

**CHLOE**

EPISODE SIX:  
"And It Never Goes Out"

by

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Shooting Script  
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1

EXT. CLIFFS - IMAGINATION - NIGHT 2

1

*CHLOE stands on the cliffs, looking at us. She holds her PHONE in her hand. On speaker phone, it dials a number.*

*BECKY (V.O.)*

*Hello?*

*CHLOE*

*Becky. You should get out.*

2

INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - IMAGINATION - NIGHT 2

*Becky sits up in bed. The same imaginary phone call, but this time she's in Chloe & Elliot's bedroom.*

*BECKY*

*I can't.*

*CHLOE*

*It's not safe.*

*BECKY*

*Alright, alright. I'll go before the launch. It's just a day.*

*A beat. Chloe doesn't reply.*

*BECKY (CONT'D)*

*I'm not the first person you tried to talk to, there's no way. So where was everyone else?*

*BEEP! The line goes dead again. Becky looks frustrated.*

*BECKY (CONT'D)*

*Fuck's sake, Chloe.*

*She throws her BECKY GREEN phone on the bed as we CUT TO:*

3

SCENE OMITTED

3

4

INT. CHLOE & ELLIOT'S HOUSE, BATHROOM - 6.01AM - DAY 33

4

*BECKY sits on the toilet, writing on a piece of paper balanced on her lap. She's recreating the photo she took of the FINAL PAGE of Chloe's diary. She looks at it.*

*MONDAY. 4pm. Swimming.*

*TUESDAY. 6pm. Portrait sitting. 8pm. Dinner at Phil & Livia's.*

*WEDNESDAY. 10am. Yoga.*

(MORE)

Becky writes next to it: "Chloe cancelled. Locked in?"

And underneath that: "Chloe texts Richard to borrow car. Prepares chocolate box".

THURSDAY. 7.30pm. El's Charity event.

Above it, Becky writes "Escape!".

And underneath it, "Richard gets high, forgets."

Becky stares at the page. Her pen rests on "Portrait sitting". She ponders.

5 INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 6.03AM - DAY 33 5

Becky tiptoes back into the bedroom. Silence. Elliot is still asleep. Her gaze rests on ELLIOT'S PHONE, charging on the bedside table. She stands, frozen, hesitating.

Then she creeps, slowly, slowly, towards the bedside table. She softly, softly, unplugs his phone, steps around to the other side of the bed, gets in.

She turns slowly, slowly and touches Elliot's phone against his thumb. She's in.

Elliot stirs, waking up. Becky turns away from him, freezing. Her heart beating. He mumbles something and turns away from her. She waits a moment then gets up and tiptoes out onto --

6 INT. CHLOE & ELLIOT'S HOUSE, LANDING - 6.04AM - DAY 33 6

-- the landing. Fast as lightning, Becky scrolls through Elliot's phone. She scrolls through his thread with CHLOE, reading at speed.

Finding nothing, after a moment, she opens his THREAD WITH PHIL. She flicks through, looking for a date.

There it is. A message from Elliot to Phil. She reads:

"Thanks for telling me, pal. You're a good friend xx"

Becky takes this in. She clicks and types some more, then stops on something: A message from Anish. A screengrab of a bank account.

"See below - £5,000 came out today. Called the branch up, sounds like Chloe... Call me, A"

The horrible realisation creeps over Becky.

The phone BEEPS with a message from LIVIA. Becky reads it: "Hey, the digging on Sasha is proving a little tricky. Don't want to alarm you or anything, but maybe let's have a chat?"

Becky feels her pulse rising.

When suddenly, the phone she's holding explodes with the harsh sounds of a PHONE ALARM. She starts and DROPS the phone. It SMASHES onto the floor.

Panicking, Becky picks it up. The whole screen is SMASHED. She hears stirring from the other room.

In a panic, she puts the phone on the floor, placing it to seem like it's fallen off a side table. She goes through to --

7 INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 6.05AM - DAY 33

7

-- the bedroom. Elliot sits up in bed. He looks confused, maybe a little annoyed.

ELLIOT

What's going on?

BECKY

Nothing, I'm just getting in the shower.

Becky smiles at him and walks through into --

8 INT. CHLOE & ELLIOT'S HOUSE, SHOWER - 6.05AM - DAY 33

8

-- the shower room. She waits, her heart beating, listening to the sound of Elliot getting up.

9 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 8AM - DAY 33 9

BECKY's toe presses against the CAT FLAP.

She drinks a cup of tea, playing with the cat flap compulsively, pushing it open then closed, deep in thought.

BECKY starts at the sound of ELLIOT entering. He goes to the fridge and pulls out some fruit. He puts it in the SMOOTHIE MACHINE. She monitors his mood closely. Has he seen his phone? Does he suspect? Elliot seems upbeat.

Becky hesitates, then --

BECKY

Did you have a cat?

ELLIOT

Er yeah. Babooshka.

BECKY

What happened to her?

(MORE)

ELLIOT  
It went missing. Actually, a few days before Chloe... It was almost like it knew.

He shakes his head, as if dismissing the mad thought.

BECKY  
I'm sorry.

ELLIOT  
It's fine. It was always her cat. We never really got on.

He presses the button and the harsh GRINDING sound of the smoothie machine resonates.

Elliot stops pressing the smoothie button. He pours himself a glass and the rest of it into a JUG which he puts in the fridge. He turns to drink it.

ELLIOT (CONT'D)  
You ready?

BECKY  
Yeah.

ELLIOT  
I'll drive.

BECKY  
Oh. Do you mind if I drive? I need my car today, Livia's asked me to do some errands.

Elliot nod, reserved. Becky smiles at him, worried.

10 INT. BERKELEY MEMBER'S CLUB, WORK SPACE - 9.30AM - DAY 33 10

BECKY and ELLIOT arrive at the work space to find LIVIA as well as ANISH, in an ostentatious tie with a large knot. He's taken a seat at their desk and types on his laptop.

ELLIOT  
Hey guys.

Anish looks up and grins at Becky.

ANISH  
Heya! You don't mind if I hog some of your desk space today, do you?

BECKY  
Oh er, no, of course.

(MORE)

ELLIOT

(to Livia)

I've got a meeting in town in an hour but shall we do a quick run through the schedule?

LIVIA

Sure.

Livia turns her screen to show Elliot. Becky opens her laptop, glancing up at Livia and Elliot, observing their dynamic. Wondering: what does Livia know?

She notices Anish watching her. He smiles at her. She smiles back and looks away.

11

INT. BERKELEY MEMBER'S CLUB - EVENING - 5.30PM - DAY 33

11

It's the end of a long working day. Livia and Anish type away. ANISH's PHONE RINGS.

ANISH

(into phone)

Hello, yes?

(he listens)

Well, let me have a word with him first...

He gets up, leaving the room. BECKY glances over at Livia, who types at speed. She hesitates, then --

BECKY

Liv... ?

LIVIA

(impatient)

What is it? It looks like bad news.

BECKY

No, no... It's not about the launch, it's...

LIVIA

What? Come on.

BECKY

(tentatively)

Elliot. It's been... complicated.

Livia stares at her, cold.

LIVIA

You want to break up with him?

Becky hesitates. Livia takes this as confirmation.

(MORE)

LIVIA (CONT'D)

I told you not to get involved with Elliot, because I *knew*. He can't be with someone who's half in half out, it's like torture for him. But you ignored me.

BECKY

He's... scary.

LIVIA

What the hell are you talking about?

BECKY

He has a way of... scaring you into doing things you don't want to do. Or giving up things you do. I think... he was --

LIVIA

You lied to me for weeks until he gave you an ultimatum, because you didn't want to be called on your bullshit.

BECKY

What? That's not true --

LIVIA

And now, *today*, a day before the launch, you want to do this? Why don't you just take a massive shit in my dinner?

BECKY

He was doing the same with Chloe.

LIVIA

Okay. You need to stop your creepy obsession with Chloe.

BECKY

She was planning to leave him that night. She had a caravan she was trying to get to.

Livia looks at her. Something in her eyes. Maybe a seed of doubt. But the story is too crazy. Livia crushes the doubt.

LIVIA

I've known Elliot since I was fifteen. He's basically family. Whatever you're trying to do, stop.

Becky looks at Livia.

FLASH TO:

12

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

12

*The night Chloe died.*

*CHLOE heads towards Livia and talks to her with urgency. Livia shakes her head in frustration and turns away.*

*FLASH TO:*

13

INT. BERKELEY MEMBER'S CLUB - EVENING - 5.33PM - DAY 33

13

Becky decides to pull out the big punches.

BECKY

Did she ask for your help?

Becky sees she's hit the bullseye. Livia looks overwhelmed with the guilt she's been pushing down. It morphs into fury.

LIVIA

Who do you think you are?

Livia's phone RINGS and she picks up.

LIVIA (CONT'D)

(into phone)

What do you want?

(she listens)

Absolutely not.

(she listens)

I literally don't care.

Livia hangs up. She goes back to typing, ignoring Becky.

BECKY

Liv...?

LIVIA

Just... stop.

ANISH returns, having finished his phone call. He picks up on the tense energy.

ANISH

What's going on?

LIVIA

Nothing. What's the deal with your tie?

ANISH

(defensive)

What?

(MORE)

LIVIA

You look like a kid who's been let loose in his dad's closet, it's embarrassing.

ANISH

Fuck off.

Anish laughs and rolls his eyes as if unaffected, but his fingers nervously touch his tie knot.

ELLIOT and PHIL arrive. They approach the work space.

ELLIOT

Yeah, it was delivered this afternoon.

(to everyone)

Hey guys.

(to Phil)

My guy put it up, look --

Elliot shows Phil a photo on his SMASHED PHONE. Becky notices, her heart racing.

ELLIOT (CONT'D)

Isn't it incredible?

PHIL

Wow, that's amazing --

(re. the smashed phone)

Hey, what happened there?

Elliot nods at Becky, gently teasing.

ELLIOT

This one. Spatial coordination isn't her strong point...

Phil and Anish laugh. Elliot kisses Becky on the cheek.

LIVIA

Sasha, I need your identity documents. Do you have them?

BECKY

Oh. Er, not on me right now.

LIVIA

Not even your driving licence?

BECKY

I always forget it...

Livia and Anish share a look.

LIVIA

Right. Can you bring it tomorrow please?

(MORE)

BECKY

Sure. Of course.

Becky smiles at her.

BECKY looks out ahead of her as she drives down an A road.  
ELLIOT sits in the passenger seat.

ELLIOT

Careful, you're going too fast...

Becky slows down. A beat then Elliot pulls out his SMASHED PHONE and places it by the gearstick. He waits for a moment.

ELLIOT (CONT'D)

You were really not going to tell me?

Becky's voice trembles but she covers.

BECKY

What do you mean?

ELLIOT

Why would you smash my phone?

BECKY

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

A long silence.

ELLIOT

Why do you always lie to me?

Becky's feels the fight response of a cornered animal.

BECKY

Your phone's smashed. What do you mean?

ELLIOT

Do you think I'm an idiot? You were up all night. What did you think you were going to find in there?

A car comes up right behind her. Becky accelerates.

BECKY

I don't know, what did you think you were going to find in my bag when you were looking?

ELLIOT

Are you serious? I was looking for  
your keys, trying to *help* you.

BECKY

You'd already found my keys --

ELLIOT

I *said* you're going too fast...

Becky slows. Elliot looks up at the rear view mirror.

ELLIOT (CONT'D)

Careful!

Becky is flustered and SWERVES. Then she regains control of the car. The driver behind her BEEPS.

ELLIOT (CONT'D)

Pull over.

Becky doesn't reply.

ELLIOT (CONT'D)

I *said* pull over.

At the next exit, Becky turns off and pulls over.

BECKY and ELLIOT sit in silence in the car.

ELLIOT

I'm driving.

BECKY

I wasn't --

ELLIOT

You were speeding like a maniac. I  
can't have a conversation with you  
when I'm scared for my life.

BECKY

I'll drive carefully, it's fine.

ELLIOT

Please, you're reckless. What  
happens if you die in a car crash?  
Who's going to look after your mum?

Elliot gets out of his seat and heads around to her side of the car. Becky gives in, and gets out of her seat too.

16

INT. BECKY'S CAR - (MOVING) - EVENING - 7.30PM - DAY 33

16

ELLIOT drives down the A road. They drive in silence, then --

ELLIOT

You're constantly hiding stuff from me and I put up with it, but it's my *launch* tomorrow and I'm worrying about my relationship, which should be the one thing I can count on. I don't deserve to be treated like this...

BECKY

I'm sorry.

A silence. Becky feels a confusing mix of fear and guilt.

ELLIOT

Do you know what it feels like being with you?

Slowly and deliberately, Elliot drives the car onto the other lane, so he's driving in the wrong direction. He accelerates, approaching a bend in the road ahead of them. A car could drive around there at any point.

BECKY

Elliot! Elliot? What the fuck are you doing?

Elliot swerves back onto his lane. Becky lets out a breath.

ELLIOT

That's what it feels like.

He continues to drive ahead. Adrenaline courses through Becky. She tries to calm herself, but her fingers are clenched on her seat.

17

EXT. CHLOE & ELLIOT'S HOUSE - 7.45PM - DAY 33

17

ELLIOT parks Becky's car outside their house. He leans over and kisses BECKY tenderly. Her hands tremble.

He removes the CAR KEYS from the ignition. Becky watches as he puts them in his COAT POCKET and gets out. Shit. She doesn't move, not sure what to do.

18

INT. CHLOE & ELLIOT'S HOUSE, ENTRANCE - 7.45PM - DAY 33

18

Becky enters the house to see Elliot taking his coat off and putting it on the COAT RACK. Becky glances at the pocket where her car keys are. Elliot glances at her and Becky smiles at him. He seems relaxed.

(MORE)

BECKY

Er. I'm going to jump in the shower.

ELLIOT

Sure.

Becky heads up the stairs, holding on to her bag, her heart still beating.

19 INT. CHLOE & ELLIOT'S HOUSE, BATHROOM - 8PM - NIGHT 33 19

Becky turns on the shower but doesn't get in. She breathes in, calming herself. Then she goes through to --

20 INT. CHLOE & ELLIOT'S HOUSE, CHLOE'S OFFICE - 8.01PM - NIGHT 33 20

-- Chloe's office. In a FAST, METHODICAL way, BECKY opens the bottom drawer in the clipped chest of drawers, pulling it off its runners, revealing the HIDING PLACE.

*FLASH TO:*

*[IMAGINATION] Chloe, dressed for the charity event, removes the MONEY and her DRIVING LICENCE from the hiding place and puts them in the CHOCOLATE BOX. Ready for her escape.*

*FLASH TO:*

Becky takes the BUNDLES OF CASH from the CHOCOLATE BOX and moves them to Chloe's SHOE BOX. Then she adds some stuff from her bag: her own DRIVING LICENCE, and the Number 28 key.

She leaves the empty CHOCOLATE BOX and Chloe's COAT in the hiding place. She closes up Chloe's shoe box and takes it, putting the drawer back.

Becky places CHLOE'S SHOE BOX on Chloe's dresser. She grabs a roll of WRAPPING PAPER from the first drawer, and starts to wrap the shoe box.

21 INT. CHLOE & ELLIOT'S HOUSE, ENTRANCE - 8.20PM - NIGHT 33 21

Becky walks down the stairs, hair wet, carrying her BAG, the GIFT-WRAPPED SHOE BOX poking out.

She heads towards the COAT RACK.

Elliot's coat isn't there. Becky glances through into the kitchen / diner, where she sees the coat hanging off a bar stool. She can hear ELLIOT talking to RICHARD.

Surprised, she listens.

(MORE)

RICHARD (O.S.)  
Yeah, better, yeah...

ELLIOT (O.S.)  
I'm so pleased man...

Becky puts the shoe box in her bag, and heads into --

22 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 8.21PM - 22  
NIGHT 33

-- the kitchen/diner. ELLIOT is drinking a glass of wine, RICHARD glumly nursing an elderflower cordial. They are both standing in front of PHIL'S PAINTING OF CHLOE, hanging above the white sofa. Elliot turns and sees Becky.

ELLIOT  
Hello you.

BECKY  
Hey.

ELLIOT  
Rich popped over to get Mum's key.  
He's borrowing her place in the  
country for a few days.

BECKY  
Oh. That's nice.

Becky puts on a smile. Richard looks numb.

ELLIOT  
Glass of wine?

Becky nods and Elliot pours her a glass. He glances at the painting of Chloe.

ELLIOT (CONT'D)  
It looks amazing, right?

BECKY  
Yeah.

ELLIOT  
Let me get Mum's keys before I  
forget...

RICHARD  
Oh. Thanks, yeah.

Becky watches as Elliot leaves the room. Richard and Becky are left alone. Becky rushes towards Elliot's COAT and roots around in the pockets. Her CAR KEYS are nowhere to be seen.

BECKY

Did you see what he did with my car  
keys?

RICHARD

Er.... I'm not sure.

BECKY

Okay. Can you drive me?

Becky looks at Richard. His expression is one of fear.

BECKY (CONT'D)

Now. Let's go before he gets back.

RICHARD

What do you mean? I'm not sure what  
you mean....

BECKY

I'll explain everything later.

(urgent)

Please.

RICHARD

I said I'd have dinner with Elliot.  
I don't want to...

Richard looks shiftily across the room, stuck to the spot. He remains in silence.

BECKY

Richard?

RICHARD

I can't.

Becky feels a horror coming over her as she takes in Richard's expression and understands.

BECKY

Fuck. You knew.

RICHARD

I don't know what you mean....

BECKY

Yes, you do. You knew Elliot didn't let Chloe drive, she had to lie to him about where she went... You knew she was running away from him?

Richard doesn't answer. He looks down.

BECKY (CONT'D)

I thought you cared about her. Why the fuck didn't you show up?

(MORE)

RICHARD  
I told you, I got high, I forgot...

BECKY  
You didn't forget because you got high. You needed to forget, that's why you got high.

RICHARD  
I couldn't...

BECKY  
I get it, you owe him a lot.

RICHARD  
Yeah. I'm a cowardly shit. You think I don't know that already?

Richard visibly crumbles with shame. Becky hears Elliot approaching and plasters a smile on her face.

ELLIOT  
Here you go...

Elliot passes Richard a set of keys. He sees Richard.

ELLIOT (CONT'D)  
What's up?

Elliot glances at Becky questioningly. Becky gives him an expression, like: "I don't know, I'm in over my head".

ELLIOT (CONT'D)  
Rich?

Becky closes her eyes, dreading what's about to come. Then --

RICHARD  
I don't know what's wrong with me.  
I'm a fuckup.

ELLIOT  
(light)  
Oh come on man... Are you telling  
me that place was a waste of money?

Elliot heads to the fridge.

ELLIOT (CONT'D)  
Shall we have a bite to eat?

Becky shares a look with Richard. She thanks him silently for not giving her away. He looks away, overcome with shame.

Becky notices Elliot's JEANS pockets bulging with KEYS.

23

INT. CHLOE & ELLIOT'S HOUSE, BEDROOM - 11.30PM - NIGHT 33 23

BECKY lies in bed. Her eyes are WIDE OPEN. She waits, her heart pounding, to be sure Elliot is asleep. She gets up and puts on a pair of TRAINERS, trying not to wake Elliot. She picks up her bag with the GIFT-WRAPPED SHOE BOX in it.

She looks over at ELLIOT'S JEANS hanging from a chair. She approaches them quietly and sees KEYS in the front pocket. She approaches and looks through the pockets.

Only his house keys and... CHLOE'S PHONE. She hesitates, then takes Chloe's phone and puts into the zipped internal pocket in her bag, next to the GIFT-WRAPPED SHOE BOX.

She turns to tiptoe out again but Elliot stirs. She's almost at the threshold.

ELLIOT

Sasha?

Becky freezes. She quickly and discreetly puts her bag down, trying to angle it so Elliot can't see the contents. She turns around to see Elliot turning around in bed.

BECKY

Hey. Sorry, I went to the loo...

Elliot looks at her, his hurt anger bubbling up again.

ELLIOT

What the fuck are you doing?

Becky gets back into bed. She looks at Elliot, scared.

BECKY

I couldn't sleep again.

Elliot looks at her. He sees the fear in her eyes. He pulls her towards him, takes her in his arms.

ELLIOT

I'm sorry. I'm messed up, I'm sorry. I love you, I don't...

He looks at her. He seems vulnerable, and genuinely sorry.

ELLIOT (CONT'D)

I don't want you to be afraid of me.

Becky nods. Speechless. Elliot nuzzles into her, loving, and closes his eyes. Becky feels overwhelmed, confused.

BECKY

I'm sorry too... For everything.

She stays in his embrace, heart beating.

24	<u>SCENE OMITTED</u>	24
25	<u>SCENE OMITTED</u>	25
26	<u>SCENE OMITTED</u>	26
27	<u>SCENE MERGED WITH SCENE 24</u>	27
28	<u>INT. CHLOE &amp; ELLIOT'S HOUSE, BEDROOM - 7.45AM - DAY 34</u>	28

Morning. Becky lies in bed. Elliot comes out of the shower.

BECKY

How are you feeling?

ELLIOT

Okay. I guess it feels... like a  
big day.

BECKY

It is.

She smiles at him and watches as he walks around the room. She watches with dread as he approaches his JEANS, which are now missing Chloe's phone.

But he walks past them and gets a suit out from the closet. He puts it on and Becky grabs her bag from the floor and heads into the bathroom.

29	<u>INT. CHLOE &amp; ELLIOT'S HOUSE, BATHROOM - 7.46AM - DAY 34</u>	29
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BECKY stands next to the SHOWER, which is on and very loud. She speaks on her SASHA MYLES phone in a whisper.

BECKY

Yeah, pick me up outside. The  
speech should be 5pm, I'll be able  
to slip out. Thank you.

She hangs up the phone and gets in the shower.

30	<u>EXT. CHLOE &amp; ELLIOT'S HOUSE - 8.30AM - DAY 34</u>	30
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BECKY stands next to ELLIOT as he locks up. He looks at the GIFT-WRAPPED SHOE BOX poking out of her bag and smiles.

ELLIOT

What's that?

BECKY

It's a little gift. I'll hold onto  
it till after tonight.

ELLIOT

You're so sweet.

Becky notices, through the glass windows looking into the  
KITCHEN/DINER: Her CAR KEYS, lying on a table.

BECKY

Wait, do you mind if I grab  
something?

But Elliot has already turned and headed towards his car.

ELLIOT

We're late, come on.

Becky goes through her bag and gets her house keys.

BECKY

I'll be quick.

ELLIOT

Sasha. Come on.

Elliot has turned and is looking at her, waiting. Becky gives in. She follows Elliot and they make their way to his car.

31

INT. LAUNCH VENUE, CONFERENCE ROOM - 12.30PM - DAY 34

31

BECKY puts BANNERS covered in PHOTOS OF BRISTOL up in a conference room. She looks calm, controlled, almost vacant. ELLIOT and LIVIA talk in the background. Next to Becky on a table, her bag with the GIFT-WRAPPED SHOE BOX inside.

Elliot is interrupted by a phone call and Livia turns to gesticulate at a MEMBER OF STAFF. Becky looks up at the CLOCK, watches the busy-ness, biding her time.

32

INT. LAUNCH VENUE, CONFERENCE ROOM - 4.55PM - DAY 34

32

BECKY stands at the entrance. Her bag with the GIFT-WRAPPED SHOE BOX poking out is on the side table next to her. She smiles at people as they enter.

BECKY

Thank you. Thanks so much for  
coming.

She checks the TIME on her SASHA MYLES phone and glances around the room.

It's busy with a diverse crowd of people of all ages and ethnicities.

(MORE)

A Television crew, politicians, business and community leaders, activists, and members of the community. In a corner of the room, TIGGY and BEA survey the event.

ELLIOT is surrounded by people, excitedly talking to him, taking pictures, trying to get a moment with the charismatic leader. There's a sense of real excitement and awe.

She watches as LIVIA, JACK GREENBANK, Elliot's CAMPAIGN MANAGER - BEN, and other core team members, approach him. They talk in hushed tones. Elliot gestures for Becky to join.

JACK GREENBANK

Alright, we're good to go in a few minutes. Shall we get one with the team?

He nods at the PHOTOGRAPHER standing by, who puts her camera up. The group start to pose. Becky moves away.

ELLIOT

No, no, stay...

Elliot pulls Becky in tight. She gives in.

PHOTOGRAPHER

Alright, everyone, say cheeeese.

Becky looks the camera dead in the eyes, as the group around her laugh and smile. The photographer SNAPS a photo.

As the group disband, Becky looks around and finds Livia.

BECKY

Can you make sure that one doesn't go online? You know, the stalker...

Livia smirks at her, like she's stopped believing this story.

LIVIA

Sure, yeah. The stalker.

BECKY

What?

LIVIA

You've done a really good job with that. It's hard to completely disappear online. You... literally don't exist!

She laughs, and turns away from Becky. Becky reels, like she's just been slapped in the face.

People are starting to take seats and Elliot and Jack are moving to the side. Becky looks at the CLOCK. 4.55 pm. Then she heads towards the back of the room.

PHIL (O.S.)

Hey.

PHIL has sidled up to her. Becky glances over at him, silent.

PHIL (CONT'D)

It must have been very stressful  
getting this all ready.

BECKY

You have no idea.

PHIL

Are you okay?

For a moment Becky worries - can he read her anxiety? Does he know what she's about to do?

BECKY

Yeah. Sure.

PHIL

Liv said you and El had been having  
some problems...

Becky bristles, anger swelling up inside her.

PHIL (CONT'D)

Well you know, I'm here if --

BECKY

What are you doing?

PHIL

What? Oh. I'm sorry.

BECKY

I know what you do with the  
confessions you extract.

PHIL

What?

BECKY

You told on her.

PHIL

... Chloe?

Becky looks away, her silence confirmation.

PHIL (CONT'D)

I don't know what...

BECKY

Don't. You painted her. You know  
how scared she was. You know she  
wanted to leave.

(MORE)

PHIL

You don't think I want to leave sometimes?

Becky looks at Phil. His quiet voice covers up extreme, very emotional anger.

PHIL (CONT'D)

Marriage is hard, for everyone.  
Yeah, Elliot's a handful and they had a tricky relationship, so what? Welcome to the fucking club.

Phil leaves Becky on her own, shaken. ANISH approaches, looking taken aback as he passes Phil.

Anish joins Becky and stands next to her.

ANISH

What's going on? Phil looks like you'd just punched him in the face.

BECKY

I don't know. Maybe Livia's rubbing off on me.

Anish looks at her, finding Becky funny but knowing something is up. JACK GREENBANK gets up on a podium and COUGHS. The room quietens. Anish and Becky turn to look at him.

JACK GREENBANK

Hi everyone. It's my pleasure to welcome you all here to Elliot Fairbourne's Bristol North by-election campaign launch. In Elliot we have a candidate with vision, empathy and passion. Bristol is his home and he is the change that our community desperately needs. So let's make sure we send him to Westminster in three weeks time!

Becky looks over at the CLOCK on the wall. The room CLAPS and Elliot gets up on stage.

ELLIOT

Thank you Jack. And I want to thank every single one of you for being here today.

Becky glances around the room. LIVIA and PHIL watch Elliot. She glances at ANISH, also listening intently to the speech.

ELLIOT (CONT'D)

I'm honoured to be the candidate for this by-election. We've never needed change more...

(MORE)

Keeping her eyes looking ahead, Becky picks up her BAG, quietly, then slips out of the room into --

33 INT. LAUNCH VENUE, CORRIDOR/LOBBY - CONTINUOUS - 5PM - 33  
DAY 34

-- the corridor. She walks towards the lobby at an inconspicuous pace, putting her hand into her bag to check the shoe box is still there.

She roots around in her bag. It's gone.

She sees JOSH waiting for her in the lobby. Panicking, she gestures to him: "one minute". Then rushes back into --

34 INT. LAUNCH VENUE, CONFERENCE ROOM - CONTINUOUS - 5.01PM - 34  
DAY 34

-- the conference room. Elliot continues his speech. People in the crowd glance at BECKY. LIVIA shoots daggers at her.

Becky glances around the room, looking for the gift box, then approaches Anish. She whispers to him.

BECKY

Have you seen the... the present for Elliot? Purpley kind of wrapping paper?

ANISH

Sash, not right now.

BECKY

Have you seen it?

Anish shushes her. The commotion is starting to ripple around the room. Becky turns around again and heads out into --

35 INT. LAUNCH VENUE, CORRIDOR - CONTINUOUS - 5.02PM - DAY 34 35

-- the corridor. She walks at speed.

ANISH (O.S.)

Sasha!

Anish stops in front of her.

ANISH (CONT'D)

What are you doing?

BECKY

Do you know where the present is?

ANISH

(quiet)

I think Livia put it in the side room with all the coats and bags, you can get it later.

BECKY

I've got to go.

Becky tries to go but Anish stops her.

ANISH

What the fuck? What's the matter with you?

BECKY

Just let me go.

Becky tries to step past him but he stops her.

ANISH

Your *one* job today is to not mess this up for El. If you pull a disappearing act right now, he's going to be off his A-game and I'm going to have to clear that up.

BECKY

My mum's sick, I need to see her.

ANISH

She's not sick.

BECKY

Oh so you're a doctor now, are you?

Anish looks at her. A beat.

ANISH

Please, just come back in. I *hate* doing this.

Becky sees a glimpse of pained self-awareness. It angers her.

BECKY

Yeah, you'd think the last one dying might be enough.

ANISH

What the fuck? Is this Chloe again?

BECKY

I'm just saying. Let me go.

ANISH

What do you know about Chloe?

BECKY

I don't know. I don't know. I just know she was trying to leave and no one would fucking let her.

ANISH

(under his breath)

Oh give me a break. She was always threatening to leave, but she was a privileged housewife who never worked a day in her life. She didn't actually want to leave, and she didn't actually want to die. It was theatrics.

Becky is shocked. From the speech area, the sound of CLAPPING. Elliot's speech coming to an end.

ANISH (CONT'D)

Yeah, I've had enough of everyone sanctifying her. Sure, apparently she was mentally ill so now no one can say a bad word about her, but she wasn't a saint. There's two sides to every fucking story.

Suddenly, Becky sees JOSH approaching. Becky gives him a signal to back off and Anish notices, turning around.

ANISH (CONT'D)

Ohh... Well that makes a lot more sense now. Is that who the little purple present is for?

BECKY

It's nothing to do with him.

JOSH

Everything okay?

ANISH

No, man. It's not. You have some fucking nerve showing up here.

Becky barrels past them towards and heads into --

36 **INT. LAUNCH VENUE, STORE ROOM - 5.04PM - DAY 34**

36

-- a side room. It's full of piled up chairs and rubbish, like a large store cupboard. She looks around drastically for the shoe box. She rifles through all the coats, spreading the pile across the room. She can't find the shoe box anywhere.

Suddenly the door opens --

LIVIA (O.S.)

Becky?

(MORE)

Becky keeps looking urgently.

BECKY

Yeah I'm sorry, I'm just...

She slows as she processes what she just heard. She looks up. LIVIA smiles at her, waiting.

LIVIA

Are you looking for this?

Livia is holding the OPEN GIFT-WRAPPED SHOE BOX and is brandishing BECKY'S DRIVING LICENCE.

Panicking, Becky grabs the box and licence from her. A silence. Becky feels sick.

Livia is cold and quiet but furious. She holds her gaze.

Becky feels a wave of shame and horror come over her. She turns around.

LIVIA (CONT'D)

Don't you dare turn away from me.

Livia pulls Becky around and gets close to her, the disdain on her face painful.

LIVIA (CONT'D)

What kind of a person does that?

Tracks down the grieving friends of a dead girl --

BECKY

She was my friend too.

LIVIA

You're a stranger who wanted her life.

BECKY

She called me, she wanted to tell me something...

Livia looks at her disdainfully. Angry, but underneath it, deeply hurt.

LIVIA

When Nish said something was up...  
Elliot defended you. I defended you.

BECKY

I'm sorry.

Livia stares at her, cold. Becky can't take it. She runs out of the side room and --

37

INT. LAUNCH VENUE, CORRIDOR - CONTINUOUS - 5.05PM - DAY 34 37

-- into the corridor. The event continues but a small group (ANISH, PHIL, TIGGY, BEA, JACK GREENBANK) surround ELLIOT who watches Becky approach in horror. They all know.

Elliot stares at Becky. Shocked. Disgusted. But also: real pain, hurt and betrayal on his face.

Becky barrels past them and out. She RUNS, away from the shame and humiliation, out of the venue.

38

EXT. LAUNCH VENUE - 5.06PM - DAY 34

38

BECKY runs down the front steps of the venue. She sees JOSH and she rushes towards him.

JOSH

I'm sorry, I'm sorry, they got security to kick me out...

BECKY

Let's go, let's go.

Josh runs with her and they leave the driveway.

39

INT. JOSH'S CAR - EARLY EVENING - 5.15PM - DAY 34

39

BECKY sits in Josh's car, holding tight onto CHLOE'S SHOE BOX. Her heart beating fast.

Her hands tremble. Josh puts out his hand and takes hers. The trembling gets worse.

JOSH

You're okay.

Becky closes her eyes, feeling sick.

40

INT. SERVICE STATION - EARLY EVENING - 5.30PM - DAY 34

40

BECKY and JOSH sit opposite each other in a service station food court. Becky looks exhausted.

BECKY

Fuck. I'm so sorry I dragged you into this.

Becky puts her head in her hands, numb with self-loathing.

BECKY (CONT'D)

What is wrong with me?

JOSH

You're out now. This is good.

(MORE)

BECKY

I don't understand why you're...  
Don't you agree with them?

JOSH

What, that you're crazy?

BECKY

I mean, I need *help*, right?

JOSH

Yeah. I think you do.

A long moment of silence.

JOSH (CONT'D)

Why don't we just bounce? Now. You  
might want to make yourself scarce  
for a bit.

BECKY

Yeah.

JOSH

Let's just go to London or  
something.

BECKY

London?

JOSH

I have a job interview next week...  
I dunno, if I get it, maybe... I  
could do with a move. I fucking  
hate it here.

She thinks it through. Daring to imagine it.

BECKY

Maybe...?

JOSH

You know Becky and Sasha are the  
same person, right?Becky looks at Josh, full of feeling for him. Suddenly, her  
stomach GRUMBLES loudly. Josh laughs.

JOSH (CONT'D)

Do you want something?

BECKY

I don't know. A new personality?

JOSH

Ketchup with that?

Becky sighs.

(MORE)

BECKY  
Cheeseburger please.

Josh heads to the till to order. Becky watches him for a while. Her eyes glaze over.

She looks over at her bag on the table and sees the FOLDED PIECE OF PAPER poking out.

She hesitates for a long moment. Her hand reaches out towards it. She retrieves it and unfolds it slowly.

It's her recreation of the FINAL PAGE of Chloe's diary. She looks at it.

She gets out a pencil from her bag.

MONDAY. 4pm. Swimming.

Becky writes next to it: "Moves Babooshka. Cashes cheque."

TUESDAY. 6pm. Portrait sitting.

Next to it, Becky writes: "Chloe talks to Phil".

8pm. Dinner at Phil & Livia's.

Just before it, Becky writes: "Anish messages Elliot about money". Just after, "Phil tells Elliot".

THURSDAY. 7.30pm. El's Charity event.

Becky's note: "Escape!".

Underneath it, "Richard gets high, forgets."

Becky draws an arrow and writes "Parents' house". Then two QUESTION MARKS. She stares at those final words.

She puts the piece of paper away.

Josh returns, carrying two paper bags. He places them down on the table. He gets out his burger and cola. Becky gets out hers and plays with the wrapping anxiously.

Josh looks at her, sensing the shift in energy.

JOSH  
What is it?

BECKY  
I don't know.

JOSH  
You're here. Please.

Becky looks at him.

JOSH (CONT'D)

I just want to be around you. And  
for you not to always, always, be  
*somewhere else.*

Becky looks at him, giving in.

BECKY

I just have to do one more thing.

JOSH

What? Why?

BECKY

She *called me.*

Josh can't believe it.

BECKY (CONT'D)

She had a caravan. She'd made a  
whole plan. That's not someone who  
wants to die.

JOSH

Please. Let it go. Her mum saw her  
jump.

BECKY

So what happened at her parent's  
house for her to decide to do that?  
If I don't talk to them now, I'll  
never know.

JOSH

No, you won't. This is what  
happens. When someone dies, they  
leave a whole lot of questions  
behind. You'll never get an answer.

BECKY

We can go to London tomorrow.

JOSH

For fuck's sake Becky. It's too  
late. Sometimes it's just too late.

A crack in his voice. This is emotional for him.

BECKY

It's just one more thing.

JOSH

It's never one more thing, trust  
me.

BECKY

Either I'm right... or they are.  
About me.

(MORE)

A deep sigh comes out of Josh. He gets it.

JOSH  
God I really am a fucking idiot.

Becky shakes her head. Josh puts his burger and drink back in the paper bag then gets up.

JOSH (CONT'D)  
Can I drop you off anywhere?

BECKY  
I can take a taxi.

JOSH  
Good luck.

Josh look at her, heartbreak in his eyes. He takes the paper bag, gets up and leaves. Becky is left in the food court, totally alone.

41 **EXT. COAST - EARLY EVENING - 5.45PM - DAY 34**

41

A taxi winds its way down a coastal road.

42 **SCENE OMITTED**

42

43 **INT./EXT. TAXI/CHLOE'S TEENAGE HOUSE - 5.50PM - DAY 34**

43

BECKY sits in the back of a taxi. It stops outside a HOUSE. We may recognise it.

Becky gets out of the taxi. She stands in front of CHLOE'S TEENAGE HOUSE, taking it in.

Deep breath. She walks down the driveway.

*INTERCUT WITH FLASHES OF:*

44 **EXT. CHLOE'S TEENAGE HOUSE, EARLY 2000S - MEMORY - NIGHT** 44

*TEENAGE BECKY walks down the driveway of the same house. From inside, we hear the sounds of a HOUSE PARTY.*

45 **EXT. CHLOE'S TEENAGE HOUSE - EARLY EVENING - 5.55PM - DAY 34** 45

Becky arrives at the front door and stops.

46

**EXT. CHLOE'S TEENAGE HOUSE, EARLY 2000S - MEMORY REF. SC. 46**  
**3/46 - NIGHT**

A DOOR BUZZER gets LOUDER and LOUDER until we FLASH TO:

TEENAGE BECKY stands at the front door, pressing THE DOOR BUZZER. No one is opening the door for her.

From inside, she hears CHEERS and LAUGHTER. Mocking.

Voices chanting: "Becky Green! Becky Green!"

Becky SMASHES the glass pane of the door as we FLASH TO:

47

**EXT. CHLOE'S TEENAGE HOUSE - EARLY EVENING - 5.55PM - DAY 47**  
**34**

Becky banishes the thoughts. She breathes in, trying to ready herself. She looks up at the door buzzer and presses it.

The sound is different to the one in her memory. Softer. She waits. From inside, the sound of footsteps.

The door opens. CHLOE'S MUM, ANGELA, looks out at her. She furrows her brow with confusion.

ANGELA

Hello.

BECKY

Hi.

Becky looks at her nervously.

BECKY (CONT'D)

It's Becky Green.

Beat. Then a wave of recognition on Angela's face.

ANGELA

Becky!

She grabs her shoulders affectionately and invites her in.

48

**INT. CHLOE & ELLIOT'S HOUSE, LIVING ROOM - 5.56PM - DAY 34 48**

BECKY and ANGELA sit opposite each other, nursing a cup of tea. Chloe's DAD, JIM, stands apart from them.

ANGELA

We thought about getting in touch.  
It's funny she called you, isn't it? Had she reached out before?

Angela seems hungry for conversation. Jim not so much.

(MORE)

BECKY  
No.

ANGELA  
You two were so sweet... What was  
that thing you used to do? Day...?  
Day Trip?

BECKY  
Day-tripping.

ANGELA  
That's it. You'd pick any old bus  
to get on...

BECKY  
We saw so many random suburbs...

ANGELA  
Do you remember, Jim?

Jim nods. Becky looks at him awkwardly.

ANGELA (CONT'D)  
You wanted some sort of adventure,  
I think.

BECKY  
Pretty strange way to go about it.

ANGELA  
You were dying to be able to drive  
yourselves...

Angela smiles, remembering.

ANGELA (CONT'D)  
You know, we always worried about  
what the two of you got up to.  
She'd do anything you asked her.  
But I suppose... She was happy back  
then.

Becky takes this in. Angela looks down at her feet.

ANGELA (CONT'D)  
I always appreciated you being  
there for her. You know, coming to  
stay when she needed you...

An emotion rises in Angela. Jim coughs.

JIM  
Well. It was nice of you to drop  
by...

Becky gets the hint. But she can't go now.

(MORE)

BECKY  
Oh! How's Tiger?

ANGELA  
Tiger... She got run over a few  
years ago.

BECKY  
I'm sorry.

ANGELA  
We have her daughter, Pebble. She's  
nine already, can you believe it...

BECKY  
Can I meet her?

Angela smiles.

ANGELA makes "come here kitty" noises. BECKY follows her.

ANGELA  
Pebble!... Pebble! Oh, there she  
is...

A CAT winds its way out from behind the LIVING ROOM CHAIR.  
Angela picks her up and brings her to Becky.

ANGELA (CONT'D)  
Her dad must have been one of those  
big ugly street Tabbies...

BECKY  
She's still got some orange there  
on her leg. From Tiger...

The cat SQUIRMS its way out of Angela's arms and jumps onto  
the floor. Leaving Angela and Becky uncomfortably close.

BECKY (CONT'D)  
I'm so sorry, Ange...

Suddenly, Angela hugs her tightly, whispering --

ANGELA  
Bless you, bless you...

Becky holds Angela in a tender grip, overcome with emotion.  
Angela pulls away, gathering herself.

BECKY  
Ange?

Angela looks at Becky. Becky hesitates.

BECKY (CONT'D)  
What happened? That night? I  
haven't been able to stop thinking  
about it...

Angela sighs, her voice trembles.

ANGELA  
We weren't expecting her. She just  
showed up. And she... well, you  
know, she'd been sick for years. We  
knew, from her husband, she'd been  
on a downward spiral. He was a  
saint, the way he looked after her.  
She showed up in a very...  
distressed state, saying a lot of  
things that didn't make sense.

BECKY  
Like what?

ANGELA  
She wanted to leave, all sorts of  
things... She wasn't well.

Becky takes this in. Angela breathes in.

ANGELA (CONT'D)  
She went to bed and her husband  
arrived. In the night, we realised  
she was gone, we drove around for  
ages, looking...

*Off Becky's face we FLASH TO:*

50 **EXT. COAST - IMAGINATION - NIGHT 2**

50

*ELLIOT drives with ANGELA in the passenger seat. It's pitch black. The CAR LIGHTS illuminate the road ahead, revealing CHLOE walking alongside the road.*

51 **INT. CHLOE'S TEENAGE HOUSE, KITCHEN - 5.58PM - DAY 34**

51

Becky looks at Angela, still fighting this story.

ANGELA  
We arrived just as she jumped.

BECKY  
I can't... I can't believe it.

ANGELA  
When I put her to bed... I should  
have known.

Angela looks at Becky. Her voice catches in her throat.

(MORE)

ANGELA (CONT'D)

It was like she'd given up. Like  
the light had gone out of her eyes.

Becky inhales. Believing the story at last.

BECKY

I should have picked up. Maybe I  
could have said something...  
(under her breath)  
I'm so sorry.

Angela shakes her head.

ANGELA

Oh Becky... There's nothing any of  
us could do...

Becky's eyes glaze over. *The sound of WAVES distant in the background.*

BECKY

Can I see her room?

52

INT. CHLOE'S TEENAGE HOUSE, BEDROOM - 6PM - DAY 34

52

Becky stands in Chloe's room, taking it in. She looks at the bed. All made up. Not a crease.

She looks around at the photos on the wall. A YOUNG CHLOE with a YOUNG ELLIOT. A few of the group in their early twenties. ANISH, RICHARD, LIVIA, PHIL.

She looks over at the bed. She notices something poking out from underneath it. A SHOE BOX (CHLOE'S TEENAGE SHOE BOX).

She goes and picks it up.

*[FANTASY] LAUGHTER draws her eyes to the bed where TEENAGE BECKY and TEENAGE CHLOE lie chatting. Becky rolls a VERY LARGE JOINT. They laugh uncontrollably.*

*Next to them, a SHOE BOX full of WEED, RIZLA PAPERS and a collection of random objects: a few postcards, photos.*

Becky opens CHLOE'S TEENAGE SHOE BOX. It's empty of weed and Rizlas. But the collection of memorabilia has grown.

She sits on the bed and looks through the PHOTOS. She stops at one taken on the polaroid. TEENAGE BECKY and TEENAGE CHLOE, in Chloe's teenage room, posing for the camera.

She looks through some more photos, and underneath them finds an OLD fading PIECE OF PAPER. Covered in CHLOE'S TEENAGE HANDWRITING, full of scribbles and sentences crossed out.

(MORE)

She opens it. It starts with "Becky". Her breath quickens. She sits up against the back of the bed and starts reading.

*FLASH TO:*

53 **INT. WHITE SPACE - IMAGINATION**

53

*CHLOE, her back to us again, stands in the white space.*

*CHLOE*

*Becky. I don't know how to start this. I've been trying to figure out what to say for a few days and it's not going well.*

*Chloe TURNS AROUND and for the first time we see her face.*

*CHLOE (CONT'D)*

*I'm so sorry. I should have told you about the party.*

54 **SCENE OMITTED**

54

55 **INT. WHITE SPACE - IMAGINATION**

55

*CHLOE looks straight at us.*

*CHLOE*

*It's been so weird the last few months. I was so lonely at the new school. I missed you all the time. I had to make new friends, or I'd have kept on being lonely forever. I thought you'd hate the party.*

*Chloe turns away from us and we see a BED. Chloe's teenage bed. On it TEENAGE BECKY sits next to TEENAGE CHLOE.*

*Teenage Becky looks nonchalant and a bit mean, but she's hiding upset and insecurity. She shrugs.*

*TEENAGE BECKY*

*I'm just saying... They sound like they think they're better than everyone else.*

*We're back on Chloe's face, now visible. She looks guilty.*

*CHLOE*

*I didn't think you'd find out.*

*Suddenly we're in: The PARTY --*

56

INT. CHLOE'S TEENAGE HOUSE, LIVING ROOM - IMAGINATION - NIGHT

56

TEENAGE CHLOE, TEENAGE ELLIOT, TEENAGE LIVIA, TEENAGE RICHARD and other teenagers. They're all there, laughing, drinking.

Teenage Chloe looks through the PEEPHOLE and sees TEENAGE BECKY. She turns around, worried.

TEENAGE CHLOE  
Shit. It's my friend Becky...

TEENAGE LIVIA  
What the fuck? That weirdo from  
your state school? Why is she here?

TEENAGE ELLIOT  
Chlo, she just showed up uninvited.

TEENAGE CHLOE  
My parents must have said  
something... Maybe she wanted to  
surprise me...

TEENAGE LIVIA  
Let her in! It'll be hilarious!

TEENAGE RICHARD  
Yeah! We want to meet her!

TEENAGE CHLOE  
No, no... She's my friend...

Teenage Elliot talks to Chloe under his breath.

TEENAGE ELLIOT  
You've got to stop it with her...

Teenage Richard heads for the side window. He opens it and talks to TEENAGE BECKY, who's out of sight of the others.

TEENAGE RICHARD  
What do you want?

TEENAGE BECKY (O.S.)  
(faint)  
I... Er. Can you tell Chloe I'm  
here?

TEENAGE RICHARD  
Who are you?

TEENAGE BECKY (O.S.)  
Becky... Becky Green.

Teenage Richard turns to them and calls out performatively.

(MORE)

TEENAGE RICHARD

*Chloe, do you know a Becky Green?*

TEENAGE CHLOE

*Stop it...*

TEENAGE RICHARD

*No? Anyone else know a Becky Green?*

*Teenage Livia, Teenage Elliot and the other teenagers LAUGH in response. Teenage Richard gets a wave of validation.*

TEENAGE CHLOE

*It's not funny guys...*

*Teenage Richard turns back to the window.*

TEENAGE RICHARD

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

*He shuts the side window. Chloe heads to the front door. But the DOOR BUZZER starts again. This time without stopping. One long BUZZZZ. Crazed. Aggressive.*

*Chloe hesitates as the teenage group start to laugh. Riling each other up for attention. They can't see Teenage Becky and her presence is almost hypothetical. Teenage Elliot gestures for Teenage Richard to approach and WHISPERS in his ear.*

*Teenage Richard LAUGHS then turns away from everyone, in the corner, and pees into his PLASTIC BEER GLASS. He opens the side window and HURLS the contents out into the night.*

*More laughs from the group. The chants start --*

TEENAGERS

*Becky Green! Becky Green!*

TEENAGE CHLOE

*Stop it... Please, stop it...*

*But it's gotten away from her. Everyone is too drunk and not paying any attention to her. Teenage Richard looks at Chloe. Clearly in his eyes, shame at what he's just done.*

TEENAGE RICHARD

*Sorry Chlo. Sorry...*

*Teenage Chloe goes to the door, deciding she's had enough.*

*Suddenly the GLASS PANE of the front door SMASHES. Teenage Chloe stops. She looks scared.*

TEENAGE LIVIA

*What the fuck Chlo? She's actually mental.*

TEENAGE ELLIOT  
Oh my god...

Teenage Chloe looks at the friends then opens the front door.

57 EXT. CHLOE'S TEENAGE HOUSE - IMAGINATION/MEMORY - NIGHT 57

TEENAGE CHLOE steps out of her front door and sees TEENAGE BECKY running down the street. Crying.

TEENAGE CHLOE  
Becky! Becky!

Teenage Becky doesn't turn around. She calls back to Chloe.

TEENAGE BECKY  
Fuck you! Fuck you!

And she's gone down the street. Teenage Chloe watches her go. Her heart hurting. Feeling terribly guilty.

58 INT. CHLOE'S TEENAGE HOUSE - IMAGINATION - NIGHT 58

TEENAGE CHLOE sits down on the sofa. Everyone is laughing and chattering in disbelief at what just happened.

Teenage Elliot sits next to Teenage Chloe and hugs her.

TEENAGE ELLIOT  
Hey... That was awful... She's  
really crazy... Are you okay?

Chloe is in a ball, unresponsive. Elliot holds her. Suddenly we're back in --

59 INT. WHITE SPACE - IMAGINATION 59

-- the white space. It's no longer ADULT CHLOE talking. It's TEENAGE CHLOE. She looks so YOUNG.

TEENAGE CHLOE  
I regret everything about the last few months. I think you all could have got on if I'd known how to bring you together... I feel like the worst person in the world. All I want to do is hide.

TEENAGE CHLOE looks us dead in the eye.

TEENAGE CHLOE (CONT'D)  
I worry about how people see me. I worry about it so much that I don't know what's left of me.  
(MORE)

(MORE)

**TEENAGE CHLOE (CONT'D)**  
*Sometimes I feel like I'm made up  
of lots of small mirrors, that just  
show people what they want to see.  
I guess I'm like a disco ball?!  
That's why I need you. Because when  
I'm with you, I feel like I'm  
really there.*

*Beat.*

**TEENAGE CHLOE (CONT'D)**  
*Elliot says it's weird that I have  
a best friend that isn't him, he  
keeps asking if we're in love or  
something. He doesn't understand.  
He's not friends with people the  
way we're friends. He doesn't want  
me to send you this letter. He  
sometimes gets angry when I do  
things that he doesn't think are  
right. He really cares about me.  
But I'm going to send it anyway. I  
just want to explain.*

*Beat.*

**TEENAGE CHLOE (CONT'D)**  
*I'm... sorry about your sister.  
Thank you for telling me, I know  
that was really hard. I love you. I  
really hope that you'll forgive me.*

*Suddenly, TEENAGE CHLOE is replaced by ADULT CHLOE. Looking  
at us, her face fully visible.*

**CHLOE**  
*Love, always, Chloe.*

*SILENCE resonates in the white space. Chloe is gone.*

*TEENAGE BECKY sits in the middle of the WHITE SPACE, reading  
the letter. Taking it in.*

*MATCH CUT TO:*

60 **INT. CHLOE'S TEENAGE HOUSE, BEDROOM - 6.05PM - DAY 34** 60

*ADULT BECKY lies on the floor of Chloe's bedroom. Processing.  
After a moment, she puts the letter away in her pocket along  
with the PHOTO of TEENAGE CHLOE and TEENAGE BECKY.*

*She looks through the last of CHLOE'S TEENAGE SHOE BOX. At  
the bottom is a POSTCARD.*

*On the front: the QUOTE, exactly as posted by Chloe. "To die  
by your side is such a heavenly way to die".*

**(MORE)**

Becky turns over the postcard. On the other side, a HAND-DRAWN MAP of the coast.

On one end, a LARGE X next to the words CHLOE PARKER and an ADDRESS and MOBILE PHONE NUMBER. On the other, a LARGE X next to the words BECKY GREEN, an ADDRESS and MOBILE PHONE NUMBER.

A LINE drawn in RED PEN along the coast, linking the two addresses. A note: "Meet in the middle. Love, Becky"

Becky stares at the words. She traces her fingers across the RED line linking her flat and Chloe's house.

61 **INT. CHLOE'S TEENAGE HOUSE, KITCHEN - 6.07PM - DAY 34** 61

BECKY enters the kitchen where ANGELA is making tea. Angela seems almost elsewhere, like she's gone down a deep, emotional rabbit hole. She looks up at Becky.

ANGELA

Are you alright, love?

BECKY

Where did she jump?

Angela balks a bit at the question.

ANGELA

Er... On the coast.

BECKY

But where?

ANGELA

Kewstoke. By the bench across from the fish and chip shop.

Becky closes her eyes briefly. Taking this in.

ANGELA (CONT'D)

Cup of tea?

She pours a mug. Becky shakes her head. After a moment --

BECKY

She was headed to see me.

Angela looks at Becky, fearful. Then she turns away.

ANGELA

The stuff she was saying about him, it sounded crazy...

Angela stares at her mug, as if making any eye contact with Becky would stop her from saying what she's about to say.

(MORE)

ANGELA (CONT'D)

Chloe and Elliot... We loved them, we never saw one without the other. When we first met him, we thought oh thank god. A bright future for our little girl. Jim, with his stupid business ideas, throwing good money after bad. Elliot always there to get him out of a scrape...

She picks her nails nervously.

ANGELA (CONT'D)

She asked me not to say where she was. But when he called... he was so upset, so scared. They'd been looking for her everywhere, they thought she was in town...

BECKY

That's what she wanted them to think.

ANGELA

Don't worry, she's here. That's all I said.

Becky can't believe this. Angela looks sickened.

BECKY

What did you see? When you got there?

There's an intense energy to Becky now, she's not wearing kid gloves. Angela retracts slightly.

ANGELA

I don't know. I called out her name and she turned and walked towards me.

61A

EXT. COAST - IMAGINATION - NIGHT 2

61A

*ELLIOOT and ANGELA get out of Angela's car. Angela calls out to Chloe. She turns and walks towards Angela.*

*Elliot calls out to her. She turns and runs. Elliot runs after her.*

61B

INT. CHLOE'S TEENAGE HOUSE, KITCHEN - 6.07PM - DAY 34

61B

ANGELA

Then he called to her and she turned and ran. He ran after her. I don't know...

(MORE)

BECKY  
She wasn't planning to jump.

ANGELA  
I don't... I don't think so.

BECKY  
Did you even see her jump?

ANGELA  
I don't know anymore...

BECKY  
He pushed her. He pushed her,  
didn't he?

But Angela shakes her head, firmly.

ANGELA  
No... No... I didn't see that. I  
don't know what I saw.

Becky takes a step back at Angela's resistance.

ANGELA (CONT'D)  
I don't know what I saw. I had to  
believe something.

Becky takes this in. Coldness comes into Becky's eyes.

BECKY  
Maybe you should have believed your  
daughter.

Angela looks at Becky suddenly in terror. Her face falls  
apart and she steadies herself on the counter.

A sound makes Becky turn. JIM is in the doorway. He's heard  
the end of their conversation. He approaches Angela.

JIM  
I think you need to stop this  
morbid conversation. Haven't we had  
enough?

Suddenly, the LANDLINE in the other room RINGS. Angela  
gathers herself and leaves the room. Jim stares Becky down.

JIM (CONT'D)  
You're always leeching off our  
family when we're weak.

Becky looks at him, anger coursing through her.

ANGELA (O.S.)  
Hi Elliot!

Becky tunes into Angela's voice. Dread mounting.

(MORE)

ANGELA (O.S.) (CONT'D)  
(forced jolliness)  
You'll never guess who's just  
popped by! Becky Green! Chloe's old  
friend, did you ever meet her?

A silence. Becky heads out into --

62 INT. CHLOE'S TEENAGE HOUSE, ENTRANCE - 6.09PM - DAY 34 62

-- the entrance. Becky runs for the door.

ANGELA  
No, no, no... Jim! Jim!

But Becky slams the door behind her.

63 SCENE OMITTED 63

64 EXT. COASTAL ROAD - EVENING - 6.20PM - DAY 34 64

BECKY walks down a coastal road. She stares out ahead of her. Processing everything.

*FLASH TO:*

65 INT. CHLOE'S TEENAGE HOUSE, BEDROOM - IMAGINATION - NIGHT 2 65

*ADULT CHLOE sits in her bed going through CHLOE'S TEENAGE SHOE BOX. She finds the POSTCARD. She takes a picture on her phone then opens her PROFILE. She tags the image: Brandon Hill, Bristol.*

*She turns the postcard around and sees the hand-drawn map. Her finger traces along the RED LINE.*

*She's about to put CHLOE'S TEENAGE SHOE BOX away when she finds: the letter she never sent to Becky. She starts reading.*

66 INT. CHLOE'S TEENAGE HOUSE, BEDROOM - IMAGINATION - NIGHT 2 66

*CHLOE has fallen asleep. Suddenly, the door opens and ELLIOT appears, holding two cups of tea and a packet of Chloe's MEDICATION. Chloe wakes up and sees him. Her heart sinks.*

ELLIOT  
Hi, darling. You scared me.

*Elliot sits next to her and puts the tea and the pills down.*

67

**INT. CHLOE'S TEENAGE HOUSE, BEDROOM - IMAGINATION - NIGHT 2**

*ELLIOT is fast asleep in the bed next to CHLOE. She tiptoes around, trying not to wake him up. She opens the SHOE BOX from under the bed and retrieves the POSTCARD. She takes her phone and types Becky's number from the postcard.*

*She puts the postcard back then tiptoes out of the room.*

68

**EXT. CHLOE'S TEENAGE HOUSE - 01:52AM - IMAGINATION - NIGHT 2**

*CHLOE looks back at her home. She heads out onto the road, wearing nothing but her pyjamas. Headed towards the sea.*

*She gets her phone out. The time on the phone says 01:52. She CALLS Becky's number which she typed in. The phone RINGS and RINGS and RINGS, then goes to voicemail.*

69

**EXT. COASTAL ROAD - 02:45AM - IMAGINATION - NIGHT 2**

69

*CHLOE walks along the coastal road towards Becky's flat. Her eyelids drop, she's out of it with the pills she's taken. She keeps walking. Determined.*

*She gets her phone out again. The time now reads 02:45. Again she tries calling Becky. The phone RINGS and RINGS and RINGS.*

70

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

70

*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. The phone RINGS and RINGS.*

*Just when we think it's going to ring out, Becky PICKS UP.*

BECKY

Hello?

*INTERCUT WITH:*

71

**EXT. COASTAL ROAD - IMAGINATION - NIGHT 2**

71

*CHLOE breathes a sigh of relief.*

CHLOE

Becky. Thank god.

BECKY

Chloe? Are you okay?

(MORE)

*CHLOE*  
*I'll explain. Can you pick me up?*

*Becky sits up in her bed.*

72 **EXT. COASTAL ROAD - IMAGINATION - DAWN - DAY 2**

72

*Becky parks her car by the side of the coastal road. She gets out and looks around.*

*Suddenly, Becky sees a figure. It's CHLOE. Waiting for her, shivering in her pyjamas.*

*BECKY*

*Chloe!!*

*Chloe turns and sees Becky. She runs towards her. The two women embrace.*

73 **INT. BECKY'S CAR - IMAGINATION - DAWN - DAY 2**

73

*BECKY and CHLOE sit in the front of Becky's car. They look freezing but happy. Becky puts the key in the ignition.*

*Becky starts the car. She plays with the CAR RADIO and on comes: "There is a light and it never goes out".*

*BECKY*

*Where do you want to go? We can go wherever we want.*

*CHLOE*

*I don't mind.*

*Becky smiles at Chloe and starts the car.*

73A **EXT./INT. COASTAL ROAD/BECKY'S CAR - IMAGINATION - DAWN - 73A DAY 2**

*BECKY and CHLOE drive down the coast together. Listening to the music. Singing along.*

*BECKY & CHLOE*

*Take me out tonight  
Because I want to see people and I  
want to see life  
Driving in your car  
Oh, please don't drop me home  
Because it's not my home, it's  
their home and I'm welcome no more.*

*BECKY*

*I'm so glad you called.*

*CHLOE*  
*I'm so fucking glad you picked up.*

*Becky looks out at the road, a smile playing on her lips.*

*MATCH CUT TO:*

74 **EXT. WALTON BAY CLIFFS - 6.25PM - DAY 34**

74

*BECKY walks towards the drop. It's finally hit her.*

*She has answers to her questions, but it doesn't matter. Her friend is still dead. She will never see her again.*

*She approaches the edge. She looks down. At the bottom, the water laps against the shore.*

*The sound of WAVES gets LOUDER and LOUDER until it becomes the SLOSHING of BATHWATER as we FLASH TO:*

75 **INT. BECKY'S FLAT, MID 1990S - MEMORY REF. SC. 3/72 - EVENING - DAY**

75

*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 bright and new, no damp in sight.*

*TODDLER BECKY, 3, sits in the bath. She looks into the water.*

*We can make out the figure of a baby, BABY SASHA, floating under the surface. Drowned. Little Becky looks totally lost and confused.*

*And so so YOUNG. The sound of FEET approaching the bathroom as we FLASH TO:*

76 **EXT. WALTON BAY CLIFFS - 6.25PM - DAY 34**

76

*BECKY inhales. A moment. She stares out at the sky.*

76A **INT. DUDLEY MANOR, PAM'S ROOM - 7.25PM - DAY 34**

76A

*BECKY enters Pam's room in Dudley Manor. PAM sits in her armchair, staring out ahead. Becky kisses her on the cheek.*

BECKY

Hi, Mum.

PAM

Hi, nugget. Haven't seen you in a while. Where's your fancy man?

(MORE)

Becky sits next to Pam.

BECKY  
You were right, it didn't work out.

Becky looks at Pam gently. Pam doesn't seem entirely with it.

BECKY (CONT'D)  
Are you okay?

Pam nods and smiles. Becky looks at the FRAMED PHOTO (080) on the side of TODDLER BECKY and a BABY.

BECKY (CONT'D)  
Do you miss her, Mum?

Pam looks over at the photo. A flicker of fear comes over Pam's face. Her hands tremble.

PAM  
My little angel.

Becky takes Pam's hand. She calms. For a moment, they are together. Loving. Becky looks at Pam, summons up the courage.

BECKY  
Mum...?

PAM  
What?

BECKY  
It wasn't my fault.

Pam looks confused.

BECKY (CONT'D)  
Sasha dying.

A look of shock comes over Pam. Fear and pain. She turns and stares ahead, her eyes glazing over. Becky retreats into herself, prepares herself for wailing and crying. But Pam says nothing. She seems to be elsewhere.

BECKY (CONT'D)  
Mum? Say something?

Pam looks at Becky, smiles confusedly. She looks over at a PLATE of the crumbs leftover from a scone.

PAM  
Have you tried the scones?

BECKY  
Yeah, they're pretty good...

Pam pulls Becky in, conspiratorial.

PAM

The best thing is... it's all free!  
You just help yourself!

Becky laughs, holding back tears.

Then she gets up and goes to Pam's cupboard. She picks up BECKY'S SHOEBOX (the shoe box she left there).

BECKY

I've got to go.

She kisses Pam on the head. Pam looks up at her, smiling.

PAM

You'll come see me again, won't you? You're such a nice lady.

Becky looks at Pam, her heart breaking.

76B INT. RECEPTION, DUDLEY MANOR - 7.32PM - DAY 34

76B

BECKY talks to a NURSE on reception.

BECKY

Elliot Fairbourne.

She looks over her shoulder anxiously, as if saying his name might make him appear. The receptionist writes the name down.

BECKY (CONT'D)

Actually, would you mind giving me a call if he does try and see her?

NURSE 2

Sure.

BECKY

I'm getting a new number, I'll send it to you.

NURSE 2

No problem.

BECKY

Oh and Christine Wright. Can you make a note to allow her visits?

The nurse nods.

BECKY (CONT'D)

Also, I was wondering if I could make a cash payment?

She passes her the MONEY. The nurse looks taken aback.

76C **EXT. DUDLEY MANOR - 7.35PM - DAY 34**

76C

Becky sits outside Dudley manor, looking numb and exhausted. What is she going to do now?

After a moment, she gets out her BECKY GREEN phone, scrolls through to JOSH'S NUMBER. She calls.

It rings and rings and rings. No answer.

77 **EXT. CHLOE & ELLIOT'S HOUSE - 8.15PM - NIGHT 34**

77

BECKY gets out of a taxi in front of Chloe & Elliot's house. It's in darkness. No one is home.

She walks past her car towards the front door. Listening for any sounds. Her heart beating. She gets out her house keys and opens the front door.

78 **INT. CHLOE & ELLIOT'S HOUSE, ENTRANCE - 8.16PM - NIGHT 34** 78

She walks through the darkened entrance. She stops to listen out for any presence in the house.

Silence. Definitely no one home. She walks through into --

79 **INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 8.16PM - NIGHT 34** 79

-- the kitchen/diner. She turns on the LIGHT and looks around. The PAINTING OF CHLOE stares back at her from above the white sofa.

She heads to the table and picks up her CAR KEYS, replacing them with Elliot's house keys. Something keeps her there. She looks at the keys.

*Off her face we FLASH TO:*

80 **INT. LIVIA'S HOUSE, LIVING ROOM - IMAGINATION/MEMORY REF. SC. 3/66 - DAY 20** 80

*The night Pam went missing. BECKY fumbles to put her coat on.*

*ELLiot subtly removes Becky's SASHA MYLES PHONE and KEYS then gives the bag to Becky.*

81 **EXT. CAR PARK - MEMORY REF. SC. 3/69 - NIGHT 20**

81

*Becky turns and sees ELLIOT emerging from the darkness of the car park. Holding her SASHA MYLES PHONE phone and keys.*

82 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - MEMORY REF. 82  
SC. 3/83 - DAY 21

BECKY and ELLIOT sit together on the sofa.

ELLIOT

*I know her, trust me. We should let  
the dust settle.*

83 INT. HARBOURSIDE GALLERY, THE CHLOE ROOM - MEMORY REF. SC. 83  
4/47 - NIGHT 25

BECKY looks at LIVIA, who stares at her with CONTEMPT, after having heard the news about Becky and Elliot. She walks away.

84 INT. WHITE SPACE - IMAGINATION REPEAT SC. 6/59 84

Teenage Chloe looks at us.

TEENAGE CHLOE

*Elliot doesn't want me to send you  
this letter.*

85 INT. CHLOE & ELLIOT'S HOUSE, KITCHEN/DINER - 8.17PM - 85  
NIGHT 34

BECKY has SMASHED a glass trinket from the side table onto the floor. Her hands tremble.

She hears the sound of TYRES on gravel and through the large window onto the front driveway, she sees ELLIOT coming out of his car.

Her heart pumping, she rushes to the light switch and TURNS OFF THE LIGHT. The room descends into the darkness.

As she hears the sound of Elliot's KEY in the lock, she heads for the stairs.

86 INT. CHLOE & ELLIOT'S HOUSE, CORRIDOR/CHLOE'S OFFICE - 86  
8.18PM - NIGHT 34

BECKY tiptoes down the corridor and into CHLOE'S OFFICE. Elliot's voice calls out.

ELLIOT (O.S.)

Hello? Who's there?

Becky hides in the cupboard, in the darkness. She gets CHLOE'S PHONE out from the zipped internal pocket in her bag and does something, then puts it away back in her pocket. She stands in silence as she hears Elliot's steps coming down the stairs.

(MORE)

ELLIOT (O.S.) (CONT'D)  
Sasha? Becky? Is that you?

Becky stays deadly silent. Waiting. The door to the office opens. She can hear Elliot's breath. Becky holds hers.

Elliot's steps around the room. Then the sound of him heading out. Becky breathes. She waits a moment then tiptoes out.

BECKY slows on the stairs as she sees ELLIOT enter the kitchen/diner. She tiptoes through the entrance, heading towards the front door.

She tries to open the front door. It's LOCKED.

She closes her eyes, dread mounting. Then she turns towards the kitchen/diner and enters.

BECKY sees ELLIOT standing in front of the PORTRAIT OF CHLOE. He turns as he hears her entering.

They lock eyes. A beat of silence.

ELLIOT  
What the fuck have you done to me?

BECKY  
I came to get my car keys. Can you open the door?

ELLIOT  
You preyed on me, you lied to me, you manipulated me --

BECKY  
I know. I'm a liar and a piece of shit. Maybe that's why I'm the only one who can see you.

ELLIOT  
What were the two of you playing at? Why did she call you?

BECKY  
She was trying to get to my house.

ELLIOT  
You were back in her life, weren't you? You got into her head. You poisoned her against me.

BECKY

What are you talking about? She called me twice, I didn't pick up.

ELLIOT

I don't believe you.

BECKY

Well fuck you.

Becky grabs the house keys from the table. Elliot walks towards her. She backs up. Scared, but angry.

ELLIOT

All this is your fault, you talked her into wanting to leave.

BECKY

No, she wanted to leave you because you made her miserable. You made her feel small and powerless, and scared, to make yourself feel better.

ELLIOT

What the hell do you know?

BECKY

I understand, actually. You're so convinced you're going to get hurt, that you get ready... You hide a knife behind your back because you're sure you're going to need it later.

She looks at him, connecting.

BECKY (CONT'D)

Can you imagine what it's like though, being married to someone like that? You're... just waiting for the knife to come out. It always does.

This gets under Elliot's skin. He gets defensive.

ELLIOT

We loved each other. It was hard, she had anxiety, depression, she had a horrible childhood and I picked up the pieces from when we were kids. I took her in.

They're now in the corridor. Becky keeps backing up.

BECKY

None of that matters. She wanted to leave you and you wouldn't let her.

(MORE)

Becky turns and puts the key in the door. Elliot approaches and puts his hand on the door, right up close to her. She finishes unlocking. Elliot's anger rises.

ELLIOT

How dare you? Who are you? The only way you can get anyone to love you is to pretend to be someone else.

This hits Becky. She gets closer to Elliot.

BECKY

At least I don't have to chase them off a cliff.

This triggers something in Elliot. He pushes Becky back against the door and grabs her. Around the shoulders, then around the neck, throttling her.

ELLIOT

I hate you. I fucking hate you.

Becky looks him dead in the eye. Seeing him.

Elliot lets go of her and retreats. Almost like he's scared himself. Becky looks at him. He averts his gaze, shame coming over him. Becky opens the door and --

89 **EXT. CHLOE & ELLIOT'S HOUSE - 8.22PM - NIGHT 34** 89

-- legs it out, rushing towards her car. ELLIOT follows her.

ELLIOT

Becky! Becky!

BECKY jumps into her car, her heart racing.

90 **INT. BECKY'S CAR - 8.22PM - NIGHT 34** 90

BECKY starts the car, her hands trembling, and drives out of the driveway. As she leaves the house behind, she looks into her REAR VIEW MIRROR. In the reflection, she sees the FRONT DOOR, wide open. Elliot stands in the driveway.

*[FANTASY] Behind him, CHLOE leaves through the open door and walks across the garden, heading into the countryside beyond.*

*Chloe turns around and looks over at her, smiles sadly. Goodbye. Then turns around again and keeps walking. She disappears out of frame of the rear view mirror as --*

Becky turns out of the driveway and onto the country road.

91 **OMITTED SCENE 91 ACTION MERGED INTO SCENE 95** 91

92	<b><u>SCENE 92 MOVED TO SCENE 76B</u></b>	92
93	<b><u>SCENE 93 MOVED TO SCENE 76A</u></b>	93
94	<b><u>SCENE 94 MOVED TO SCENE 76C</u></b>	94
95	<b><u>INT./EXT. BECKY'S CAR/CARAVAN PARK - 8.55PM - NIGHT 34</u></b>	95

BECKY sits in her parked car. She gets out CHLOE'S PHONE from her pocket. She clicks away and something plays.

A video of the inside of her pocket. The sound of ELLIOT throttling Becky.

ELLIOT (ON PHONE)  
I hate you. I fucking hate you.

Becky opens: CHLOE'S SOCIAL MEDIA APP. First on her feed, a post from LIVIA FULTON.

It's the PHOTO taken earlier at the launch. Becky, surrounded by the group, looking at the camera. A gentle smile on her face. She looks good. Becky stares at it.

Then she opens a new post and POSTS the video.

She gets out of her car and approaches the CARAVAN PARK, where Chloe meant to finish her journey.

She heads towards CARAVAN 28. She gets the NUMBER 28 KEY out.

96	<b><u>INT. CARAVAN - 8.57PM - NIGHT 34</u></b>	96
----	--	----

BECKY sits at the caravan table, going through her stuff. She opens the two SHOE BOXES (CHLOE'S SHOE BOX and BECKY'S SHOE BOX). She takes out the pile of phones: Chloe's old phone, her BECKY GREEN PHONE, her SASHA MYLES PHONE and the CHEAP UNOPENED CHLOE PHONE.

She retrieves the SIM CARD from the back of the cheap phone and puts it in her SASHA MYLES phone. She takes the YELLOW CASE from her smashed Becky phone and puts it on her SASHA MYLES phone.

She writes the NUMBER from packaging on one of Chloe's post-it's and puts it on the wall.

She puts Chloe's phone back in BECKY'S SHOE BOX, with everything she wants to keep. The packaging, the phones she no longer needs and CHLOE'S SHOE BOX go in the bin.

One shoebox. One phone.

Becky gets up and pours some CAT FOOD into a bowl.

BECKY  
Babooshka?

She's met with complete silence.

97 INT. CARAVAN - MORNING - 9.30AM - DAY 35

97

BECKY's eyes open. She wakes slowly, feeling groggy. She looks around for a moment, then closes her eyes again. She rolls over, curling up in the foetal position, trying to return to the comforting numbness of sleep.

She hears sounds outside the door and slowly opens her eyes again. The door opening and suddenly, A SCREAM.

She turns and sees LIVIA on the threshold.

LIVIA  
What the fuck. What the fuck? Aaah! It's okay, it's okay!  
What the fuck!

A silence as the two women stare at each other.

LIVIA (CONT'D)  
What the fuck are you doing here?

BECKY  
I didn't have anywhere else to go.

Becky gets up and puts some clothes on.

BECKY (CONT'D)  
Do you mind?

Livia turns around as she finishes getting dressed.

BECKY (CONT'D)  
Okay, you can come in.

98 INT. CARAVAN - MOMENTS LATER - 9.33AM - DAY 35

98

BECKY and LIVIA sit opposite each other at the table. CHLOE'S STUFF is in a pile in front of Livia. She looks through it.

BECKY  
How did you find it?

LIVIA  
Richard...

She trails off as she reaches the bottom of the pile and touches Chloe's clothes, her lipstick. Emotion takes over.

LIVIA (CONT'D)  
Fuck.

(MORE)

Livia looks at Becky.

LIVIA (CONT'D)  
Did you post that video?

Becky nods.

LIVIA (CONT'D)  
You've certainly learnt a thing or  
two about PR. It's a shit show.

She looks conflicted.

LIVIA (CONT'D)  
I don't know what to think  
anymore... He loved her. And she  
loved him, I know that. Even  
though... all this. It's a fucking  
nightmare.

BECKY  
I know.

LIVIA  
He's my friend.

Livia sighs. Vulnerable. Becky thinks. She opens the shoe box  
and gets out CHLOE'S PHONE, presses buttons.

VOICE MESSAGE (V.O.)  
You have no new messages. To listen  
to your saved messages, press 1 --

BEEP! Becky presses a button on the phone.

VOICE MESSAGE (V.O.)  
Saved voice messages.

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. Becky watches Livia as she listens.

ELLIOT (V.O.)  
It was a long evening, Liv was  
being a bit of a bitch about the  
IVF... 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. Anyway, I love  
you. I'll be home in about fifteen.

Becky ends the call and waits for a response.

LIVIA  
I never said that.

BECKY  
I know.

LIVIA  
He told me Chloe thought Noah's  
problems were because of my  
parenting.

Livia's voice cracks. Emotion coming through. A heavy beat of silence.

LIVIA (CONT'D)  
Right now I feel like everyone I've  
ever known might be pretending to  
be someone else.

Livia looks at Becky.

LIVIA (CONT'D)  
You babysat my kids.

There's real hurt here. Real betrayal.

BECKY  
I'm sorry. Something's wrong with  
me. There's always been something  
wrong with me.

LIVIA  
Bullshit. You made choices. We all  
did.

Becky takes this in. Livia looks around the room.

LIVIA (CONT'D)  
God this place is disgusting.

Becky smiles.

99 EXT. CARAVAN - MORNING - 9.45AM - DAY 35 99

BECKY stands on the threshold saying goodbye to LIVIA.

BECKY  
I'll probably stay a few days. What  
are you going to do?

LIVIA  
I don't know.

Becky hesitates. She turns around and heads inside.

100 **INT. CARAVAN - MORNING - 9.46AM - DAY 35**

100

BECKY grabs another POST-IT. She scribbles BECKY and her number from the other post-it down, then heads back out.

101 **EXT. CARAVAN - MORNING - 9.46AM - DAY 35**

101

BECKY hands the post-it to LIVIA. She looks at it.

LIVIA

Thanks.

Livia turns around and leaves. Becky watches her.

102 **INT. CARAVAN - MORNING - 9.47AM - DAY 35**

102

BECKY lies on the small caravan sofa, the morning light landing on her. Suddenly a sound. Becky looks up.

BABOOSHKA making her way through the ajar window. She jumps onto the bed, goes for the CAT FOOD and starts eating.

BECKY

Oh hey Babooshka.

Becky sits up. The cat ignores her.

BECKY (CONT'D)

Welcome home.

Becky watches the cat gobbling up the cat food. She smiles.

CUT TO BLACK.