

CHLOE

EPISODE FIVE:
"Babooshka, Babooshka"

by

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Shooting Script
7th April 2021

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INT./EXT. - VARIOUS - IMAGINATION - DAY/NIGHT

0

BLACK. A discordant syncopated DRUM. We move through a darkened room.

The ORANGE CHOCOLATE BOX, open. Next to it appears:

The BUNDLES OF CASH. Chloe's DRIVING LICENCE. The LOOSE KEY with the number 28 written in SHARPIE on it.

BECKY'S HAND appears, reaching out for the objects.

She approaches, step by step, when suddenly CHLOE appears from the darkness. Her voice a whisper --

CHLOE

I need your help. They're coming.

As we get closer to Chloe, she recedes further and further away from us till she disappears into the DARKNESS.

A WHOOSHING sound as we CUT TO:

1

INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 11AM - DAY 26

1

BECKY opens her eyes. It's a dull day, the sky grey, the light white and throbbing.

Becky looks around her, feeling heavy. The sound of a SHOWER in the other room. She sits up, a dull sense of dread throbbing in her gut.

BECKY picks up her SASHA MYLES phone from the bedside table and sees a MISSED CALL from JOSH. It's 11am.

She puts the phone back and sees CHLOE'S LIPSTICK.

2

INT. CHLOE & ELLIOT'S HOUSE, CHLOE'S OFFICE - 11.05AM - DAY 26

BECKY tiptoes into Chloe's office.

She heads to the pile of books on Chloe's desk and retrieves Chloe's LEATHERBOUND WEEKLY DIARY.

3

INT. CHLOE & ELLIOT'S HOUSE, ENTRANCE - 11.05AM - DAY 26

3

BECKY, still in her pyjamas, tiptoes down the stairs and opens her bag hanging off the coat rack.

Inside is the LOOSE NUMBER 28 KEY. Becky places CHLOE'S LEATHERBOUND WEEKLY DIARY in the bag.

She takes the KEY out, puts her bag back, and tries the key on a lock in the side table. It doesn't fit.

4 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 11.06AM - DAY 4
 26

BECKY tries the key on another lock on a side table. It doesn't fit either. Becky turns the key around and thinks.

FLASH TO:

5 INT. CENTRAL GRAND HOTEL, SPEECH ROOM - IMAGINATION - 5
 NIGHT 2

CHLOE sits at the back of the speech room, near the open door into the lobby.

At regular intervals, she glances out through the door. She can see out through the revolving doors, ONTO THE STREET.

Whoever she's expecting to arrive... she's AFRAID of them.

Chloe glances back once again. This time, through the glass of the revolving doors, she sees a MAN.

Afraid, she gets up and walks out of the door.

6 INT. CENTRAL GRAND HOTEL, LOBBY - IMAGINATION - NIGHT 2 6

Chloe turns and heads for the CLOAKROOM. She gets out her ticket and hands it to the cloakroom attendant.

CHLOE

Thanks.

While the cloakroom attendant looks for her stuff, ANISH arrives. He puts his arm around her, concerned.

ANISH

What's the matter, are you okay?

CHLOE

Yeah, I'm just... I just need to get some fresh air.

ANISH

Come back in...

The cloakroom attendant brings out Chloe's BLUE COAT and the ORANGE CHOCOLATE BOX. Anish waves the attendant away.

ANISH (CONT'D)

Come get a drink.

Anish leads Chloe towards the speech room. She glances back towards the cloakroom, seeing the chocolate box put away.

(MORE)

People start to trickle out of the door, including PHIL and LIVIA. Chloe heads towards Livia. Anish waits at the door to the speech room, keeping an eye on Chloe.

Chloe exchanges a few words with Livia. The words are MUFFLED. Livia turns away.

Chloe stands still for a moment. Phil watches her.

She glances outside. She looks terrified. Then suddenly she runs towards the REVOLVING DOOR and outside.

7

EXT./INT. CENTRAL GRAND HOTEL/CAR - IMAGINATION - NIGHT 2 7

The MAN is waiting to one side. CHLOE and the MAN rush down the steps of the hotel and towards a CAR parked outside.

MAN

Have you got the money?

CHLOE

No, I'm sorry, I haven't got it...

The man makes his way around to the driving side. Chloe stops, suddenly confused.

CHLOE (CONT'D)

Wait. Who are you?

Chloe looks down at her hands. She's suddenly holding THE LOOSE KEY with the number 28 on it.

CHLOE (CONT'D)

(to herself)

And what the hell is this for?

FLASH TO:

8

INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 11.08AM - 8
DAY 26

BECKY shakes her head, confused, as she makes herself a cup of tea. Nothing makes sense.

ELLIOT enters, showered and dressed.

ELLIOT

Morning, you.

He approaches her and gives her a hug. She retracts slightly, her deception suddenly feeling awful.

BECKY

Sorry, I'm just feeling a bit...

Elliot looks hurt. He looks at her.

(MORE)

ELLIOT

That guy Josh called while you were
asleep.

A hint of vulnerable jealousy. Becky thinks on her feet.

BECKY

Yeah, I saw that. Really weird.

ELLIOT

Yeah. Do you still speak to him?

BECKY

No, I haven't in ages. I wonder
what he wants...

Elliot looks at her.

ELLIOT

The writ was issued this morning,
the election's in 21 days.

BECKY

Wow, that's great. Are you excited?

ELLIOT

Excited, nervous... I don't know.
It's going to be an intense few
weeks... The launch is on Friday.

Elliot goes to make himself a cup of tea. Becky looks down at
her own mug, her smile fading. Feeling everything closing in.

9

INT. BERKELEY MEMBER'S CLUB, SHARED OFFICE - 12.30PM -
DAY 26

9

ELLIOT and BECKY enter the member's club shared office space.
Becky feels utter dread as she has to face Livia.

LIVIA looks up and greets them, chirpy and friendly. As if
last night hadn't happened.

LIVIA

Hello, hello! Come sit.

Livia's phone RINGS.

LIVIA (CONT'D)

Ugh, sorry!

She picks up. Elliot and Becky sit and listen.

LIVIA (CONT'D)

(into phone)

Talk to me.

(she listens)

Clarity, yeah.

(MORE)

She speaks to Becky, covering her phone with her hand.

LIVIA (CONT'D)
Can you do the post we talked about
last week? You've got the campaign
photo, right?

Becky nods, and goes to retrieve her laptop from her bag.

LIVIA (CONT'D)
(into phone)
Oh, she's an absolute pig.

Livia mouths "sorry!" to Elliot. Becky opens the company social media account.

LIVIA (CONT'D)
(into phone)
Okay, okay, talk later.

Livia hangs up.

LIVIA (CONT'D)
(to Elliot)
Okay, so I've got a whole list of
things for us to go through...

Becky sees the most recent POST is a photo of BECKY and LIVIA taken by the photographer at Phil's art exhibition. They are mid-chat, laughing, unaware that they are being photographed.

Becky clicks on it and reads the post: "With my partner in crime, Sasha Myles. Bring on the launch of Elliot Fairbourne's campaign". She scrolls through the comments.

One jumps out at her: "Liv, is this your new colleague? I think she temped in my office! Does she go by Becky?".

Becky's heart rate rises. She looks up at Livia and Elliot who are still talking, and completely ignoring her.

She clicks on the post and DELETES IT, then opens up a new one and starts typing.

10 INT. BERKELEY MEMBER'S CLUB, SHARED OFFICE - 12.45PM - 10
DAY 26

BECKY types on her laptop. She glances up to see ELLIOT put on his coat as he finishes chatting to LIVIA.

ELLIOT
Oh, so Nish has got a list from the
party for the launch. Union people,
that lot.

(MORE)

Becky's ears prick up. She tunes in.

FLASH TO:

[IMAGINATION] *Anish waving the cloakroom attendant away and leading Chloe back to the speech room.*

FLASH TO:

LIVIA
Great, cheers.

Elliot approaches Becky and kisses her on the cheek. Becky feels Livia's eyes burning into her. Becky says nothing as she waits for Elliot to leave.

Livia's phone RINGS. She picks up.

LIVIA (CONT'D)
(into phone)
Yes.
(she listens)
No.
(she listens)
I literally don't care.
(she listens)
Maybe hummus?

Livia hangs up then starts typing on her laptop.

BECKY
Liv?

Livia looks up at her.

BECKY (CONT'D)
Are we... okay?

LIVIA
Of course. Why wouldn't we be?

Livia goes back to typing. Becky feels her heart sink. She looks at Livia, who senses it and looks up.

LIVIA (CONT'D)
What's the matter?

BECKY
Er. I... took down the photo of me from the work account. Do you mind not posting photos of me online?

LIVIA
What?

BECKY
The stalker, remember?

(MORE)

LIVIA

Oh for god's sake. Sorry. Just
delete it.

BECKY

I have.

LIVIA

Well then fine.

Livia continues typing then looks up at Becky, annoyed.

LIVIA (CONT'D)

But if you can't have a single
photo of you anywhere, then I don't
know how you're going to manage.
You know there's going to be loads
of photographers at the launch?

BECKY

I'll just not be in the photos.

LIVIA

You're dating Elliot Fairbourne.

The sentence hangs heavy as Livia goes back to typing.

BECKY

...are you sure we're okay?

Livia looks up, frustrated.

LIVIA

I'm not over the moon, no... I'm
giving you the benefit of the
doubt. Just... let me get over it.

Becky nods, understanding. She thinks.

BECKY

Do you want me to do the guest list
for the launch, take it off your
plate? I can talk to Nish.

Livia looks at her, sighs.

LIVIA

Yeah. Yeah, that would be good.

Becky nods.

11 INT. BERKELEY MEMBER'S CLUB, BAR - EVENING - 5PM - DAY 27 11

BECKY sits opposite ANISH in the member's club bar. Anish scrolls through his phone. Becky's SASHA MYLES phone PINGS.

(MORE)

ANISH

So have a look through the list.
Okay so they want plus ones for...
I've starred the ones from the
Union list. The councillors. The
chief constable and a couple of
people from his office.

Becky scrolls through.

ANISH (CONT'D)

Yeah, I think that's good.

BECKY

Cool, thanks.

Becky looks at Anish, smiling. He's a bit cold.

BECKY (CONT'D)

How have you been finding it?

ANISH

Yeah, it's awesome. The startup
world's been really fun, you know,
but the business sort of runs
itself now and, yeah, I guess El's
platform is inspiring.

BECKY

Totally.

ANISH

You can put together the right
policies. But then you have to tell
a story that's actually going to
get people on board. He's so good
at that.

BECKY

Are you excited for the launch?

ANISH

It'll be great, yeah.

BECKY

I'm really hoping Elliot manages to
enjoy himself.

ANISH

Why wouldn't he? It's his big day.

BECKY

I don't know, I just... I think he
finds those events really
difficult. It reminds him...

ANISH

Yeah. I guess it does.

CONTINUED:

He's not going to elaborate. Becky hesitates.

BECKY

Did you... speak to her? That night?

ANISH

Chloe? Yeah, of course.

A hint of suspicion. But his tone is jolly.

ANISH (CONT'D)

You ask a lot of questions about Chloe, don't you?

Becky poker faces.

BECKY

Really? Oh. Sorry...

ANISH

It's fine.

BECKY

I guess it's been such a trauma for Elliot. I want to support him.

Anish looks at her. Waits for a beat.

ANISH

You really scared him the other night. Disappearing like that.

Becky is thrown. Anish holds her gaze.

ANISH (CONT'D)

He's a sensitive guy. And he's my best friend. I don't like to see him get hurt.

Despite Anish's friendly tone, Becky feels the warning.

BECKY

I know. Neither do I. That's why it's good to chat. I worry about how to... make him happy.

ANISH

There's no need to worry. Just be good to him. It's a lucky thing to be part of his life.

Anish looks at her. Becky nods.

12

INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 8.30PM - NIGHT 2
27

BECKY sits on the sofa in the kitchen/diner. Earphones on, she listens to a PODCAST while scrolling on her SASHA MYLES phone. She opens the photo of CHLOE in her blue coat holding the orange chocolate box. She clicks on the TAG.

A series of images come up all tagged CENTRAL GRAND HOTEL, BRISTOL.

She scrolls through until she sees: TARA BIRCHWOOD. She clicks through and we recognise TARA, Anish's ex-girlfriend.

Becky opens Tara's STORIES and clicks through to a screengrab from a CLUB NIGHT POSTER, and a caption: "Can't wait!!!".

She hears the DOOR open. ELLIOT walks through. She closes the app and pulls an earphone out. He kisses her.

ELLIOT

Hey.

BECKY

Hey. Good day?

He goes to the fridge and pours himself a glass of wine.

ELLIOT

Yeah, alright. Nish said you guys had a nice drink.

He smiles warmly at her. Becky nods, feeling relieved.

ELLIOT (CONT'D)

Wine?

BECKY

Yeah, my podcast's nearly done.

Elliot approaches her, leans over and pulls both earphones out. He kisses her on the lips tenderly.

ELLIOT

Come on.

Becky smiles at him and gets up. She hesitates, then --

BECKY

So by the way... Natalia's in town tomorrow.

ELLIOT

Oh great, I'm excited to meet her.

(MORE)

BECKY

Ah, well actually, she's got me
tickets for a gig, but... maybe I
can see how long she's around for?

ELLIOT

Oh. Okay. Er...

His phone BUZZES. He looks down, frustrated.

ELLIOT (CONT'D)

Yeah, that's -- er -- fine.

He picks up the call. Becky watches him.

13 INT. ORANGE JUICE CLUB - 12AM - NIGHT 28

13

MUSIC and LIGHT pulses through a small, trendy Bristol club.
Becky makes her way through the crowd, eyeing up everyone.
Looking for her target.

Finally, she sees TARA dancing in the crowd with a few
friends. Becky pulls back, staying out of sight.

14 INT. ORANGE JUICE CLUB - LATER - 12.15AM - NIGHT 28

14

BECKY makes her way to the BAR, where TARA is ordering a
drink. She orders from the BARMAN, then catches Tara's eye.

Becky frowns as if trying to put two and two together. Tara
immediately recognises her.

TARA

Oh my god! Sasha... ?

BECKY

Wow! Yes... Ta... ra?

TARA

Yes!

She HUGS Becky. She's kind of drunk.

TARA (CONT'D)

So random to bump into you!

BECKY

I know! So random!

The music is really loud - they're having to shout over it.

BECKY (CONT'D)

Oh my god, do you remember that
dinner when we met? That was one of
the most awkward nights of my life!

(MORE)

TARA
It was SO awful!

BECKY
Hey, I was just going to go for a smoke. Want to join?

TARA
I don't smoke! It's bad for you!

BECKY
Come! We need a debrief!

Becky smiles and makes her way through the crowded club.

TARA and BECKY lean against the wall in the smoking area. Becky smokes a cigarette.

TARA
I just don't think we should have been there. They were all deep in their grief.

BECKY
Yeah. Were you already seeing Anish... when she died?

TARA
Not properly. We got together like a couple of nights before that dinner. He hadn't even warned me.

BECKY
Shit.

TARA
We actually met the night it happened.

BECKY
Really? Oh my god, that's so...

She shudders. A beat.

BECKY (CONT'D)
Did you meet her? That night?

TARA
No, no...

BECKY
Nish talks a lot about her, right?

TARA

Yeah, I never got why he hated her
so much.

This lands with Becky. She pretends she knew this.

BECKY

Yeah... Yeah. So weird. What was
that about?

TARA

Oh I don't know, don't listen to
him. The thing with Nish is he only
sees the first layer of things. He
thought I was a dumb, stupid bitch.

BECKY

Jesus.

Tara smiles. She seems impatient with the thought but not
particularly affected - like it's his loss.

TARA

He's got oblique energy.

BECKY

He's got... what?

TARA

He's always angry at the wrong
thing. It's because he's terrified
that at any point he's about to be
thrown off the ride.

Becky laughs.

BECKY

You're not his biggest fan, then?

Tara sighs.

TARA

I should get back in. Who are you
with?

BECKY

Just some friends. Wait... Did Nish
say anything about some money?

TARA

No...

BECKY

Or a chocolate box?

TARA

(weirded out)

What?

BECKY

I heard there was something weird
about the chocolates she brought.
For Elliot, that night.

TARA

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

Tara looks inside again, wanting out of this conversation.

BECKY

Did Nish mention anything at all?

Tara is really finding Becky disturbing now. She looks
inside, uncomfortable.

TARA

I should go find my friends.

BECKY

Sure.

Becky smiles, giving in. Tara hesitates, looks at Becky.

TARA

I hope you don't mind me saying.
Your energy's a bit oblique too...

Tara smiles kindly again. She kisses Becky on the cheek.

TARA (CONT'D)

Have a fun night.

She heads back inside the club, leaving Becky on her own.

16 EXT. STREET - 1AM - NIGHT 28

16

Becky leans against a wall outside the CLUB, eating a KEBAB.
She stares out into the distance, thinking.

FLASH TO:

17 EXT. BEACH, SEASIDE TOWN - MEMORY - DAY

17

TEENAGE BECKY and TEENAGE CHLOE sit on the beach.

TEENAGE CHLOE

I'm scared to tell him.

TEENAGE BECKY

Why?

(MORE)

TEENAGE CHLOE

*I know it's not a big deal but I
don't know what he'll think. Maybe
he'll stop liking me.*

TEENAGE BECKY

*I know everything about you and I
still like you.*

TEENAGE CHLOE

*Yeah, but it's different with you.
You're a different kind of person.*

TEENAGE BECKY

What do you mean?

TEENAGE CHLOE

I don't know... You don't judge.

TEENAGE BECKY

*You mean I'm your grimy friend you
can tell anything.*

*Teenage Chloe laughs. Teenage Becky laughs too, but feels her
ever-present insecurities rising like the tide.*

The sound of WAVES plays over as we FLASH TO:

18

EXT. STREET - 1.02AM - NIGHT 28

18

BECKY stares at her kebab, demoralised. What can she do now?

She reaches into her bag and pulls out CHLOE'S LEATHERBOUND WEEKLY DIARY. She flicks through it and opens up the week before Chloe died. Looking at it again.

The neat handwriting, boring appointments. Maybe they're not so meaningless. She focuses in on two appointments. "Swimming pool".

FLASH TO:

*[IMAGINATION] A body, swimming in a swimming pool. It's
CHLOE'S ARM. On it, a LOCKER KEY.*

FLASH TO:

Becky looks up. Could this be it?

19

SCENE OMITTED

19

20

INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 8.15AM - DAY 20
29

BECKY heads into the kitchen/diner, showered and dressed. ELLIOT drinks coffee and reads the paper. He looks up at her. He seems reserved, a bit vulnerable. Becky smiles at him.

ELLIOT

(gently)

Overdid it a bit last night?

BECKY

A bit, maybe.

ELLIOT

Am I going to get a chance to meet her?

BECKY

She's actually had to rush back.

ELLIOT

How come?

BECKY

She's in London for work. It's all she could get off to come here.

Elliot doesn't look convinced. Is he suspicious?

BECKY (CONT'D)

What? Are you jealous?

ELLIOT

I would have liked to have met her, that's all.

BECKY

Next time.

She kisses him on the forehead.

21

EXT. CHLOE & ELLIOT'S HOUSE - 9AM - DAY 29

21

ELLIOT and BECKY leave the house. Elliot is carrying a gym bag. They head in the direction of BECKY'S CAR.

He is about to get in the car when he changes his mind and heads towards the boot. Becky rushes to intercept him. She grabs his gym bag off him.

BECKY

I might need to rearrange a couple of things, it's a tip in there...

(MORE)

ELLIOT

(joking?)

What are you hiding from me?

BECKY

Just how truly messy I am.

She laughs and kisses him sweetly, trying to allay any suspicion. Elliot hands her his bag and gets in the car. In the driving seat.

Becky opens the boot and puts Elliot's gym bag in there. Next to Chloe's BLUE COAT and the ORANGE CHOCOLATE BOX. She SLAMS the boot shut and approaches the driving side. She looks at Elliot questioningly.

ELLIOT

I'll drive.

BECKY

You're not insured.

ELLIOT

My insurance covers it, don't worry. Look, it makes me uncomfortable... You drank and hardly slept.

BECKY

I'm fine. Really.

ELLIOT

I'll drive you to my meeting and you can go on from there. Come on, I can't be late.

Becky gets in the passenger seat, thrown.

22 SCENE OMITTED

22

23 INT. SWIMMING POOL, CHANGING ROOMS - 5.05PM - DAY 29

23

BECKY walks through the LOCKERS of a swimming pool, looking at the numbers. She's holding a PLASTIC ARM BAND with a key attached.

She stops at NUMBER 28. She opens her bag, roots around and pulls out the LOOSE KEY. She compares the two keys. They're similar. The same?

She puts the LOOSE NUMBER 28 KEY in the lock and TURNS it with trepidation. It doesn't work. She tries again. It definitely doesn't work.

Becky thinks. Then turns and looks at the never-ending line. She starts trying the other lockers, one after another.

24 **INT. SWIMMING POOL, CHANGING ROOMS - LATER - 5.15PM -** 24
DAY 29

BECKY bashes the final locker with frustration. Failure. She looks through the GLASS towards the swimming pool.

25 **INT. SWIMMING POOL, POOLSIDE - EARLY EVENING - 5.20PM -** 25
DAY 29

BECKY, still in her clothes, approaches the LIFEGUARD.

LIFEGUARD

You alright there, miss? You're not supposed to be out here in your --

BECKY

I'm sorry, I need some help.

Becky shows him a photo from Chloe's PROFILE on her SASHA MYLES PHONE.

LIFEGUARD

You're not allowed phones out --

BECKY

Do you know this person?

Becky has desperation in her eyes. The lifeguard looks at the photo, unsure. Becky shows him more photos.

LIFEGUARD

Ah... Yeah. She used to come here. When I first started.

BECKY

Did you ever chat to her?

The lifeguard thinks. A memory at the back of his mind.

LIFEGUARD

Yeah, that was weird. She was the one who... She'd just jump in the water, and get straight out again.

BECKY

Why?

The lifeguard shakes his head, at a loss.

LIFEGUARD

I'm really sorry but you're going to have to go back in...

Becky looks frustrated.

26

INT. SWIMMING POOL, RECEPTION - EARLY EVENING - 5.30PM - 26
DAY 29

BECKY talks to the RECEPTIONIST. She shows her Chloe's picture on her SASHA MYLES PHONE.

RECEPTIONIST

She'd wait over there, then a guy would come meet her.

BECKY

What did he look like?

RECEPTIONIST

Thick hair, handsome. Posh but sort of... dirty?

Becky's eyes widen.

FLASH TO:

27

INT. CENTRAL GRAND HOTEL, SPEECH ROOM - IMAGINATION - 27
NIGHT 2

CHLOE sits at the back of the speech room. She looks back out through the double door. This time, through the glass of the revolving doors, she sees RICHARD. Chloe's expression changes, and suddenly she gets up.

28

EXT. CENTRAL GRAND HOTEL - IMAGINATION - NIGHT 2 28

CHLOE exits the hotel. RICHARD is waiting, looking drugged up. She rushes down the steps. Richard follows.

CHLOE

I haven't got the money...

RICHARD

You want me to tell him then?

CHLOE

Please. Please don't. It will hurt him so much, Rich. Let's just go and talk somewhere...

FLASH TO:

29

INT. BECKY'S CAR - EARLY EVENING - 5.31PM - DAY 29 29

BECKY sits in her car. She dials a number on her SASHA MYLES phone.

BECKY

Hi, what are your visiting hours?

(MORE)

She puts her car key in the ignition and starts the car.

30 INT. BECKY'S CAR - EVENING - 5.35PM - DAY 29

30

BECKY drives down the motorway at speed. She looks out at the road with purpose.

Her SASHA MYLES phone RINGS. It's ELLIOT. She lets it ring out.

After a moment, it PINGS with a message: "Call me now".

31 EXT. COUNTRY ROAD - EVENING - 5.36PM - DAY 29

31

BECKY has stopped her car. She calls Elliot back.

ELLIOT (V.O.)

Sasha?

BECKY

Hey, what's up?

ELLIOT (V.O.)

Oh, thank god.

BECKY

Is everything okay?

Elliot sighs - relief and frustration.

ELLIOT (V.O.)

Where are you? Livia said you left Berkeley forty five minutes ago.

BECKY

Oh. I -- I thought you were working late so I went for a swim.

ELLIOT (V.O.)

A swim? Where?

Becky feels nervous - is he onto her?

BECKY

The one near us. Gardiner Park.

ELLIOT (V.O.)

Oh, okay. You didn't mention that this morning.

BECKY

Oh, er no, sorry... I forgot. Wait, where are you?

ELLIOT (V.O.)

At home. I was getting worried...

(MORE)

BECKY

Oh no, I'm so sorry. Okay, I...
I'll be back in half an hour.

ELLIOT (V.O.)

Half an hour? I thought you were at
Gardiner Park.

BECKY

I'm just drying my hair... I'll be
back very soon.

She hangs up.

BECKY (CONT'D)

Fuck.

She starts her car, U-turns and speeds back down the road.

32

INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - EVENING -

32

6.10PM - DAY 29

Becky enters the kitchen/diner to see ELLIOT looking glum. On the kitchen island: two PLATES and a TAKEAWAY DINNER. She rushes to Elliot and sits next to him on the sofa.

BECKY

You got dinner.

ELLIOT

Yeah, I thought it would be nice...
It's all cold now.

BECKY

Weren't you working late tonight?

ELLIOT

(confused)

No, I have calls after but I freed
dinner up. It wasn't easy,
actually...

BECKY

I'm sorry, I must have misheard. I
don't know. I'll heat the food up.

ELLIOT

I told you, I really struggle...
not knowing where you are. It's
stupid, I know, but your stalker...
I started getting really worried...

BECKY

Sorry...

(MORE)

ELLIOT

Help me out. All you have to do is message me if your plans are changing. If I can't get through... My mind goes to the worst place.

BECKY

Hey, it's okay. I'm sorry.

Becky hugs him. He holds her head against him.

ELLIOT

You don't smell of chlorine.

BECKY

I washed it.

He looks unconvinced. Becky tenses.

ELLIOT

(gentle)

Have you forgotten we've got dinner with Nish tomorrow too?

BECKY

No, no. I reserved a table at Bone.

Becky smiles at Elliot.

33

INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 11PM - NIGHT 29

33

BECKY gets into bed. ELLIOT does the same next to her, in silence. He's a little cold, like he's ruminating. She kisses him, hoping his mood might change. But he pulls away.

ELLIOT

I'm tired.

Elliot turns away from Becky. He turns his bedside lamp off.

BECKY

Night.

Elliot doesn't reply. Becky looks up at the ceiling, worried. It stares back at her - dark and full of shadows.

34

INT. CHLOE & ELLIOT'S HOUSE, CHLOE'S OFFICE - 11.30PM - NIGHT 29

34

BECKY tiptoes into Chloe's office, carrying CHLOE'S BLUE COAT and the ORANGE CHOCOLATE BOX.

She opens the BOTTOM DRAWER of Chloe's chipped old CHEST OF DRAWERS, pulling it off its runners, revealing the HIDING PLACE. She puts the CHOCOLATE BOX and Chloe's COAT in the hiding place then replaces the drawer. No one would know.

(MORE)

She gets out her SASHA MYLES phone and opens her CALENDAR. She looks at TOMORROW. An EVENT reads: LIVIA SCHOOL PICKUP.

35 **EXT. REHAB CENTRE - AFTERNOON - 6.15PM - DAY 30**

35

Becky parks her car outside a large, period building with HOSPITAL INSIGNIA: 'LAVINIA GARDENS'. It has the peaceful feel of a retreat.

She watches a couple of PATIENTS walking the grounds, accompanied by a NURSE. Then she gets out of her car.

36 **INT. REHAB CENTRE, ROOM - AFTERNOON - 6.17PM - DAY 30**

36

BECKY walks through the entrance into a darkened bedroom. Richard's voice, gruffer and weaker than usual, emerges.

RICHARD (O.S.)

Liv?

Becky turns to find RICHARD sitting in a chair by his bed. He looks tired. He stares at Becky, confused.

BECKY

Hi Richard.

RICHARD

I thought they said Livia.

BECKY

I don't think so.

Becky sits. Richard stares at the floor, almost catatonic.

BECKY (CONT'D)

How are you?

RICHARD

What are you doing here?

BECKY

I brought you something.

Becky pulls out CHLOE'S LEATHERBOUND WEEKLY DIARY.

BECKY (CONT'D)

Chloe's diary. There's lots in there... about you.

Richard looks at Becky, pained.

RICHARD

...Really?

She pulls the book away from him.

(MORE)

BECKY

I need to ask you some questions.

RICHARD

Why?

BECKY

You were picking her up from the swimming pool. The last time was a few days before she died.

Richard looks taken aback and highly suspicious.

RICHARD

What the fuck? Why are you asking these questions?

BECKY

I'm just interested. Do you want the diary or not?

Richard hesitates.

BECKY (CONT'D)

Were you blackmailing her?

RICHARD

You're fucking crazy.

Becky takes his expression in. He seems genuine.

BECKY

Okay, I'm sorry... What were you doing with Chloe?

RICHARD

You've been hanging around like a bad stench since she died. I'm not talking to you...

Richard reaches towards the LANDLINE on the bedside table.

BECKY

Wait. I knew Chloe.

Richard stops. His hand retreats from the phone and he frowns. Becky takes a beat.

BECKY (CONT'D)

I met her a few months before she died. At the pool, actually.

RICHARD

I knew I remembered you from somewhere...

(MORE)

BECKY

We... got on very quickly. She was a good person. I think she was in some kind of trouble.

Richard's eyes seem to light up, like he's been wanting an answer for a while.

Becky pulls out the KEY with the number 28 written on it and shows it to Richard. She looks at Richard, tracking his reaction. He looks confused.

BECKY (CONT'D)

Do you recognise this?

RICHARD

What is it?

BECKY

She gave it to me a few days before she died. She told me to hold onto it until she came and asked for it.

RICHARD

Do you know what it's for?

BECKY

That's what I'm trying to find out.

Richard takes this in, thinking.

RICHARD

Wait. What about Elliot? What are you doing?

Becky looks guilty.

BECKY

He initiated it. And I... I'm not going to lie, it's been helpful. In trying to figure out what happened.

A beat. How will he respond? Then: he laughs.

RICHARD

Fuck...

BECKY

She spoke so highly of you. You seem to be the only one who really cared.

Richard looks away. This hits him.

BECKY (CONT'D)

So what were you doing at the swimming pool?

RICHARD
You think she was in trouble?

BECKY
Yeah.

RICHARD
What kind?

BECKY
I don't know yet.

RICHARD
We started hanging out... A lot. In
her last few weeks.

BECKY
What did you do?

RICHARD
She'd come to mine, we'd hang out.
She'd borrow my computer, sometimes
my car...

BECKY
To go where?

RICHARD
I don't know.

BECKY
Why didn't she use her own?

RICHARD
She didn't have one. Her medication
made her drowsy, it wasn't safe.

Becky looks at Richard, taking this in.

FLASH TO:

*TEENAGE BECKY and TEENAGE CHLOE sit by a pier in a seaside
town, smoking a joint.*

*TEENAGE CHLOE
I can't wait till we can drive.
Road trip when we finish school?*

*TEENAGE BECKY
Mate, it's going to be so good.*

Teenage Becky looks at her, so happy.

FLASH TO:

38

INT. REHAB CENTRE, ROOM - AFTERNOON - 6.28PM - DAY 30

38

BECKY looks at RICHARD.

BECKY

You were keeping it a secret from
Elliot?

RICHARD

Yeah.

BECKY

Why?

RICHARD

He would have worried about the
driving. And also... He's always
been jealous of us.

BECKY

So were you fucking?

RICHARD

What?

BECKY

Come on, man.

RICHARD

I... No. Maybe I wanted to... She
wanted... something like that from
me, I think.

BECKY

What do you mean?

RICHARD

She was unhappy.

(retracting)

I mean I don't know...

Becky looks at him, seeing him retreat.

BECKY

So what happened? That last week?

Richard works himself up to talking.

RICHARD

The day before, she texted me.

BECKY

Saying what?

RICHARD

She asked to borrow my car again.
She said she needed to "take some
time to think".

(MORE)

(MORE)

RICHARD (CONT'D)

I thought she was confused, about us. Like she wanted to leave Elliot or something. But maybe it was just... a connection? We were both overwhelmed with our problems...

Richard thinks, putting information together in a new way.

BECKY

Did she tell you what was on her mind?

RICHARD

No. She didn't really want to talk about anything.

Richard sighs with self-awareness.

RICHARD (CONT'D)

Anyone will tell you not to trust me with a secret.

Becky looks at him, trying to hide her impatience.

BECKY

When did she borrow the car?

RICHARD

I was supposed to give her my keys at Elliot's charity thing.

BECKY

She borrowed your car that night?

Becky can feel she's getting close. Richard looks down.

RICHARD

I didn't show up...

Becky frowns, taking this in.

FLASH TO:

CHLOE rushes out of the CENTRAL GRAND HOTEL, wearing no coat. She moves out of sight of the revolving doors and gets her phone out, glancing around her.

CHLOE

Where the fuck are you, Richard?

She waits a moment longer, then rushes down the street.

FLASH TO:

40

INT. REHAB CENTRE, ROOM - AFTERNOON - 6.30PM - DAY 30

40

BECKY shakes her head, trying to put it all together.

BECKY

You don't know where she was going?

RICHARD

Her parents? That's where she ended up that night anyway. She took a taxi...

BECKY

Why didn't you show up?

Richard looks ashamed.

RICHARD

I got high... I forgot.

BECKY

Are you serious?

Becky looks at Richard. He strikes her suddenly as pathetic.

BECKY (CONT'D)

Where is it? Your car?

RICHARD

Uh.. It's in the garage near my flat. I crashed it a few weeks ago and haven't had a chance to pick it up yet.

Becky looks at him, suddenly finding him pathetic. She gets up to leave.

RICHARD (CONT'D)

Can I see her diary?

She looks at Richard.

FLASH TO:

41

EXT. CHLOE'S TEENAGE HOUSE, MID 2000S - MEMORY REPEAT.

41

A LIQUID is hurled at Becky.

FLASH TO:

42

INT. REHAB CENTRE, ROOM - AFTERNOON - 6.35PM - DAY 30

42

Anger and shame flicker on Becky's face. She shrugs. She opens up Chloe's diary for him to see.

(MORE)

BECKY

There's nothing in there about you.
Just appointments and shopping
lists.

She looks at Richard.

BECKY (CONT'D)

You know, there's probably quite a
few people she listened to The
Smiths with.

Becky goes, taking the diary with her.

43

INT. BECKY'S CAR - EARLY EVENING - 6.45PM - DAY 30

43

BECKY gets in her car. Her SASHA MYLES phone BUZZES. She checks it. A PRIVATE MESSAGE on a social media profile.

She clicks through: it's a profile for NATALIA TASHEVA. She opens it. The message is from LIVIA FULTON. She reads it:

Hi Natalia,

I'm a friend of Sasha Myles. I've heard so much about you! Was hoping we could chat. It's for a little surprise, so would be great if you could not tell her I've been in touch?

Hope to speak soon! Livia xx

Becky starts typing. When suddenly her phone RINGS. She looks down. ELLIOT. She checks the time. 6.45 pm.

She starts the car and picks up, doing her best sweet voice.

BECKY

Hey El, I'm so sorry, there's an
accident on the motorway or
something, traffic's at a
standstill...

Becky drives off down the road.

44

INT. BONE RESTAURANT - EVENING - 7PM - DAY 30

44

BECKY enters the restaurant. ELLIOT is seated at a booth. She rushes over, hangs her BAG on the booth and kisses Elliot.

BECKY

I'm sorry. What a nightmare.
Where's Nish?

ELLIOT

Just in the loo.

Becky sits down. Elliot looks at her. Cold.

(MORE)

ELLIOT (CONT'D)
There was no accident on the M32.

Becky is completely thrown.

BECKY
Oh? Well, that's what it seemed
like. The traffic was insane.

ELLIOT
If you're having second thoughts,
it would be good to know now.

Becky's heart pounds as she lies.

BECKY
I'm not.

ELLIOT
Are you up for all this?

BECKY
What?

ELLIOT
Us, the campaign, everything...

BECKY
Of course.

Elliot looks at her for a beat.

ELLIOT
Can I trust you?

Becky doesn't have time to respond as Anish returns from the toilets. He greets her and sits next to her.

ANISH
Hey! At last!

BECKY
I'm so sorry! Bad traffic!

Anish sits down, smiling at Becky.

The remnants of a delicious-looking dinner are sprawled across the table. BECKY, ELLIOT, and ANISH finish eating.

ANISH
So, listen... We should also talk
about the... optics, right?

Elliot leans back. He knows this is coming but is reluctant.

ELLIOT

Yeah. Liv and Ben think we keep the relationship under wraps for now. Maybe till after the election.

He glances at Becky, silently asking for her opinion. She jumps on this.

BECKY

That makes sense. Definitely.

ANISH

Obviously there's a lot of interest from the press guys around Chloe, and if they get a whiff of a new relationship they'll be all over it. I think we agreed that --

ELLIOT

Well yeah, I know they can spin it to look bad.

Elliots plays with his wedding ring.

ANISH

We've just got to manage the story.

ELLIOT

Ben has a whole flow chart of strategies...

ANISH

Yeah, he was saying that after the election, if things go your way, we plant the story then. You got close during the campaign, etcetera... Love flowering after loss...

ELLIOT

God, I hate it.

ANISH

I know.

ELLIOT

And I guess we cross any other bridges when we come to them?

ANISH

Right. Look, we'll start due diligence checks now, to tee it all up...

BECKY

On me?

Anish smiles at Becky, reassuring.

ANISH

It's just standard, don't worry.
Just to get ahead of anything.

Becky smiles back at him, playing it cool.

When she notices TO HER HORROR, that her bag has fallen down onto the floor. Spilling out of it, practically at Elliot's feet: the NUMBER 28 KEY, and BECKY'S DRIVING LICENCE.

If Elliot looks down, he will see them. Becky freezes, her brain whirring. She turns to Anish.

BECKY

Er... so how's Eco Vault managing without you two?

ANISH

Oh. Yeah, it's all good.

ELLIOT

We've been able to promote internally.

(to Anish)

Tim's doing a great job, don't you think?

ANISH

Oh yeah, he's smashing it.

BECKY

That's great.

Becky glances down again, at her stuff all over the floor.

BECKY (CONT'D)

It must feel weird, no? It's the end of an era in a way.

Becky looks down again and moves her feet slowly.

ELLIOT

The company's still there. It just doesn't need us like it used to.

ANISH

It's like you're talking about our kid! Finally going to University...

Elliot smiles. Becky has pulled the stuff towards her bag and managed to place it underneath. She smiles at Elliot.

BECKY

I'm just going to pop to the loo.

ANISH

We should probably get the bill. I know your mornings are very early at the moment.

Becky gets up and strategically places herself so that Elliot can't see her bag. She carefully SHOVES the errant things into the bag and picks it up, taking it with her.

46 INT. TOILET CUBICLE - EVENING - 7.33PM - DAY 30

46

BECKY sits on the toilet cubicle, relieved. She puts her driving licence, and the 28 key away, out of sight, in a zipped INTERNAL POCKET in her bag.

47 INT. BONE RESTAURANT - EVENING - 7.35PM = DAY 30

47

BECKY heads out of the toilet and suddenly sees, on his way to the men's toilets: JOSH.

Time slows for a moment. Her heart beats fast. He holds her gaze as they approach each other.

JOSH

Hey.

Becky lowers her eyes.

FLASH TO:

[MEMORY SCENE 4/55] JOSH in the Chloe room in the gallery, having just heard the Becky Green story. He stares at her with REVULSION.

FLASH TO:

BECKY

Hey.

There's an awkward pause and she walks past him. Josh touches her arm and turns around.

JOSH

Becky?

She turns and looks at him.

JOSH (CONT'D)

I just wanted to say something.

Becky glances over at her table and notices Elliot watching them subtly, keeping an eye on the interaction.

JOSH (CONT'D)

It's quick.

(MORE)

Josh glances at Elliot too. He shifts subtly around so that they're out of sight of him as well. They speak quietly.

JOSH (CONT'D)
Livia called me. Asking questions.

BECKY
What did you say?

Becky inhales, anxious. A beat, then --

JOSH
I covered for you.

Becky takes this in. Grateful and confused.

JOSH (CONT'D)
I don't... understand, obviously.
But I know you. You're not a bad
person. I hope you're okay.

Becky feels a surge of emotion. A beat.

BECKY
I know I'm getting caught soon. But
I think I've got a few more days.

She looks at Josh.

BECKY (CONT'D)
She called me. On the night she
died.

Josh takes this in.

BECKY (CONT'D)
She was in some kind of trouble and
she needed my help. It was
something she didn't want Elliot or
her perfect friends to know. She
could only tell someone like me.

JOSH
What do you *mean*, someone like you?

Becky doesn't reply. Her self hatred all over her face.

JOSH (CONT'D)
I miss you.

BECKY
Me too.

Becky heads past Josh and out into the restaurant. Elliot gives her a strange look as she sits down. She holds onto her bag tightly. Anish is waving at the waitress for the bill.

ELLIOT

What was that?

BECKY

A very awkward catch up.

Elliot looks towards the men's toilets. Highly suspicious.

48 SCENE OMITTED

48

49 INT. GARAGE - LATE AFTERNOON - 5PM - DAY 31

49

BECKY approaches the GARAGE MECHANIC.

BECKY

Hi. I'm here to pick up my husband's car. Richard Greenbank.

The MECHANIC smiles.

50 EXT./INT. GARAGE/RICHARD'S CAR - 5.05PM - DAY 31

50

BECKY sits in the driver's seat of Richard's car outside the garage. She opens the glove compartment and looks for anything that could have belonged to Chloe. She looks in the door compartments and on the floor. She finds nothing.

Becky opens up the SAT NAV. Clicks through to PAST DESTINATIONS and looks at the list. She notices one that appears a few times: Herringford Caravan Park, Mapletown road, Chipping Sodbury, Bristol BS14 8SK.

She STARES at it then reaches into her bag and pulls out the NUMBER 28 KEY. She looks at it. Her breathing quickens.

She gets out of Richard's car and into her own, then drives off.

51 INT. BECKY'S CAR - 5.08PM - DAY 31

51

BECKY drives in her own car.

Her SASHA MYLES phone sits on the dashboard. The address for the caravan park typed into A MAP APP.

Becky stares out at the road ahead as we FLASH TO:

52 EXT. CARAVAN PARK - IMAGINATION - DAY

52

BECKY walks through an idyllic-looking CARAVAN PARK. CARAVANS with PLANT POTS hanging off the window sills, and hippyish fabric draped across windows.

BECKY

Chloe?

The DOOR to a caravan OPENS. And there is CHLOE. Her hair is styled differently. She's wearing comfortable dungarees.

She sees Becky and GRINS.

FLASH TO:

53 INT. BECKY'S CAR - 5.30PM - DAY 31

53

BECKY drives into a CARAVAN PARK. It's not the idyllic, flowery retreat of her daydream.

Just a series of standard, slightly run-down CARAVANS.

Becky parks and looks around. It's fairly empty. She gets out of her car.

54 EXT. CARAVAN PARK - 5.31PM - DAY 31

54

BECKY walks through the caravan park. She looks up at a caravan: number 21. She keeps walking.

Eventually, she reaches CARAVAN 28. She stops outside it and listens, looks around for a sign of life.

She sees one of the WINDOWS is OPEN. She steps up to the door, and knocks. Nothing.

She pulls out the NUMBER 28 KEY, puts it in the lock. She TURNS the key in the lock. Becky hesitates. Hope turning to dread... She slowly OPENS the door and steps into --

55 INT. CARAVAN - CONTINUOUS - 5.31PM - DAY 31

55

-- the caravan. She takes it in. It's small and old, a bit smelly. But neat and tidy.

She looks around. Bedding on the bed. Cooking oil and salt by the stove. A few glasses and plates on a shelf. On the floor by the front door, some POST. Becky picks it up. It's addressed to CHLOE FAIRBOURNE.

Becky opens the post. The first one contains: a BIRTH CERTIFICATE. Name: CHLOE PARKER.

Becky frowns, thinking. She heads towards the table and places the documents on it, next to a neat PILE of stuff.

Some CLOTHES piled up. A PAIR OF TRAINERS. A couple of books. A cheap PHONE in an unopened box.

(MORE)

Some make-up remover, a toothbrush, toothpaste. A LIPSTICK. Chloe's colour.

At the bottom of the pile of stuff, a CHEQUE BOOK. A business account, ECO VAULT BANKING LTD.

A post-it packet with a SIGNATURE, repeated over and over again, as if practicing. Elliot's signature.

Becky checks the side slip on the cheque book. The latest one is for £5,000. She checks the date.

Becky looks around the room, taking it all in. She approaches the FRIDGE, opens it. It's empty. She closes it.

When suddenly, A SOUND AT THE WINDOW makes Becky JUMP.

She turns and sees a CAT. It MIAOWS and jumps into the caravan. It has a STUMP in place of one of its paws. It roots around, clearly hungry.

BECKY

Hey. You scared me...

Suddenly, a KNOCK on the door. Becky starts and listens. She hears a frail voice from outside.

ELAINE (O.S.)

Chloe?

Becky approaches the door and opens it. On the doorstep is a friendly neighbour - ELAINE, late 70s. She looks up at Becky.

ELAINE (CONT'D)

Oh. I thought that might be Chloe.
I'm Elaine from Caravan 23.

BECKY

Oh! Hi. You know Chloe?

ELAINE

Oh well, just a bit. She came here a few times, we had some nice chats. Such a lovely lady...

BECKY

What was she doing here?

ELAINE

I'm not sure, she'd only pop by...
But I haven't seen her in months.
Do you know where she is?

BECKY

Oh. She's...

Becky trails off. Elaine looks concerned.

(MORE)

ELAINE
Are you okay there, love?

BECKY
Er. I've got to go, actually.

Becky closes the door on Elaine, and leans against it. Her eyes glaze over. The cat meows and Becky looks over at it.

The cat stares at her, from the back of the bed.

56 SCENE OMITTED

56

57 INT. BECKY'S CAR - 5.45PM - DAY 31

57

Becky gets in her car. Her SASHA MYLES phone RINGS. She looks down. ELLIOT. She hesitates, then picks up.

BECKY
Hey El.

ELLIOT
Hey...

She can hear upset in his voice.

BECKY
...everything okay?

ELLIOT
A bit of a shit day...

BECKY
Oh... What happened?

ELLIOT
Just launch stress... And then they sent me Chloe's things...

Becky takes this in.

FLASH TO:

58 INT. CHLOE & ELLIOT'S HOUSE - IMAGINATION - DAY 31

58

ELLiot presses play on a VOICEMAIL on CHLOE'S PHONE (memory of the voicemail from 1/56).

*BECKY (SPEAKER PHONE)
It's me... Call me back. When you can...*

Elliot looks confused.

FLASH TO:

59

INT. BECKY'S CAR - 5.46PM - DAY 31

59

BECKY starts to panic.

BECKY

Oh, that sounds really shit...

Becky starts her car.

60

INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - EVENING -

60

6.10PM - DAY 31

BECKY enters the kitchen/diner. Elliot is sitting on the sofa, typing on his laptop. He looks up at her. Becky smiles at him, trying to figure out if he's heard the voicemail.

She goes and sits next to him.

BECKY

Hey.

ELLIOT

Hey. It's nice when you're home.

Elliot puts his head on her shoulders.

Becky smiles, then subtly looks around the room until she glances behind her and finally, on the kitchen table, she sees a PLASTIC POUCH with a few PERSONAL POSSESSIONS. A RING.

FLASH TO:

[IMAGINATION] an image of CHLOE'S hand, wearing the RING.

FLASH TO:

Underneath it all, CHLOE'S PHONE. Just out of reach.

Becky looks at Elliot. His phone BUZZES and Elliot looks at it. Sighs with exhaustion.

ELLIOT (CONT'D)

I should get this.

Becky smiles at him. Elliot picks up.

ELLIOT (CONT'D)

Hi Ben. So, give me the lowdown...

Elliot listens and paces. Becky gets up and heads towards the kitchen island. She puts the KETTLE on to boil then, out of sight of Elliot, she approaches the PLASTIC POUCH.

Quietly, subtly, she retrieves CHLOE'S PHONE, and presses the home screen. There's a passcode. Shit. She puts it back in the pouch, as it was, and gets some MUGS out of the cupboard.

61 SCENE OMITTED 61

62 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 11.40PM - NIGHT 31 62

Moonlight pours through the windows in the kitchen/diner.

BECKY tiptoes quietly, trying not to make a sound. She approaches the PLASTIC POUCH containing Chloe's possessions.

She opens it slowly and carefully, trying not to move it. She retrieves CHLOE'S PHONE.

She presses the home screen and tries a passcode. It fails. She tries another and it fails again. A message comes up: "Phone disabled. Try again in one minute".

63 SCENE OMITTED 63

64 SCENE OMITTED 64

65 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 11.46PM - NIGHT 31 65

Becky sits on the sofa, waiting. She picks up Chloe's phone. She presses the home button, which activates TOUCH ID. A message comes up: "Try again".

She tries another two passcodes. Fail. She gives up and returns Chloe's phone to the PLASTIC POUCH.

66 INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 11.55PM - NIGHT 31 66

Becky gets into bed next to Elliot, slowly, trying not to wake him. He stirs but stays asleep.

She lies down and stares up at the ceiling, which stares back at her. Waves of light play across it.

67 INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 8.30AM - DAY 32 67

Becky's eyes open. She turns over. She's alone in bed. She looks around the room. Elliot is nowhere to be seen.

She listens for the sounds of human movement. Silence.

68 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 9.09AM - DAY 32 68

Becky picks up Chloe's PHONE from the PLASTIC POUCH. She tries another passcode. It fails.

(MORE)

She thinks, then puts it in her pocket.

69 INT. CHLOE & ELLIOT'S HOUSE, ENTRANCE - 9.10AM - DAY 32 69

BECKY heads towards the door, wearing her coat and bag. She roots around in her bag for her keys. They're not there. She reaches into her coat pockets, they're not there either.

She goes to the small key bowl on the sideboard, and roots through it. She doesn't find what she's looking for.

She tries the front door. It's locked. She tries it again, there's no getting out. She turns and listens.

BECKY

Elliot?

Nothing.

BECKY (CONT'D)

Elliot!

Silence. Becky walks SLOWLY through the entrance, her breathing shallow. Is Elliot in the house? She walks into --

70 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - CONTINUOUS - 9.10AM - DAY 32 70

-- the kitchen/diner. Phew. No one there.

She walks slowly through the kitchen, listening for sounds.

BAM! Becky knocks her foot against a sidetable, making her jump. She looks around the room.

71 INT. CHLOE & ELLIOT'S HOUSE, LIVING ROOM - 9.11AM - DAY 32 71

BECKY tries to open a window. It's locked. She moves on to the next one. Also locked.

Becky opens every drawer in sight, looking for spare keys. She tries every window in the room, but they are all locked.

She kicks at one, in desperation. Her breathing gets faster. She CALLS OUT loudly.

BECKY

HELLO??

Silence.

Becky screams out again. From outside the house, not a sound can be heard through the thick double glazing.

Becky gets her SASHA MYLES phone out and calls ELLIOT. It rings and rings then goes to voicemail.

ELLIOT (V.O.)
Hi, you've reached Elliot
Fairbourne. Please leave a message--

72 INT. CHLOE & ELLIOT'S HOUSE, STAIRCASE/LANDING - 9.12AM - 72
DAY 32

BECKY climbs slowly up the staircase and arrives on the landing. She listens for sounds.

The door onto Chloe's office. She approaches it. Is someone in there?

She opens the door gently. It swings open slowly and reveals an empty room.

73 INT. CHLOE & ELLIOT'S HOUSE, LOFT ROOM - 9.13AM - DAY 32 73

BECKY has made her way to the loft room at the top of the house. She tries opening another window. It's locked.

Becky is panicking now. She tries another window. Also locked. Finally, she looks up and sees a SKYLIGHT.

She stands on a chair, reaching up to the skylight. This time, it OPENS. Becky GASPS for a breath of fresh air. She breathes it in, her heart rate slowing.

Becky tries to push her body further through the skylight. She manages to get her torso out, but she gets stuck.

She realises she can't get out of this window. She gives up and worms her way back into the loft room.

She pulls out her SASHA MYLES phone and tries Elliot again. Again it rings and rings.

74 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 12.30PM - 74
DAY 32

Becky walks through the kitchen/diner, pacing like a caged tiger. It's been a while.

Suddenly, in an explosion of frustration, she swings her hand across the kitchen island and swipes a GLASS off, smashing it on the floor. She breathes to calm herself.

She sits on the sofa, and gets out her SASHA MYLES phone. She scrolls through and calls. It RINGS until a voice picks up --

PAM (V.O.)
Hello?

(MORE)

BECKY
Hey Mum. It's... me.

PAM (V.O.)
Oh. Hello. What is it?

BECKY
Nothing... I was calling to say hi.

She finds herself choking up a bit and covers.

PAM (V.O.)
I've got bingo.

BECKY
Oh. Okay. Have fun. Talk later,
maybe?

But Pam has already hung up. Becky sits, feeling alone. She looks at the PLANT on the sidetable next to her. She puts her fingers into the earth and pulls out a crumbling PILL.

FLASH TO:

75 **INT. CHLOE & ELLIOT'S HOUSE, BEDROOM/LANDING - IMAGINATION** 75
REF. SCENE 2/49 - DAY

CHLOE sits on the bed. ELLIOT hands her a bottle of pills and a glass of water. She smiles at Elliot as she pretends to take a pill. A look of FEAR on her face.

Elliot heads to the bathroom and Chloe gets up. She runs onto the landing, her heart racing, and buries it in the earth in the PLANT POT just outside the bedroom door.

FLASH TO:

76 **INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 12.31PM - DAY** 76
32

Becky looks at the pill, thinking. She crumbles it between her fingers. From the entrance, she hears the sound of the FRONT DOOR opening and closing. She looks up.

77 **INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 12.31PM -** 77
DAY 32

BECKY walks nervously into the kitchen/diner to find ELLIOT, sweaty and wearing his gym clothes, drinking a glass of water and listening to music on his headphones.

He sees her, takes his headphones off and grins. He's in a great mood and completely oblivious to anything being wrong.

(MORE)

ELLIOT

Hey!

Becky stares at him, shaken. Elliot looks confused.

ELLIOT (CONT'D)

What's up?

BECKY

I've been locked in.

ELLIOT

What?

BECKY

Yeah, for like the last three hours. I called you loads of times.

Elliot pulls his phone out and looks at it.

ELLIOT

Oh yeah. I'm so sorry.

BECKY

Where were you?

ELLIOT

I had early meetings, I told you. Then I went to the gym. Where are your keys?

BECKY

I don't know...

ELLIOT

Oh love... did you have somewhere to be?

BECKY

I was going to go to yoga.

ELLIOT

Yoga? Livia has the kids today.

BECKY

I booked a class on my own.

ELLIOT

Oh that sucks. They must be somewhere...

Elliot starts looking around the kitchen.

BECKY

I've looked everywhere.

ELLIOT

Have you checked in the key bowl?

BECKY

Obviously.

Elliot walks out into the entrance. Becky follows him.

77A INT. CHLOE & ELLIOT'S HOUSE, ENTRANCE - 12.34PM - DAY 32 77A

ELLIOT heads for the KEY BOWL. BECKY watches as he picks up her KEYS, hands them to her and kisses her on the cheek.

ELLIOT

Always check twice...

Elliot heads back into the kitchen, leaving Becky gobsmacked.

She goes to her bag which hangs in the entrance and plops her keys back inside. The internal pocket is still zipped. Phew.

ELLIOT (O.S.) (CONT'D)

I was going to make a frittata.

I've got some amazing cheese...

Becky follows Elliot back into the kitchen/diner.

77B INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 12.35PM - 77B
DAY 32

BECKY stands by ELLIOT, ready to challenge him.

BECKY

I'm going to yoga.

ELLIOT

I thought you missed your class.

BECKY

I'll go to the next one.

Elliot exhales, frustrated.

ELLIOT

I'm making lunch.

Becky doesn't back down. He looks at her, angry now.

ELLIOT (CONT'D)

Can we *please* just have a nice lunch? It's been a long week.

BECKY

But I want to go.

ELLIOT

Are you serious?

(MORE)

BECKY

I just want to go to yoga...

ELLIOT

Listen to yourself.

He shakes his head in disbelief.

Elliot looks at her. Then he starts chopping onions, quietly furious. Light GLINTS off the sharp knife. Becky realises she cannot push this.

BECKY

El?

Elliot doesn't reply.

BECKY (CONT'D)

I'll stay.

He still doesn't reply.

BECKY (CONT'D)

Can I chop anything?

Elliot nods at the garlic. Becky picks up a bulb and starts peeling. The energy in the room is explosive. Silence apart from the sound of SHARP KNIVES CHOPPING.

Becky looks down at the GARLIC BULB. Crushes it with her knife. The white mush lies on the chopping board.

Suddenly Elliot PLACES something on the kitchen island next to her. She looks up. It's CHLOE'S LEATHERBOUND WEEKLY DIARY.

Her heart races. Elliot stares at her.

ELLIOT

Why was this in your bag?

A long beat of silence. Becky's brain whirs.

ELLIOT (CONT'D)

Sasha? Nish said you'd been asking lots of questions. What is this?

Becky looks up at him. She closes her eyes in despair.

BECKY

I... I need to tell you something.

ELLIOT and BECKY sit next to each other on the sofa. Becky avoids Elliot's gaze, looking uncomfortable and guilty.

BECKY

From the beginning, I found her... very intimidating. I know this is crazy, but... I just couldn't stop thinking about her. She's so perfect, she was this incredibly important woman in your life...

Becky's performance is extraordinary. Elliot listens.

BECKY (CONT'D)

I almost felt like -- I know this is crazy -- I almost felt like I was trying to become her. And I... I felt like she was everywhere, judging me. For falling short.

Elliot exhales, taking this in.

ELLIOT

She wasn't perfect.

Becky says nothing, waiting for more.

ELLIOT (CONT'D)

She was her own worst enemy, honestly. I tried -- I tried so hard to help her...

Elliot looks frustrated, then a wave of shame comes over him.

ELLIOT (CONT'D)

No, I was weak... I took my eye off the ball for a moment, and that was my own fault. I let it happen...

And then the shame shifts to anger.

ELLIOT (CONT'D)

But she wouldn't take my help. It was impossible to trust her. Sometimes I think she just enjoyed proving me wrong...

He looks at Becky.

ELLIOT (CONT'D)

Don't hide things from me.

BECKY

I just felt really stupid...

He draws her in for a hug.

ELLIOT

Shall we make lunch?

Becky nods. Elliot gets up and heads towards the kitchen but is distracted by seeing the PLASTIC POUCH. Becky watches him, her heart beating.

She watches him get out CHLOE'S PHONE and press his thumb to the TOUCH ID. Suddenly, he's in.

Her heart leaps into her mouth. She stands up abruptly.

BECKY

Lunch?

ELLIOT

Yeah. I need to go through this phone at some point...

Becky approaches him anxiously. He flicks through images, a smile coming to the corner of his lips.

ELLIOT (CONT'D)

God, she was beautiful, wasn't she?

BECKY

El? Lunch?

Elliot looks up at her, sees her pleading eyes.

ELLIOT

Sure. I'll do this later. Can you crack some eggs? I'm just going to put my stuff away.

He picks up his gym bag, headphones, CHLOE'S LEATHERBOUND WEEKLY DIARY and the PLASTIC POUCH. He heads out.

Becky waits a moment then goes to the window. She watches him crossing the garden, opening up his WOODEN HUT with a KEYCARD, leaving his stuff in there then locking it up again.

79 INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 10.45PM - NIGHT 32 79

BECKY lies in bed. She gets out her SASHA MYLES phone and checks her BANK ACCOUNT. -£234. She thinks. ELLIOT enters the room from the bathroom and lies down next to her.

BECKY

By the way... There's still nothing from Livia and I need to get my MOT done. Do you think --

ELLIOT

-- Ah yes, I chatted to her. The cash flow's still difficult, so I'll pay you directly for now.

Elliot smiles at her, like this is great news.

(MORE)

ELLIOT (CONT'D)
Why don't you get the garage to
send me the invoice directly?

Becky's heart sinks.

BECKY
Are you sure? There's a few other
bits and bobs I need to get. I'm
happy to pay from my salary.

ELLIOT
No, no. Just tell me what you need.
I'll sort it.

BECKY
Thanks.

Elliot smiles. He turns to Becky and kisses her.

ELLIOT
Good night. I love you so much.

Becky closes her eyes with dread, knowing she must keep her
game face on. She turns towards him and kisses him goodnight.

She turns back. His arms around her, her eyes wide open.

80 **INT. WHITE SPACE - IMAGINATION**

80

CHLOE stands with her back to us in a white space. She makes a sound. Half song, half cry. It sounds distressed.

Suddenly she turns towards us. She has NO FEATURES. Just a thick, flesh-like STREAK OF PAINT covering her whole face.

A GUTTURAL SOUND emerges from her throat as we CUT TO:

81 **INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 11.15PM - NIGHT 32** 81

Becky's eyes are WIDE OPEN. She turns and looks over at
Elliot, who is fast asleep.

82 **INT. CHLOE & ELLIOT'S HOUSE, ENTRANCE - 11.16PM - NIGHT 32** 82

Becky tiptoes towards Elliot's COAT hanging on the coat rack.
Inside the pocket, Elliot's CAR KEYS, a SET OF HOUSE KEYS and
a KEYCARD. Becky retrieves the KEYCARD.

83 **EXT. CHLOE & ELLIOT'S HOUSE - 11.18PM - NIGHT 32** 83

BECKY walks through the dark garden towards Elliot's WOODEN
HUT. She pulls out the KEYCARD and beeps it on the lock, her
hands shaking.

84

INT. ELLIOT'S WOODEN HUT - 11.18PM - NIGHT 32

84

BECKY steps into Elliot's wooden hut. A desk, filing cabinet, piles of documents. Organised, neat, controlled.

On the desk, the PLASTIC POUCH of Chloe's things. Becky retrieves CHLOE'S PHONE.

85

INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 11.20PM - NIGHT 32 85

BECKY tiptoes into the bedroom. ELLIOT is still fast asleep. She gets into bed with him, slowly, carefully, her heart beating fast. She has Chloe's PHONE in her hand.

She gets close to Elliot. He stirs but doesn't wake. She holds Chloe's phone down under the covers, close to Elliot's hand. She inches it CLOSER and CLOSER.

Elliot stirs. Becky FREEZES. He settles and she inches it closer again. She touches the phone against Elliot's thumb, presses it in, then pulls the phone away.

Elliot stirs again, and turns the other way. Becky looks down. The phone says: "unlocked". She presses on the home button and opens it.

She edges out of bed and tiptoes out of the room.

86

INT. ELLIOT'S WOODEN HUT - 11.25PM - NIGHT 32

86

BECKY is back in Elliot's wooden hut, sitting at the desk, She plays the voicemails on Chloe's phone.

BECKY (V.O.)
I... hi. It's me... Call me back.
When you can --

BEEP! Becky presses a button on the phone.

VOICE MESSAGE (V.O.)
Message deleted.

Becky scrolls down the remaining messages and presses PLAY.

ELLIOT (V.O.)
Hey love, you must be asleep, I
wish you wouldn't put your phone on
silent... I'm just driving home
from Phil and Livia's now.

He sighs loudly.

ELLIOT (V.O.)
It was a long evening, Liv was
being a bit of a bitch about the
IVF...
(MORE)

(MORE)

ELLIOT (V.O.) (CONT'D)

She said some thing about how she
couldn't trust you with Noah but
hopefully it would be different
with your own kid... It was really
mean. You'll make an amazing mum.
Also, our kid won't be such a
nightmare.

Becky takes this in.

ELLIOT (V.O.)

Anyway, I love you. I'll be home in
about fifteen.

Becky doesn't delete this one. She presses PLAY on the next
voicemail up.

ELLIOT (V.O.)

Hey... Where are you? Please. I
just want to be with you.

Becky inhales. The intimacy of the message hitting her.

ELLIOT (V.O.)

I can't live without you. You know
that. Call me, please.

Becky presses PLAY on the final voicemail.

VOICE MESSAGE (V.O.)

Message saved. Next message.

ELLIOT (V.O.)

Hey... Chloe. I love you so much. I
know you. I know what you want,
really. Even when you forget it.

The words loving, but the tone now feels menacing.

ELLIOT (V.O.)

Please call me.

Becky turns the phone off and thinks. She opens the MAP APP.
A NOTIFICATION appears: "Turn on Location Services to Allow
'Map' to Determine Your Location". She thinks. She presses
CANCEL. Then goes to SEARCH. No Search history.

She opens Chloe's TAXI APP {ArriveBy}. Her two final
searches.

Mum & Dad's. Underneath that: Herringford Caravan Park.

She opens CHLOE'S CONTACT LIST. She scrolls down to where her
OWN NAME would be.

But there is nothing there. It goes straight from JENNY
GRACELAND to RICHARD GREENBANK. Becky stares at the list.

(MORE)

She opens up Chloe's PHOTOS and swipes through them. A lot of selfies and a few photos she recognises from her social media. Nothing much else.

She goes to Chloe's SECURITY SETTINGS. Touch ID. She hesitates, then clicks on ADD FINGERPRINT. She presses her thumb to the button.

Then she returns Chloe's phone to the pouch.

Becky looks around the writing hut. She looks at the filing cabinet. She opens it and flicks through the folders. There is one labelled CHLOE.

She pulls it out and opens it. Inside, CHLOE'S PASSPORT. Another DRIVING LICENCE. Becky checks the date: it's expired.

Underneath, some bank statements for CHLOE FAIRBOURNE.

Becky looks through them: Bank balance: £2.31. The final payment: TAXI APP {ArriveBy}.

Becky looks through the past statements. There's never much money in there, only enough to cover the very few outgoings. All the income comes from ELLIOT FAIRBOURNE.

Becky takes this in.

At the bottom of the folder is CHLOE'S WEEKLY DIARY. Becky opens it at the two-page spread before Chloe's death.

She looks at the "Swimming Pool" appointments.

Off Becky's face, we FLASH TO:

87 **EXT. SWIMMING POOL - IMAGINATION - DAY**

87

RICHARD drops CHLOE off outside the SWIMMING POOL. CHLOE checks the time anxiously as she heads in.

88 **INT. SWIMMING POOL, POOLSIDE - IMAGINATION - DAY**

88

CHLOE, wearing her swimming costume, walks towards the swimming pool in a rush. The LIFEGUARD watches her, bored.

She JUMPS in the WATER and back out again.

88A **EXT. SWIMMING POOL - IMAGINATION - DAY**

88A

CHLOE, hair wet, heads out to find ELLIOT waiting for her in his car. She smiles innocently at him and gets in his car.

FLASH TO:

89

INT. WOODEN HUT - NIGHT 32

89

BECKY flicks back to the beginning of the diary, reading pages she hasn't read for months. That seemed like scribbles, the minutiae of a boring life.

Thursday 14th: Morning - all closed. Afternoon - 1 open (!!)

FLASH TO: [IMAGINATION] Chloe CLOSES a curtain violently.

FLASH TO: [MEMORY REF. SC. 4/36] BECKY does the same.

Thursday 7th: Elliot working late tonight (convo 08:20am)

The first bit has been underlined with a different coloured pen, and the time 7:15 pm jotted next to it.

Becky turns the page, reads some more.

Friday 29th: Keys in bag (23:12)

Again underlined with a different pen and next to it jotted: (keys lost 30th 08:15)

She turns the page and lands on an entry that jumps out at her. Tuesday 2nd: "Vet for Babooshka's leg".

Becky takes this in. She continues to read.

Monday 4th: Doctor 4pm.

FLASH TO:

90

INT. DOCTOR'S SURGERY - IMAGINATION REF. SC. 2/63 - DAY

90

NURSE

You'll feel a small pinch.

Ouch. Chloe curls her nose up in pain as a large needle goes into her arm. Chloe smiles at the nurse.

FLASH TO:

91

INT. ELLIOT'S WOODEN HUT - 11.27PM - NIGHT 32

91

Becky turns the page: Friday 15th: IVF.

FLASH TO:

92

INT. DOCTOR'S OFFICE - IMAGINATION - DAY

92

The doctor smiles at ELLIOT and CHLOE.

(MORE)

DOCTOR
Let me tell you a bit about the process...

Chloe smiles at him, but as soon as eyes are off her, a flicker of fear and discomfort comes over her face.

FLASH TO:

93 **INT. ELLIOT'S WOODEN HUT - 11.27PM - NIGHT 32**

93

Becky flicks through the diary some more, frenzied as she takes this all in. She ends up back where she started.

On the night of Chloe's death. Chloe's handwriting, diligently noting EL'S CHARITY EVENT.

FLASH TO:

94 **INT. CENTRAL GRAND HOTEL, SPEECH ROOM - IMAGINATION - NIGHT 2**

94

CHLOE sits at the back of the speech room, near the open door onto the lobby.

At regular intervals, she glances out through the door, through the revolving door, and onto the street. Waiting.

Suddenly, the sound of ELLIOT'S SPEECH comes into focus.

ELLIOT
Let me pass on now to my brilliant colleague, who works with me at Bristol council...

Chloe turns to look back. It's clear. She's not afraid of anyone outside. She's afraid of the person inside the speech room: ELLIOT.

In a moment, he will be off stage. She gets up and, as the crowd starts to CLAP, heads out into the lobby. Anish notices and gets up to follow her.

95 **INT. CENTRAL GRAND HOTEL, LOBBY - IMAGINATION - NIGHT 2** 95

Chloe turns and heads for the CLOAKROOM. She gets out her ticket stub for her bag and hands it to the attendant.

CHLOE
Thanks.

While the cloakroom attendant looks for her stuff, ANISH arrives. He puts his arm around her. His expression is jolly, but his tone firm and there's a steely force to his manner.

(MORE)

ANISH

What's the matter, are you okay?

CHLOE

*Yeah, I'm just... I just need to
get some fresh air.*

ANISH

*Come on Chlo... El wants to see
you. It's his night, be nice...*

The cloakroom attendant brings out Chloe's BLUE COAT and the ORANGE CHOCOLATE BOX. Anish waves the attendant away.

Chloe tenses. Anish leads her towards the speech room. She glances back at the coat and chocolate box being put away.

People start to trickle out of the speech room, including PHIL and LIVIA. Chloe heads towards Livia. Anish waits at the speech room doors, keeping an eye on Chloe.

CHLOE

Have you seen Richard?

LIVIA

*No, he's probably on a bender.
What's the matter with you?*

Livia shakes her head in frustration then turns away.

Chloe stands still for a moment. She glances towards the speech room and sees ELLIOT headed towards the lobby.

She looks scared. Suddenly she runs towards the revolving door and outside.

CHLOE rushes out, wearing no coat. She moves out of sight of the doors and gets her phone out, glancing around her.

She waits a moment longer, glancing back inside in fear, then rushes down the street.

She gets her phone out and opens the TAXI APP {ArriveBy}. She types in: Herringford Caravan Park. But gets the message: Card Declined. She closes her eyes with dread.

She goes through to Saved Places and clicks on: Mum & Dad's. She waits with trepidation. Finally, PAYMENT ACCEPTED. She breathes a sigh of relief.

FLASH TO:

97

INT. ELLIOT'S WOODEN HUT - 11.28PM - NIGHT 32

97

BECKY takes this in. Suddenly a LIGHT comes on in the house. She looks up at the windows into the bedroom. She sees ELLIOT sitting up in bed.

She quickly puts Chloe's phone away. She pulls out her own SASHA MYLES phone and takes A PHOTO of Chloe's final week. Then she puts the diary and the folder back into the filing cabinet.

She looks up at the window. Elliot is now out of bed. If he turns around, he'll see her. Her heart pounding, she leaves the writing hut and closes the door behind her.

98

INT. CHLOE & ELLIOT'S HOUSE - 11.32PM - NIGHT 32

98

Becky tiptoes through the entrance and up the stairs.

ELLIOT (O.S.)

Sasha?

She hears Elliot moving around the room and disappears into --

99

INT. CHLOE & ELLIOT'S HOUSE, CHLOE'S OFFICE - 11.32PM - NIGHT 32

99

Becky sits at Chloe's dresser. Suddenly, Elliot's figure appears behind her in the mirror, three times reflected.

Becky breathes slowly. He approaches her and kisses her neck.

ELLIOT

What are you doing in here?

BECKY

I... I couldn't sleep.

ELLIOT

Come to bed. I miss you.

Becky musters a smile, as she watches him disappear out of the room. She looks at her reflection in the mirror.

A low and repetitive BUZZ as we FLASH TO:

100

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

100

Becky lies in her bed fast asleep. Her phone BUZZES on the bedside table. She wakes up groggily, looks over at the phone. She hesitates for a moment, then PICKS UP.

BECKY

Hello?

(MORE)

CHLOE (V.O.)
Becky? Are you okay?

Becky sits up.

BECKY
I'm scared.

100A **INT. CENTRAL GRAND HOTEL - IMAGINATION - NIGHT 2**

100A

CHLOE rushes towards the REVOLVING DOOR.

She makes her way round and round. But when she comes out, she is still in the LOBBY.

And she's no longer CHLOE, she's BECKY.

100B **INT. SWIMMING POOL, POOLSIDE - IMAGINATION - DAY**

100B

CHLOE jumps in the WATER. She hovers, submerged, staring ahead. Hair fanning. The SLOSHING of the SWIMMING POOL becomes BATHWATER. The sound of WAVES gets LOUDER and LOUDER.

A GASP as a body emerges from the SWIMMING POOL. It's no longer Chloe. It's BECKY. She catches her breath.

FLASH TO:

101 **INT. CHLOE & ELLIOT'S HOUSE, DRESSING ROOM - 11.32PM -** 101
NIGHT 32

BECKY inhales. She looks at her reflection in the mirror. Three times reflected. FEAR in her eyes.

The sound of WAVES gets LOUDER and LOUDER until we --

CUT TO BLACK.