking down as RUTH and ROSE stands in the doorway, looking on, waiting for the storm to calm. The flat of her head pressed against the cool of the wall, NINA's rage hangs unexploded.

NINA (CONT'D)
Idiot...Idiot...Idiot..

RUTH crossing over, reaching out to hug, NINA recoils a little.

RUTH
Nina-

ROSE looking on, heartbroken for her.

ROSE
I'm sorry, Nina...I'm so sorry...

29 **EXT. CAMPSITE - DAY**

29

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 use to make me laugh.

LIV
Use to?

HANNAH
Did...He did make me laugh a lot. Use 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-

30 **EXT. CAMPSITE - DAY** 30

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.

31 **EXT. CAMPSITE - DAY** 31

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.

32 **INT. CAMPER VAN. CAMPSITE - DAY** 32

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.

33 **OMITTED.** 33

34 **OMITTED.** 34

35 **INT. NINA'S FLAT. NIGHT** 35

NINA seated alone on the sofa, all cried out. ROSE just coming out with a muslin and empty bottle, NINA eyes grazing over her, with a flicker of concern.

ROSE
Guzzled the whole thing. She's
fine. Out like a light.

NINA nods, ROSE crossing over to RUTH making tea. RUTH
crosses over to NINA, seated on the sofa, staring blankly
into space. She slides the cup of tea into NINA's hand.

RUTH
Drink it.

NINA looks down at the tea-

ROSE
Ma's right, drink it.

...sipping it a little as RUTH sits down by her side-

RUTH
I've called your card company.
Frozen all your accounts. Tomorrow-

NINA
He's gone.

ROSE close by, cup of tea in hand, both gently waiting,
taking their lead from NINA.

RUTH
(nods)
He's gone.

NINA looks at her heartbroken.

NINA
I'm so embarrassed.

RUTH
There are worse things to be.

ROSE raises her mug, with a half smile.

ROSE
I'll second that.

NINA smiles, the tears once starting to fall.

NINA
What do I do now, Ma?

RUTH half laughs, weary and tired, leaning in a little to
NINA with a smile.

RUTH

I'm the last person to ask. I've royally mucked it up with Ronnie.
(seeing ROSE's look)
I have...I have. He could barely look at me on the drive back. I tossed back his engagement like it was-

ROSE

Ah well, yes that.
(seeing RUTH's look)
What-? It was ever going to happen, Ma. Seriously - Ronnie is nice. No more than nice. Ronnie is like the sweetest punchline. To a litany of car crash liaisons that we have observed some might say endured from time to time from the sidelines.

NINA

Suit press man.

ROSE

Suit press man.

RUTH

He had-

ROSE

A very fine crease in his trousers.

RUTH

He had more than that in his trousers.

GROANS-

ROSE

And then you go ruin it.

NINA

Too much information-

ROSE

Way too much. My point is...You wonder why Nina is attracted to such assholes-?
(seeing NINA's look)
Of the highest order.

NINA half smiles, on the edges of tears again.

ROSE (CONT'D)
And I would put our father pretty
top of that list for a time...In
your world Ma, there was always
only assholes. Or being on your
own. And you made that seemed
brilliant, amazing, you are one of
the most self sufficient people I
know mother-

RUTH touched by the truth of these words. NINA smiles. ROSE
smiles, both teary.

ROSE (CONT'D)
(to RUTH)
You. Grovel. Get Ronnie back.

RUTH
I can't.

NINA
Ma-

RUTH considers, sips her tea, then gets up crossing back to
the kitchen.

ROSE
I can stay-

NINA
Rose-

ROSE
It's fine. The flat doesn't feel
like home anymore. Why not sofa
surf for a while?

NINA leans into ROSE.

NINA
Thank you.

On RUTH looking on at NINA and ROSE, together, quiet yet
proud.

36 **EXT. HANNAH'S HOUSE. DRIVE - NIGHT.**

36

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.

37 **OMITTED MOVED TO SCENE 36** 37

38 **INT. HANNAH'S HOUSE DRIVE. CAMPERVAN - NIGHT** 38

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.

NINA in her bathroom, wiping her face of make up. She looks
back at her reflection, considering.

ROSE now by her side, in some old PJS newly found. They brush their teeth, looking at one another with a sad smile.

40 **INT/EXT. CAMPER VAN/HANNAH'S HOUSE. DRIVE - MORNING** 40

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.

41 **INT. CHRISTIE'S HOTEL. BEDROOM/CORRIDOR - MORNING** 41

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.

42 **INT/EXT. CAMPER VAN/HANNAH'S HOUSE. DRIVE - MORNING** 42

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-

43 **EXT/INT. HANNAH'S HOUSE. DRIVE/CAMPER VAN - MORNING** 43

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.

44 **5/A09. INT. KITCHEN. NINA'S FLAT. MORNING**

44

NINA feeding CORA, still in her dressing gown, face stripped of make up, exhausted and washed out. ROSE comes through, dressed, and putting on an earring.

ROSE
I'll do that. You go get ready.

NINA
For what? I'm not going back.

ROSE
You are as stubborn as our mother.

ROSE insistent, takes over feeding CORA.

NINA
And?

NINA pours herself more coffee drinks.

NINA (CONT'D)
Perhaps she's better off alone.
What - affairs, they never work out? Maybe it's better this way.
The first time in history that all four of us are alone. Unmarried. Unattached.

ROSE
Technically Hannah's not unattached - not entirely unattached. And again technically I'm widowed. I was very much married. Plus not to retract the whole leaping at love thang but - this?...This is all your own making.

NINA
Thanks for that.

NINA bins her coffee cup in the sink.

NINA (CONT'D)
What -? Can't I be bitter? Can't I feel fucked off with the world that has once more shat on me from high? Broke and completely shafted by another asshole who we shall never name.

NINA (CONT'D)
I'm down quarter of a million quid.
Potentially without a job-

ROSE
Yes - that was stupid. But not
irredeemable.

NINA
What...I go claw back my letter of
resignation-?

ROSE
Yes. Go get dressed. I promised
Hannah I'd get you half way-

NINA
Rose-

ROSE sings to herself-

ROSE
La...la...la...Not listening.

ON NINA exasperated.

NINA
Crazy.

Yet moving on, to get dressed. On ROSE considering CORA, she
smiles.

45 **EXT. SQUARE. NEAR CHAMBERS - MORNING** 45

NATHAN drinking a bad cup of take out coffee, looking across
seeing a HOMELESS MAN or the like doing much the same. He
considers, then bins it, a decision made, heading away.

46 **EXT. STREET. NEAR HANNAH'S HOUSE - MORNING** 46

HANNAH walking, passing OTHER NEIGHBOURS, a COUPLE not unlike
NATHAN and her, ushering KIDS younger than HANNAH's, into
cars. The WIFE rolls her eyes to HANNAH, with familiar wry
weariness, HANNAH smiles, leaving them to the kick-bollock
scramble of the day, the COUPLE'S BICKERING audible as they
climb into the car.

ON HANNAH, she catches in it, a little nostalgic, before
clocking the time and hurrying on.

47 **EXT. BRIDGE. LONDON - MORNING**

47

CLOSE on HANNAH rushing on the approach, NINA with CORA a little incredulous. ROSE falling into step, a little way behind-

HANNAH
It's going to be fine.

NINA
No - it's not, it's going to be horrendous, and humiliating. My desk might have already been cleared.

HANNAH
You just talk to Zander. You just have to say -

NINA
I monumentally screwed up?

ROSE
Tyler's [the one to blame]-

NINA
(cutting in)
...dead to me. As is his phone. Closet cleared. Just gone. Kapow. Vanished. As if never there.

HANNAH
Zander's called a Senior Management Board meeting so you're going to have to-

NINA
I can't-

HANNAH
You're a partner, Nina. You can't just walk away.

They get to the bridge, ROSE swings a right as they go left.

HANNAH (CONT'D)
Where you going?

On HANNAH and NINA looking at one another a little curious, ROSE walking on.

ROSE
Somewhere.
(heading away)
Lunch. Text the time and place.

On NINA - looking at HANNAH, wavering.

HANNAH
Come on.

...HANNAH pushing them on.

HANNAH (CONT'D)
Hold tight onto that little girl
and hold your head up, whilst
bracing yourself for a truly
humiliating grovelling.
(seeing look)
What-?

NINA
(moving on)
Not funny. Not funny at all.

48 **OMITTED. MOVED INTO SCENE 47.** 48

49 **EXT. STREET. OUTSIDE KATE'S HOUSE - MORNING** 49

On KATE, coming out of her house, readying to ride her bicycle. She locks the door, and crosses over to it, dumping her bag in the basket-

KATE
(on seeing)
Don't say it.

NATHAN stands at the end of the path, stopped before he can speak.

KATE (CONT'D)
Really, don't humiliate me or you
any more than you have to. I get
it. Really I do. You have had a
long life with someone and we've
just-

NATHAN
We-

KATE
Even 'we' makes you feel scared,
and frightened. I get it.
(MORE)

KATE (CONT'D)

Really I do. And honestly I'm grateful, because believe me I have had truly worse in my past. You can of course visit-

NATHAN

I don't want to visit.

KATE

OK. Right. Right. Well that's made it pretty clear.

NATHAN

I want to be here. For you. For us. I appreciate that this is not the most conventional of openings to a serious valued relationship but-

KATE

You slept together.

NATHAN

Yes.

KATE

(to self)

You slept together.

NATHAN

Oh...No...I mean yes...We slept together...But not together...We slept together side by side...And that was it...Very little more...Bar a lot of snoring on my part possibly, probably, and some uncomfortable positioning on hers...Have you ever slept in a camper van when the bed is not fully pulled out? I know it's difficult, I come with a truckload of baggage-

KATE

And a soon to be ex-wife... If you can dare to unravel yourselves from one another without killing everyone around you including me... And I haven't even got to the rest of her faintly scary family...

(MORE)

KATE (CONT'D)

And I'm just me...and this...this
little person...barely there person
and I'm scared of doing this alone,
but not as scared as doing this
with someone who doesn't really
want me...

NATHAN and KATE looking at one another, really looking at one another.

KATE (CONT'D)

Want me, Nathan. Choose me and if
you can't please just don't do
this... Just go back to whatever
you have-

NATHAN

Kate-

KATE

Do you love her?

NATHAN

Yes-

On KATE, she nods to herself, climbing onto her bicycle and pushing off-

NATHAN (CONT'D)

But it's not like... I have
complicated feelings for her-

On NATHAN, alone and a little defeated, shaking his head to himself and then turning, heading away, a little defeated.

NATHAN (CONT'D)

(to self)
Idiot...Idiot...idiot.

50

INT. NHD. RECEPTION/CORRIDOR - MORNING

50

On HANNAH and NINA crossing the reception, the sense of COLLEAGUES all en route, HANNAH and NINA falling into step with RUTH-

RUTH

This is going to be interesting.

The boardroom beyond, filling up with PEOPLE, RUTH stands coffee in hand, considering-

NINA

You OK?

RUTH
(looking at her)
You?

NINA tries to smile, but her eyes are teary.

RUTH (CONT'D)
Let's just try and hold it together
at least for the morning shall we-?

RUTH heading towards the boardroom-

HANNAH and NINA look to one another and split, heading to
their separate offices-

51 **INT. NHD. HANNAH'S OFFICE - MORNING** 51

On HANNAH crossing over to her desk, sliding her phone and
bag down and reaching in for her notebook. HANNAH scoops up
her phone, hesitating on several missed calls from NATHAN.
HANNAH considers, pushing herself on, notebook in hand,
falling into step with other COLLEAGUES, all heading towards
the boardroom.

52 **OMITTED.** 52

53 **INT. NHD. BOARDROOM - DAY** 53

ON HANNAH slipping into the back of the boardroom, ZANDER
catching on her, she smiles, with quiet solidarity, knowing
this is not easy for him as he turns his attention to the
packed boardroom, RUTH seated close by.

ZANDER
I appreciate you giving me a few
minutes of your time this morning-

NINA, a few moments behind, ZANDER's eyes briefly grazing
over her, flow broken, but quickly picked up and resumed.

ZANDER (CONT'D)
...I felt it important I spoke to
the entire team before you heard
second hand. You may already be
aware that Tyler Donoghue has left
the company with immediate effect.
Recent information has come to
light -

ZANDER catching NINA's gaze.

ZANDER (CONT'D)
...which has put into question
Tyler's reputation both personally
and professionally and, as a
result, Noble Hale Defoe have
severed all ties. You may receive
calls from the press. Please pass
these on to press and media who
will deal with them direct.
Privately, I will be taking time to
reflect. In my absence, Hannah will
take on my duties as Managing
Partner-

HANNAH catching on this with quiet surprise-

ZANDER (CONT'D)
...ably supported by Ruth. All
decisions will be made with the
management team in my absence-

NINA looking at HANNAH, resigned-

ZANDER (CONT'D)
I would like to take a moment to
personally thank Ruth who has been
exemplary in the investigation of
the matter. I can but acknowledge
that we are not so far removed from
the dramas and betrayals that we so
keenly observe within our working
lives, and apologise for tarnishing
the reputation of NHD in any way.
In my defence-

ZANDER taking a moment-

ZANDER (CONT'D)
...I can only repeat what I too
often have to say to my clients -
To err is human, to forgive is
divine, something I hope with time
we can all do.

On NINA, a little choked, catching RUTH's concerned look.

APPLAUSE - the room visibly moved and surprised.

ZANDER (CONT'D)
Now back to work and doing what we
do best-

The room disbands-

On NINA, standing, exiting, looking to HANNAH, before following RUTH out.

On HANNAH, a little surprised and overwhelmed.

54 **INT. NHD. CORRIDOR - DAY** 54

On HANNAH, watching ZANDER from her office. She considers, then exits, crossing the corridor.

55 **INT. NHD. HANNAH'S OFFICE - DAY** 55

A TAP on the door-

ZANDER enters, HANNAH working at her desk-

HANNAH

Hi-

ZANDER slides down some paperwork or the like-

ZANDER

I'm just finishing up, going through a few simple protocols. There's a Management Team meeting Thursday. I can talk you through how to chair it-

HANNAH

A heads up would have been nice.

ZANDER

Elaine has my diary, so anything else-

HANNAH

A break? When? How long for?

ZANDER

A few weeks, months maybe.

HANNAH

Zander-

ZANDER

I want to spend some time with my sister. Feel the grass under my feet-

HANNAH

Right.

ZANDER

All decisions you make with the management team in my absence.

HANNAH

Zander-

ZANDER

You can do this. You are ready for this. I have absolute confidence in you.

HANNAH - a little moved.

HANNAH

Thank you.

HANNAH clocks ZANDER's gaze a little distracted by NINA passing the office-

ZANDER

I don't want to talk about it. I don't want to talk about the trail of toxic destruction which that man has left behind. I will do it in my own time-

HANNAH

Zander-

ZANDER

I'm going to take the time, Hannah. I am looking at Lennie and I see someone who does not have that luxury and is facing it, putting others before herself. I'm not sure I have or am even capable of that. But I'd like to try. Be with her as much as I can-

HANNAH nods - with understanding.

HANNAH

Has she talked to Felix yet?

ZANDER shakes his head-

HANNAH (CONT'D)

You don't think an Advance Decision would help? Broker a conversation at least.

(MORE)

HANNAH (CONT'D)
Lennie's losing control in every
area of her life, it would give her
some sense of that control back.

ZANDER
Hannah-

HANNAH
That marriage isn't over.

ZANDER
(nods/to himself)
If it's not broken then-

HANNAH catching on this-

HANNAH
We both know what broken looks
like.

ZANDER concedes with a weary smile.

ZANDER
Sounds like an option. Sure - do
what you can.

ZANDER makes to leave-

HANNAH
And you're wrong - you do put
people before yourself.

NINA passing the office, with a COLLEAGUE, clocking ZANDER,
she quickly looks away.

HANNAH (CONT'D)
Especially when they make mistakes.

ZANDER exits, HANNAH looking on. Then she looks down at her
cellphone, clocks several missed calls from NATHAN, she goes
to check her messages, clocks an answerphone message from
CHRISTIE as yet unplayed, her FINGER HOVERS ON THE EDGE OF
PLAYING-

RUTH enters the office-

RUTH
Penny for them...

HANNAH
Spoken to Ronnie yet?

RUTH
Not yet.

HANNAH
Why not before?

RUTH hesitates-

HANNAH (CONT'D)
Why did you not marry before?
Ronnie? It's not like he was out of
your life.

RUTH
Never felt like the right time. He
had his kids and I had mine. And
then of course there was June, ill
for several years before she died.
And then we didn't see each other
for quite a while. He had to grieve
and...

HANNAH
And now-?

RUTH
And now there are still a million
excuses that can get in the way,
that I let trip me up once again.

HANNAH
But you want to marry him?

RUTH
Yes - and now he's the one running
a mile-

HANNAH
But how do you know that you'll fit
into his life?

RUTH
Because he fits into mine.

HANNAH catching on this.

RUTH (CONT'D)
And still I ballsed it up.

HANNAH
You're in good company there.

RUTH wavers, HANNAH searching her desk for the relevant
paperwork for her morning meeting-

RUTH
So - what happened? Saturday night.
In the van. With Nathan.

HANNAH
We slept on two halves of the same
very narrow camper van bed. Which
incidentally if you have any
romantic notions of weekends away
in that thing think again, because
my back may never be the same-

RUTH
Hannah-

HANNAH
Don't say it.

RUTH looks at her, concedes with genuine love.

HANNAH (CONT'D)
It's all been said. I've missed him
so much, Ma, but lying there with
him-

The BUZZ of HANNAH's phone on the desk.

HANNAH (CONT'D)
...I couldn't get comfortable all
night-
(picking up)
Coming now.

56 **OMITTED. MOVED TO SCENE 55.** 56

57 **EXT. CHURCH. ARCHWAY - DAY.** 57

ROSE walking along the road, passing the church, GLEN just
visible standing with a small group of VOLUNTEERS, JEANETTE
included, trash bags and litter prodders in hand. ROSE
hurries on, hoping not to have been seen-

GLEN
(calling after)
Rose-

GLEN running after ROSE, turning with surprise.

ROSE
Hey-

ROSE spies JEANETTE and her gang in the distance, bin bags in hand-

GLEN
Litter group.

ROSE
That's a thing?

GLEN
Graveyards are hot beds of vice.
Beer cans, cigarette butts and
worse-

ROSE
Bet that wasn't in the job
description-

GLEN
Nah - they kept that bit pretty
quiet.

ROSE
That's where a vocation gets you.

GLEN
(sudden)
I can pick up the girls later.

ROSE
I'm fine.

GLEN
No - it's not right. If you won't
let me pay you-

ROSE wavers, holds his gaze-

GLEN (CONT'D)
They love you, Rose. Who wouldn't
but-

ROSE
What else am I going to do?

GLEN
Lots.

ROSE nods, a little stung, and rejected.

ROSE
Sure. Of course.

GLEN
It's not that I'm not grateful, I
just don't want them getting too
attached.

ROSE
Oh right. Yes. Absolutely. Really.
I hear you. They've had a lot of
upheaval and I'm....

ROSE clocks JEANETTE in some kind of dispute with a HOMELESS
MAN or the like, urinating up a wall, GLEN follows her gaze.

ROSE (CONT'D)
Looks like he's...yep he is...
(with a smile)
Duty calls.

GLEN nods - the sense he wants to say more.

GLEN
OK...well..see you...

ON ROSE hurrying on, surprised at her own teariness as she
crosses the road.

ROSE
Around...Yep..Yep...
(to self)
Shit...Shit...

58 **INT. NHD. ZANDER'S OFFICE - DAY**

58

A TAP on the door-

ZANDER
Yes.

NINA stands, a little awkward, ZANDER lost in working, barely
looking up.

NINA
I can come back.

They look at one another-

ZANDER
And say what Nina-?

NINA hesitates, clocking her resignation envelope sealed on
the desk.

ZANDER (CONT'D)

That you're sorry for betraying me,
for sleeping with someone we know
is not worth either of our time? I
suppose I should take comfort that
he didn't take my life savings as I
understand he did with you.

NINA

You need to open my letter.

ZANDER

My letter. It's addressed to me.

ZANDER resumes working, NINA stands, humiliated and confused.

NINA

Please just get it over with, just
do it, please. Just say it. Say you
accept it. Or say I'm fired-

ZANDER

Would that make you feel better-?
Because where I'm sitting, I've
just lost one employee, I can't
afford to lose two. So I am going
to sit on it. And think on it, and
you are going to just have to wait,
because what you have done-
(touching his heart)
...You don't get to just resign. So
you go back to work and I will let
you know when I am ready to talk to
you.

ON NINA, she nods, tearful and humiliated-

ZANDER (CONT'D)

Anything else?

...shaking her head, and exiting.

On ZANDER - alone, looking back at the letter, determinedly
pushing himself on, resuming work.

59

EXT. SQUARE. NEAR HOSPITAL - DAY

59

CLOSE on ROSE, crossing a grassy square passing NURSES and
PARENTS with YOUNG PATIENTS and DOCTORS in scrubs taking a
break and eating a sandwich in the sun. ROSE keeps walking,
crossing over to wall. A wooden bench beneath it. ROSE stops,
eyes tracking over ceramic tiles, etched with the names of
those who have lost their lives whilst saving others.

On ROSE, quietly reading the ornate and moving testimonials, stories of young men and women from past centuries who have saved those from drowning in icy lakes or burning buildings. On ROSE, all the puff gone from her as she sits, exhales, lets herself slowly come down, watching the ebb and flow of life all around.

60

EXT. CAFE - DAY

60

CLOSE on HANNAH, ROSE and NINA facing RONNIE, a sense of him a little under siege-

RONNIE

Well this is very interesting. To
be summoned. I presume it's to
discuss your mother-

HANNAH shoots a look to ROSE and NINA, and they're off.

ROSE

She's annoying-

RONNIE settles in with his sandwich and tea.

NINA

God - annoying.

HANNAH

But only because she had a very
50's childhood.

NINA

Which makes her super uptight when
it comes to discussing feelings...

ROSE

And she's so pedantic it can be
excruciating-

RONNIE

Not unlike this-

HANNAH

I think what Rose is trying to say
is-

NINA

Don't leave her. Please.
She needs you.

ROSE

So much.

NINA

She's getting old.

ROSE

Really old and difficult.

HANNAH

I think what my sisters are trying to, very ineptly, say is that you shouldn't take our mother too seriously-

RONNIE

I don't-

HANNAH

Because Ronnie she genuinely...I don't think I've seen her-

NINA

So happy.

ROSE

Positively glowing...

HANNAH

So this morning, when I found her so bereft...

RONNIE

She was bereft?

HANNAH

It was a mess.

RONNIE

Hmm...interesting.

HANNAH

It made us all realise how vital it is that-

ROSE

Please marry her.

NINA

Yes.

HANNAH

Because obviously you are having doubts.

HANNAH (CONT'D)
But really Ronnie, when I think of
Mum, I think of you, and there is
no one better for her.

RONNIE
Agreed.

HANNAH
Agreed?

RONNIE
Yes.
(to ROSE)
Are you eating your yoghurt?

ROSE shakes her head, looking to NINA and HANNAH a little
confused and nonplussed as RONNIE smiles, heads away.

RONNIE (CONT'D)
(as goes)
Sorry, class. Can't be late.

HANNAH, NINA and ROSE look at one another-

ROSE
What just happened?

NINA
I don't know.

HANNAH
I think we've just been outplayed.

They nod, in mutual admiration.

ROSE
Impressive.

NINA
Very.

HANNAH
Yes.

NINA
I'm never going to have a love like
that.

ROSE
You've got Cora, Nina. You've got
the greatest love a person might
ever know.

NINA
I'm a terrible mother.

ROSE
You're not.

HANNAH
And even if you were, you've got a
lifetime to fuck her up yet.

NINA nods, smiles, a little teary.

HANNAH (CONT'D)
You haven't even got started.

61 **OMITTED ACTION MOVED TO SCENE 60** 61

62 **INT. NHD. RECEPTION - DAY** 62

On NINA and HANNAH returning, passing RUTH just showing
CLIENTS out-

RUTH
Well-

RUTH sinks on seeing NINA's look-

HANNAH
We did our best, Ma.

RUTH
(moving on/a little
disappointed)
Yes...I'm sure...Yes.

On HANNAH and NINA looking on, then quietly heading back
towards their own desks.

63 **INT. NHD. HANNAH'S OFFICE - DAY** 63

CLOSE on HANNAH working, eyes falling on her cellphone
resting on her desk. She picks it up, scrolls through to
CHRISTIE's last answerphone message, still not played. She
considers then presses PLAY-

CHRISTIE (ON ANSWERPHONE)
And we're walking along the High
Line and we stop for
bagels...And...?

The LONG PING of the end of the message-

On HANNAH considering, she looks over at the photo of NATHAN and the children on the desk-

Then back at the paperwork on her desk, considering.

64

INT. LEONORA'S APARTMENT. LIVING ROOM/KITCHEN - DAY

64

CLOSE on LEONORA, leading HANNAH through to her kitchen, the counters awash with neatly lined-up paperwork, the sense she is trying to sort things.

LEONORA

I'm not seeing you until tomorrow.
Sorry, you can't stop me sorting
through things. I'm trying to
finish up stuff.

LEONORA smiles, a little embarrassed.

HANNAH

(nods)
Fellow control freak.

LEONORA, a little quizzical as HANNAH takes out paperwork.

HANNAH (CONT'D)

With that in mind, I can't let you
do this. You help save lives,
Lennie. Isn't it worth getting as
much out of your own as you can?
You have so much of life still left
to live. But you can't hear that
right now. And I wonder if what
terrifies you about talking to
Felix is your fear he will try to
talk you out of it too. And then
what, Lennie? Seriously, you really
think life can be neatly tied up,
organised and then you quietly slip
away? That assisted dying is that?
You know how big a decision, how
important a decision that is. Can
you really do that alone? I don't
think either of us believe that.
You have to talk to him, Lennie.
Because my fear is what will really
have the most devastating effect is
not sharing this with him, with the
person who really loves you.

LEONORA

Hannah-

HANNAH
I want to help you navigate that conversation-

LEONORA
I haven't changed my mind-

HANNAH
I respect that. Let me draw up an Advance Decision to Refuse Treatment.

LEONORA
Not yet.

HANNAH
I think you'd feel better if you had laid out your terms.

HANNAH places down paperwork, sliding it across to her.

HANNAH (CONT'D)
We have discussed this.

LEONORA
Yes.

HANNAH
And what it gives you is an opportunity to explore all the options. To consider what your family's role might be. It can clearly lay out the terms of your care including what happens nearer the end, and how you choose to control it-

LEONORA
Hannah-

HANNAH
It would be illegal for us -

LEONORA
(nods)
To assist in any further decisions with regard to end of life-

HANNAH
But you know it will give you the protection you need, to ensure your wishes are honoured when things get worse.

(MORE)

HANNAH (CONT'D)

Lennie, no one can say which way
life will fall but there are some
decisions you can be in control of-

LEONORA's FINGERS GRAZE the pages-

HANNAH (CONT'D)

Not everything can be fixed, we
know life can be fleeting, always
finite. But your marriage? The vows
you made? They are made for these
moments. Shouldn't Felix be allowed
to honour those and for you to
accept them?

HANNAH reaches out, touches her hand.

HANNAH (CONT'D)

Life has thrown you a curveball.
Let those you love help you,
Lennie. The end of your life, does
not mean the end of your marriage?

On LEONORA - considering.

HANNAH (CONT'D)

And I would not be any kind of
family lawyer if I advised you
otherwise.

65

INT. NHD. CORRIDOR/ZANDER'S OFFICE - DAY

65

CLOSE on RUTH passing ZANDER's office, at the end of the day,
stopping and putting her head around the door-

RUTH

Penny for them.

ZANDER comes to, with a smile, RUTH sliding down some
paperwork in front of him, clocking the Bigamist Lawyer news
story, up on the screen on his desk.

RUTH (CONT'D)

Can you sign off on these?

ZANDER nods, signing off on them.

RUTH (CONT'D)

You alright?

ZANDER

Just a little weary at the end of
the day.

(MORE)

ZANDER (CONT'D)

If it's any help none of us are too old that we can't screw up, myself included. But go easy on her, I know you are hurt, and you have every right to be, but nothing you can do can be as bad as what she is doing to herself. She's always been in many ways the most fragile of my children. But perhaps that's true of those who burn bright, they often fly too close to the light. She has lost everything. It's going to take a long time to build her life back. But you and I, Zander - we're cockroaches, we survive even the toughest fall out.

ZANDER nods, a little angrily, but not without understanding. On RUTH heading away, ZANDER looking back at NINA, back at her desk, trying to work, keeping her head down.

66 **INT. NHD. NINA'S OFFICE - EVENING**

66

CLOSE on NINA working, she looks up, clocking ZANDER, heading home, his office now empty. NINA looks up at the time, a sense of quiet mission, clocking a dropped baby dummy from her bag. She picks it up, smiles a little, sliding it back into her pocket and hurrying on-

67 **INT. NHD. CORRIDOR/ZANDER'S OFFICE - EVENING**

67

On HANNAH walking along the corridor, the place empty, hesitating outside ZANDER's office.

She enters, taking in his nearly cleared desk-

Then crosses over, takes a chair, touches the arms, gets a sense of what it feels like.

She likes it.

Then reaching into her bag she pulls out a bundle of work, FINGERS GRAZING over her own divorce paperwork, *STERN* and *STERN* visible on the front, momentarily considering.

And then, she moves on, pulling out a file marked *HALE*, opening it up, and starts working on LEONORA's ADVANCE DECISION document.

68 **EXT. HANNAH'S HOUSE. DRIVE - EVENING**

68

CLOSE on RUTH, dressed up for the night and a little nervous, peering up the road-

RUTH
(sudden)
He's coming.

GAEL and LIV, ready, FINGERS on LIGHT SWITCHES and a RECORD PLAYER-

RUTH (CONT'D)
Good, you got my message.

RONNIE, a little quizzical-

RONNIE
I did. Yes.

On RONNIE a little bemused as RUTH gestures towards the drive, nodding to GAEL and LIV to FLICK the SWITCHES.

SUDDENLY the sound of music, the VW van at once lit up with lights and a table for two laid out in front of it, candles lit and dinner waiting-

GAEL
(in passing)
Enjoy your evening.

RUTH hands RONNIE a glass of fizz, GAEL and LIV smiling as they head inside-

RUTH
Ronnie-

The RECORD PLAYER resting close by, playing something beautiful and perfect, RUTH gestures that they take their seats.

RUTH (CONT'D)
The Matrimonial Causes Act has evolved since 1857. As we know, the Private Members Bill in 1923 made it somewhat easier for women to divorce for adultery. Before then there still had to be aggravating factors for women to divorce, whilst men could rely on adultery alone.

RONNIE
Biagamy, cruelty, bestiality

RUTH

Yes - and desertion. The 1973
Matrimonial Causes Act consolidated
all divorce law-

RONNIE

I'm wondering where you're going
with this.

RUTH

It takes a lot to divorce. So
therefore even more to marry.
Again. I have not been married for
a very long time and I wasn't sure
I would survive it the first time
and that was not to nearly as nice
a man as-

RONNIE

Oscar had his moments.

RUTH

Really? I suppose yes...but my
point is when I think of my life,
my children's life before and after
Oscar had gone, it was you who
taught them to ride their bicycles,
you who picked up Nina when she was
drunk from pubs I'd rather not
imagine, you who encouraged Hannah
to consider law, you who reassured
me that Rose would find her way
eventually...It was you...
It has always been you...You have
always been there Ronnie...like
wallpaper...not like
wallpaper...you have been my
neighbour, my friend, my very best
friend - so to acknowledge, to make
that permanent when history and in
fact our daily life teaches us that
nothing lasts, it made me bolt, but
I'd very much like to unbolt now,
I'd like to stay still and say... I
want to marry you Ronnie.

RONNIE

(nods)

That it?

RUTH

Yes.

RONNIE
Very good. Under three minutes.
Come here Ruth-

RONNIE envelops RUTH, pulling her into a dancing embrace-

RUTH
Yes please, Ronnie-

CLOSE on HANNAH, walking up the drive, moved on seeing them both dancing in the moonlight, bathed in music and light.

The glittering lights as RUTH and RONNIE dance on oblivious-

69

INT. HANNAH'S HOUSE. KITCHEN - EVENING

69

On HANNAH, crossing to the sink, clocking her wedding ring and engagement ring resting in a saucer on the side-

SUDDENLY RONNIE slides a glass of fizz down, looking at HANNAH with a smile, before turning and heading back to RUTH and the music.

HANNAH
You were never going to not marry
her were you-?

RONNIE
I've known your mother a long time,
held each one of you when you were
born. I learnt a long time ago it's
about sitting it out with your
mother. Time is the wisest
counsellor of all, lost time is
never found again. So we have make
the best of-

HANNAH sips the fizz, looks back at her engagement and wedding ring, reaching out, turning them in her FINGERS thoughtfully.

RONNIE (CONT'D)
(as heads away)
...this little life of ours.

END OF EPISODE