

**CHLOE**

EPISODE THREE:  
"The Holy Trinity"

by

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0 INT. /EXT. VARIOUS - DAY/NIGHT 17 [MEMORY] 0

*BLACK. The sound of LAUGHTER.*

*Snippets of moments play out one after the other:*

*BECKY as SASHA works with Livia in the Berkeley member's club cafe. Becky gets out her Sasha Myles phone and Livia poses for the camera. It freezes into an IMAGE (015).*

*BECKY as SASHA sits at a table in the member's club bar, with the group of friends. Becky feels Elliot's foot reach out under the table and touch hers. Her face betrays nothing. The friends pose for Becky and it freezes into a IMAGE (081).*

*BECKY as SASHA sits on Livia's terrace. Livia and Phil try to have dinner but their children wreak havoc. Becky takes a picture of the family and it freezes into an IMAGE (016).*

*A WHOOSHING SOUND gets LOUDER and LOUDER until we CUT TO:*

1 INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 11.45PM - NIGHT 17 1

*BECKY lies in bed, flicking through PHOTOS (015,081,016,017) on her SASHA MYLES PHONE. Her eye make-up is smudged. She looks tired and possibly a bit drunk still.*

*BECKY looks over at ELLIOT. He is fast asleep. She turns onto her back and looks up at the ceiling.*

*FLASH TO:*

2 INT. BECKY'S FLAT, BEDROOM - NIGHT 2 [IMAGINATION] 2

*A low and repetitive BUZZ. BECKY lies in her bed fast asleep. Her BECKY GREEN PHONE is on the bedside table. It BUZZES and BUZZES. She wakes up groggily, looks over at it. She hesitates for a moment, then PICKS UP.*

*BECKY*

*Hello?*

*CHLOE (V.O.)*

*What are you doing?*

*Becky sits up straight, overwhelmed with guilt.*

*CHLOE (V.O.)*

*You didn't pick up when I called you, it's too late. You don't think he's suffered enough?*

*Becky sits with this. She opens her mouth to defend herself.*

(MORE)

*CHLOE (V.O.)*  
*You're not some noble detective,*  
*you're just a fucking loser creep --*

*FLASH TO:*

3 INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 11.46PM - NIGHT 17 3

BECKY blinks, banishing the intrusive thoughts. She looks over again at ELLIOT. She slowly reaches her hand out to touch him softly, testing if he's properly asleep. She waits. He doesn't move.

Becky gingerly climbs out of bed and heads through to --

3A INT. CHLOE & ELLIOT'S HOUSE, DRESSING ROOM - 11.46PM - NIGHT 17

-- CHLOE'S DRESSING ROOM. She opens up a wardrobe to see a vast array of Chloe's CLOTHES. She puts her hands through it gently, listening for the sound of Elliot.

Her eyes rest on her reflection in CHLOE'S DRESSER MIRROR. Three times reflected.

She closes the wardrobe and tiptoes out of the room.

4 INT. CHLOE & ELLIOT'S HOUSE, CHLOE'S OFFICE - CONTINUOUS - 11.46PM - NIGHT 17 4

BECKY creeps into Chloe's office. She heads towards a cupboard and opens it up. Inside, there's a whole load of mess. She looks through.

At the back of the cupboard, she finds an OLD CHEST OF DRAWERS, chipped paint, sized for a child.

*FLASH TO:*

5 INT. CHLOE'S TEENAGE BEDROOM, EARLY 2000S - DAY [MEMORY] 5

TEENAGE BECKY and TEENAGE CHLOE sit on the carpet in front of the same chest of drawers. Chloe paints Becky's nails black.

*FLASH TO:*

6 INT. CHLOE & ELLIOT'S HOUSE, CHLOE'S OFFICE - 11.47PM - NIGHT 17

BECKY looks at the chest of drawers. She takes hold of the handles gently, as if she were handling artwork in a museum. She opens the FIRST DRAWER. It's full of WRAPPING PAPER.

(MORE)

BECKY closes the first drawer and opens the deepest of the drawers at the bottom. Inside are old shopping bags and a SHOE BOX (CHLOE'S SHOE BOX).

FLASH TO:

7 INT. CHLOE'S TEENAGE BEDROOM, EARLY 2000S - DAY [MEMORY] 7

TEENAGE BECKY sits on the carpet next to the chest of drawers. TEENAGE CHLOE pulls out the deepest drawer, taking it off its runners, revealing a HIDING PLACE.

Teenage Chloe pulls out A SHOE BOX (CHLOE'S TEENAGE SHOE BOX). She opens it and inside is: a bunch of stuff including rizzlas and weed.

BECKY pulls out a bottle of vodka from her bag and places it there. Teenage Becky and Teenage Chloe share a naughty look.

FLASH TO:

8 INT. CHLOE & ELLIOT'S HOUSE, CHLOE'S OFFICE - 11.47PM - NIGHT  
17

BECKY pulls out the bottom drawer, taking it off its runners, revealing the HIDING PLACE. This is it.

She peers in. Nothing. The hiding place is empty. Dejectedly, Becky plucks the lid off CHLOE'S SHOE BOX and looks inside. It's full of detritus and mementos.

She pulls out a random old CD called "Elemental - Greenbank" and turns it over. The back cover is a brooding photo (041) of RICHARD standing in a forest.

Underneath this, a BOOK. Mother Night, by Kurt Vonnegut. Becky opens it, the pages falling to where a small post-it is stuck. It reads: "I love this, I think you will too. R xxx" Becky stares at the book. Her fingers run over the message.

9 INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 11.48PM - NIGHT 17 9

BECKY tiptoes into the bedroom and gets in bed, quietly, trying not to wake Elliot. She stares up at the ceiling, her mind racing.

10 INT. DOCTOR'S SURGERY - NIGHT [IMAGINATION] 10

A large NEEDLE goes into CHLOE'S ARM. The contraceptive injection.

FLASH TO:

11 **INT. ROOM - NIGHT [IMAGINATION]**

11

*RICHARD inhales the scent of Chloe's neck as THEY HAVE SEX.*

*The sound of WAVES gets LOUDER and LOUDER as we FLASH TO:*

12 **INT. CHLOE & ELLIOT'S HOUSE, BATHROOM - 9.00AM - DAY 18** 12

BECKY puts the finishing touches on her make up in front of the mirror. She artfully sorts her hair out while keeping it messy. She looks at her reflection in the mirror. She looks perfect but completely "natural".

She gets out her SASHA MYLES PHONE and opens up a social media page for RICHARD GREENBANK (040). Photos (042) of him DJing, at parties, living a fun and enviable life. A few photos with Livia, Phil, Elliot, Anish and Chloe (045-047). Becky scrolls, thinking.

13 **INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 9.05AM - DAY 13**  
**18**

Wearing Elliot's t-shirt and her underwear, looking ready for a Calvin Klein photoshoot, BECKY enters the kitchen/diner.

ELLIOT is making breakfast. He looks up at her and smiles.

ELLIOT

Coffee?

She heads towards the coffee and pours herself a mug. He comes up behind her and hugs her.

ELLIOT (CONT'D)

You look so beautiful.

Becky smiles, like "really?". She turns towards him.

BECKY

Did you sleep okay?

ELLIOT

Yeah. I always sleep better when  
you're here.

Becky kisses him. Elliot looks conflicted.

14 **INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 10.00AM - DAY 14**  
**18**

ELLIOT and BECKY eat breakfast, curled up on the sofa. Becky is now showered and dressed. Elliot looks preoccupied.

BECKY

You okay?

(MORE)

Elliot hesitates.

BECKY (CONT'D)  
What is it?

ELLIOT  
This keeps happening. I guess I...  
want it to keep happening. I don't  
know what to do about that. I know  
it's not... ideal for you.

BECKY  
Don't worry. I'm happy and easy.

She takes his hand and smiles at him, chill as can be. He seems relieved. When suddenly, the sound of a CAR driving up the driveway, doors SLAMMING and a chaos of voices.

ELLIOT  
Is that...?

A KNOCK comes at the door and a VOICE calls out.

LIVIA (O.S.)  
El! Morning! I brought my rat  
babies to see you!

Elliot stares at Becky, looking terrified.

NOAH (O.S.)  
Eller Teller!!!

LIVIA (O.S.)  
No shouting, love. El, we're taking  
you for a walk!

Becky gets up and goes to her BAG.

ELLIOT  
(whispering)  
Shit. I'm so sorry...

Becky waves his apology away. Elliot gets up, calling to Livia and the others outside.

ELLIOT (CONT'D)  
Hey guys, what a nice surprise!

LIVIA (O.S.)  
Hurry up, Edie needs a poo!

Becky hands Elliot his t-shirt. He hides it away in a basket, and puts away the breakfast stuff.

ELLIOT  
I'm just looking for the keys.

LIVIA (O.S.)  
Come on man, if she goes you're  
cleaning it.

Elliot looks to Becky with apology in his eyes and Becky  
heads towards the back door.

15 **EXT. CHLOE & ELLIOT'S HOUSE - GARDEN - 10.02AM - DAY 18** 15

BECKY steps outside the kitchen/diner, closing the door  
behind her. She stands behind a wall hidden from the front  
door and listens as Elliot opens. She hears the sounds of the  
KIDS tearing into the entrance. MALE VOICES in the mix too.  
She can make out PHIL. She listens to the sound of fun.

Becky goes to walk across the garden and suddenly realises  
RICHARD is still at the front door, finishing a cigarette.  
She panics and jumps back behind the wall.

Her heart beats. Did he see her?

Nothing. She hears him head inside and close the door behind  
him, then she runs across the lawn.

16 **SCENE OMITTED** 16

17 **INT. BECKY'S BLOCK OF FLATS, STAIRWELL - 11.30AM - DAY 18** 17

BECKY listens to music on her BECKY GREEN phone as she  
trudges up to her block of flats. She scrolls through a  
SOUNDCLOUD {Fictional Alternative - Beatseat} page:  
GREENBANK. The brooding photo (041) of RICHARD in a forest.

Becky puts the key in the lock, opens the door --

18 **INT. BECKY'S FLAT - CONTINUOUS - 11.31AM - DAY 18** 18

-- and enters her flat to find CHRISTINE and PAM nattering.  
Pam sits in an armchair, watching daytime TV as Christine  
sets out Pam's weekly pills in a tray. Pam looks through a  
BROCHURE, occasionally circling an item.

CHRISTINE  
No, he's an IT guy, computers.

PAM  
Good for you!  
(to Becky)  
Hi love.

BECKY  
Hey. You alright?

Pam nods. Becky turns her music off and goes to kiss Pam.

BECKY (CONT'D)

Good.

Becky heads towards her bedroom, taking her coat off.

CHRISTINE

Have you got a minute?

Becky looks a little caught off guard, but nods.

19

**INT. BECKY'S BLOCK OF FLATS, STAIRWELL - 11.32AM - DAY 18 19**

CHRISTINE and BECKY stand outside the flat.

BECKY

Everything okay?

CHRISTINE

All fine in the end, but... when I got here this morning, she was out on the road again.

BECKY

Oh.

CHRISTINE

She was looking for you. She'd worked herself up into a right state.

BECKY

I was at work.

CHRISTINE

She said you were gone all night?

BECKY

Yeah. I got a shift on security.

It's a convincing lie. Christine sighs.

CHRISTINE

My hour a day isn't enough anymore. Have you thought about the day centre? That would cover when you're out at work.

BECKY

It's so depressing.

Christine bristles with suppressed frustration.

CHRISTINE

Either way, you're going to have to be around. Every night.

Becky doesn't reply.

(MORE)

CHRISTINE (CONT'D)  
Or... I know she doesn't want to go  
to a home, but we could look into  
it. I can contact Marigold Park --

BECKY  
She's not going to Marigold. That  
place is due a law suit.

CHRISTINE  
Listen, I'm worried for her.

Becky sighs. Exhausted.

BECKY  
I'll be around. There's just some  
things... I need to wrap up, but --

CHRISTINE  
I know it's not easy. You're young,  
so's she. It's bad luck.

Becky looks away, hating the sympathy.

CHRISTINE (CONT'D)  
One other thing. She keeps trying  
to give me this.

She pulls a RING from the pocket of her nurse's jacket.

CHRISTINE (CONT'D)  
It's her mother's engagement ring.  
I keep saying no and she keeps  
trying.

Becky is hurt by this but shrugs, feigning indifference.

BECKY  
If she wants you to have it...

Christine, a little tentative, places it back in her pocket.

CHRISTINE  
Well, I'll hold onto it for now.

She smiles awkwardly at her.

20 INT. BECKY'S FLAT, LIVING ROOM - LATER - 12.15PM - DAY 18 20

PAM watches TV. BECKY is curled up next to her, listening to ELEMENTAL again. She gets out her SASHA MYLES phone and types a message to Elliot: "Did Richard say anything? I think he might have seen me..." She hesitates, then clicks send.

Back on her Becky Green phone, she opens Chloe's profile.

(MORE)

She scrolls to an image (078) of the GROUP OF FRIENDS sitting around a table at a bar. Everyone is smiling at the camera, apart from Richard whose gaze is on Chloe.

*FLASH TO:*

21 **INT. BERKELEY MEMBER'S CLUB, BAR - NIGHT [IMAGINATION]** 21

*The image (078) comes alive and the group go back to laughing and chatting.*

*Under the table, RICHARD'S FOOT reaches out under the table and touches Chloe's. Chloe's face betrays nothing.*

*FLASH TO:*

22 **INT. BECKY'S FLAT, LIVING ROOM - 12.16PM - DAY 18** 22

PAM (O.S.)  
Who are they?

Becky looks up to see PAM.

BECKY  
Just some friends...

PAM  
Oh yeah. Your imaginary friends...

Pam laughs and turns to watch the TV again. Becky, shamed, tries to watch the TV with Pam. She checks her SASHA MYLES PHONE anxiously for a reply from Elliot. Nothing.

She opens her thread with Livia and messages. "Hey Liv, fancy the 4pm vinyasa class later? My back feels like..." Becky inserts a PRETZEL EMOJI and clicks send.

She looks around the flat, feeling cooped up.

BECKY  
Do you want to go for a walk?

PAM  
(suspicious)  
Why?

The sound of WAVES as we CUT TO:

23 **EXT. BEACH - 1.10PM - DAY 18** 23

BECKY and PAM walk along the beach. After a moment, Pam stops, closing her eyes, feeling the wind on her face.

BECKY  
Okay?

(MORE)

PAM

Yeah.

Pam links her arm tenderly through Becky's as they walk.

PAM (CONT'D)

Do you remember? You used to walk miles every weekend to see her.

Becky smiles at the memory.

BECKY

We were meeting in the middle.

FLASH TO:

24 EXT. BEACH - DAY [MEMORY]

24

TEENAGE BECKY trudges along the beach.

24A EXT. COASTAL ROAD - DAY [MEMORY]

24A

TEENAGE CHLOE walks down a coastal road.

24B EXT. BEACH POOL - DAY [MEMORY]

24B

TEENAGE BECKY arrives at a seaside town beach pool. A small Chloe appears around a hairpin bend on the other side of the pool. Teenage Becky WAVES AT HER.

FLASH TO:

25 EXT. BEACH - 1.11PM - DAY 18

25

Pam laughs.

PAM

Yeah, I'd had enough of driving you. So had her parents. You outstayed your welcome a bit there, didn't you?

Becky's smile fades.

PAM (CONT'D)

Chloe... she was the full package, wasn't she? Beautiful, clever, kind. The holy trinity.

BECKY

She was cheating on her husband.

PAM

Liar.

(MORE)

BECKY  
Turns out she's a liar too.

PAM  
And how would you know?

BECKY pulls gloves from her pockets.

BECKY  
Put these on, it's getting cold.

She hands the gloves to her mum, who puts them on.

She checks her SASHA MYLES PHONE again. A message from Elliot: "Really? Shit. He hasn't said anything to me but I know he's seeing Livia today."

Becky checks her thread with Livia. She's online, but still hasn't replied. They keep walking.

26 **INT. GLASS OFFICE - 3.45PM - DAY 19**

26

BECKY sits at her desk in Mark Peele's office. She plays a VIDEO (042) on RICHARD GREENBANK's social media profile. Richard playing a DJ set in moody lighting.

Her SASHA MYLES PHONE PINGS. A message from Livia: "Just got home, could you pop by today if you have the time?".

Becky jumps as Mark Peele walks past her.

MARK PEELE  
I won't be back after my meeting.  
See you tomorrow.

Becky smiles at him. She waits a moment till he's gone, then looks up at the clock. 3.45 PM. She puts her stuff away.

27 **INT./EXT. LIVIA'S HOUSE/ENTRANCE - 4.30PM - DAY 19**

27

Deep breath. BECKY rings Livia's doorbell. After a moment, it swings open revealing LIVIA stood there.

BECKY  
Hey.

Just then, NOAH calls from upstairs.

NOAH (O.S.)  
Can't find them!

Livia turns back, yelling up the stairs.

LIVIA  
Well, you can go barefoot then!

(MORE)

Livia turns back to Becky.

LIVIA (CONT'D)  
Perfect timing, I need a second  
opinion.

Becky is flooded with relief. Livia heads through into the house. Becky follows.

LIVIA (CONT'D)  
The selection's come through!

BECKY  
Oh that's brilliant.

LIVIA  
And guess what? He's asked Nish to  
be his agent.

BECKY  
Wow. His agent?

LIVIA  
Yeah. It's basically Nish's wet  
dream, he gets to gate-keep Elliot  
and micromanage his life...

Becky laughs.

LIVIA and BECKY look through scores of photos (053) of ELLIOT on Livia's laptop. Shaking hands, mid-speech...

BECKY  
Let's have a look...

LIVIA  
Are you hungry? Phil can make  
something.  
(calling out)  
Phil!

BECKY  
Oh thanks, I'm alright... What  
about this one?

Becky points at a photo on her screen.

BECKY (CONT'D)  
You're ticking all the boxes:  
active in the community, cares  
about funding for special ed, good  
with kids, sporty...

LIVIA  
Yeah, and highly shaggable.  
(calling out again)  
Phil!

PHIL (O.S.)  
I'm coming, love!

Livia cocks her head at the photo.

LIVIA  
Yeah, that's the one.

Livia types on the computer.

BECKY  
So I had a thought about Phil's exhibition.

LIVIA  
Yeah?

BECKY  
You're so snowed under with Elliot... what if I take the lead on it? Free you up a bit.

Livia looks up.

LIVIA  
Oh god, yeah. That would be amazing. You'd get a chance to run your own thing and... yeah, it would really help. You've got the time?

BECKY  
I'll make the time.

Livia smiles.

LIVIA  
Thank you so much.

BECKY  
I actually already spoke to Josh... He's firmly friend zoned. And we can have a space at Harbourside.

LIVIA  
Oh my god, you!

Becky beams.

BECKY  
My other thought was...

She feigns total nonchalance.

(MORE)

BECKY (CONT'D)  
What about if we get Richard to DJ?

LIVIA  
You know, that's not a bad shout.  
It might help him snap out of it...

BECKY  
What do you mean?

LIVIA  
(frustrated)  
He's just all over the place at the  
moment.

BECKY  
He seems really cut up. About your  
friend.

LIVIA  
Yeah. We all are.

Livia finds her sympathy for him.

LIVIA (CONT'D)  
I get it. The friendship group was  
always so important to him, but  
we're all... Well, you know. I've  
got Phil, the kids. Elliot leans on  
us. On Nish, a lot. But Rich...  
he's on his own.

BECKY  
He's probably just processing it  
all, trying to understand.

LIVIA  
This is what he does, he makes  
everything about him. He should  
leave the processing to her actual  
friends...

To Becky, this feels like a sudden attack.

FLASH TO:

Teenage Becky and Teenage Chloe dance and sing.

TEENAGE BECKY & CHLOE  
And if a double-decker bus crashes  
into us --

HARD CUT TO:

30

INT. LIVIA'S HOUSE, BREAKOUT ROOM - 4.47PM - DAY 19

30

BECKY banishes the thought. LIVIA shakes her head. PHIL enters.

PHIL

Hey Sasha.

BECKY

Hey. How are you?

LIVIA

Hey love. Can you make something to eat?

Phil rolls his eyes at Livia. She smiles disarmingly at him.

LIVIA (CONT'D)

Just a snack. We have guests.

Phil goes to the fridge.

PHIL

Carrots and hummus?

LIVIA

Can you take some initiative?

BECKY

Well, actually, I better head off... Shall I get in touch with Richard?

Livia picks up her phone.

LIVIA

Sure. Let me ping you his contact...

Becky's SASHA MYLES PHONE PINGS. She opens the contact from LIVIA. "Richard Greenbank", along with his phone, email and address. She smiles at Livia.

31

EXT. WAREHOUSE - EVENING - 6PM - DAY 19

31

BECKY stands outside a warehouse building. She's on her SASHA MYLES PHONE, it RINGS and RINGS. It goes to voicemail.

RICHARD (V.O.)

Hi this is Richard Greenbank, I'm not around, leave me a message. I don't really listen to them but knock yourself out.

Becky hangs up and presses the buzzer for Flat 2. Nothing. She presses it again. BUZZ. BUZZ. BUZZ.

(MORE)

Nothing. She waits, thinking.

Her BECKY GREEN phone starts to RING in her bag. Caller: FELL RECRUITMENT. She hesitates, then picks up.

JULIA (V.O.)  
Hi Becky, hi. Good time to talk?

BECKY  
Er, it's not, actually. Can I give you a call back?

JULIA (V.O.)  
Just a quick one, but I spoke to Langrove and it's not great.

BECKY  
Oh. What's the matter?

JULIA (V.O.)  
Laura from HR says you left early three times again last week.

BECKY  
Well, yeah, I... I had an errand and Mark was going to be out.

JULIA (V.O.)  
Also, a laptop's gone missing. Look, I'm not... Well, anyway, they've asked me to find a replacement for you.

BECKY  
What?

JULIA (V.O.)  
I'm going to be honest, your performance hasn't been up to standard for a while now and... I'm sorry but I can't in all good conscience put you forward for another placement.

BECKY  
What do you mean?

JULIA (V.O.)  
We're going to have to drop you.

Becky's heart sinks.

BECKY  
It's been a hard time, actually, if I could just explain...

But Becky trails off as she sees a TENANT walk up to the warehouse door, giving Becky a quiet polite --

(MORE)

TENANT

Hi.

JULIA (V.O.)

Becky?

The TENANT flashes a fob, releasing the door and entering.

BECKY

Right, sorry Julia, I've actually  
got to go.

She hangs up and follows in after the tenant.

32 **INT. WAREHOUSE - EVENING - 6.03PM - DAY 19**

32

BECKY knocks on the door for Flat 2, waiting a moment for a response. Nothing. She waits an extra moment, then slowly tries the door handle. It opens. She stays put, waiting for a sound. Nothing.

She opens it further and softly enters --

33 **INT. RICHARD'S FLAT - CONTINUOUS - 6.03PM - DAY 19**

33

-- Richard's flat. She closes the door behind her quietly.

BECKY

Hello? Richard?

She frowns, confused. Did he leave the door unlocked?

She looks around. It's a big open-plan space, beautiful exposed brick and wooden floors, but sparse and messy. An old coffee table, littered with some empty booze bottles, a ratty old sofa. Piles of books and notes. Some antique furniture, a RECORD PLAYER and a RECORD COLLECTION.

She looks around the room deciding where to head first. There's a ladder leading up to a mezzanine level. She approaches and starts climbing up the ladder.

As she reaches the top, Becky sees a mattress on the floor. Lying on top of it... RICHARD. He's unconscious, his face grey, vomit along his cheek. Becky's heart rate rises.

BECKY (CONT'D)

Richard?

Nothing. She stares at him. Shocked.

Then she heads to him. She lowers an ear to his mouth -- he's breathing. She prods him. Nothing. Shakes him.

BECKY (CONT'D)

Richard.

(MORE)

Nothing. Becky grabs his arm, heaves him onto his side and puts him in the RECOVERY POSITION. She spots a few EMPTY WHISKEY BOTTLES and lots of JOINT STUBS on the floor. His WALLET and KEYS.

She gets out her SASHA MYLES PHONE and dials a number. As it rings, she grabs Richard's WALLET and KEYS, then heads down the ladder and starts SEARCHING Richard's flat.

EMERGENCY DISPATCH (ON PHONE) (V.O)  
999, what is your emergency?

BECKY

I need an ambulance. I've just found my friend, he's passed out...

She roots through the piles of notes and books on the floor. She pulls out something that catches her eye.

An arty black and white PHOTO (014) of CHLOE, napping on Richard's sofa. Sunlight streaming through the windows onto her face.

FLASH TO:

34 INT. RICHARD'S FLAT - [IMAGINATION] - DAY

34

*RICHARD and CHLOE lie entangled in Richard's sheets, after sex. Richard strokes Chloe's arm as they chat.*

FLASH TO:

35 INT. RICHARD'S FLAT - EVENING - 6.04PM - DAY 19

35

EMERGENCY DISPATCH (V.O)  
Hello? Can I get the address  
please?

Becky snaps out of it.

BECKY

Sorry. It's Flat 2, 25 Millpark  
Street, BS8 3HC...

She pockets the photo and continues looking.

EMERGENCY DISPATCH (V.O)  
That should be about fifteen  
minutes. We'll stay on the line.

BECKY

Thank you.

Becky puts the phone down and MUTES herself. She looks at Richard, still in the recovery position. She looks around and heads down from the mezzanine.

(MORE)

Becky rifles through the stuff on the old coffee table. Takeaway pamphlets and general detritus. She picks up a notepad, Richard's mundane SCRIBBLINGS all over it.

She approaches RICHARD'S RECORD COLLECTION and starts going through the records.

She slows. She pulls out a RECORD of The Smith's album THE QUEEN IS DEAD.

She stares at it, taking it in.

A low *THRUM* as we FLASH TO:

36 **INT. RICHARD'S FLAT - DAY [IMAGINATION]**

36

[SILENT] CHLOE and RICHARD dance and sing, completely engrossed in the music. They know the lyrics perfectly.

The *THRUM* gets LOUDER and LOUDER as we FLASH TO:

37 **INT. HOSPITAL, WAITING AREA - 7.45PM - NIGHT 19**

37

BECKY sits in a hospital waiting area, her face pale. LIVIA, PHIL, ANISH, and ELLIOT surround her.

LIVIA

I can't believe this.

PHIL

Thank god you went there.

Elliot looks at Becky. He clearly wants to reach out to her but can't in front of the others.

ELLIOT

What was he on?

BECKY

Definitely weed and a lot of whiskey. Maybe more. The doctor said they'll do a toxicology screening.

ANISH

What the hell was he thinking?

PHIL

I'd say he was trying not to think.

Elliot looks shaken.

ELLIOT

Oh god... I meant to call him yesterday...

(MORE)

ANISH  
Don't even start that.

LIVIA  
This isn't on you.

She puts her hand on Elliot. Anish does the same on the other side. Phil puts his arm around Livia.

Becky looks at the group huddled together, sharing another trauma. She shares a brief look with Elliot.

38 **INT. HOSPITAL, CORRIDOR - 7.50PM - NIGHT 19**

38

A NURSE leads them all towards Richard's room.

NURSE  
It's just through here.

As the others file in, ELLIOT catches Becky's hand. A stolen moment alone in the corridor.

ELLIOT  
(whispered)  
Will you come to mine tonight?

Becky nods. He looks at her, protective.

39 **INT. HOSPITAL WARD - 8PM - NIGHT 19**

39

The ward is busy and noisy. The group of friends sit around Richard's bedside as he sleeps. Taking in his state.

Becky observes Richard.

*FLASH TO:*

40 **INT. RICHARD'S FLAT - DAY [IMAGINATION REPEAT SC. 3/36]** 40

*[SILENT] CHLOE and RICHARD dance and sing together.*

*FLASH TO:*

41 **INT. HOSPITAL WARD - 8PM - NIGHT 19**

41

BECKY's thoughts are interrupted by the sound of the HACKING COUGH of another patient on the ward. LIVIA's eyes well up as she looks at Richard.

LIVIA  
He looks like a little boy... I'm  
going to kill him when he wakes up.

She shakes her head, angry at how much he scared her.

(MORE)

ELLIOT looks away, really struggling to see this. The patient COUGHS again. Elliot gets up.

ELLIOT

This is crazy, I'm not having him here. He needs a private room. I'll go and speak to someone.

Elliot heads out. PHIL watches him go and gets up.

PHIL

I'll go with him.

LIVIA

Well hurry up then.

Phil heads out. ANISH turns to Livia. He keeps his voice low but he's het up.

ANISH

We do not need this right now...

LIVIA

(impatient)

Yeah, I know.

ANISH

Rich gets to go on his benders and then everyone else has to pick up the pieces.

LIVIA

Stop being such a bitch. He didn't overdose just to piss you off, you know.

ANISH

It's not about me. It's that when he's spent all his money on drink and drugs, El always has to bail him out! He's too nice to say no and Rich takes advantage...

LIVIA

Okay, can you save it?

This shuts Anish up. Livia looks over at Becky.

LIVIA (CONT'D)

Sorry Sash.

BECKY

It's fine.

Livia looks over at Anish, who seems genuinely a bit shaken by it all. Livia takes a gentler approach.

(MORE)

LIVIA

Have you told Tara you're here?

Anish shakes his head. A beat.

ANISH

We broke up.

LIVIA

Shit. Sorry.

ANISH

I broke up with her. She was  
getting a bit... intense.

LIVIA

Intense?

ANISH

Yeah I think she was a bit obsessed  
with me.

LIVIA

Oh dear...

After a few moments, Richard's eyes start to flutter open.

Livia leans in, taking his hand. Trying to be light,  
swallowing back her emotion.

LIVIA (CONT'D)

Thought you were going to get away  
that easily, did you?

Anish and Becky watch on as Livia smoothes the hair back from  
Richard's forehead. She speaks softly to him -- for all her  
bluster, she'd do anything for her friends.

LIVIA (CONT'D)

You're alright.

She looks so relieved. Richard is drugged up and drowsy. He  
half opens his eyes and looks at Becky.

Aggression radiates out of Richard's half closed eyes.

RICHARD

What's she doing here?

Becky's heart races as she asks herself the same question.  
Livia rolls her eyes at him.

LIVIA

Rich, stop it...

RICHARD

Why is she always here?

LIVIA

Okay, she saved your life actually,  
so it would be good if you could --

RICHARD

You know she's fucking Elliot?

Becky freezes. Livia laughs, assuming he's rambling.

LIVIA

Okay, definitely time to sleep --

RICHARD

Ask her.

Livia frowns, realising how adamant he is. She turns to Becky. Becky goes to lie, but she can't quite muster it.

BECKY

I don't...

Anish sighs.

ANISH

For fuck's sake. It's been, like,  
four months and he's been through  
the ringer. Let the guy live his  
life...

Becky is surprised. Livia glares at Anish.

LIVIA

You knew?!

Anish shrugs. Livia gets up and leaves the room, hissing at Becky on her way out --

LIVIA (CONT'D)

Outside.

Anish gives her a supportive smile. Becky appreciates it.

LIVIA and BECKY stand in the hallway. A long, tense silence between them. Livia's angry. Finally, Becky breaks it.

BECKY

I'm really sorry.

She means it. A beat.

LIVIA

How long has it been going on?

BECKY

A... A few weeks.

Livia looks away.

BECKY (CONT'D)  
But honestly, it's nothing, it just  
sort of happened...

LIVIA  
It's not nothing. You lied to me.

Real genuine GUILT submerges Becky.

BECKY  
I... I didn't mean to. I just...

LIVIA  
You didn't want my opinion.

Becky doesn't have a response. Livia is on the money.

LIVIA (CONT'D)  
Well, I'm going to give it to you  
anyway because I know him.

She pauses.

LIVIA (CONT'D)  
He's in deep grief. He might not  
look like it but he's vulnerable.  
You have no idea what he's going  
through. What he's been through for  
years. Being *married* to Chloe was  
no walk in the park either.

BECKY  
I know.

LIVIA  
He falls hard. If he's in, he's all  
in. Are you all in?

BECKY  
I... No. Maybe not.

LIVIA  
Of course you're not. So... just  
stop. This isn't the easy bit of  
fun you think it is.

BECKY  
I promise you, it's done.

Livia looks at Becky. Becky shudders with self-hatred.

BECKY (CONT'D)  
I don't know what's wrong with me.

LIVIA  
What were you *thinking*?

BECKY  
I... I don't know, I thought...

FLASH TO:

43 INT. RICHARD'S FLAT - DAY [IMAGINATION REPEAT SC. 3/36] 43

[SILENT] CHLOE and RICHARD dance and sing together.

FLASH TO:

44 INT. HOSPITAL, CORRIDOR - 8.11PM - NIGHT 19 44

Becky trails off, a sense of dread growing within her. Livia looks at her, shakes her head, angry.

LIVIA  
Wow. Such eloquence. I can see why he likes you.

Ouch. This stings. A flicker of regret in Livia's eyes. They're interrupted by Anish coming out and seeing them.

ANISH  
He's asleep again. Shall we go find Phil and El?

LIVIA  
Yeah.

Livia and Anish walk down the corridor towards reception. Becky is left alone, pulsating with self-hatred. She glances towards the ward, hesitating.

45 INT. HOSPITAL WARD - 8.15PM - NIGHT 19 45

BECKY sits next to RICHARD, dozing lightly. She thinks then taps him on the shoulder, trying to wake him gently.

BECKY  
Hey.

Richard opens his eyes and looks at her, dazed.

RICHARD  
Where are the others?

BECKY  
They're trying to get you a private room.

Becky prepares herself.

(MORE)

BECKY (CONT'D)

Look, I'm sorry I've been a dick.  
I've been in a bad place too. It's  
not an excuse, but...

Richard eyes her up.

BECKY (CONT'D)

Well, I did just save your life. So  
maybe we can start over?

Richard looks at her, a memory on the tip of his brain.

RICHARD

I've definitely met you before...  
At school or something...

Becky glares at Richard.

BECKY

I really don't think so...

He looks confused, trying to remember. Becky looks at him.

FLASH TO:

46

EXT. CHLOE'S TEENAGE HOUSE, MID 2000S - NIGHT [MEMORY]

46

A DOOR BUZZER rings. TEENAGE BECKY stands at a side window outside a house. Through the open window, a TEENAGE RICHARD, 17, speaks with her. From inside, we hear the sounds of a HOUSE PARTY. Richard turns to everyone inside.

TEENAGE RICHARD

No? Anyone know a Becky Green?

Becky looks through the window and catches sight of a group of teenagers, including Teenage Livia and Teenage Elliot. The sound of LAUGHTER.

Teenage Richard turns back to the window.

TEENAGE RICHARD (CONT'D)

Sorry, mate. Sounds like no one  
knows you here. Maybe go make your  
own friends?

Teenage Richard laughs at Becky then shuts the side window.

Anger rising, Becky goes to the front door and starts to ring THE DOOR BUZZER. Without stopping. One long BUZZZZZ. It sounds crazed. Aggressive. But no one opens. Teenage Becky SCREAMS at the door.

TEENAGE BECKY

Chloe!! Chloe!! Let me in!

(MORE)

*From inside, she hears LAUGHTER and JEERING. Cruel.*

TEENAGE RICHARD (O.S.)  
*I'm joking, we saved you a beer!*

*Suddenly, a lashing of LIQUID lands on her top. She turns and sees Richard has hurled the contents of the PLASTIC BEER GLASS in her direction.*

*Teenage Becky is shocked. She smells the liquid. It's not beer. She gags. In the distance, a chant starts --*

TEENAGERS  
*Becky Green! Becky Green!*

*CLOSE on Teenage Becky's eyes. Trying to hold back tears.*

FLASH TO:

BECKY's eyes well up with emotion and anger. She controls herself, looks at Richard.

BECKY  
I just wanted to say... I hope  
you're not blaming yourself. For  
what happened to Chloe.

Richard's shackles go back up again.

RICHARD  
What?

BECKY  
Everyone says you had something  
very special.  
(pushing gently)  
What happened? Did you guys break  
up or something?

RICHARD  
Why the fuck are you asking?

BECKY  
Elliot has this crazy theory... "To  
die by your side"... He thinks the  
post was meant for you.

Richard looks shaken. He looks down, overcome with emotion.

RICHARD  
We used to smoke weed together on  
Brandon Hill...

BECKY  
It was a message for you?

(MORE)

RICHARD

I wasn't there for her... I said  
I'd be there for her...

Richard looks down, broken. Becky takes this all in, her world crumbling.

FLASH TO:

48

INT. CHLOE'S TEENAGE BEDROOM - NIGHT [IMAGINATION]

48

*CHLOE, in her outfit from the Charity Do on the night she died, sits on her teenage bed. She looks distraught. She POSTS the Smiths INSTAGRAM {Fictional alternative - Shotter} QUOTE (079).*

*She scrolls through the CONTACTS on her phone. Past TOM GREY, SOPHIE GITTINS... BECKY GREEN. Underneath: RICHARD GREENBANK.*

*Chloe goes to call Richard, her finger slips and she calls Becky instead. By mistake.*

49

INT. BECKY'S FLAT, BEDROOM - NIGHT [IMAGINATION]

49

*BECKY lies in her bed fast asleep. Her BECKY GREEN PHONE is on the bedside table, BUZZING and BUZZING. She wakes up groggily, looks over at the phone. She hesitates for a moment, then PICKS UP. Confused.*

BECKY

Hello?

CHLOE (V.O.)

Richard?

*Becky sits up, excited and hopeful. Realising who it is.*

BECKY

*Is that... Chloe? It's Becky. Becky Green.*

*An awkward silence. A scuffle on the other end as Chloe checks who she's called.*

CHLOE (V.O.)

*Oh. Shit. Sorry. Wrong number.*

*The line goes dead. Becky is devastated.*

FLASH TO:

50

INT. HOSPITAL WARD - 8.16PM - NIGHT 19

50

*Becky gets up and looks around. What the hell is she doing here? She suddenly feels sick.*

(MORE)

She sees Richard looking at her suspiciously again.

RICHARD

What school did you go to? There's  
something about your voice...

He puts on a slightly forced accent.

RICHARD (CONT'D)

Like you're doing a thing.

He laughs, but his suspicion is real. Becky looks at him. Anger mounting. Her hands reach for Richard's DRIP, which hangs beside her out of his sight, going into his arm.

But she lets it go. She turns, and leaves the room.

BECKY rushes down the corridor. Elliot's voice calls out --

ELLIOT (O.S.)

Sasha?

Becky sees ELLIOT heading towards her, looking worried. Hiding her emotion, Becky keeps on walking.

ELLIOT (O.S) (CONT'D)

Sasha!

He catches up with her and takes her arm. Becky stops.

BECKY

Sorry, I should go.

ELLIOT

Wait, wait. What's the matter?

She looks at Elliot. Sighs.

BECKY

I can't come to yours tonight.

ELLIOT

Okay.

BECKY

I don't think this is... good for  
you.

ELLIOT

What?

BECKY

... Livia knows.

The implication of this is clear. Elliot sighs, frustrated.

ELLIOT

It's none of her business, I can  
make my own decisions.

BECKY

It's not good for me either. I have  
my mum to look after.

ELLIOT

Please, can we talk about this?

Becky looks at Elliot. Panic rising within her.

BECKY

I shouldn't even be here. There's  
literally no reason for me to be  
here. I -- I've got to go.

And Becky heads off down the corridor again.

ELLIOT (O.S.)

Sasha! Stay!

Becky turns the corner and enters --

52 INT. ELEVATOR - CONTINUOUS - 8.17PM - NIGHT 19

52

-- an elevator. She presses a button and leans against the wall. The elevator doors close and her DISTORTED REFLECTION stares back at her. She closes her eyes, sickened.

FLASH TO:

53 INT. BECKY'S FLAT, BEDROOM, MID 2000S - DAY [MEMORY]

53

*The sound of BLINDS opening. Light glares into Teenage Becky's bedroom. TEENAGE BECKY lies in a foetal position on her bed. Crying softly. YOUNG PAM opens the blinds to let light into the room.*

YOUNG PAM

*That's it. You're going to do some revision today.*

*Young Pam sits on the bed next to Teenage Becky, and strokes her softly, like a mother soothing a baby.*

YOUNG PAM (CONT'D)

*I just spoke to Angela...*

*Teenage Becky calms her sobs and looks up at Pam expectantly.*

TEENAGE BECKY

*What did she say?*

*Pam strokes Becky's face. It doesn't look good.*

(MORE)

YOUNG PAM  
You need to stop calling for Chloe.

TEENAGE BECKY  
But... I need to talk to her...

YOUNG PAM  
No, love.

Teenage Becky starts crying again. Pam strokes her face.

YOUNG PAM (CONT'D)  
Shh... It's okay. It was never  
going to last...

Becky quietens slowly, breathing. Her eyes glaze over. Numb.  
Her BREATH becomes the sound of an ENGINE as we FLASH TO:

54 **EXT./INT. BECKY'S CAR/ STREET NEAR HOSPITAL - 8.30PM -** 54  
**NIGHT 19**

Becky sits in her car, parked on a Bristol street. Staring out into the distance. She opens her contacts on her BECKY GREEN PHONE and scrolls through. A DIAL TONE rings.

55 **INT. DIVE BAR, BASEMENT - 10.55PM - NIGHT 19** 55

The sound of a BALL rolling across a table. An aggressively competitive game of TABLE FOOTBALL. The ball SMASHES into the goal as BECKY scores against JOSH.

BECKY  
Get in!

Becky moves the final bead over, winning. Josh laughs.

BECKY (CONT'D)  
You tried your best. But sadly it  
was not good enough.

She's as jubilant now as she was upset earlier. Almost manic.

JOSH  
I hate how much I hate losing.

BECKY  
Okay, rematch.

They get to ready to play when the MUSIC stops. A BARMAN pops his head through the door at the top of the stairs.

BARMAN  
Sorry guys, we're closing.

BECKY  
Oh for fuck's sake.

(MORE)

Becky grabs her beer and downs it. Josh watches her.

56 INT. JOSH'S FLAT - 11.45PM - NIGHT 19

56

Josh and Becky have sex on Josh's sofa. Josh sits and Becky straddles him. It's slow and primal. Becky is close. It looks like Josh is trying not to come. He makes a sound.

BECKY

Don't come now or I'll kill you.

JOSH

Don't say shit like that or I will.

Becky grinds up against him and comes. He comes straight after, with abandon.

57 INT. JOSH'S FLAT - LATER - 12.05AM - NIGHT 19

57

Becky lies on Josh's sofa, smoking a joint. Josh sits next to her, her feet on his lap.

JOSH

You don't like sleeping much, do you?

Becky shakes her head and passes him the joint.

JOSH (CONT'D)

So... how's Sir Fairbourne?

Hidden under the snark, an edge of nervousness from Josh. Becky looks at him. Her manic energy is gone, and underneath it appears the beginnings of a dark depression.

BECKY

You got yourself a conscience now?

Josh shrugs.

BECKY (CONT'D)

It's over, actually.

JOSH

Really? Why?

BECKY

He's going to want more, and I can't really do that.

JOSH

Okay.

(MORE)

BECKY

I should never have got involved in  
the first place, it was a total  
misunderstanding.

Josh can hear Becky's vulnerability. He looks at her.

JOSH

You know you can still move to  
Japan. Or wherever.

BECKY

(frustrated)

What am I meant to do with myself  
in Japan?

JOSH

Whatever you want.

BECKY

What's the point?

She looks totally adrift. Josh looks at her, reluctant.

JOSH

My mum got sick a few years ago.

Becky looks at him, uncomfortable with the opening up.

JOSH (CONT'D)

She decided not to tell me. She had  
this whole... theory. That if I  
believed she was healthy, it would  
help her get better.

BECKY

So? What are you trying to say?

JOSH

It didn't work. She's dead.

Josh looks at her, a little confrontational.

JOSH (CONT'D)

It's always going to be easier to  
spin stories.

BECKY

Jesus.

Becky gets up. She looks at Josh, a flash of Pam's cruel  
vulnerability coming out in her.

BECKY (CONT'D)

I didn't come here to talk.

57

CONTINUED:

Becky gets up. She heads towards the kitchen and pours herself a glass of water. She stares at the counter lights which seem to pulsate. She puts her glass down in the sink.

She goes to pick up her stuff. Josh looks a little anxious, waiting for her. She looks at him, defensively.

BECKY (CONT'D)

What?

JOSH

Come here.

BECKY

What do you want?

JOSH

Becky Green, stop being a fucking asshole.

He takes her hand and pulls her towards him. She finds herself laughing despite herself and falls onto the sofa.

Josh passes her the joint, takes his phone and presses PLAY on a track. They listen to music in silence. Comfortable. The music continues to play --

58

INT. BECKY'S CAR - NIGHT [DREAM]

58

-- and starts coming out of Becky's car speakers, tinny. It's now an old-school romantic tune. Becky and Josh are driving down a long, dark road by the COAST. It feels unreal.

Becky turns to Josh. He looks at her, smiles. She smiles back. She puts out her hand to touch his face and stares into his eyes. She leans in to kiss him. It's a soft, loving kiss.

She pulls back from the kiss and sees she is faced with ELLIOT. She inhales as the sound of WAVES gets LOUDER. She looks ahead as the car CRASHES into a tree and we CUT TO:

59

INT. JOSH'S FLAT - 6.30AM - DAY 20

59

BECKY's eyes open. It's early morning. JOSH is lying behind her, his arm over her. The intimacy suddenly feels too much.

She picks his hand up, removes it and sits up, feeling groggy. Josh moans. Becky gets up, collecting her stuff.

BECKY

I need to go.

JOSH

Okay. I'll call you.

She doesn't reply, just goes to the door.

60 INT. JOSH'S BLOCK OF FLATS, STAIRWELL - 6.31AM - DAY 20 60

BECKY closes Josh's front door behind her. She takes a breath, steadyng herself. A weariness comes over her.

61 INT. BECKY'S FLAT, BEDROOM - 5PM - DAY 20 61

The sound of BLINDS opening. Light glares into Becky's bedroom. BECKY lies in a foetal position on her bed. Numb.

PAM is opening the blinds to let light into the room. Becky closes her eyes, dreading this.

PAM

Don't think we're going down this road again. You've fucked up your life enough with this nonsense.

BECKY

Mum, I had a late shift last night...

PAM

Get up.

Becky turns the other way, ignoring her.

BECKY

Why? What for?

Pam stands, waiting for Becky to get up.

Becky reaches out to pick up her SASHA MYLES PHONE which lies on the bedside table. 5PM. She sees a MISSED CALL: LIVIA FULTON.

Becky sits up, feeling groggy and numb. A message has come through. It's a VOICE NOTE from Livia.

PAM

What happened to your job?

Becky ignores Pam. She puts the phone to her ear and presses PLAY. The warmth of Livia voice washes over Becky.

LIVIA (V.O.)

Hey Sash, how are you doing? I just wanted to... it would be nice to chat, after yesterday. I feel a bit bad.

PAM

You really think I'm an idiot, don't you. Becky?

Pam's voice fades out as Becky listens to Livia's voice note and Pam heads out into the kitchen.

(MORE)

LIVIA (V.O.)  
I've actually got a hair  
appointment on Gloucester road,  
I'll be done in an hour so I was  
wondering if I could stop by yours?  
Er -- call me back... or I'll just  
ring and see if you're in!

Becky is paralysed. She closes her eyes, dread coming over her. She opens her eyes and looks at the phone.

Is she happy to let herself be exposed and give it all up?  
No. She's not. She springs into action.

She gets up and grabs some clean clothes, dialling LIVIA's number. It RINGS and RINGS but Livia doesn't pick up.

62

INT. BECKY'S FLAT, KITCHEN - 5.15PM - DAY 20

62

BECKY, now changed, rushes past Pam who stands in the kitchen in her nightgown, looking confused. The WAIL of the neighbour's BABY starts up again.

PAM  
Sasha?

BECKY  
I'll see you later, Mum.

PAM  
(distressed)  
Sasha? Sasha!

BECKY  
Mum, please, I've got to go...

Becky hesitates then leaves, slamming the door behind her.

63

EXT./INT. BRENNAN STREET/BECKY'S CAR - 6.10PM DAY 20

63

Becky drives down Brennan Street and slows near the two-bedroom period house she pointed out to Livia as being her own. She looks around for any sign of Livia's car.

KNOCK KNOCK! Becky turns to see Livia at her window.

Becky gets out of her car. Livia seems chirpy, but there's a sense of awkwardness between the two women, who haven't seen each other since their fight.

LIVIA  
Hey! Did you get my message?

(MORE)

BECKY  
Heya! Yeah, I tried you back.  
Sorry, I was running late at work.

LIVIA  
Can I come in for tea?

BECKY  
Probably not at mine... My mum  
wasn't good this morning, it can  
really throw her if she has to meet  
someone new.

LIVIA  
Oh god. Is it that bad?

BECKY  
Yeah...

Suddenly, behind Livia, Becky sees a FAMILY OF THREE exiting  
the two-bedroom house which is supposedly hers. They take  
their time, dealing with a buggy and a slow child.

Becky covers her panic. She talks to Livia, to keep her from  
turning round and seeing them.

BECKY (CONT'D)  
Oh er... Yeah. I mean, it's a lot.  
But you know... She's lovely so...  
It makes it all worth it.

BECKY (CONT'D)  
Why don't I come back to yours?  
I've got time tonight.

LIVIA  
That would be nice.

Becky sees the family close the front door and head down the  
street. She breathes relief a sigh of relief and smiles at  
Livia. Livia seems hesitant.

LIVIA (CONT'D)  
The only thing is... El's coming  
for dinner, so you'll cross paths.  
That okay?

BECKY  
Oh. Er... Yeah of course.

Becky smiles at Livia, uncomfortable.

BECKY and LIVIA sit in the living room, drinking tea.

LIVIA

Look, yesterday was a horrible day  
all round...

Becky again feels guilty. Her self-hatred bubbling up.

BECKY

I know. I'm so sorry...

LIVIA

If I'm completely honest, I think  
the distraction has done him good.  
But I just wish you'd told me.

BECKY

It was nothing, and it's over.

LIVIA

I know. I spoke to him. It's for  
the best I think. And look... I'm  
sorry. I was a bit harsh. I just...

Livia looks at Becky. This is a huge deal for her.

LIVIA (CONT'D)

Don't lie to me again.

BECKY

I won't.

A beat.

LIVIA

So... Listen. I wanted to talk to  
you about something else. I know  
it's been hard managing our work  
with your full-time job and your  
mum...

BECKY

Yeah. I'm really sorry but I think  
I might have to stop.

LIVIA

Well actually, I was thinking... I  
could start paying you properly. I  
do appreciate everything you've  
done for me. Really.

Becky is taken aback.

BECKY

What? I --

LIVIA

Talk to your work, see what your  
notice period is...

Becky takes this in. Realising this is everything she wants and everything she can't have.

BECKY  
I... I can't.

LIVIA  
Why not?

They're interrupted by the SHOUTS of NOAH and EDIE, coming in trailed by an exhausted-looking PHIL. They stand at the threshold to the entrance.

LIVIA (CONT'D)  
(to Becky)  
Just think about it.

NOAH  
Sasha Roo!! Sasha Roo!!

Phil and Livia laugh.

PHIL  
How does it feel to be a celebrity?

BECKY  
I have imposter syndrome.

Becky is surprised by the affection.

LIVIA  
Auntie Sasha came to see you two!  
Isn't that nice of her?

They jump up and down with excitement.

Becky takes it all in. The warmth of the house, the smiles of Livia's family. Feeling part of something. Like she belongs.

The doorbell rings and Livia gets up.

LIVIA (CONT'D)  
Can you get them in the bath?

Phil takes the kids upstairs and Livia heads out. Becky can hear ELLIOT'S VOICE from the front door. Moments later, Livia and Elliot walk in.

ELLIOT  
Hey.

BECKY  
Hey.

Becky and Elliot share an awkward look.

PHIL (O.S.)  
Livia!

LIVIA

What?!

Livia heads out, leaving Elliot and Becky alone. He looks at her, smiling sadly.

ELLIOT

You look lovely.

Becky feels her phone BUZZ in her bag. She ignores it.

BECKY

You okay?

ELLIOT

Yeah.

Elliot looks at her - and Becky feels the warmth of his gaze. She basks in it. Livia returns.

LIVIA

Sorry... I am genuinely considering getting them put up for adoption!

Becky smiles. Her phone BUZZES in her bag again. She glances at it. It's her BECKY GREEN PHONE and it's CHRISTINE calling.

BECKY

I just need to...

She gets up and steps through into --

65 INT. LIVIA'S HOUSE, ENTRANCE - CONTINUOUS - 6.31PM - DAY 65  
20

-- the entrance. BECKY picks up the BECKY GREEN phone.

BECKY

Hello?

CHRISTINE (V.O.)

Becky, where are you?

BECKY

Why, what's wrong?

CHRISTINE (V.O.)

Pam's missing.

A silence. Then A SLOW RINGING in Becky's ears.

BECKY

What? Since when?

CHRISTINE (V.O.)

I don't know, I just got here.  
Where are you?

(MORE)

BECKY  
I'm err... held up at work --

Christine cuts her off impatiently.

CHRISTINE (V.O.)  
Well, I'm going to go and look for  
her. I suggest you do the same.

Christine hangs up. Becky, panic rising, heads back into --

66 INT. LIVIA'S HOUSE, LIVING ROOM - CONTINUOUS - 6.32PM - DAY  
20

-- the living room. LIVIA and ELLIOT are seated on the sofas.

BECKY  
(voice trembling)  
I'm sorry... I've got to go.

Livia and Elliot look taken aback.

LIVIA  
What's wrong?

BECKY  
My er... my mum. She's gone  
missing. The carer can't find her.

ELLIOT  
Shit.

LIVIA  
Oh Sash! What can we do?

BECKY  
Nothing, I need to go look for her.

ELLIOT  
Let me come with you.

BECKY  
No, no... She's not good with new  
people...

ELLIOT  
Are you sure?

BECKY  
Definitely.

LIVIA  
Love, maybe he should. You can't go  
on your own.

BECKY

No, no, really. It will make things worse.

Becky picks up her COAT hanging off the side of the armchair and fumbles to put it on.

She turns around and looks for her bag. ELLIOT has picked it up from the floor by the sofa. He hands it to her.

ELLIOT

Where might she be? I can call the council to look out for her.

LIVIA

It'll be near Brennan Street. We can call the police as well.

BECKY

No, no, Glenwood Bay...

ELLIOT

Glenwood bay?

BECKY

(covering)

Yeah, uh, the carer's looked around ours already. Mum gets the bus sometimes and forgets to get off.

ELLIOT

Which bus?

BECKY

The, er, the 46.

LIVIA

Okay. We'll make some calls.

BECKY

I've got to go.

ELLIOT

Go, go. Call if we can help.

Becky heads out, panicked.

66A SCENE OMITTED

66A

66B SCENE OMITTED

66B

67 EXT./INT. SEAFRONT/BECKY'S CAR - 7.15PM - DAY 20

67

Becky drives around the streets, approaching her block of flats. Night falling.

(MORE)

She looks everywhere for her mum.

67A EXT. CARPARK - 7.17PM - DAY 20

67A

She parks her car in the CARPARK by the seafront. Becky slams her car door.

67B EXT. BOARDWALK - 7.20PM - DUSK - NIGHT 20

67B

She walks down the boardwalk, looking out across the beach. She catches sight of a FIGURE in the distance. She focuses in on the figure, then starts running down towards the beach.

68 EXT. BEACH - 7.21PM - DUSK - NIGHT 20

68

Becky runs down the beach. PAM is up ahead, holding a FLASHLIGHT. Dressed in a colourful outfit, kitten heels and no coat. Her shoes are covered in sand and water.

BECKY

Mum!

Pam seems totally confused. Lost. Becky approaches softly, as if approaching a wild animal.

BECKY (CONT'D)

Mum... Are you okay, mum?

Pam turns and sees Becky. She looks panicked.

PAM

I have to get to my stall. It's nearly light, I need to open up.

BECKY

It's evening, let's go home. Come on, you must be freezing --

PAM

The flea market on Corn street, do you know the way?

Becky reaches out a hand to touch Pam's arm. Pam smacks her hand away, her voice laced with venom.

PAM (CONT'D)

Excuse me, have you heard of personal space?

BECKY

Mum, please just come with me okay?

PAM

Who are you?

(MORE)

Becky looks at her mum, her heart breaking.

BECKY  
It's me, mum.

Pam seems to return to herself slightly. Becky takes her coat off and hands it to Pam.

BECKY (CONT'D)  
Try this on.

Pam eyes her suspiciously. She looks confused, but accepts the coat from Becky. She puts it on and suddenly starts to shake with the cold. Becky takes her arm, and leads her back to the boardwalk.

BECKY (CONT'D)  
Let's go home... Get warm.

They walk slowly across the sand.

68A **EXT. BOARDWALK - 7.23PM - NIGHT 20**

68A

BECKY and PAM walk down the boardwalk. Becky gets her BECKY GREEN phone out and calls CHRISTINE.

CHRISTINE (V.O.)  
Hello?

BECKY  
I've found her.

CHRISTINE (V.O.)  
Oh thank god.

BECKY  
Look, I... would you mind not doing a report? She's safe and sound, and I'm... I'm going to be there for her now. I promise.

A long silence.

CHRISTINE (V.O.)  
I have to do a report, Becky.  
That's my job.

BECKY  
I'm just asking you to --

CHRISTINE (V.O.)  
Sorry.

Becky's eyes glaze over. She hangs up without saying goodbye. She puts her arm through her mum's arm.

69

EXT. CARPARK - 7.26PM - NIGHT 20

69

BECKY and PAM approach Becky's car.

BECKY

Come on, let's go home. It's just there.

She points to their BLOCK OF FLATS in the distance. When suddenly a voice calls out from behind them --

ELLIOT (O.S.)

Sasha!

Becky turns and sees ELLIOT, just getting out of his car and walking towards them. Becky panics, turns to her mum.

BECKY

Mum, why don't you get in the car?

She opens the door for her mum then turns to Elliot, who's about to reach her.

ELLIOT

Sasha.

BECKY

What's going on? What are you doing here?

ELLIOT

Oh god, I'm so sorry, I didn't know what to do... You left your house keys and your phone at Livia's.

He hands over her HOUSE KEYS and her SASHA MYLES PHONE.

BECKY

Oh god, thank you.

ELLIOT

I was worried you'd be locked out.... I was about to head back to Brennan Street but I thought I'd try the bus stop one last time.

BECKY

Oh no, I'm so sorry...

Elliot looks over her shoulder.

ELLIOT

Hello.

Becky turns, Pam hasn't got in the car. She's approached Becky and Elliot and has watched the whole interaction. Becky's heart races. Elliot puts his hand out, polite.

(MORE)

ELLIOT (CONT'D)  
I'm Elliot.

PAM  
Pam Green.

Pam shakes his hand, playing up to him. Becky feels completely exposed.

BECKY  
Mum, get in the car.  
(to Elliot)  
Look, thanks for this.

ELLIOT  
Of course.

He turns to Pam.

ELLIOT (CONT'D)  
Sasha should get you home. It was lovely to meet you.

Becky's heart rate rises.

PAM  
That's not Sasha.

BECKY  
It is, it's me.

Pam shakes her head and looks at Becky with disdain.

PAM  
Look at her hair.  
(to Elliot)  
She can never get it to shine, it's a real shame for her.  
(to Becky)  
No, you're...

Pam looks confused. Becky looks at Elliot as if to say: "God her memory...", but she's panicking inside.

Elliot takes Becky by the shoulders and talks to Pam, as if to a naughty child.

ELLIOT  
Hey, don't be mean. She's here to take you home.

Pam looks at him, unsure. Becky feels her heart pounding in her chest. Then Pam grins at Becky.

PAM  
Ohh... Sasha...

Relief comes over Becky.

PAM (CONT'D)  
So this is your fancy man, is it?

Elliot hesitates, then shares a look with Becky and they laugh. Pam squeezes Elliot's arm.

PAM (CONT'D)  
She's my baby. Look after her.

Pam looks over at Becky with warmth. This hits Becky. She rolls her eyes gently and gestures to the car.

BECKY  
Get in the car, get the heater on.

ELLIOT  
Nice to meet you.

Pam smiles at him, then turns and gets in the car. Becky turns to Elliot.

BECKY  
Thank you, I'm so sorry.

ELLIOT  
Don't be.

There's a long moment as neither knows what to say. Elliot puts his hand out and pulls Becky into a hug. She feels the wash of the day's emotions come over and she gives into it.

Suddenly the hug becomes a kiss. Becky pulls away.

ELLIOT (CONT'D)  
I don't care if it's too soon. I don't care what Livia thinks, she just wants you for herself.

BECKY  
It's not just that...

ELLIOT  
What is it?

BECKY  
I fucked up, so bad. She could have got really hurt.

ELLIOT  
Hey. It's not your fault.

He looks at her. Becky takes this in like a balm.

ELLIOT (CONT'D)  
I didn't know it was this bad. Are you doing all this by yourself?

BECKY

She's got a carer who comes for an hour every day. It's not enough.

ELLIOT

That's crazy. It's too much for you to deal with. I know it's horrible but... at a certain point, you just can't keep them safe. Have you thought about a home?

BECKY

Yeah but...

ELLIOT

My grampa was in Dudley Manor for a few years and genuinely, he loved it. Have you looked into it?

BECKY

It's expensive. And they've got a huge waiting list.

A beat.

BECKY (CONT'D)

I should get her back.

They look at each other. Elliot kisses her. It's a long kiss. Emotional. Then Becky turns and opens the car door.

ELLIOT (O.S.)

Wait.

Becky stops and turns arounds. Elliot's brain is whirring.

ELLIOT (CONT'D)

Let me... Let me make a few calls. We made a big donation to Dudley Manor when Grampa died. They might... be able to help.

Becky is taken aback.

BECKY

I -- No, Elliot, I can't. You don't... You don't really know me.

ELLIOT

I want to help.

BECKY

Trust me, it's not a good idea.

ELLIOT

Why not?

Becky doesn't know where to start.

(MORE)

BECKY

I... What happens when this ends?

ELLIOT

You don't know --

BECKY

Everything ends. Livia's right, if we don't stop this now, you're going to get hurt.

ELLIOT

It's too late for that.

Becky takes this in.

ELLIOT (CONT'D)

We can take it one day at a time. Put her there for now. See how it goes. You can't give up your life.

Becky hesitates. It sounds so good.

BECKY

I should go. Thank you.

ELLIOT

Get home safe.

Becky gets in her car.

70

INT. BECKY'S FLAT, PAM'S BEDROOM - 7.45PM - NIGHT 20

70

Becky helps Pam get out of her clothes, like someone helping a toddler get undressed.

BECKY

I'm sorry, Mum.

Pam looks at her, cheery.

PAM

What for?

Becky looks at her, smiles gently.

71

INT. BECKY'S FLAT, BATHROOM - 8PM - NIGHT 20

71

Pam sits in the bath. She's in a relaxed, cheery mood, humming to herself. Becky sits on the closed toilet lid. She checks her BECKY GREEN PHONE: TWO MISSED CALLS from JOSH. She puts her phone away and looks at her mum.

BECKY

Shall I do your back?

(MORE)

PAM

Lovely.

Pam returns to humming. Dunking a sponge into the tub and squeezing the water out over Pam's back. After a moment --

PAM (CONT'D)

You're good to me.

This lands with Becky, her eyes glistening. Becky sighs, her muscles unclenching for the first time all day.

BECKY

God, I'm tired.

PAM

You need an early night.

BECKY

Think I need more than that... I've dug myself into a bit of a hole.

PAM

Really?

BECKY

Yeah. I've lied to some people... I know I need to get out before it goes badly wrong. But I don't know... I can be whoever I want around them. It feels good, mum.

Becky is overtaken with emotion. She looks to her Mum, seeking an answer in her fading mind.

PAM

Love... You and me, we never get to pick and choose. We make the most of what we're given.

Becky takes this in.

BECKY

(tentative)

Maybe I can ride it out for a bit. See how long I can last...

PAM

Make the most of it. You'll be alright.

BECKY

Do you think so?

PAM

You're beautiful, clever, kind. The holy trinity.

BECKY  
Just like Chloe.

Becky smiles. Pam looks confused.

PAM  
Who's Chloe?

Pam leans back in the bath and closes her eyes.

BECKY  
I thought she was trying to...  
reach out to me. I can't believe I  
thought that.

The sound of the crying BABY from next door comes through the walls. Pam stiffens.

PAM  
What's that?

BECKY  
It's just next door.

PAM  
No, it's not.

BECKY  
It is, I promise.

PAM  
That's Sasha. Let me out.

Pam tries pulling herself up in the bath.

BECKY  
Mum, you're soaking, just let me  
get you a towel --

PAM  
Where's Sasha?

Becky suddenly feels a RAGE come over her. She looks at her mum with tingling anger. In a soft voice --

BECKY  
She's dead. She drowned in the  
bath.

PAM  
What have you done?

Pam looks distressed. Becky's eyes well up.

BECKY  
I'm sorry, mum. I didn't know...

FLASH TO:

72

INT. BECKY'S FLAT, BATHROOM, MID 1990S - EVENING [MEMORY] 72

BATHWATER sloshes around. The sound of an ARGUMENT faint in the background. Pam's voice and a man. Becky and Pam's bathroom. But the paint job is new, no damp in sight.

A CHILD's hands play with a BAR OF SOAP. A child's voice hums a little tune to herself. THIS IS TODDLER BECKY.

FLASH TO:

73

INT. BECKY'S FLAT, BATHROOM - 8.02PM - NIGHT 20

73

PAM

Get out! Don't touch me, get out!

Becky tries to pass her mum a towel, but Pam smacks her away. Becky flees the bathroom.

74

INT. BECKY'S FLAT, BEDROOM - 8.02PM - NIGHT 20

74

Becky collapses down on to her bed. All the while, the sound of Pam wailing from the bathroom bleeds through the walls.

PAM (O.S.)

I don't want you here. I never wanted you here...

[FANTASY] The sound of her mum fades as Becky zones out, overtaken by the sound of WAVES and BATHWATER. DAMP starts to flower on the ceiling, DIRTY WATER drips down the walls.

75

INT. BECKY'S FLAT, PAM'S BEDROOM - 10.30PM - NIGHT 20

75

PAM is asleep in her bed, her bedside lamp still on. BECKY approaches, looks down at her tenderly, smoothes her bedsheet out over her and turns the lamp off.

76

INT. BECKY'S FLAT, PAM'S BEDROOM - 10.30PM - NIGHT 20

76

Becky looks out at the sea, unable to sleep.

She gets her BECKY GREEN PHONE out and scrolls. A post on Livia's feed. A PHOTO (030) OF RICHARD, taken in Livia's house. The caption: "Sometimes you have to believe in guardian angels <3".

She puts her phone away and looks out of the window, tears forming in her eyes.

77

INT. JOSH'S BLOCK OF FLATS, STAIRWELL - 11.15PM - NIGHT 20 77

BECKY softly knocks on a front door. After a moment, JOSH opens the door. He's half asleep, having just come from bed.

JOSH

Are you alright?

Becky approaches him and he takes her in his arms.

78

INT. JOSH'S FLAT, BEDROOM - 11.25PM - NIGHT 20

78

BECKY is in one of Josh's t-shirts, lying in bed. JOSH turns off the lamp and climbs into bed beside her.

He looks at her, searching.

JOSH

What's going on?

Becky looks at him. For a moment, she feels she might be able to tell him everything. How bad she's feeling, all the bad things she's done. What a mess she's in now. Let it all out.

But she waits a moment too long and Josh backtracks, worried he's pushed her too far.

JOSH (CONT'D)

Never mind, I'm sorry.

Relief floods Becky -- and yet, a deep loneliness. Josh wraps his arms around her.

Becky feels a wave of emotion and hunger for life. She turns and starts to kiss him, her fingers unbuttoning his shirt. He gently takes her wrist, stopping her.

JOSH (CONT'D)

Let's go to sleep.

Becky turns away from him. Tears form in her eyes.

79

INT. JOSH'S FLAT, BEDROOM - 5AM - DAY 21

79

Dawn. BECKY looks across at Josh, fast asleep. She carefully, gingerly climbs out of bed, careful not to wake him. She gets her clothes from the floor.

She turns around to take one last look at Josh. And she turns and tiptoes out of the room.

80

INT. BECKY'S FLAT, BATHROOM - 7.30AM - DAY 21

80

The SOUND of a SHOWER. BECKY showers in her flat.

81

INT. BECKY'S FLAT, BEDROOM - 7.40AM - DAY 21

81

Becky puts on some nice clothes and finishes her make-up.

Her BECKY GREEN PHONE BUZZES. She looks down, it's JOSH. She silences it.

82

INT. BECKY'S FLAT, PAM'S ROOM - 7.45AM - DAY 21

82

BECKY walks into Pam's bedroom carrying a cup of tea. PAM lies in bed, just waking up. Becky sits next to her.

BECKY

Mum. I'm going to take care of you.

Pam looks away, cold.

BECKY (CONT'D)

But before I... I don't know, I was just thinking... There's a great place you could go and stay, just for a little bit. Like a holiday. It's really nice.

Pam smirks at her.

PAM

Trying to palm me off, are you?

BECKY

It won't be for long. And then I'll be there for you, properly. I promise. Just let me have this.

Pam looks down at her hands. She nods.

83

INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 6PM - DAY 21 83

BECKY and ELLIOT sit together on the sofa in his kitchen/diner. Elliot smiles at her.

ELLIOT

I've called them already. They can do you an amazing deal. I've covered the first month and we can figure it out after that.

BECKY

I'll pay you back.

ELLIOT

We'll figure it out.

BECKY

I need to talk to Livia.

(MORE)

ELLIOT  
We don't need to tell her.

BECKY  
I have to.

ELLIOT  
I know her, trust me. We should let  
the dust settle. Let her get over  
herself.

Elliot takes her hand and lets out a big sigh.

ELLIOT (CONT'D)  
I'm so happy.

He grins at her, like an excited child.

84 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 6.30PM - DAY 84  
21

Music plays on the radio. Elliot wears an apron, prepares a meal. Becky watches from the table, sipping a glass of wine.

ELLIOT  
How're your chopping skills?

He passes her a matching apron from a hook. Clearly it was once Chloe's. He passes her some garlic. She starts chopping.

ELLIOT (CONT'D)  
Rich is getting out tomorrow. Think  
we should all spend a bit more time  
with him...

Becky tenses.

*FLASH TO:*

85 INT. HOSPITAL WARD - NIGHT [MEMORY SC. 3/45] 85

*Richard looks at BECKY, a memory on the tip of his brain.*

RICHARD  
I've definitely met you before...

86 EXT. CHLOE'S TEENAGE HOUSE, MID 2000S - NIGHT [MEMORY] 86

*Becky looks through a side window at A TEENAGE RICHARD. He laughs cruelly at her.*

*FLASH TO:*

87            INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 6.31PM - DAY 87  
          21

Becky looks at Elliot, tentative.

                  BECKY  
El? I was just thinking...

Elliot looks up.

                  BECKY (CONT'D)  
Do you think he could have done it  
on purpose?

Elliot looks at her, shaken.

                  ELLIOT  
God... I don't know. Maybe.

                  BECKY  
Has it happened before?

                  ELLIOT  
Um... He got his stomach pumped  
when we were teenagers once.

                  BECKY  
How often does he get wasted?

                  ELLIOT  
I guess... I guess a lot.

                  BECKY  
You know, my friend Alex... We all  
thought she was a wild party girl.  
From one point of view, that's what  
she was. But then you look at it  
the other way and...

Elliot puts his face in his hands, overwhelmed.

                  ELLIOT  
Oh god. You're right, I know. I  
know.

Becky looks at him.

                  BECKY  
He needs help. Proper help.  
Urgently.

                  ELLIOT  
Yeah, you're right.

                  BECKY  
There are some good places...  
mental health and addiction  
facilities. If he'll agree to it.

(MORE)

ELLIOT

He will. I've done enough for him.

Elliot pulls Becky in for a hug. He kisses her, then pulls back. He looks at her.

ELLIOT (CONT'D)

You're amazing.

Becky inhales, softly. She closes her eyes.

FLASH TO:

88

INT. BECKY'S FLAT, BEDROOM - NIGHT 2 [IMAGINATION]

88

A PHONE BUZZES and BUZZES. BECKY lies in her bed fast asleep. Her BECKY GREEN PHONE is on the bedside table.

*She wakes up groggily, looks over at the phone. She hesitates for a moment, then PICKS UP.*

CHLOE (V.O.)

*You don't think he's suffered enough? You're just a fucking loser creep --*

BECKY

*Stop calling me.*

*She hangs up. Sits in silence. Staring ahead of her.*

FLASH TO:

89

INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 11.45PM - NIGHT 21 89

Becky lies in bed, staring up at the ceiling. She looks over at Elliot, who is fast asleep.

*She reaches out and softly touches his back. Not knowing what she feels or what she is doing anymore.*

CUT TO BLACK.